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**The creation of Colombia's first
national pavilion at the Venice
International Art Exhibition through
the application of project
management**

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INTRODUCTION

Colombia is a country where the art sector has experienced steady growth since the 2000s, thanks to the initiatives developed by the government and the work of the different organizations and agents of the sector at national and international levels. From public actions done by the state that have allowed the creation and dissemination of art throughout the country, to successful private initiatives such as international art fairs and gallery circuits, Colombia has consolidated its own art infrastructure, which is increasingly striving to reach new levels.

However, the access of Colombian art and artists to international platforms is still limited. A notable example is Colombia's presence at the International Art Exhibition of Venice Biennale, one of the most important platforms for contemporary art in the world.

Since its inception in 1895, it has been a renowned stage for art. After Belgium established the first national pavilion in 1907, national participation was consolidated and the participating countries increased international visibility through national representative art proposals.

The relevance of Biennale Arte has been so significant that in its 60th International Art Exhibition from 2024, eighty-eight National Participations have been presented between the venues of Giardini, Arsenale, and around the city centre of Venice.

Concerning the participation of countries from Latin America, ten countries are part of the National Participation in this edition of 2024: Argentina, Bolivia, Brazil, Chile, Cuba, Mexico, Panama, Peru, Uruguay, and Venezuela.

The participation of Colombia in Biennale Arte, however, has been through national representation without a pavilion or venue of its own, with Colombian artists showing their works in shared pavilions such as the Latin American pavilion of the IILA - Instituto Italo-Latino Americano, or with works by Colombian artists presented in the curator's international exhibition.

Nevertheless, the country has not yet developed a national participation inside an individual National Pavilion in Biennale Arte. For this reason, this thesis develops the

proposal for the creation of the first national pavilion of Colombia at Biennale Arte through the implementation of project management.

To meet this general objective, an overview of the art sector in Colombia will be carried out, starting with the public organizations and cultural policies related to it, to understand the political and bureaucratic viability of the project within Colombian regulations. Likewise, a description of the country's artistic sector will be conducted by mentioning some initiatives that have contributed to the development of the Colombian artistic sector to understand its current state and conditions. Finally, at the end of the chapter, there will be an analysis of the reasons for the absence of the Colombian National Pavilion at Biennial Arte until now.

Once this general context is explained, the second chapter will describe the overall history of La Biennale di Venezia, focusing mainly on Biennale Arte, to understand its origins, development, characteristics, and impact on the art sector. Meanwhile, a study of the National Pavilions will be presented, to explain the concept of national pavilions, their origins in La Biennale, as well as their characteristics, and at the same time will examine the process taken by the first countries to participate in this exhibition using this modality. Also, a characterization will be made of the creation of National Pavilions from Latin American countries to learn about the history of each pavilion, the conditions under which they were developed, and the organizations behind their management. Ultimately, Colombia's participation in Biennale Arte will be presented, to review the country's involvement throughout the different editions.

After evaluating the feasibility of the project and its relevance, the final step of the thesis will illustrate the process of creating an official national pavilion at Biennale Arte using the project management approach and the different stages of the process, including initiation, planning, execution, control, and closure of the project.

The methodology for this project will be empirical research, utilizing semi-structured interviews with experts in the art field, including cultural managers, curators, diplomats, professors, and public policy professionals. The goal is to gather information about the overall project process by asking questions tailored to the various areas involved.

An interview with Matheew Carrillo Marentes, the curatorial assistant for the Italian Pavilion at Biennale Arte 2022 will provide a deep analysis of the internal management and technical process for developing a national pavilion.

Another interview with the cultural attaché of Colombia in Italy will clarify the role of the Colombian government in the project. An additional interview with Catalina Ceballos Carriazo, the Cultural Director of the Ministry of Foreign Affairs will explain the inter-ministerial cooperation required for the development of the pavilion, and finally, an interview with Maria Victoria Osorio, a public policy expert will provide insight into the technical political processes required to develop a project of this nature in Colombia.

Once this information is completed, it will be developed an examination of the qualitative data and the results will be organized in the final chapter, which will summarize the technical process at the political level to propose this project within the actions of the Ministry of Culture, Arts, and Knowledge and the general process of project management applied to the creation of the National Pavilion of Colombia at Biennial Arte.

To create a proposal grounded in reality, the context for the project will be set around the 61st International Art Exhibition that will be carried out in 2026. This hypothetical scenario will serve as the basis for the formulation of the project proposal which will be based on a structured process that outlines the main tasks and subtasks required for the creation of a national pavilion.

The overall process of the proposal development will be supported by Matheew Carrillo Marentes as a scientific supervisor to review the preciseness and consistency of the information.

The research will be completed with the development of the conclusions that aim to encompass the insights gathered throughout the analysis of each chapter of the research, focusing on the final proposal for the development of Colombia's national pavilion at Biennale Arte.

1. OVERVIEW OF THE ART SECTOR IN COLOMBIA

This chapter aims to discuss the artistic sector in Colombia, define the country's cultural context, and demonstrate why a Colombian national pavilion at Biennale Arte is relevant and necessary for this country.

It begins with examining public policies and government organizations involved in its development.

Next, it highlights key initiatives that have significantly contributed to the growth of the arts sector and supported the advancement of several Colombian artists of diverse backgrounds.

Finally, it explores the reasons behind Colombia's absence of a permanent national pavilion at Biennale Arte up to this point.

According to Annatina Aerne, a post-doctoral researcher in sociology, Colombia is not among the most prominently featured countries in the global market for contemporary art, as most art fairs take place in Europe and the United States, where participating galleries are from the same destinations and represent predominantly artists from their home market. However, after a first period of increased activity in the 1950s predominantly done by and for national actors, Colombia's art scene had an outstanding development in the 2000s. Unlike its earlier period of flourishing, Colombia's art scene has gained growing international recognition during this recent boom¹.

In Colombia, numerous public institutions, companies, artists, cultural managers, collectives, academy organizations, exhibition spaces, gallery circuits, fairs, festivals, and open calls, work to foster, expand, showcase, and promote artistic practices at national and international levels. With these dynamic efforts, Colombian art has cultivated a distinct style, voice, and identity that deserves to be shared with the world and exposed to a wider audience.

¹ A. Aerne, *The creation of a global market for Colombian contemporary art through valuation and match-making*, in "Poetics", 7 December 2020; <https://doi.org/10.1016/j.poetic.2020.101525> [last access on 10 June 2024].

1.1. COLOMBIAN PUBLIC ORGANIZATIONS AND CULTURAL POLICIES RELATED TO THE ARTISTIC SECTOR

The main public institution that manages the art and cultural field in Colombia is the Ministry of Culture, created in 1997, whose name was changed in 2023 to the Ministry of Cultures, Arts, and Knowledge. Its function is to formulate, coordinate, and execute state policy related to culture and recreation following development plans and programs. Through the efforts of this ministry, several policies have been implemented that focus on developing funding mechanisms, sectoral support programs, institutions, and instruments for culture and the creative economy².

Considering the importance of laws and policies for the regulation, guidelines, and development of Colombia's artistic sector, the following compilation summarizes the main cultural laws and policies of the country, based on the research of the Organisation for Economic Co-operation and Development (OECD) and complemented with other bibliographical sources.

- The General Law of Culture N.397³ of 1997, created the Ministry of Cultures, Arts, and Knowledge and established the norms of cultural heritage, promotion, and incentive of the art and culture of Colombia, including the development of financing mechanisms and the support for cultural institutions⁴.
- Decree on Mixed Funds N.1493 was created in 1998 to provide grant mechanisms for cultural production to the Ministry of Cultures, Arts, and Knowledge.
- Culture Stamp Law N.666 was developed in 2001 to give subnational governments taxation powers to support cultural services.
- Cinema Law N.814 was adopted in 2003, establishing a new funding source for Colombian audio-visual productions.

² Organisation for Economic Co-operation and Development (OECD), *Culture and the Creative Economy in Colombia: Leveraging the Orange Economy, Local Economic and Employment Development (LEED)*, in "OECD Publishing", 21 July 2022; <https://doi.org/10.1787/184f1e07-en> [last access on 12 June 2024].

³ Throughout the Colombian legal system, policies, laws, decrees, and regulations are given identification numbers. In general, the number corresponds to the chronological order of their enactment or adoption within a particular year.

⁴ Congress of Colombia (*Congreso de Colombia*), *General Law of Culture Law 397*, 4 August 1997; <https://www.funcionpublica.gov.co/eva/gestornormativo/norma.php?i=337> [last access on 10 June 2024].

- Cultural Heritage Law N.1185 was enacted in 2008 and focused on protecting, promoting, and managing heritage at the local and regional levels.
- Public Library Law N.1379 was passed in 2010 to regulate and strengthen the public library network (Red Nacional de Bibliotecas Publicas).
- Public Performance Law N.1493 was introduced in 2011, instituting a levy mechanism under which subnational governments could collect tax revenue from public performances, such as concerts, and allocate it to performing arts events.
- Law for Cinema Development in Colombia N.1556 was established in 2012, providing new incentives for filming audio-visual productions in Colombia to drive tourism, growing the film industry, and promoting Colombia's image abroad⁵.
- Law N.1834 on the Orange Economy of 2017, aimed to develop, promote, encourage, and protect creative industries. Essentially, these are industries based on intellectual property that produce goods and services, the law covers the fields of performing arts, visual arts, tourism, cultural heritage, education, gastronomy, crafts, digital media, design, advertising, editorials, music, cinema, television, video, radio, among others⁶.
- Law N.2234 of 2022, which established the guidelines for the construction of the Public Policy of Social Entrepreneurship, for the development of solutions to social, cultural, and environmental problems⁷.

Looking at this policy framework, the first thing to note is that no law or policy is exclusively dedicated to the visual arts sector, unlike the cinema, cultural heritage, public libraries, and performing arts sectors, which have specific legislation that is designed to respond to their problems, needs and to promote their growth. Nevertheless, the state agenda aimed at promoting arts and culture in general contains specific elements for the development of the visual arts in Colombia. To mention few, the General Law of Culture has the National Stimulus Program, managed by the Ministry of Cultures, Arts, and Knowledge that offers grants, awards, and residencies to artists, creators, and investigators to promote artistic production and research in the

⁵ Organisation for Economic Co-operation and Development (OECD), *Culture and the Creative Economy in Colombia: Leveraging the Orange Economy, Local Economic and Employment Development (LEED)*.

⁶ Congress of Colombia (*Congreso de Colombia*), *Law on the Orange Economy Law 1834*, 23 May 2017; <https://www.suin-juriscol.gov.co/viewDocument.asp?ruta=Leyes/30030647> [last access on 15 June 2024].

⁷ Congress of Colombia (*Congreso de Colombia*), *Law for Social Entrepreneurship 2234*, 8 July 2022; <https://www.funcionpublica.gov.co/eva/gestornormativo/norma.php?i=189388> [last access on 15 June 2024].

field of visual arts. Also, the National Concertation Program is administered by the Ministry of Cultures, Arts, and Knowledge and is intended to support, finance, and promote cultural activities and projects in the country through annual calls to generate impact in the different communities of Colombia.

During the presidency of Iván Duque Márquez, an important change took place in the conception of culture and arts in Colombia: the president stipulated the Creative Economy as the central pillar of Colombia's National Development Plan (PND) for 2018-2022⁸. In this sense, the economy based on creativity, which includes the components of art and culture, played a vital role in defining the strategic guidelines for public policies developed by the President of Colombia.

One year before, in 2017, when Iván Duque was senator, he promoted Law No. 1834 known as the Orange Law, approved in 2017. This instrument integrated all government departments by creating a transversal policy aimed at the development, promotion, and protection of Creative Industries, understood as the industries that generate value due to their goods and services, which are based on intellectual property⁹.

The creative economy is considered relevant not only because it maintains cultural heritage and ensures equal access, but also as a means of producing jobs, creating income and wealth, and promoting local development¹⁰.

The Law N° 1834 stipulates the following categories for the promotion of the arts:

- Tax incentives include tax exemptions for people or companies investing in cultural and creative projects.
- Access to financing through funds and credits for projects in the artistic sector and economic incentive programs for artists to encourage the production and circulation of works of art.
- Training and coaching through educational programs in artistic techniques, management, cultural marketing, and artistic residencies to encourage the training of artists at national and international levels.

⁸ Organisation for Economic Co-operation and Development (OECD), *Culture and the Creative Economy in Colombia: Leveraging the Orange Economy, Local Economic and Employment Development (LEED)*.

⁹ Congress of Colombia (*Congreso de Colombia*), *Law on the Orange Economy Law 1834*.

¹⁰ *Ibid.*

- Promotion and diffusion of artists and their works of art through the support of the organizations of exhibitions, fairs, art festivals, markets, and digital platforms.
- Strengthen the cultural infrastructure by promoting the creation and support of cultural spaces including galleries, museums, and cultural centers, as well as promoting new technologies for the production and dissemination of art¹¹.

The variety of cultural policies and laws mentioned above are the government support from Colombia towards the arts sector since they have contributed to its promotion and growth, by facilitating access to resources through open calls, encouraging the production of art pieces, improving visibility and exhibition circuits, and providing diverse training opportunities for artists, curators, and cultural managers.

Although the Ministry of Cultures, Arts, and Knowledge is the primary public institution responsible for managing the artistic sector in Colombia, it also works together with other public entities to develop projects and activities that aim to promote its expansion. One is the Ministry of Commerce, Industry, and Tourism, which formulates and implements policies, plans, programs, and projects to promote industry, businesses, foreign trade, foreign investment, internal trade, and tourism to promote competitiveness, integration, and development of the productive sectors¹². This ministry, together with the Ministry of Cultures, Arts, and Knowledge, has developed policies and programs to promote the country's creative and cultural economy, particularly in the areas of innovation and entrepreneurship.

A relevant association between both ministries is through Procolombia, the government agency responsible for promoting Colombian exports, tourism, and foreign direct investment established in 1992. Procolombia depends on the Ministry of Commerce, Industry, and Tourism, and has worked with the Ministry of Cultures, Arts, and Knowledge to promote Colombia's creative and cultural economy internationally and to attract foreign investment.

In addition, the Ministry of Cultures, Arts, and Knowledge also collaborates with the Ministry of Foreign Affairs, which is responsible for formulating, planning,

¹¹ Ibid.

¹² Departamento Administrativo De La Función Pública, “Manual De Estructura Del Estado Colombiano, Sector de Comercio, Industria y Turismo”, https://www.funcionpublica.gov.co/eva/gestornormativo/manual-estado/pdf/11_Sector_Comercio_Industria_y_Turismo.pdf [last access on 15 of June 2024].

coordinating, executing, and evaluating Colombia's foreign policy and international relations¹³. Cooperation between these ministries is crucial to the promotion of Colombian culture internationally. Specific examples include embassies that organize artistic and cultural events, international cooperation projects, scholarship programs and support for the participation of artists in international events, the development of fairs and international cultural events, the production and distribution of publications, audiovisual material and digital platforms for the promotion of Colombian art and culture.

The Ministry of Cultures, Arts, and Knowledge and its cooperation with other ministries and state organizations are essential to the progress and enhancement of the artistic sector. Moreover, the presence of a framework of clear cultural policies indicates that the Colombian government places a high value on the art and culture sectors, not only because they enrich the country's cultural life, but also because they are an economic sector that has a great deal of potential for social development.

1.2. INITIATIVES THAT HAVE CONTRIBUTED TO THE DEVELOPMENT OF COLOMBIA'S ARTS SECTOR

Many public and private initiatives have been carried out in Colombia in the field of arts; this includes large-scale events, biennials, art festivals, awards, and art fairs, to name a few.

1.2.1. BEGINNINGS OF THE PROMOTION OF MODERN ART IN COLOMBIA

In the case of the beginning of modern art in Colombia, a crucial moment was the founding of the Academy of Fine Arts of Bogotá (*Escuela de Bellas Artes de Bogotá*) in 1886, and the creation of the country's first fine arts annual exhibition organized by the director of the academy Alberto Urdaneta in 1886. This exhibition featured more

¹³ Departamento Administrativo De La Función Pública, “Manual De Estructura Del Estado Colombiano, Sector de Relaciones Exteriores”, https://www.funcionpublica.gov.co/eva/gestornormativo/manual-estado/pdf/3_Sector_Relaciones_Exteriores.pdf [last access on 15 of June 2024].

than twelve hundred pieces, making it one of the largest exhibitions in the country¹⁴. Then, in 1940 the National Salon of Artists was established, followed by the Regional Salons of Artists established in 1976. These programs respond to policies that encourage and integrate curatorial research, the creation of works, and the general circulation of works via exhibitions and publications¹⁵. The salons operate through an invitation for artists by an open call, and each edition has a specific application process, which could be based on residencies, curatorial projects, finished work, and publications. The prizes were awarded for the proposals presented at the National and Regional Salons; however, their importance lies not in the award itself, but in the expansion of the Colombian artistic field.



Ill.1, Ministry of National Education, View of the Exhibition Hall of the National Library of Colombia, First National Salon of Artists, 1940, Bogota, National Library of Colombia.

<https://revistas.javeriana.edu.co/files-articulos/MAVAE/18-1%282023%29/297074112009/index.html>

As a result of the development of this project, it is possible to follow and study the evolution of Colombian art and the Colombian art critique.

The history of the first Colombian National Salon of Artists dates back to its inauguration in 1940, thanks to the Minister of Education of that time, Jorge Eliécer

¹⁴ A. Hossein, C. Petitgas, *Contemporary Art Colombia*, United Kingdom: Thames & Hudson, 2016.

¹⁵ Ministry of Culture of Colombia: Artist Salons Program (*Programa Salones de Artistas*); <https://www.mincultura.gov.co/areas/artes/artes-visuales/Paginas/Programa-Salones-de-Artistas.aspx> [last access on 11 April 2024].

Gaitán, and the support of the President of Colombia Eduardo Santos. This initiative was developed to define the identity of Colombian art, encourage discussion, and create a standard for evaluating art.

Before this event, there were two previous attempts to gather in one exhibition what was happening in national art; the first was the First Annual Exhibition of painting, sculpture, architecture, engraving, and other practices held in 1886 and the second was the First Exhibition of Colombian Artists held in 1931¹⁶. These attempts demonstrate the need for an important platform for the exhibition of Colombian art.

As a result, during the first edition of the Colombian National Salon of Artists in 1940, 155 artworks were presented by seventy-three artists, sixteen of which were women. In its early years, the National Salon of Artists focused mainly on painting, drawing, and sculpture.

During the 1970s, the salon faced a crisis due to the lack of participation of the artists of past decades, which forced the institution to reorganize the selection process for artists, resulting in the creation of the Regional Salons of Artists, which attempted to decentralize the salon from the capital and make it accessible to artists from all over the country.

The salons' development reflects the history of the contemporary art of Colombia, which is why Rubiano explains that studying the evolution of the salons allows to follow step by step the changes in criteria and styles that have characterized the production of contemporary artists and the conception that historians, critics, and the public have had of art in Colombia¹⁷. The salons were part of the oldest and most important channels for research, creation, and circulation of Colombian art; however, they are not a permanent and constant platform. The last National Salon of Artists was in 2022 with the name Unheard of Magdalena (*Inaudito Magdalena*), this was the forty-sixth edition and the concept around this encounter of artists was the river Magdalena, one of the main rivers of Colombia. According to the Ministry of Cultures, Arts, and Knowledge, this salon was considered an expanded curatorship developed through exhibitions, artists, programs of residency-laboratory, and works in public

¹⁶ National Salon of Artists (*Salon Nacional de Artistas*): History <https://45sna.com/historia>

¹⁷ G. Rubiano, *Museums, Salons, Biennials and Schools, 50 years National Salon of Artists (Museos, Salones, Bienales y Escuelas, 50 años Salón Nacional de Artistas)*, edited by C. Schrader, Colombia: Instituto Colombiano de Cultura – Cocultura, 1990, p. 268.

spaces, located in twenty-three cities and municipalities across the river. A total of 180 artists participated in this salon and five exhibitions were available in the cities of Mompo, Barranquilla, Ibagué, Honda, and Bogotá¹⁸.

As for the Regional Salons of Artists, this project was introduced because artists from the 1960s stopped attending the National Salon; as a result, the awards were suspended, and the National Salon was changed to every two years¹⁹.

However, in 1976, the Regional Salons were established to decentralize the artistic circle and allow a greater number of artists to participate. According to Moreno, the Regional Salons of Artists play an important role in promoting the artistic community in the regions of Colombia, as they serve as a means of representing, creating, and promoting regional cultures through decentralization, highlighting the diversity that characterizes the country as a whole²⁰.

Once the Regional Salons were established, it was possible to understand the artistic variety presented in the country, and especially the possibility of establishing a national identity based on cultural diversity. Eighteen Regional Salons have been conducted to date, the last of which was held in 2023 through an open call to develop a regional curatorial research project to be presented in 2024. The project of the national and regional salons has influenced strongly Colombian art; however, its continuity is directly related to the public budget, which means that this project is not a permanent platform because the public budget is highly variable.

Even so, the National Salon of Artists and the Regional Salons of Artists were platforms that strengthened the creation of art and the development of artists, critics, galleries, curators, and a specific kind of public interest in Colombian art.

Another important space for the exhibition of art was the Museum of Modern Art of Bogotá – MAMBO, founded in 1953 and re-established in 1957 by Argentinian art critic Marta Traba. From the beginning, the museum's objective was to collect and promote modern Colombian and international art.

¹⁸ Ministry of Culture of Colombia: Artist Salons Program (*Programa Salones de Artistas*)

¹⁹ National Salon of Artists (*Salon Nacional de Artistas*): History <https://45sna.com/historia>

²⁰ C. Moreno Perea, Participation report in the Artistic project Regional Artist Salons 2004 – 2014 – 2017 (*Informe de participación en proyecto Artístico Salones Regionales de Artistas 2004 – 2014 – 2017*, Universidad de Caldas, 9, February 2024), <https://repositorio.ucaldas.edu.co/handle/ucaldas/19789> [last access on 13 April 2024].

As stated by William Alfonso López Rosas, professor, and master in art history, the Bogotá Museum of Modern Art was founded by a group of artists, critics, and intellectuals, supported by politicians and businessmen. The museum created a cultural project to legitimize artists committed to the study and appropriation of the European avant-garde, to build their own artistic project based on the reinvention of reality and the creation of a personal style²¹. The MAMBO was a significant achievement for the city and the country, according to Rosas, it marked the entire restructuring of the artistic field throughout the 1960s and 1970s²². To this day, the institution remains a significant cultural landmark in Colombia, housing a collection of over four thousand works by both Colombian and international artists. Its current building, designed by renowned architect Rogelio Salmona in 1979, is situated in the cultural and historical center of Bogotá.



Ill. 2, National University of Colombia, Facade of the Bogota Museum of Modern Art on the campus of the National University of Colombia, 1966, Bogota, National University of Colombia. <https://dialnet.unirioja.es/descarga/articulo/8653993.pdf>

Along with the founding of MAMBO, other organizations also marked the artistic progress of the city and the country. For instance, in 1957, the Colombian national bank created the museum Banco de la República in Luis Ángel Arango Library. This space was organized to acquire a public collection of art, which remains one of the

²¹ W. A. López Rosas, *The Museum of Modern Art of Bogotá between 1962 and 1967. Some notes for history of art museums in Colombia*, in “Procesos: revista ecuatoriana de historia”, 15 January 2018; <https://revistas.uasb.edu.ec/index.php/procesos/article/view/1697/1497> [last access on 17 September 2024].

²² Ibid.

most significant in the country until now²³. Over the years, it has enriched its artistic heritage with new acquisitions and donations. Consolidating an exhibition that displays the history of the visual arts in Colombia. The collection has more than 6,000 works of art, including Colombian, Latin American, and international works of art. This collection has grown thanks to the annual acquisition program and the different donations it receives: the most notable is the donation made by the master Fernando Botero²⁴.

1.2.2. ACTIONS TO FOSTER CONTEMPORARY ART IN COLOMBIA

In 1968 an important platform focused on contemporary art was created: the Coltejer Biennial. An event that was held for three editions until 1972. This was the first international exhibition of contemporary art in Colombia and a pioneer project in Latin American art²⁵. The event was done to commemorate the sixty years of the Coltejer company, the largest textile company located in the city of Medellín. The event was directed by the artist Leonel Estrada together with Rodrigo Uribe Echavarría, the then president of the company.

From this initiative, many more events and art platforms were developed, including five editions of the American Biennial of Graphic Art in Cali, between 1970 and 1986, and the first Salón Atenas, sponsored by the Atenas advertising agency in the Museo de Arte Moderno in Bogotá from 1975 to 1984²⁶.

As part of the promotion of contemporary Colombian art, the First International Biennial of Contemporary Art of Cartagena de Indias was held in 2014, followed in 2015 by the International Contemporary Art Festival in Manizales. This last initiative is an excellent example of how an academic institution can develop a decentralized proposal. The festival originated as an initiative of the Department of Fine Arts at the University of Caldas in Manizales in 2015, to create spaces that encourage production, circulation, and reflection around contemporary art. According to the University of

²³ A. Hossein, Petitgas. C, *Contemporary Art Colombia*,

²⁴ Banco de la República, “Colección de Arte del Banco de la República”, 19 October 2017; <https://www.banrepcultural.org/bogota/museo-de-arte/coleccion-de-arte> [last access on 17 September 2024].

²⁵ Ibid.

²⁶ Ibid.

Caldas, the festival formed an interaction among the local, national, and international actors of the artistic field by organizing workshops, laboratories, conferences, residences, and exhibitions in different venues around the city of Manizales: in this way, the festival became a city event²⁷. This type of proposal demonstrates the interest and need to establish spaces for creating, exchanging, and circulating contemporary art in non-central cities from Bogota, the capital of Colombia. However, in the case of the International Contemporary Art Festival of Manizales, the last edition was in 2022, which shows that a platform managed by a public university cannot guarantee permanence over time due to resource limitations.

At the same time, there are other initiatives like the International Art Festival in Cali, the Festival Internacional Arte Sin Fronteras Por la Paz de Colombia organized in the department of Huila, the Festival de Estéticas Expandidas in Pasto, and the BAT Art Festival in Medellín, that seek the visibility and valorization of local artistic practices, however, they are spaces that are very difficult to preserve over time, due to the lack of resources and support from the government.

Initiatives of this type, which aim to enhance contemporary art and provide emerging artists with the opportunity to acquire relevant experience, are faced with this problem. These initiatives often dissolve in cities where the art market is not well positioned or considered unsuitable for seeking sponsorship or state support.

In the case of the capital of Colombia, the city of Bogota has positioned itself as a center of contemporary art, where the art market has grown and generated an artistic circuit around the city.

One of the examples done in Bogota is the Young National Art Salon (*Salon Nacional de Arte Joven*) developed in 1991 by the Santa Fe Gallery and supported by a public fund managed by the District Institute of the Arts (*Instituto Distrital de las Artes – IDARTES*), to circulate and promote national artistic production of young artists under thirty-five years of age. Artists or collectives from all over the country who are beginning their artistic practice are invited to respond to an open call. Applicants must show that they have completed at least three to five projects in visual arts during their careers. A jury will select eight winners from this call to showcase their artworks at

²⁷ Universidad de Caldas, Call for Manizales International Contemporary Art Festival (*Convocatoria Festival Internacional De Arte Contemporáneo Manizales*) <https://goo.su/9PfuL3> [last access on 26 May 2024].

the Santa Fe Gallery or the Gilberto Alzate Avendaño Foundation – FUGA. For sixteen years, this salon has provided a valuable platform for emerging young artists to gain experience and access additional opportunities.

Another means of promoting and preserving the artistic sector from a public institution is the Luis Caballero Award, organized by the Mayorality of Bogota in 1996, managed at the time by the District Institute of Culture and Tourism IDCT (*Instituto Distrital de Cultura y Turismo*) through the Santa Fe Gallery under the direction of Jorge Jaramillo. In 2010, with the creation of the IDARTES, the award changed administration, adding other exhibition spaces besides the Santa Fe gallery. Therefore, IDARTES began selecting places of architectural, political, or social significance to create interventions or installations related to them.

Several artists are selected in the competition based on their proposals to be developed in specific spaces. The artists selected for this competition are given a budget as a form of recognition for their work so that they can produce and exhibit the project, and at the end, a winner is chosen to receive the prize.

The award is arranged every two years and according to IDARTES, the award is one of the most important artistic recognitions granted in the country, aimed at artists of medium trajectory, over thirty-five years of age, and born in Colombia or resident in the country²⁸.

The Luis Caballero Award was established to recognize and support national artists of medium and long careers, engaged in the research and implementation of artistic interventions in situ in Bogota. The award provides artists with promotion, support, and funding for their artistic production. According to Lozano, it is because of public financing that the selected artists could develop projects outside the commercial conditions of galleries or the narrow curatorial views of other spaces, allowing the public to appreciate works of great workmanship that would have never been produced otherwise. The award had twelve versions up to this point, with ninety-nine artists nominated²⁹.

²⁸ District Institute of the Arts-Idartes (*Instituto Distrital de las Artes – Idartes*), *IX Premio Luis Caballero*, Bogota: Instituto Distrital de las Artes-Idartes 2018.

²⁹ O. Lozano, *El Jaramillo detrás del Caballero*, in “Semana”, 7 July 2006; <https://www.semana.com/on-line/articulo/el-jaramillo-detras-del-caballero/79834-3/> [last access on 4 June 2024].

1.2.3. ART FAIRS

In the field of art fairs, Colombia also made significant progress. The biggest art fair in the country is ARTBO, an international art fair created in 2004 by the Chamber of Commerce of Bogota (*Cámara de Comercio de Bogota – CCB*). This event brings together galleries, curators, artists, collectors, and the public from a national and international level; the fair lasts for four days and is an annual event that has been established as an important platform for the Latin American art circuit. The project was initiated by the CCB from the recognition of the relevance of the cultural and creative industries in the economic growth of the city, according to the CCB, ARTBO was established to promote and position Bogota as a destination for culture and business, through the support of commercial relations and circulation of visual art, while creating a means of cultural exchange and audience building³⁰. The art fair had seventeen editions: the first in 2004 attracted 12.000 visitors, but during the following editions, the number of visitors increased to 26.534 in 2023; on average 25,000 to 30,000 visitors attended the fair each year³¹. The structure of the fair is based on eight sections: the Main Section (*Sección Principal*), where the most prestigious, Colombian galleries are presented. The Projects Section (*Sección Proyectos*) combines works by artists from a national or international gallery, previously selected by a guest curator. References (*Sección Referentes*) include works by famous Colombian and Latin American artists. The Site Section (*Sección Sitio*), where installations, video art, and other non-traditional manifestations are exhibited. The Forum Space (*Espacio Foro*) is dedicated to presenting lectures, conferences, and discussions on art-related topics. Artecámara, is a section based on an open call to artistic collectives and emerging spaces under the age of forty to make visible their practice. The Artist's Book (*El libro del Artista*), is a space where it is possible to consult and buy publications and books on art, and finally the Articularte section, an artistic and interactive laboratory designed to create collective works of art.

According to the CCB, in the 2023 edition of ARTBO, 113 spaces participated, including forty-five galleries from fourteen cities in seven countries; eleven sections,

³⁰ Artbo Bogotá International Art Fair (*Artbo - Feria Internacional de Arte de Bogotá*), History: <https://www.artbo.co/Programa-ARTBO/Historia> [last access on 12 June 2024].

³¹ Ibid.

more than 300 artists on display, 200 international guests including collectors, members of institutions, and other art professionals; and sixty editorial projects³². ARTBO is an event that attracts international buyers primarily from the United States and Europe, but which also serves to promote and strengthen the value of Colombian art both locally and internationally; Aerne explains that ARTBO has become an internationally recognized arbiter of local art, and hence a guarantor of its value, by attracting galleries from abroad and admitting a limited number of local galleries. Every year, ARTBO offers better-curated content, as local galleries must be compared to international peers³³. In this way, the quality of the works of art is high and local artists receive recognition on a platform of international stature.



Ill. 3, Kriteria, Bogota's International Art Fair, 2019.
<https://www.kriteria.co/kriteria-calendar/artbo2019>

Due to the growth of ARTBO, other initiatives have begun to develop in Bogotá, a particular example is La Feria del Millón. It was created in 2013 by Diego Garzón and Juan Ricardo Rincón, two people passionate about art, who developed this independent fair of three days in which artworks cost around one million pesos, about 300 euros, and are sold directly by the artists; the platform was created to simplify the process of selling works for emerging artists, create a new market for art lovers who wish to buy works but do not have the necessary funds and at the same time bring art to a mass audience. In response to these necessities, the fair was built and has been working for more than eleven years, expanding this event to other cities in Colombia such as

³² Ibid.

³³ A. Aerne, *The creation of a global market for Colombian contemporary art through valuation and match-making*, cit.

Medellin, Cali, and Barranquilla, and international cities such as Mexico City, New York, and Miami.

Barcú is another event created in 2016 and through its eight editions, it has developed a different proposal for showing emerging contemporary artists. This cultural festival and art fair of five days has decided to change the famous white cube for historic spaces such as the colonial center of Bogota called Candelaria neighborhood, in this way the works from various national and international galleries are exhibited in various houses from the colonial era. A total of 194 thousand people participated during the event's editions, 362 independent artists presented their artworks, and 154 music bands delivered shows during the event's programming.

1.2.4. GALLERIES

The success and growth of ARTBO also motivated the creation of new galleries, according to Rodríguez, from the creation of ARTBO in 2004 the number of galleries increased in Bogota by more than 50%³⁴.

The sum of all these projects created an articulation of actors that resulted in the development of neighborhoods in Bogota dedicated to the selling and diffusion of art; A specific example of this is the San Felipe neighborhood, in the mid-20th century San Felipe was a residential neighborhood in the north of the city that began to gain relevance inside the artistic sector, according to Céron, Gutiérrez, and Rúiz, When Alejandro Castaño, collector, architect, and real estate investor, placed his art collection in a warehouse in San Felipe, other galleries decided to open their spaces in the same area; galleries such as Doce Cero Cero Gallery moved to the neighborhood in 2013; the same year, José Roca, curator of London's Tate Modern of 2012 inaugurated the art foundation FLORA ars+natura; and then other spaces were created, such as Sketch, Instituto de Visión, KB, SGR Galería, Beta, Jacob Karpio, Liberia, Plural, Permanente, among others³⁵.

³⁴ M. Rodríguez, What will happen to art month in Bogotá? (*¿Qué pasará con el mes del arte en Bogotá?*) in "Bogotart", 5 October 2020, <https://bogotart.co/artistas/que-pasara-con-el-mes-del-arte-en-bogota/> [last access on 4 of June 2024].

³⁵ C. Cerón, N. Gutiérrez Montes, J. Ruiz, *Por las Galerías - Atlas de galerías y espacios Autogestionados en Bogotá, 1940-2018*, Bogota: Alcaldía de Bogotá, Instituto Distrital de las Artes - IDARTES, Gerencia de Artes Plásticas y Visuales, 2020.

In this way, the San Felipe Art District in Bogota was consolidated, housing twenty-five galleries by 2020, and developed a six-month program of art and cultural events each year, including the most famous event, San Felipe Night (Noche de San *Felipe*)³⁶. This activity is a free event and a collaborative project done by BETA and SKETCH galleries, who wanted to create a space that invites the inhabitants of Bogotá to visit local galleries, spaces, and foundations that promote art and culture. The project aims to strengthen the art market through the public.

1.2.5. ART EDUCATION IN COLOMBIA

An important component of this sector is art education. In Colombia, there is an increasing number of universities offering fine arts programs. The leading private universities in Bogotá are investing heavily in the construction of new buildings for their respective art departments, and the state institutions in Cali, Medellín, and Popayan also have educative programs of high quality³⁷. The most well-known public universities are the Universidad Nacional de Colombia in Bogota and the Academia Superior de Artes de Bogotá (ASAB) which also has an active exhibition space created in 1996. As far as private education in Bogotá is concerned, the main institutions include Universidad de Los Andes, which established the art school in 1955, Pontificia Universidad Javeriana with the art department founded in 1977 and the art school in 1995, and the Universidad de Bogotá Jorge Tadeo Lozano, which set up the art school in 1960. In Medellín, there are two public universities, Universidad de Antioquia with its art program created in 1964, and the other headquarters of Universidad Nacional de Colombia, with the current art program instituted in 2007. Cali also has a prestigious institution, Instituto Departamental de Bellas Artes, founded in 1933 and Popayán has the Universidad del Cauca with its Facultad de Artes, created in 1996³⁸.

Even though there are several arts-related institutions in other Colombian cities and regions, Bogota is regarded as the center of the art education sector, offering 43.9% of

³⁶ M. Rodríguez, *What will happen to art month in Bogotá? (¿Qué pasará con el mes del arte en Bogotá?)*

³⁷ A. Hossein, C. Petitgas, *Contemporary Art Colombia*, United Kingdom: Thames & Hudson, 2016.

³⁸ Ibid.

the highest education in the segment of visual arts in 2020, followed by Antioquia with 13.41% and Valle del Cauca with a 10.98%³⁹.

1.2.6. COLOMBIAN ARTISTS

The context mentioned above has fostered the emergence and development of significant artists in Colombia, both modern and contemporary. This phenomenon is so pronounced that writer and editor Hossein Amirsadeghi mentions two generations of Colombian artists, first, there are internationally recognized artists such as Doris Salcedo, José Alejandro Restrepo, Fernando Botero, Óscar Muñoz, Beatriz González, and Miguel Ángel Rojas, who have significantly influenced the art scene both in Colombia and abroad. Additionally, there is a new generation of younger artists. On the one hand, experimental artists like Mateo López, Nicolás Paris, and Gabriel Sierra explore the country's social and political divides through their work. On the other hand, young artists such as Oscar Murillo, Iván Argote, and María Fernanda Cardoso express social criticism and take a stand against violence, often from their positions abroad⁴⁰. It is evident from the artists mentioned by Amirsadeghi that the Colombian artistic sector is dynamic, and it has shown growth that has allowed it to become more valuable throughout the country and internationally.

Nevertheless, it is not an easy process for Colombian art to gain exposure to affluent international circuits or art markets, even so, it is not easy for Latin American countries in general. According to the senior lecturer, consultant, and researcher in cultural management and art market Jimena Peña, the Global North develops biennials, residencies, and fairs, but access to these opportunities is still difficult for artists and cultural practitioners from other zones, due to lack of funding, complicated visa procedures, work permits, and application fees. Global South artists participate less than 20% in biennials like Manifesta, Whitney, and Istanbul, while in Sao Paulo their

³⁹ Dane - National Administrative Department of Statistics (Departamento Administrativo Nacional de Estadística – DANE), Economía Naranja Sexto Reporte; 2021 https://www.dane.gov.co/files/investigaciones/pib/sateli_cultura/economia-naranja/6to-reporte-economia-naranja.pdf [last access on 10 of June 2024].

⁴⁰ A. Hossein, C. Petitgas, *Contemporary Art Colombia*, United Kingdom: Thames & Hudson, 2016.

participation accounts for 53%⁴¹. It is interesting to note on the one hand that the participation of artists in circuits developed in the global south is strengthened in the absence of artists' participation in European circuits. On the other hand, the lack of participation in events such as biennials and fairs in the Global North means that Colombian and Latin American art goes unnoticed by collectors and curators, which hinders the growth of an international market outside the Global South.

Peña specifies that developing professionals in the visual arts sector requires the exchange of experiences in artistic production, education, and participation in events, markets, and cultural activities. Furthermore, mobility influences the quality of production because it stimulates and develops professional and technical skills in the artist. At the same time, it expands opportunities, as it encompasses the diversity of all types of geographic regions⁴².

It is for this reason that Latin American countries need to participate in circulation platforms in the Global North, particularly those such as Colombia, which has an artistic sector that can be strengthened.

In the case of Biennale Arte, the presence of Latin American artists is changing and growing. On the 59th International Art Exhibition, 213 artists participated in the Central Pavilion, of which fourteen were from Latin American countries. Nine of them are still alive and working in different places around the world.

In other words, Latin American artists accounted for approximately 6.5% of the total exhibition. As for national participation, eighty national pavilions participated at Biennale Arte, ten of whom were from Latin American countries, representing 12.5% of the participation.

However, in 2024, on the 60th International Art Exhibition, more than eighty artists had Latin American ties, representing about 24% of the exhibition⁴³. National participation was maintained in ten pavilions of Latin American countries. However, the presence of Latin American artists in the central pavilion of Biennale Arte

⁴¹ J. Peña, *Latin American Contemporary Art Market Narratives*, in a *Creative Economy Context, in Studies in the History of Collecting & Art Markets*, edited by A. Duarte, M. Pérez-Ibáñez, The Netherlands: Koninklijke Brill NV, Leiden, 2023, pp. 98 – 124, here p. 102.

⁴² J. Peña. *Perspectiva empresarial para el mercado del arte contemporáneo: la relevancia del emprendimiento en el artista visual*, Bogotá – Madrid: Universidad Autónoma de Madrid, 2020.

⁴³ M. Stanley, *The Venice Biennale Spotlights the Market for Latin American Art*, in “Artnet”, 21 June 2024; <https://news.artnet.com/market/the-venice-biennale-spotlights-the-market-for-latin-american-art-2502919> [last access on 29 July 2024].

increased by 300% from one edition to another. This represents an improvement in opportunities for Latin American artists since participating in La Biennale di Venezia means accessing an art circuit at an international level and a possibility to enter the European or even global market. Peña emphasizes that Biennials are a key point for discovering talent, awarding prizes, and connecting with other exhibition opportunities. When artists cannot access these means, the sustainable future of their careers is directly affected⁴⁴.

Over the years, Colombia has consolidated a valuable artistic sector. Several activities and projects have been established at a local level to maintain the growth and development of the sector. Nevertheless, a Colombian pavilion has not yet been created at Biennale Arte, indicating a contradiction between the growing Colombian artistic sector and its demands for international relevance.

The fact of having a flourishing art market and a consolidated artistic circuit does not determine the creation of a national pavilion at Biennale Arte, since this is due to other factors that are beyond the control of the actors (artists, curators, gallery owners, collectors, museums and academies). Because the reasons for the pavilion's absence have a completely different nature.

1.3. ABSENCE OF THE COLOMBIAN NATIONAL PAVILION AT BIENNALE ARTE

Although Colombia has an artistic sector in constant development and growth, there are several reasons why Colombia does not yet have a permanent national pavilion at Biennale Arte. This chapter identifies specific reasons that can be attributed to this absence, based on interviews with art sector professionals such as diplomats, researchers, curators, and artists, to provide a general overview of the problem.

The first argument mentioned by the cultural attaché of the Colombian embassy in Italy was the lack of political will on behalf of the Colombian government⁴⁵ –

⁴⁴ J. Peña. *Perspectiva empresarial para el mercado del arte contemporáneo: la relevancia del emprendimiento en el artista visual*.

⁴⁵ Interview with the cultural attaché of the Colombian embassy in Italy with the author, online, 4th of June 2024.

especially the Ministry of Cultures, Arts, and Knowledge – to establish the national pavilion.

This can be related to the fact that the priorities of the cultural policies vary from one government to another. Therefore, resources and efforts during a specific government period might be allocated to areas other than art and culture, both nationally and internationally. This also depends on the political, social, and economic context of the country, since in Colombia, punctually, the governments of the presidents Álvaro Uribe Vélez (2002-2010) and Juan Manuel Santos (2010-2018) were focused on solving the country's armed conflicts. In the case of the ruling period of Uribe, the government concentrated on democratic security, leading to the creation of a policy to combat the guerrillas, especially FARC, and paramilitaries. As for the specific actions of the Ministry of Cultures, Arts, and Knowledge, there was established a National Culture Plan 2001-2010 to implement cultural policies that decentralize and reinforce national identity. Also, different projects of investment were developed, such as the construction and restoration of libraries, cultural centers, and theaters in several regions of the country and there was correspondingly an increase in calls and incentive programs for artists and cultural managers.

Afterward, in the government of Santos, the main point was the Peace Process, involving the negotiations and signing of the peace agreement with the FARC in 2016. Regarding the artistic field, there was a participation of Colombian artists in important contemporary art fairs such as ARCOmadrid and Art Basel, which promoted emerging and established Colombian artists. In the case of ARCOmadrid, in 2015 Colombia was the guest country of honor with twenty exhibitions around the city, then the participation of the country continued in the editions of 2016, 2017, and 2018. With the art fair Art Basel, several Colombian galleries and artists participated in 2010, 2011, 2012, 2014, and 2015⁴⁶.

After this government, the administration of Iván Duque Márquez (2018-2022) placed a strong emphasis on the economy and security, promoting the creative industries, and supporting technology and innovation. Indeed, this government had the perfect circumstances to start the process of developing the national pavilion at Biennale Arte.

⁴⁶ Data derived from personal research, 2024.

However, the government decided to prioritize initiatives with a more immediate impact on the development of the creative industries in the country, specifically educational programs, tax incentives, and the promotion of local festivals and events, which were considered more effective for the short-term development of the sector. Likewise, during this government, the Ministry of Cultures, Arts, and Knowledge focused on culture as a transversal tool in the development of society. In this way, the projects and activities were focused on promoting culture, and art, and strengthening traditions in the regions. In addition, during Duque's term, Colombia faced the COVID-19 pandemic, which may have affected the availability of resources and the capability of the country to participate in international events.

Finally, in the current government of Gustavo Petro (2022-2026), the focus is social and environmental justice. As for the Ministry of Cultures, Arts, and Knowledge, its actions are intended to facilitate the development of culture as a means of consolidating peace within the territories. This means that a large portion of the investment has been made in the municipalities and subregions of the country, to ensure that the Colombian population has access to artistic and cultural activities. This is reflected by the consolidation of a National Culture Plan 2024-2038, “Culture for the care of the diversity of life, territory and peace” (*Plan Nacional de Cultura 2024-2038, “Cultura para el cuidado de la diversidad de la vida, el territorio y la paz”*).

The plan focuses on the cultural diversity of the country and the role of arts and knowledge conceiving as cultural governance from the territory, the plan seeks to vindicate the culture of peace, solidarity, and popular economies, cultural infrastructures based on traditional knowledge, and the fundamental multilateral relations between the country and the world, through investment and implementation of large governmental artistic and cultural education projects⁴⁷.

As one of the important projects of the Ministry of Cultures, Arts, and Knowledge, this plan provides an overview of the institution's projects and management priorities. Likewise, the ministry also has six strategic pillars that determine management guidelines: one is Colombian Culture in the World, which seeks to recognize and

⁴⁷ Ministry of Cultures, Arts, and Knowledge, *National Plan of Culture 2024 – 2038, (Plan Nacional de Cultura 2024 – 2038)*, March 2024; https://mincultura.gov.co/plan-nacional-de-cultura-2024-2038/Documents/PLAN%20NACIONAL%20CULTURA_26-07-2024.pdf [last access on 30 July 2024].

promote abroad all those artistic, and cultural practices and manifestations carried out by Colombian artists and scholars⁴⁸.

From this information, it is possible to identify that the past governments of Colombia have focused their actions on the solution of specific problems of the country, one being the war that has faced the country for more than sixty years. This has hindered the development of other sectors, particularly the arts and culture sectors. Even though the government of Ivan Duque promoted the economic development of creative industries, this approach did not encourage the government to establish the national pavilion at Biennale Arte.

In part, this is because, during Duque's administration, mostly music, audiovisual, performing arts, and publishing sectors were promoted internationally because organizations such as Procolombia selected these sectors to support them in accessing international markets. As a result, Procolombia set up a program to support and monitor companies working in these sectors, which resulted in 691 companies from eighteen departments of Colombia specializing in animation, performing arts, music, audiovisual production, advertising and digital marketing, software and IT services, and video games, working with 2,226 buyers in 77 countries and achieving sales of US\$1,361 million⁴⁹.

Contrary to these initiatives in the visual arts, the emphasis was on training, creation, distribution, and research.

Evidently, the initiative to create a national pavilion at Biennale Arte should not be a specific action guaranteed by a government, but there should be a government agenda that values the promotion of the country abroad, recognizes the impact and scope of the country's artistic sector and at the same time can consolidate the structure to carry out the project.

Reviewing the development plan of the current Colombian government under President Gustavo Petro, there are certain outlines in which the Colombian national pavilion at Biennale Arte could be incorporated. This is because this government emphasizes the importance of art and culture in building society, and that the Ministry

⁴⁸ Ministry of Cultures, Arts, and Knowledge, *Strategic Pillars*, <https://www.mincultura.gov.co/Paginas/ejes-estrategicos.aspx> [last access on 26 August 2024].

⁴⁹ Procolombia, Management report August 2018 – June 2022; https://procolombia.co/system/files/2024-05/informe_gestion_2018-2022_1.pdf [last access on 18 September 2024].

of Cultures, Arts, and Knowledge has set the task of promoting Colombian artistic expression abroad as a line of management. Therefore, the current government has an important opportunity to move this project forward.

The second point mentioned as a possible reason for the current non-existence of a Colombian national pavilion at Biennale Arte is the lack of continuity in policy development and implementation of Colombia's governments.

Presidential terms in Colombia last four years and the administrations tend to change or redirect public policies, sometimes interrupting or reversing projects initiated by their predecessors⁵⁰. This takes place because the president appoints the ministers of state, including the minister of culture, who bring their work teams with them to the ministries. Generally, this team consists of trusted advisors and staff who assist the minister in implementing the political agenda. However, this process hinders and makes it difficult to continue the projects and activities proposed by the previous administration. According to the Organisation for Economic Co-operation and Development (OECD), the central government of Colombia can enable the continuity of regulatory policies beyond political cycles. Continuity is often compromised when new governors or mayors take over and set new agendas and priorities. The problem is aggravated by the high turnover of officials responsible for regulatory policies⁵¹.

By bringing this context closer to the development of the pavilion, it is understood that this initiative requires a lot of time to be carried out, mainly due to the bureaucratic and lobbying process that implies; this means that a project of this magnitude may take two different political mandates, making management and coordination complicated and the process, in the end, is not carried out.

This fact, coupled with the point that the national governments do not seem to be explicitly committed to creating a national pavilion at Biennale Arte, suggests that this project must be included in the action plans and development plans of the public entities to make it possible to carry it out regardless the changes of government.

If a project proposal is included in a development plan, even if the ministers change, it must be implemented. Therefore, the lack of continuity within the government can

⁵⁰ Interview with the cultural attaché of the Colombian embassy in Italy with the author, online, 4th of June 2024.

⁵¹ The Organisation for Economic Co-operation and Development (OECD), Estudio de la OCDE sobre la política regulatoria en Colombia: Más allá de la simplificación administrativa, 1 April 2024; <http://dx.doi.org/10.1787/9789264201965-es> [last access on 18 September 2024].

complicate the process, but in essence, it is more a matter of policy instruments that should be linked to the strategy of the ministries so that when the ministers change, the project can still be implemented and remain permanent throughout the years.

The previous analysis focused on the political reasons why Colombia has not developed a national pavilion in Biennale Arte, and although these reasons have important weight, they are not the only ones, because the absence of Colombia in La Biennale has multidimensional reasons, which are primarily political, but with a technical and economic component.

On a technical level, there is no public institution that can fully dedicate itself to the development and management of the national pavilion. This refers to the fact that most countries that have developed a national pavilion at the Biennale Arte have an organization in charge of its management, be it public, private, or mixed. These types of organizations vary from country to country, but generally, they work with the government and the ministry responsible for culture and art in the country to produce the pavilion in each edition.

Even though the Ministry of Cultures, Arts, and Knowledge indeed operates with several cultural institutions that cover different areas such as heritage, arts, libraries, and cinematography. In the field of art, the ministry only has the National Museum of Colombia.

Consequently, this raises another point, whether this organization can assume responsibility for the national pavilion, or a new institution needs to be established that is solely responsible for the creation and management of the national pavilion.

The resolution of this technical aspect is relevant since the pavilion must be built based on a public decision, for this reason, there must be an organization capable of mediating between the ministries and public bodies and the production team that will develop the pavilion and will operate in a private level.

Regarding the economic aspect, the process necessary to allocate a budget for the creation of the national pavilion within the budget assigned to the Ministry of Cultures, Arts, and Knowledge is a complicated process.

The Ministry of Cultures, Arts, and Knowledge must prepare a budget for the projects to be carried out. Nevertheless, it must go through several filters before being

approved, which means funding can be challenging for a country such as Colombia, especially considering its limited resources for culture.

According to the budget allocated to the Ministry of Cultures, Arts, and Knowledge from 2016 to 2021, the budget averaged 96.889 million euros (436.000 million Colombian pesos). In 2022, this was 124,889 million euros (562,000 million Colombian pesos), then in 2023, the budget increased to 178,667 million euros (804,000 million Colombian pesos), and for 2024, the budget grew by 83.7% compared to 2023, with 327 million euros (1.47 billion pesos, distributed in 1.029 billion pesos for investment and 437 million pesos for the operation of the ministry). Until now, this has been the highest budget approved by the Ministry of Culture, Arts, and Knowledge⁵².

It is interesting to observe this latest increase in the budget for 2024, especially reviewing the programs and projects that the government seeks to carry out on the political agenda, which has the objective of strengthening artistic and cultural training and education at the national level, public calls to promote culture and art, the safeguarding of memory and traditional knowledge, and all the actions that, from culture, contribute to the construction of peace.⁵³

When reviewing this objective and the general budget of the nation for 2024, there are three main areas: Promotion and effective access to cultural and artistic processes, art and culture, and management and protection and safeguarding of Colombian cultural heritage⁵⁴.

Although these items are quite general, the government is strongly committed to culture and art, since the total national budget 2024 for the areas mentioned before is approximately 238 million euros (1.029 billion pesos)⁵⁵.

There are also reasons related to the presence of Colombia out of the country, and for an understanding of this, the Ministry of Foreign Affairs, plays an important role, since

⁵² Ministry of Cultures, Arts, and Knowledge, *Aprueban el presupuesto más alto en la historia del MinCulturas*, 20 October 2023, <https://www.camara.gov.co/sites/default/files/2023-08/Rtas%20Min%20Culturaprop0112023.pdf> [last access on 30 of July 2024].

⁵³ Ibid.

⁵⁴ Treasury, *General Budget of the Nation 2024*, 29 July 2024, https://www.minhacienda.gov.co/webcenter/ShowProperty?nodeId=%2FConexionContent%2FWCC_CLUSTER-226999%2F%2FidcPrimaryFile&revision=latestreleased [last access on 26 of August 2024].

⁵⁵ Ibid.

is the public institution responsible for the foreign policy of Colombia and is also involved in the development of Colombian projects abroad.

In the area of culture, the Ministry of Foreign Affairs takes a wide range of actions. One important aspect of the country's international presence is its embassy and consulate network. There were 69 Colombian embassies and 122 Colombian consulates abroad in 2023⁵⁶.

In Italy, there is a Colombian Embassy located in Rome, and there are two consulates in Milan and Rome, respectively.

Each embassy or consulate develops a cultural and artistic agenda in the cities in which it operates; these activities could be art exhibitions, musical performances, and regular events held to promote the artistic and cultural riches of Colombia. Furthermore, these institutions are engaged in a variety of specific projects designed to enhance Colombia's international image. Regarding the art sector, especially contemporary art, the ministry focuses on developing artist residencies abroad for specific artists who have earned this distinction through an open call. Other initiatives developed by the Ministry of Foreign Affairs include the participation of Colombian artists in various biennials and contemporary art fairs worldwide.

Concerning Biennale Arte, according to the interview with the Director of Cultural Affairs of the Ministry of Foreign Affairs Catalina Ceballos Carriazo, the institution was not involved in the participation of the thirteen Colombian artists who exhibited in the 60th International Art Exhibition.

Since the Ministry of Foreign Affairs is not an organization directly involved with art and culture, its participation in such projects requires a request for support from the Ministry of Culture, Arts, and Knowledge, or through an individual who has received a direct invitation from Biennale Arte to part of the central exhibition.

However, the Ministry contributed with the participation of the Ambassador of Colombia to the Italian Republic, Ligia Margarita Quessep Bitar in the opening of Biennale Arte of 2024⁵⁷.

On the other hand, the Ministry of Foreign Affairs has supported other initiatives, for example, ARCOMadrid - Feria Internacional de Arte Contemporáneo de España on

⁵⁶ Ministry of Foreign Affairs, *Management report 2023*, 31 January 2024, <https://www.cancilleria.gov.co/ministry/planeacion/informe-gestion> [last access on 30 of July 2024].

⁵⁷ Interview with Catalina Ceballos Carriazo with the author, online, 4th of June 2024.

the edition of 2024 with twenty-two artists from the Caribbean of Colombia. This project was part of the Cultural Diplomacy Strategy of the Ministry of Foreign Affairs, the Embassy of Colombia in Spain, and the National Museum of Colombia. The exhibition called “Constellations and Tropical Insurrections” (*“Constelaciones e Insurrecciones Tropicales”*) was presented during the opening of the fair at the Gabriel García Márquez Cultural House of the Embassy of Colombia in Spain⁵⁸.



Ill. 4, Chancellery - Ministry of Foreign Affairs, The Colombian Caribbean arrives at the international fair ARCO Madrid thanks to the country's cultural diplomacy, 2024.

<https://www.cancilleria.gov.co/newsroom/news/caribe-colombiano-llega-feria-internacional-arco-madrid-gracias-diplomacia-cultural>

The participation of Colombia at the Madrid fair is particularly noteworthy since it illustrates the articulation of different public institutions in the development of a common project. The Colombian Ministry of Foreign Affairs, the Colombian Ministry of Culture, Arts, and Knowledge, as well as the National Museum of Colombia, contributed money to the exhibition's development, from the payment of the fair to the transportation of the artworks.

Initially, this project was started by the Colombian Embassy in Spain, which was interested in participating in ARCOmadrid. This idea was passed on to the Ministry of Foreign Affairs and from this point, other institutions were coordinated to achieve it⁵⁹. This is not the only case where an inter-ministerial project has been developed.

⁵⁸ Ministry of Foreign Affairs, *El Caribe colombiano llega a la feria internacional ARCO Madrid gracias a la diplomacia cultural del país*, 6 March 2024, <https://www.cancilleria.gov.co/newsroom/news/caribe-colombiano-llega-feria-internacional-arco-madrid-gracias-diplomacia-cultural> [last access on 30 of July 2024].

⁵⁹ Interview with Catalina Ceballos Carriazo with the author, online, 4th of June 2024.

In fact, Colombia's participation in international fairs and biennials has been supported by the joint efforts of the Ministry of Culture, Arts, and Knowledge, the Ministry of Foreign Affairs, and the various embassies. This proves that coordination between ministries is possible and that there is interest in promoting Colombian art and artists abroad.

However, it can be concluded that other platforms such as ARCOmadrid and Art Basel have had a greater and significant participation from Colombia. In the case of Biennale Arte, developing national participation is much more complex than developing participation in a fair, for this reason, it is understandable that one platform is given priority over another.

There are several reasons for this. One is the commercial impact and market promotion that the fairs have had. Art Basel and ARCOmadrid are platforms that offer direct opportunities to sell artworks and access global markets. This means that public institutions have been able to support participating organizations to promote the inclusion of artists in the international market and to support the Colombian art market more directly.

Furthermore, participation in spaces like ARCOmadrid and Art Basel occurs through galleries, not national pavilions. This makes it a private sector initiative, meaning the project's funding comes from the gallery itself, although the gallery can request support from the Ministry of Culture, Arts, and Knowledge, or other government bodies. However, the project's management is entirely the gallery's responsibility, which facilitates public sector involvement, particularly since funds are already allocated to support the international participation of Colombian organizations.

Additionally, fairs have shorter duration than Biennale Arte, which means lower production and management costs, and from the Ministry's point of view, the support of galleries in the participation in art fairs can mean a less intensive production and logistics in comparison with Biennale Arte. Additionally, support organizations in participating in art fairs can significate a more immediate return, in terms of sales and cultural promotion, while Biennale Arte is a platform whose impact is measured in the long term.

After analyzing the factors that may have influenced the absence of a Colombian national pavilion at Biennale Arte, it is evident that this outcome is primarily due to

the political leadership prioritizing other projects. However, Colombia boasts a vibrant and noteworthy artistic sector and the necessary bureaucratic, political, and legal structures to establish a permanent national pavilion at Biennale Arte. Additionally, there is potential for various ministries to allocate a budget for this purpose collaboratively. Understanding the reasons behind the non-development of the national pavilion is crucial, but it is even more important to recognize that Colombia possesses the resources and capability to realize this initiative.

2. ORIGINS OF LA BIENNALE DI VENEZIA AND NATIONAL PAVILIONS

2.1.OVERVIEW OF THE HISTORY OF LA BIENNALE DI VENEZIA

According to art librarian, researcher, and editor Gustavo Montero, biennials have been a major factor in the development of contemporary art for decades⁶⁰. The concept was first developed by La Biennale di Venezia, founded as a local enterprise, that took its name from an Italian word meaning every second year. La Biennale di Venezia was born to connect the community with the territory through the city's renewal by attracting an international audience and positioning Venice as a new center of art and culture. In that way, the La Biennale di Venezia was conceived as a platform dedicated to showcasing Italian art, particularly the art of Venetian artists, but at the same time including a wide range of international artists, as a way of reviving the city in a time of uncertainty. Art historian and exhibition scholar Bruce Altshuler specifies that La Biennale represented the municipality's efforts to raise the city's cultural status and attract tourism by aligning itself with the growing European practice of organizing global exhibitions⁶¹.

The history of La Biennale begins in the XIX century with the National Art Exhibition that took place in 1887; Enzo Di Martino, Italian journalist and art critic describes that

⁶⁰ G. Montero, *Biennialization? What biennialization?: the documentation of biennials and other recurrent exhibitions, the documentation of biennials and other recurrent exhibitions*, in "Art Libraries Journal", vol 37, 1, 2012. pp. 13-23. here p. 13.

⁶¹ B. Altshuler, *Exhibition history and La Biennale*, in *Starting From Venice Studies On La Biennale* edited by C. Ricci, Milan: Et al, 2010, pp.17 – 27, here p. 20.

the exhibition created in Venice was different from the exhibitions developed in other cities in Italy, since unlike most exhibitions that focused on craftsmanship, Venice instead presented paintings and sculptures that numbered over a thousand works⁶².

The Municipality of Venice launched a competition to design a new building in Giardini di Castello to house the event. The winner was the Italian architect Raimondo D'Aronco, who created an ephemeral building in response to the organizers' request for a temporary Greek-style structure that would represent the "Temple of Art"⁶³.

The place of Giardini was selected for this art exhibition since it is the main public park of the city, built in the early nineteenth century by Napoleon Bonaparte to provide a green, recreational environment for the inhabitants following the Enlightenment ideas at that time⁶⁴.

As a result of the success of the National Art Exhibition, the City Council passed a resolution on April 19, 1893, proposing the establishment of a biennial national artistic exhibition. Two years later, on April 30, 1895, the official first edition of La Biennale di Venezia was held, officially called "*Esposizione Internazionale d'Arte della Città di Venezia*"⁶⁵.

As Biennale scholar Vittoria Martini specifies, Enrico Trevisanato, the chief engineer of the city of Venice, oversaw the construction of the building. In contrast to D'Aronco's building, Trevisanato proposed to place the new venue in the heart of the Giardini, on the same site as the Concert Hall and the former Riding School. After restructuring the building, the painter Mario de Maria was commissioned to paint the façade of the building⁶⁶.

The First International Art Exhibition of Venice was intended to showcase Italian artists, according to Altshuler, one-half of the artists in the first edition were Italians, however, La Biennale was developed into a format similar to international exhibitions, with artworks chosen by the participating nations and presented country by country⁶⁷.

⁶² E. Di Martino, *The History of La Biennale di Venezia 1895 – 2005*, Venice: Papiro Arte, 2005.

⁶³ V. Martini, A brief history of how an exhibition took shape, in *Starting From Venice Studies On La Biennale* edited by C. Ricci, Milan: Et al, 2010, pp.67 – 77, here p. 68.

⁶⁴ ASAC – Archivio Storico della Biennale de Venezia, *Esposizione Internazionale D'arte, La Biennale Di Venezia, 1895-2019*, Venice: La Biennale di Venezia, 2019.

⁶⁵ Ibid.

⁶⁶ V. Martini, A brief history of how an exhibition took shape, here p. 68.

⁶⁷ B. Altshuler, *Exhibition history and La Biennale*, in *Starting From Venice Studies On La Biennale* edited by C. Ricci, Milan: Et al, 2010, pp.17 – 27, here p. 20.

Additionally, according to the art historian and cultural manager, Matilde Ferrarin, the commitment of Mayor Riccardo Selvatico to create an institution like La Biennale corresponded to a political project bound to reinvigorate the city of Venice through a program largely developed on cultural reforms⁶⁸.

Considering that La Biennale di Venezia was being planned for the first time, the organizing committee took inspiration from different models, such as the Paris Salon created in 1667 by the Royal Academy of Painting and Sculpture, where the objective was to exhibit a great number of works of art from a very close group of artists. Another important reference was the Great Exhibition of 1851 at the Crystal Palace in Hyde Park in London, one of the largest exhibitions of the XIX century, this event involved a variety of exhibitors that represented various countries and territories. Altshuler points out that after this event in London, every exposition that contained a major art exhibition presented paintings and sculptures into national categories to represent their countries of origin and compete for awards. Consequently, a landmark for universal expositions was created, to display the works of art set within the context of international trade with the objective of competition among nations⁶⁹. The author also stipulated those universal expositions sparked the emergence of independent international art exhibitions across Europe, as municipalities and states sponsored these events to establish themselves as cultural centers and promote the sale of artworks by local artists⁷⁰.

In this way, universal exhibitions began to emerge around Europe, for example, the second World Exposition was held in 1855 in Paris to showcase the achievements in the fields of industry and fine arts of the invited nations. Then, the London International Exhibition of 1862 was organized at the South Kensington Museum, where decorative, fine arts, raw materials, manufactured goods, engineering expertise, and machines were presented⁷¹. In 1867, the Exposition Universelle was held again in

⁶⁸ M. Ferrarin, *Gli Artisti Veneziani Alla Biennale (1895-1905), Organizzatori ed espositori: l'antinomia dei ruoli* in "Storie Dell'arte Contemporanea", dicembre 2019; <https://edizionicafoscari.unive.it/libri/978-88-6969-367-0/gli-artisti-veneziani-alla-biennale-1895-1905/> [last access on 8 May 2024].

⁶⁹ B. Altshuler, *Exhibition history and La Biennale*, in *Starting From Venice Studies On La Biennale* edited by C. Ricci, Milan: Et al, 2010, pp.17 – 27, here p. 19.

⁷⁰ Ibid.

⁷¹ J. Agnew, *The 1862 London International Exhibition: Machinery on Show and its Message*, in "The International Journal for the History of Engineering & Technology", Vol 85, 1, 2015, pp. 1-30, here p.2.

Paris, featuring technological advancements and cultural displays worldwide. Then, the Art Exhibition in the Munich Glaspalast in 1869, an important reference point for La Biennale di Venezia since the organizers of La Biennale went to Munich on the edition of 1894 to incorporate the model of the event and select artists based on it. There were also editions of the Exposition Universelle held in Paris in 1878, 1889, and 1900, with the 1900 exhibition being remarkable because it marked the turn of the century by showcasing the latest advances in technology and art. This event greatly impacted how La Biennale di Venezia was established, as it featured outstanding pavilions from different countries that displayed a strong sense of nationalism and demonstrated the power of each nation through their architectural design.

This combination of references led to a model that established La Biennale di Venezia as the “great mother” of all La Biennale activities. According to the art historian Marieke van Hal, La Biennale di Venezia earned its reputation as the "mother" of all subsequent Biennales because it embodied several elements and characteristics of a world fair, reflected in the manifestation of modernity, the participation of contributing countries, national representations through pavilions, internationalist rhetoric, discernible political agendas, discourse on local-global dynamics, and estimated economic benefits⁷².

From the first exhibition in 1895, La Biennale di Venezia was open to selling artworks, providing a strong financial incentive for artists to participate and funding the exhibition's operations, ensuring its sustainability and shaping the global art market. In addition, a special jury was selected, made up of Italian and international artists, critics, and intellectuals, who invited specific artists to participate in this event, while other artists were admitted through an open call, this division ultimately characterized the spirit of La Biennale until 1956⁷³. It is important to mention that La Biennale also invited already-recognized international artists, consequently attracting a wide audience from the start. Di Martino explains that there was an exclusive commission composed of the most well-known painters in Venice who designated the international nature of the exhibitions, to the point of inviting an equal number of artists to be part

⁷² M. van Hal, *Rethinking the Biennial*, 29 September 2010; <https://researchonline.rca.ac.uk/1350/1/VAN%20HAL%20Marieke%20Thesis.pdf> [last access on 30 March 2024].

⁷³ ASAC – Archivio Storico della Biennale de Venezia, *Esposizione Internazionale D'arte, La Biennale Di Venezia, 1895-2019*.

of the event: 150 Italians, 150 foreigners, and 50 others vetted by an appropriate panel⁷⁴. To participate in the exhibition, each artist was limited to two works of art that had not been exhibited in Italy before the exhibition⁷⁵. Marco Mulazzani professor of architecture explained that the participation of foreign artists in the pavilions was a relevant component in the attendance of the public, as evidenced by the number of visitors. For example, the first edition of La Biennale di Venezia attracted over 200.000 visitors in 1895, 250.000 in 1897, and 300.000 in 1899, this proves that the approach of La Biennale di Venezia of having National Pavilions to represent international countries was successful⁷⁶.

Between 1893 and 1929, the Venice Municipality controlled La Biennale, and it was heavily supported and promoted by a large group of local Venetian artists⁷⁷. Nonetheless, La Biennale as an institution was created thirty-three years later, on December 24th, 1928, when La Biennale status was declared an autonomous agency (*ente autonomo*) by law⁷⁸.

Concerning the internal organization of the institution, this was inspired by the Secession in Munich; by doing so, a specially appointed commission was formed, based on three committees: one of the Venetian artists to develop the program of the exhibition, another for promotion, and another for the Press⁷⁹.

The first general secretary of La Biennale was Antonio Fradeletto, who acted between 1895 and 1927. He was an economist with strong diplomatic skills, who was involved in the selection of artists, the installation of exhibitions, and later in the development of foreign pavilions⁸⁰. Then in 1928, the sculptor and later head of the Fascist Union of Artists Antonio Maraini was pointed General Secretary, he successfully managed to obtain the approval of a law in 1930 that transformed La Biennale from a locally promoted institution into a state institution, making the organization count on the state

⁷⁴ E. Di Martino, *The History of La Biennale di Venezia 1895 – 2005*, Venice: Papiro Arte, 2005.

⁷⁵ La Biennale di Venezia: *Biennale Arte History*.

⁷⁶ M. Mulazzani, R. Sadleir, *Guide to the Pavilions of La Biennale di Venezia since 1887*, Milan: Mondadori Electa, 2014.

⁷⁷ ASAC – Archivio Storico della Biennale de Venezia, *Esposizione Internazionale D'arte, La Biennale Di Venezia, 1895-2019*.

⁷⁸ L. Alloway, *La Biennale di Venezia, 1895-1968: from Salon to Goldfish Bowl*, New York, Graphic Society, 1968. p.15.

⁷⁹ La Biennale di Venezia: Biennale Arte History <https://www.labiennale.org/en/history-biennale-arte> [last access on 29 of February 2024].

⁸⁰ Ibid.

commitment and involving the cultural institutions of Milan Triennale and Rome Quadriennale⁸¹. During this period, La Biennale served as an international cultural diplomacy tool for the Italian fascist policy that wanted to promote an Italian supremacy image by demonstrating the country's artistic superiority. Because of this context and the law passed in 1930, La Biennale expanded its scope to include cinema, theatre, and music. In 1942, Rodolfo Pallucchini took over the position of General Secretary, and after the Second World War, La Biennale resumed activity with the 24th Art Biennale in 1948.

In 1968 student protests occurred against La Biennale, due to a widespread anti-establishment sentiment in Europe, the institution was seen as a symbol of bourgeois culture with an outdated statute⁸². As a sign of solidarity, artists from many different countries covered up or turned over their works, leading to the non-opening of some historical exhibitions; these protests led to the elimination of the Grand Prizes as well as the removal of the sales office, which was considered a way to commercialize art⁸³. From that moment on, La Biennale di Venezia focused on promoting art and international dialogue rather than serving as a commercial event. In 1986, the awards were reinstated with the Golden Lion Award. The current awards include the Golden Lion for best national participation, a special mention for national participation, the Golden Lion for the best participant in the International Exhibition, the Silver Lion for a promising young participant in the International Exhibition, and up to two special mentions for artists in the International Exhibition.

Because the management structure of La Biennale was mainly public, due to the expansion and the new challenges that this produced, the structure was adjusted. According to marketing professors Michela Addis and Andrea Rurale, when the Parliament approved the new statute in 1973, a board comprised of nineteen representatives was developed, including representatives from the government, prominent local organizations, major trade unions, and staff. It is evident from this new structure that there was a combination of public and private stakeholders at that time⁸⁴.

⁸¹ Ibid.

⁸² La Biennale di Venezia, *Le muse inquiete. La Biennale di Venezia di fronte alla storia-The disquieted muses*, Venice: La Biennale di Venezia, 2020.

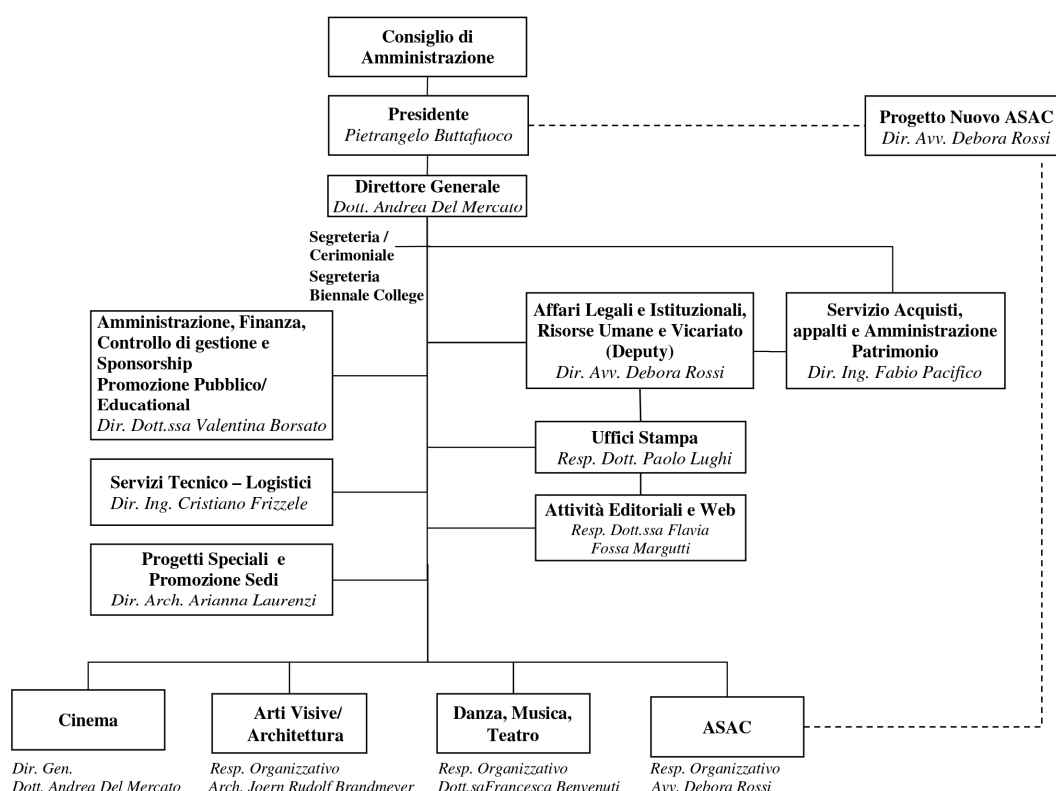
⁸³ La Biennale di Venezia: *Biennale Arte History*, cit.

⁸⁴ M. Addis, A. Rurale, *Managing the Cultural Business: Avoiding Mistakes, Finding Success (Discovering the Creative Industries) (English Edition)*, Oxford – New York: Routledge, 2021.

After this event, in 1998, La Biennale di Venezia went from being a public body to a private legal entity called "Società di Cultura La Biennale di Venezia", nevertheless, this decree was changed again in 2004 to stipulate the legal personality of La Biennale as "Fondazione La Biennale di Venezia". The permanence of La Biennale di Venezia for almost 129 years results from an organization capable of adapting to different contexts and consolidating an effective structure.

Since the reform of 1998, the organization has been governed by a board of four members, partly appointed by the Ministry of Culture and partly by the Municipality of Venice⁸⁵. The organization was able to generate more freedom of action following its transformation into a private entity, particularly when forming alliances with other private groups as well as public organizations. In addition, La Biennale di Venezia became a more flexible entity capable of making financial and management decisions.

The following graphic explains the organizational structure of La Biennale di Venezia:



III. 5 La Biennale di Venezia. Organizational structure. 2024.

<https://static.labiennale.org/files/labiennale/Documenti/trasparenza/organizzazione/organigramma-mar2024.pdf>

⁸⁵ M. Addis, A. Rurale, *Managing the Cultural Business: Avoiding Mistakes, Finding Success (Discovering the Creative Industries) (English Edition)*, Oxford – New York: Routledge, 2021.

Following this graphic and according to Addis and Rurale, the Board of Directors (Consiglio di Amministrazione) and the Chairperson (Presidente) identify the strategic directions and goals of the organization during each strategic planning period⁸⁶; for the four-year term 2024 – 2028, the new Board of Directors of La Biennale di Venezia is chaired by Pietrangelo Buttafuoco with board members Luigi Brugnaro (Vice-president, Mayor of Venice and President of the Metropolitan City), Luca Zaia (President of the Regione Veneto), and Tamara Gregoretti (designated by the Minister of Culture)⁸⁷. The Board of Directors selects the artistic director for each biennial through a selection process that takes place before the event for the curator to conduct research, and plan and organize the exhibition.

The CEO (*Direttore Generale*) and the administrative structure are responsible for implementing the objectives of the Board of Directors. Under the CEO are the areas of Cinema, Visual Arts (*Arti Visive*)/Architecture (*Architettura*), Dance (*Danza*), Music (*Musica*) and Theatre (*Teatro*), and the Historical Archives (ASAC). Addis and Rurale also explain that the artistic director oversees the artistic management of the exhibition for a single exhibition⁸⁸. In the case of La Biennale Arte and Biennale Architettura, there are three pillars: The exhibitions of the National Pavilions, corresponding to the national participation of each foreign country; the International Exhibition, curated by the Artistic Director; and the Collateral Events, selected and recognized by the Biennial as an integral and specific part of the Exhibition, autonomously promoted and organized by non-profit, public or private institutions working directly and primarily in the field of art⁸⁹.

It is worth mentioning that the artistic director is primarily responsible for determining the thematic direction and curation of La Biennale, and once the theme is chosen, this is shared with the participating countries, which means that the artistic director and the national pavilions of the participating countries do not have a direct relationship, since

⁸⁶ Ibid., p 97.

⁸⁷ La Biennale di Venezia: *the Foundation's new Board of Directors instated* <https://www.labiennale.org/en/news/la-biennale-di-venezia-foundation%E2%80%99s-new-board-directors-instated> [last access on 19 of May 2024].

⁸⁸ M. Addis, A. Rurale, *Managing the Cultural Business: Avoiding Mistakes, Finding Success (Discovering the Creative Industries) (English Edition)*.

⁸⁹ La Biennale di Venezia: *Procedure For Collateral Events* <https://static.labiennale.org/files/arte/Documenti/procedure-for-collateral-events-2024.pdf> [last access on 19 of May 2024].

each country acts autonomously and is free to respond or not to the framework provided by the artistic director. It is important to note that the organization of La Biennale di Venezia and the organization of each national pavilion are governed by separate processes. In the case of the 2024 Biennale Arte, the curator was appointed in December 2022 and the title and theme were announced in June 2023, but some pavilions had already selected their artists by that time.

As a result of the development of this type of platform, La Biennale di Venezia has become recognized as an instrument for the validation of art, and as a means of setting artistic trends, since it brings the art community together on a global scale. La Biennale di Venezia creates a hub for networking, discovery, and discussion of the latest developments in the art world. As Altshuler explains, exhibitions serve as crucial convergence points for the numerous actors, objects, and institutions involved in the artistic production and distribution process. Artists, dealers, collectors, critics, curators, politicians, bureaucrats, and the public all played a specific role; their interactions are determined by their activity and influence, resulting in a system of value and transaction encompassing artistic practice, market and commercial relations, local and national economic development, and a variety of political activities⁹⁰.

Not only did the artistic community realize the importance of being part of an event of this magnitude, but countries also saw the impact of participating in a platform that allowed them to show themselves as a nation.

Katya Johanson, professor in the School of Communication and Creative Arts of the Edith Cowan University, Bronwyn Coate senior lecturer in Economics at RMIT University, Caitlin Vincent senior lecturer in Creative Industries at the University of Melbourne, and Hilary Glow professor in Arts and Cultural Management at the Deakin University explain that governments worldwide commonly invest significant resources in the participation of their artists in La Biennale di Venezia due to the position and reputation of La Biennale in the visual arts, which benefits the national profiles as well as the careers of the artists. As a matter of public policy, participation

⁹⁰ B. Altshuler, *Exhibition history and La Biennale, in Starting From Venice*. Studies On La Biennale edited, p. 18.

in La Biennale di Venezia increases a country's international profile and attracts attention to the quality of its visual arts sector.⁹¹

2.2. CREATION AND DEVELOPMENT OF NATIONAL PAVILIONS

The word “pavilion” refers to a national anachronistic small building commonly found in world exhibitions, managed by a select group of nations⁹². Those structures are widely built in gardens, in the case of La Biennale di Venezia, Giardini was the first exhibition space, an ideal venue for the construction of the Central Pavilion. Having hosted the first biennale successfully, Castello had the conditions for building other pavilions. Until 1905, artists from all countries exhibited together without distinction in the large central pavilion, then called "Pro Arte". After the great success of the first editions and the confirmation of worldwide interest, La Biennale immediately encouraged foreign countries to set up pavilions in the Giardini to exhibit their artists⁹³. Also, Lawrence Alloway, a critique of art, illustrates that each pavilion in Giardini was designed according to the style of the country, creating a vivid display of national self-image, and making architecture take on an element of non-verbal communication similar to an exhibition itself⁹⁴.

As La Biennale grew, the participation of other countries was more visible, until it was essential to delegate permanent spaces for these national representations. The art historian Marie Tavinor describes how the Venetian authorities had enacted a resolution stipulating that each country should establish a permanent building of its own, that can be owned by the governments of the respective countries or by private committees in due course⁹⁵. The researcher of the history of exhibitions Clarissa Ricci clarifies that La Biennale wanted to increase the construction of pavilions, often

⁹¹ K, Johanson. B. Coate. C. Vincent. H. Glow, *Is there a 'Venice Effect'? Participation in La Biennale di Venezia and the implications for artists' careers*, in “Poetics”, Volume 92, Part A, 2022, p. 2. <https://doi.org/10.1016/j.poetic.2021.101619> [last access on 8 March 2024].

⁹²A, Gardner. C. Green, *Biennials, Triennials, and documenta: The Exhibitions that Created Contemporary Art*, West Sussex: Wiley-Blackwell, 2016.

⁹³ E. Di Martino, *The History of La Biennale di Venezia 1895 – 2005*, Venice: Papiro Arte, 2005.

⁹⁴ L. Alloway, *La Biennale di Venezia, 1895-1968: from Salon to Goldfish Bowl*, p.17.

⁹⁵ M. Tavinor. ‘Try what my credit can in Venice do’: *The Consumption of British Painting at La Biennale di Venezia 1895-1914*, Diss. Royal Holloway, University of London, 2016. https://pure.royalholloway.ac.uk/ws/portalfiles/portal/27521948/Marie_Tavinor_PhD_Complete_2112_16.pdf [last access on 3 March 2024].

through sponsorship (until the outbreak of the First World War), with the understanding that the respective country would reimburse this investment⁹⁶.

The art historians Catherine Spencer and Karen Brown illustrated that the structure of La Biennale is closely related to the physical and conceptual architecture of the national pavilions⁹⁷. Belgium built the first pavilion in the Giardini in 1907; according to Mulazzani, this was accomplished due to the efforts of Philippe Fièrens-Gevaert, the General Director of Fine Arts in Belgium. He was also a commissioner for art exhibitions, and thanks to his diplomatic influence and relationship with the municipal government, the City of Venice financed the construction of the building in 1907 and then the Belgian government acquired it in 1908. The next pavilion was Hungary in 1909, Germany in 1909, Great Britain in 1909, France in 1912, and Russia in 1914.

In total 29 National Pavilions were built in Giardini, from 1907 until 1995. After this, in 1999 with the 48th International Art Exhibition dAPERTutto (APERTO Over All), La Biennale used the historic building of Arsenale as a venue for La Biennale Arte. Once La Biennale integrated the armoires and shipyards of the Arsenale complex into the exhibition space, many countries that did not have an established base in Giardini began to occupy the site, nonetheless, other countries that could not find a place in Arsenale, began taking over palazzos and churches in the city centre of Venice, creating an important additional program that has evolved as the event has expanded⁹⁸. Arsenale was a complex of building sites where the fleets of the Serenissima were built; therefore, the structure is a symbol of the economic, political, and military power of the city. The first moment in which Arsenale was used as an exhibition venue was in 1980 at the 1st International Architecture Exhibition⁹⁹. The restoration of Arsenale provided that La Biennale needed the additional space. La Biennale has been expanding Arsenale for the past two decades, resulting in a covered area of 55,000 square meters¹⁰⁰. Now Arsenale hosts pavilions of Albania, Argentina, Chile, People's

⁹⁶ C. Ricci, *From Obsolete to Contemporary: National Pavilions and La Biennale di Venezia*, in “Journal of Curatorial Studies”, Volume 9, Number 1, 18 April 2020; https://doi.org/10.1386/jcs_00009_1 [last access on 15 February 2024].

⁹⁷ K. Brown, C. Spencer, *Challenging Nationalisms at La Biennale di Venezia*, in “Journal of Curatorial Studies”, Volume 9, Issue 1, Apr 2020, p. 3 – 6.

⁹⁸ K. Brown, C. Spencer, *Challenging Nationalisms at La Biennale di Venezia*, in “Journal of Curatorial Studies”, Volume 9, Issue 1, Apr 2020, p. 3 – 6.

⁹⁹ La Biennale di Venezia: *Biennale Arte History*.

¹⁰⁰ ASAC – Archivio Storico della Biennale de Venezia, *Esposizione Internazionale D'arte, La Biennale Di Venezia*.

Republic of China, Croatia, Georgia, Indonesia, Ireland, Italy, Republic of Kosovo, Latvia, Luxembourg, Republic of Macedonia, Malta, Mexico, New Zealand, Peru, Philippines, Singapore, Republic of Slovenia, Republic of South Africa, Tunisia, Turkey, and the United Arab Emirates, as reported by La Biennale di Venezia¹⁰¹. Nevertheless, national pavilions in the Arsenale of La Biennale di Venezia may vary from edition to edition. Still, usually, there are around 29 to 30 national pavilions, though the number may modify according to the specific arrangements made for each Biennale.

The National Pavilions have allowed the perpetuation of the relevance of La Biennale di Venezia in the art sector. The establishment of national pavilions significantly strengthened the longevity of the exhibition, facilitating a substantial accumulation of its cultural, social, and economic influence internationally. This practice, inspired by World Expos, became a hallmark of La Biennale¹⁰². Despite the expansion of La Biennale to different areas of Venice, Giardini and Arsenale remain the main venues for La Biennale di Venezia. According to the art historian Jeannine Tang, there is a confrontation between the conditions and criteria that define the national space of La Biennale di Venezia, which is related to the nature of inclusive politics, as historically influential nations have been privileged with the first permanent pavilions in central locations. In contrast, less powerful nations have been assigned temporary pavilions further from the core. Such dynamics shape visibility in a landscape of competing national exhibits, as most visitors naturally gravitate towards pavilions near the main venue¹⁰³.

According to Ricci, when examining the establishment of each pavilion, it is essential to incorporate an evaluation of personal connections or political decisions into the analysis¹⁰⁴. One can see that behind the construction of each pavilion, there was an intermediary who facilitated communication between the Biennial and the country, and who was usually well-connected to political and artistic circles. Consequently, it

¹⁰¹ La Biennale di Venezia: *Arsenale*, <https://www.labiennale.org/it/luoghi/arsenale> [last access on 7 March 2024].

¹⁰² M. Tavinor. 'Try what my credit can in Venice do': *The Consumption of British Painting at La Biennale di Venezia 1895-1914*.

¹⁰³ J. Tang, *Of Biennials and Biennialists: Venice, Documenta, Münster*, in "Theory, Culture & Society", Volume 24, Issue 7-8, December 2007, p. 247–260; <https://doi.org/10.1177/0263276407084709> [last access on 6 March 2024].

¹⁰⁴ C. Ricci, *From Obsolete to Contemporary: National Pavilions and La Biennale di Venezia*.

is possible to emphasize that creating a national pavilion involves diplomatic relations between Italy and other countries, making La Biennale di Venezia an organization that can strengthen diplomatic ties, and promote cultural exchange, tourism, mutual understanding, and appreciation between nations.

The nationalist element is a characteristic that goes beyond the representative meaning of the national pavilions since the buildings could also be seen as embassies of the countries since each pavilion is under the ownership and administration of a specific nation and the principle of extraterritoriality also applies to them.; according to Robinson, the architecture and the exhibited artwork inherently intertwined with the portrayal of national identity¹⁰⁵.

Ricci makes a distinction when she says that while many pavilions were initially established with nationalist rhetoric, their actual creation was primarily driven by personal initiative, contacts, politics, and the seizing of opportunities, all composed and overseen by La Biennale¹⁰⁶.

In either case, the National Pavilion serves as an important tool to increase international visibility via cultural representation by gaining global recognition. Throughout the history of the Biennial, several countries have participated in this platform because of this reputation. The scholar Edgardo Bermejo Mora describes that having a pavilion at La Biennale di Venezia demonstrates a country's economic stability and commitment to artistic and cultural development. A project of this magnitude requires considerable economic investment, complex negotiations, global logistical coordination, domestic and international promotion, and a delicate balance between the perspectives of many stakeholders while maintaining the diplomatic importance of the event. National pavilions are a source of immense pride for those involved in the process¹⁰⁷.

Through the establishment of new national pavilions, countries acquired the freedom not only to select the artists for the exhibition but also to manage the exhibition space.

¹⁰⁵ J. Robinson, *Folkloric Modernism: Venice's Giardini Della Biennale And The Geopolitics Of Architecture*.

¹⁰⁶ C. Ricci, *From Obsolete to Contemporary: National Pavilions and La Biennale di Venezia*.

¹⁰⁷ E. B. Mora, *Imagen de México: Diplomacia cultural vs. marca país, una falsa encrucijada* (Mexico City: Universidad Iberoamericana, 2015), quoted in Carolina Nieto Ruiz, "Retelling the History of the Mexico Pavilion at La Biennale di Venezia, "Storie dell'arte contemporanea 4", no.1, 2019, p. 377-397; <https://doi.org/10.30687/978-88-6969-366-3/023> [last access on 9 March 2024].

Which meant that countries began to implement organizational strategies managed by an autonomous curator appointed through a competitive process or by an independent body. This has led to a system that differs markedly from the traditional government commissioner model¹⁰⁸.

For La Biennale di Venezia, the national pavilions are a sustainable way of operation, as they have allowed La Biennale to pass on many of its costs and secure the participation of international artists for future editions. Moreover, La Biennale's statutes stipulate that the national pavilions are completely independent of La Biennale's administration, which means that La Biennale only controls the "special exhibitions" and the Italian participation; in the case of the participating countries, each of them makes its own independent decisions, without any intervention from La Biennale, resulting in an exhibition composed of the "autonomous participation of individual countries", without any cultural interdependence¹⁰⁹.

The countries can organize arrangements with La Biennale organization to search for a way to perpetuate their participation on this platform. As an example of this, in 1997 La Biennale housed fifty-eight national pavilions, this figure steadily rose over the years, reaching ninety by 2019, among these pavilions, thirty are situated in Arsenale, with ten of them entering a multi-year hospitality arrangement with La Biennale, involving a contribution for the expenses associated with the restoration and renovation of the Arsenale¹¹⁰.

The maintenance of a National Pavilion implies many resources, especially the pavilions located in Giardini and Arsenale. Since each country developed an agreement with La Biennale to perpetuate the space, it is challenging to generalize the conditions on which these agreements are based. Nevertheless, the situation with the countries that have created a National Pavilion outside Giardini and Arsenale is diverse. Because the agreements are made with the private entity that manages the venue.

Either way, the creation and permanence of a National Pavilion implies strong support from the government of each country, aside from the support of other organizations

¹⁰⁸ ASAC – Archivio Storico della Biennale de Venezia, *Esposizione Internazionale D'arte, La Biennale Di Venezia, 1895-2019*.

¹⁰⁹ V. Martini, A brief history of how an exhibition took shape, here p. 68.

¹¹⁰ ASAC – Archivio Storico della Biennale de Venezia, *Esposizione Internazionale D'arte, La Biennale Di Venezia, 1895-2019*.

from the public and private sectors. The hall enterprise is a complex process that needs to be backed by the cultural policies of each country. Therefore, the success or failure of a pavilion reflects the internal processes of each country in terms of cultural management. As Muscatello expresses, the National Pavilion is an extraterritorial space where state policies are exhibited, and problems are hidden or minimized¹¹¹.

Essentially, this is related to the budget that each country designates for its pavilion, which is connected to the level of relevance that the cultural sector, and specifically the contemporary art sector, has within each country. In addition, public institutions of each country contribute monetary resources that usually do not cover 100% of the production/making of the pavilion, for this reason, the figure of the curator takes on a management profile to carry out a financing plan for the pavilion either through sponsors, donations and alliances.

Regarding the budget allocated to the national pavilions, the countries' governments usually do not communicate this information publicly, unlike the national pavilion of Italy, which has a transparency policy that allows reporting the number of resources invested in the pavilion. For the Italian national pavilion of La Biennale di Venezia of Art of 2024, the Italian government invested 1.2 million euros, of which 800 thousand euros were guaranteed by the Ministry of Culture's General Directorate for Contemporary Creativity and 400 thousand euros by two private companies, namely Tod's as a partner and Banca Ifis as a sponsor¹¹². Another country that also publishes this figure and is recognized as one of the countries that allocate the most money to the national pavilion is the United States Pavilion. Its budget was \$5.8 million, of which \$375,000 was provided by the Bureau of Educational and Cultural Affairs (ECA) of the U.S. Department of State and the remaining funds were provided by numerous private donors¹¹³. Austria's national pavilion was funded primarily by a public contribution of 660 thousand euros and had private donations as well, but this information was not disclosed¹¹⁴. In the case of Germany, the funds for the pavilion

¹¹¹ M. Muscatello, *The Question of Space in the Chilean Representation and Pavilion in Venice Biennale*.

¹¹² Finestre Sull Arte, *Biennale di Venezia, ecco quanto costano i padiglioni (ma tanti paesi preferiscono non dirlo)*, in "Finestre Sull Arte", 30 april 2024. <https://www.finestresullarte.info/focus/biennale-di-venezias-quanto-costano-i-padiglioni-ma-tanti-paesi-non-lo-dicono> [last access on 20 June 2024].

¹¹³ Ibid.

¹¹⁴ Ibid.

come from the basic budget of the IFA (Institut für Auslandsbeziehungen), the membership fees of the Ifa Friends of the German Pavilion, as well as third-party funds raised by the curator and protected by confidentiality expenses. Ifa provides a basic budget of 650,000 euros from funds provided by the Federal Foreign Office, covering approximately forty percent of the three-year project costs. Membership fees and third-party funding are added to this amount, which makes the total budget for the pavilion different from edition to edition. A general estimate indicates that Germany's participation in the Venice Biennale will cost approximately 1.6 million euros over three years from March 2023 to March 2025¹¹⁵. In this way, it is evident how each country, based on its political system, designates a public institution to manage the resources for the development of the national pavilion at La Biennale di Venezia, the organization ensures that the resources are managed effectively and that the pavilion meets the requirements of both the country's government and La Biennale. The government may allocate a significant amount to the project; however, private sponsorship is always required, which indicates the complexity and considerable costs involved in each national pavilion.

2.2.1. NATIONAL PAVILIONS OF LATIN AMERICAN COUNTRIES

The first Latin American country to build a Pavilion in Giardini was Venezuela, and the person responsible for this initiative was the Italian architect, painter, photographer, and researcher, Graziano Gasparini. Mulazzani mentions that Gasparini also encouraged the Venezuelan government to proceed with the project and to select Carlo Scarpa as the architect for the pavilion. As a former pupil and admirer of Scarpa, Gasparini lived for many years in Venezuela, taking out citizenship papers in 1954 and becoming a commissioner of La Biennale. It was a time of economic boom for Venezuela when the pavilion opened, and the government recognized the value of being part of La Biennale di Venezia to position the country internationally.

The second Pavilion to be erected by a Latin American country was Uruguay in 1958. The author points out that this was a "subsidiary pavilion" requested by the Uruguayan

¹¹⁵ Ibid.

government the following year. Once the deed of transfer was completed in 1960, work began immediately on restructuring the existing building¹¹⁶.

Later, Brazil was the third and last country from Latin America to build a pavilion in Giardini. Joel Robinson, researcher affiliate in the Department of Art History at the Open University expresses that the Brazilian pavilion was initially conceptualized in 1959 by the architectural firm of Henrique Ephim Mindlin, Walmyr Lima Amaral, and the Italian émigré Giancarlo Piretti. However, its construction was not completed until 1964, under the supervision of the Venetian Amerigo Nino Marchesin. The author also notes that within the Giardini, the Brazilian pavilion was the last addition before the radical changes of the late 1960s and 1970s. These changes led to a pause in pavilion construction until the end of the century when Australia and South Korea received the last pavilions in the Giardini¹¹⁷. Nevertheless, with the expansion of La Biennale towards Arsenale, new countries decided to create their pavilion. In the case of Latin America, the first country to establish a pavilion was Mexico in 2007, then Chile in 2009, followed by Argentina in 2011, and finally Peru in 2014.

The development of the national pavilions at La Biennale di Venezia reflects the historical panorama of the countries and the world. Mariagrazia Muscatello, PhD Candidate in History of Art, clarifies that through the history of the pavilions, La Biennale explores nations' geopolitical and cultural influence throughout history. In Giardini, national pavilions serve as tangible markers of power dynamics and changing status throughout the twentieth century. Meanwhile, the Arsenale venue symbolizes the post-globalization era and its growing significance¹¹⁸.

Some Latin American countries had to find alternative spaces from Giardini and Arsenale to develop their national pavilions since these venues were completely occupied. Fortunately, Venice is a particular city where it is possible to find different places adapted to host exhibitions. Eight countries from Latin America decided to open their first National Pavilion in venues outside Giardini and Arsenale: Cuba opened the

¹¹⁶ M. Mulazzani, R. Sadleir, *Guide to the Pavilions of La Biennale di Venezia since 1887*.

¹¹⁷ J. Robinson, *Folkloric Modernism: Venice's Giardini Della Biennale And The Geopolitics Of Architecture*, in "Open Art Journal", issue 2, winter 2013-2014, DOI: <http://dx.doi.org/10.5456/issn.2050-3679/2013w04jr>

¹¹⁸ M. Muscatello, *The Question of Space in the Chilean Representation and Pavilion in Venice Biennale*, in "Quaderni di Venezia Arti", 6, December 2022, p. 41-54; <https://doi.org/10.30687/978-88-6969-675-6/003> [last access on 10 March 2024].

first National Pavilion in 2011 on the island of San Servolo. The Cuban pavilion has been participating at La Biennale Arte continuously except for the 2017 edition in which it did not participate. However, the venue of the Cuban National Pavilion is not permanent, so each edition takes place at a new location.

In the same year, 2011, Costa Rica established the first national pavilion in Sant'Elena Campo de la Chiesa and again in 2013 in Ca' Bonvicini, but since this year the country has not made other national participation.

Also in 2013, Paraguay made its first and only national participation up to this point, in Palazzo Carminati.

Guatemala opened the first national pavilion in 2015, in the Officina delle Zattere, nevertheless, its participation has not been constant because, after this edition, the country participated again in 2017, 2019, and 2022.

Ecuador for instance, only had one national participation, in 2015, the pavilion was in Istituto Santa Maria della Pietà.

Bolivia also opened a national pavilion in a non-permanent venue at Biennale Arte, the first participation was in 2017 at the Scuola dei Laneri, in 2019 the country did not participate, then in 2022 the pavilion was established in Artspace4rent, and for the 2024 edition, the country allied with the Russian government to take over its pavilion in the Giardini della Biennale.

In 2019 the Dominican Republic carried out its national participation in Palazzo Albrizzi Capello, and since that year it has not made any more national participation. And finally, Panama in 2024 open its first national pavilion in Spazio Castello.

Ultimately, these types of decisions, such as the selection of the venue, are determined by the organization that manages the National Pavilion, which varies from country to country. In the case of Latin American countries that have their own National Pavilions at La Biennale di Venezia, the following organizations are responsible for managing them:

- Argentina: Ministry of Foreign Affairs, International Trade, and Worship through the Advisory Commission on Cultural Matters.
- Bolivia: Ministry of Cultures, Decolonization, and Depatriarchalization through the Foundation of the Central Bank of Bolivia.
- Brazil: Ministry of Foreign Affairs through Fundação Bienal de São Paulo.

- Costa Rica: Ministry of Foreign Affairs and Worship through Museum of Contemporary Art and Design (MADC)
- Chile: Ministry of Culture, Arts and Heritage through Undersecretary of Culture and Arts.
- Cuba: Ministry of Culture of the Republic of Cuba through the National Council of Plastic Arts.
- Ecuador: Ministry of Culture and Heritage of Ecuador, the Ministry of Foreign Affairs and Human Mobility of Ecuador, and the Embassy of Ecuador in Italy.
- Guatemala: Ministry of Culture and Sports.
- Mexico: Ministry of Culture and the National Institute of Fine Arts and Literature (INBAL), through the General Subdirectorato of Immovable Artistic Heritage (SGPAI) and National Coordination of Visual Arts (CNAV).
- Panama: Ministry of Culture of Panama, through the National Direction of Cultural Heritage.
- Paraguay: National Secretary of Culture Paraguay.
- Peru: Ministry of Culture of Peru and Cultural Board of Trustees of Peru.
- Dominican Republic: Ministry of Culture through the Embassy of the Dominican Republic in Italy.
- Uruguay: The National Directorate of Culture of the Ministry of Education and Culture, through the National Institute of Visual Arts and in coordination with the Department of Internationalization of Culture.
- Venezuela: Ministry of People's Power for Culture, through the Institute of Image and Space Arts (Iartes).

Concerning the budget that Latin American countries designate for the development of the national pavilion for the Biennale Arte of 2024, Argentina was the only country that communicated the information, the funds were a mix of public and private resources, the budget raised through fundraising among sponsors was \$100,000, while

the specific amount granted by the Argentine government through the Ministry of Foreign Affairs has not been publicly disclosed¹¹⁹.

For Latin American countries, having a pavilion at the Venice Biennale is of great significance, as this type of exposure can lead to greater recognition and opportunities for the contemporary art sector of each country.

At the same time, the presence of national pavilions from Latin American countries at La Biennale di Venezia diversifies the artistic content of each edition of La Biennale and represents Latin American culture by presenting unique artistic expressions and perspectives of the countries, contributing to the global dialogue in contemporary art. It is important to mention that for the 2024 edition of La Biennale Arte, ten Latin American countries have a national pavilion.

2.2.1.1.COLLECTIVE PAVILION – THE CASE OF THE PAVILION OF THE ISTITUTO ITALO-LATINOAMERICANO (IILA)

Istituto Italo-Latinoamericano – IILA was founded in 1966 by Amintore Fanfani, the Italian Foreign Minister of that moment, who conceived the organization as a tool to promote and enhance relations between Italy (Europe) and Latin America.

The organization is still active and channels most of Italy's multilateral cooperation to Latin America, making it the platform for access to activities, programs, and projects in the cultural, socio-economic, technical-scientific, and cooperation fields¹²⁰.

One of the objectives of the organization mentioned by the researcher Simone Zacchini is to develop and coordinate research, documentation, and dialogue between the twenty member countries of Latin America and Italy in the fields of culture, science, economics, technology, and social progress¹²¹.

IILA is an international intergovernmental body based in Rome; the countries members are Italy, Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba,

¹¹⁹ Finestre Sull Arte, *Biennale di Venezia, ecco quanto costano i padiglioni (ma tanti paesi preferiscono non dirlo)*, in “Finestre Sull Arte”, 30 april 2024. <https://www.finestresullarte.info/focus/biennale-di-venezias-quanto-costano-i-padiglioni-ma-tanti-paesi-non-lo-dicono> [last access on 20 June 2024].

¹²⁰ S. Zacchini, *Il Padiglione dell’Istituto Italo-Latino Americano alla Biennale di Venezia Storia di un progetto d’identità culturale*”, in Quaderni Culturali IILA. 1(1). <https://doi.org/10.36253/qciila-1520> [last access on 6 March 2024].

¹²¹ Ibid.

Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Dominican Republic, Uruguay, and Venezuela. This information is stipulated in the International Convention signed on the first of June 1966 and entered into force on 11 December of the same year following ratification by the Member States¹²².

Operationally, the organization is led by a Secretary General, currently Min. Plen. Antonella Cavallari, and an Executive Director (Gianandrea Rossi). It also includes three thematic secretariats: Cultural (Jaime Nualart), Technical-Scientific (Tatiana Ribeiro Viana), and Socioeconomic (Giselle Canahuati). The Council of Delegates, the decision-making body of the IILA, is composed of the Heads of Mission from Latin American embassies and a representative from the Italian Ministry of Foreign Affairs¹²³.

For more than fifty years IILA has had an important role in diplomacy between Italy and Latin America, since 2007, IILA has been an observer member of the General Assembly of the United Nations, and since 2018 it has been an observer member of the regional summit between the EU and the Community of Latin America and Caribbean states (CELAC), and also from the same year, the institution is a special guest at the Ibero-American Summit of Heads of State and Government¹²⁴.

The organization works with governmental institutions to develop diverse projects, among them was the pavilion of IILA at La Biennale di Venezia dedicated to exhibiting Latin American art. The first participation of IILA in La Biennale di Venezia dates to 1972 (XXXVI Esposizione Internazionale)¹²⁵.

The organization shared the Central Pavilion at Giardini with the Italian Pavilion and various exhibitions of the International Exposition. For this event four invited artists were chosen: Ivan Contreras-Brunet (Chile), Wifredo Lam (Cuba), Jorge Eielson, and Joaquín Roca Rey (Peru). The selection was made by a commission established by the Institute together with Federico Brook, who was the Deputy Cultural Secretary of the IILA.

¹²² A. Hugh, P. Guevara, P. Rivadeneira, *Entre Siempre y Jamás*, Pescara: SALA editori, 2011.

¹²³ IILA - Organizzazione Internazionale Italo-Latino Americana: *Chi Siamo*.

¹²⁴ Ibid.

¹²⁵ ASAC – Archivio Storico della Biennale de Venezia, *Esposizione Internazionale D'arte, La Biennale Di Venezia, 1895-2019*.



Ill. 6, Alfio Di Bella, Exhibition hall of the IILA exhibition at the 1972 Venice Biennale. 1972. <https://doi.org/10.36253/qciila-1520>

Brook was a central figure in the development of IILA in La Biennale. He was a sculptor from Argentina, who also participated in the 1972 Biennale as part of the organizing commission for the exhibition *Grafica d'oggi* and as an artist in the exhibition *Sculture nella città*¹²⁶. At that moment the organization did not have an independent pavilion. According to the author, this exhibition was an isolated project, in fact, in the following fourteen years, the IILA did not present any other initiatives within La Biennale until 1986, when an official IILA Pavilion was created¹²⁷.

The authors state that the concept for this pavilion was based on a sense of Latin American unity to find cultural identity in a global context, despite the differences between countries. This was done to provide a platform for Latin American artists who were not well-known to international critics¹²⁸.

For the official pavilion of IILA of 1986 Francisco J. Smythe from Chile and Eduardo Zamora from Mexico were the selected artists¹²⁹. They were chosen by Federico Brook, who was still serving as IILA's commissioner, and the selection commission. The author also explains that the responsibilities of selecting artists were transferred

¹²⁶ S. Zacchini, *Il Padiglione dell'Istituto Italo-Latino Americano alla Biennale di Venezia Storia di un progetto d'identità culturale*.

¹²⁷ Ibid.

¹²⁸ Ibid.

¹²⁹ ASAC – Archivio Storico della Biennale de Venezia, *Esposizione Internazionale D'arte, La Biennale Di Venezia, 1895-2019*.

to member countries of the organization in 1988¹³⁰. The IILA pavilion produced a consistent space for Latin American artists throughout fifteen editions of La Biennale Arte, from 1986 until 2015. The editions, commissioners, and participating countries are mentioned below.

- 1986 (XLII International Art Exhibition): Commissioner: Federico Brook; Selection commission: Giuliano Briganti, Enrico Crispolti, Lorenza Trucchi. Two artists representing two countries: Chile and Mexico.
- 1988 (XLIII International Art Exhibition): Commissioner: Federico Brook. Seven artists representing seven countries: Argentina, Colombia, Costa Rica, Ecuador, Panama, Peru, and Dominican Republic.
- 1990 (XLIV International Art Exhibition): Commissioner: Federico Brook. Twelve artists representing ten countries: Argentina, Bolivia, Chile, Colombia, Costa Rica, Cuba, Ecuador, Mexico, Paraguay, and Peru.
- 1993 (XLV International Art Exhibition): Commissioner: Fernando Macotela. Fifteen artists representing eleven countries: Bolivia, Chile, Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Mexico, Panama, Paraguay and Peru.
- 1995 (XLVI International Art Exhibition): Commissioner: Fernando Macotela. Nine artists representing nine countries: Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Mexico, Panama, Paraguay and Peru.
- 1997 (XLVII International Art Exhibition): Commissioner: Bernardino Osio. Nineteen artists representing twelve countries: Bolivia, Chile, Costa Rica, Cuba, Ecuador, El Salvador, Guatemala, Mexico, Panama, Paraguay, Peru and Dominican Republic.
- 1999 (XLVIII International Art Exhibition): Commissioners: Bernardino Osio, and Louis-Philippe Dalembert. Fourteen artists representing fourteen countries: Bolivia, Colombia, Costa Rica, Cuba, Ecuador, Guatemala, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru and Dominican Republic.
- 2001 (XLVIX International Art Exhibition): Commissioner: Louis-Philippe Dalembert. Thirty-one artists representing fourteen countries: Bolivia,

¹³⁰ S. Zacchini, *Il Padiglione dell'Istituto Italo-Latino Americano alla Biennale di Venezia Storia di un progetto d'identità culturale*".

Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Nicaragua, Panama, Paraguay, Peru and Dominican Republic.

- 2003 (The International Art Exhibition): Commissioner/Curator: Irma Arestizábal. Thirteen artists representing nine countries: Argentina, Chile, Colombia, Costa Rica, Ecuador, El Salvador, Panama, Peru and Dominican Republic.
- 2005 (LI International Art Exhibition): Commissioner/Curator: Irma Arestizábal. Sixteen artists representing twelve countries: Bolivia, Chile, Colombia, Costa Rica, Cuba, El Salvador, Guatemala, Haiti, Panama, Paraguay, Peru and Dominican Republic.
- 2007 (LII International Art Exhibition): Commissioner/Curator: Irma Arestizábal. Twenty-one artists representing fifteen countries: Bolivia, Chile, Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Nicaragua, Panama, Paraguay, Peru and Dominican Republic.
- 2009 (LIII International Art Exhibition): Commissioner: Patricia Rivadeneira. Twelve artists representing ten countries: Bolivia, Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Guatemala, Honduras, Peru and Dominican Republic.
- 2011 (LIV International Art Exhibition): Commissioner: Patricia Rivadeneira. Twelve artists representing all twenty IILA countries and a special participation of two artists representing Germany, two artists representing Italy, and one artist representing Norway.
- 2013 (LV International Art Exhibition): Commissioner: Sylvia Irrazábal; Curator: Alfons Hug. Sixteen artists representing sixteen countries: Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Nicaragua, Panama, Paraguay, Peru, Dominican Republic, Uruguay and Venezuela. Special participation of one artist representing Germany and one artist representing Italy.
- 2015 (LVI International Art Exhibition): Commissioner: Sylvia Irrazábal; Curator: Alfons Hug. Twenty-two artists representing sixteen countries: Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Ecuador, El Salvador,

Guatemala, Haiti, Honduras, Nicaragua, Panama, Paraguay, Peru, and Uruguay. Special participation of one artist representing Germany¹³¹.

The previous pavilions were carried out thanks to the joint work of IILA and the intervention of IILA delegates, embassies, and ministries from each member country. At the same time, other organizations participated as partners, the most important being the Goethe-Institut, which supported many pavilions of IILA.

The Goethe-Institut is the Cultural Institute of the Federal Republic of Germany that promotes understanding between Germany, Europe, and the world. Towards reducing cultural and political borders between countries, the institute encourages the construction of spaces for artistic exchange¹³².

The partnership between the IILA and the Goethe-Institut for the Latin American pavilion stemmed from their mutual goal of promoting intercultural dialogue and enrichment between Europe and Latin America. This initiative aligns with the broader objectives of the Goethe-Institut, which focuses on supporting international cultural cooperation¹³³. As evidence of this cross-continental artistic exchange, the pavilions of IILA in 2011, 2013, and 2015 included different artists representing Germany.

Throughout the various editions that the IILA pavilion was held, there was the participation of different sponsors who financially supported the project. These organizations varied from edition to edition and were categorized into two groups: main sponsors and technical sponsors.

Among the major sponsors of the pavilion were ArtEdu Stiftung, a Swiss foundation that promotes art exhibitions, and Inter-American Development Bank (IDB), a financial institution that provides loans, grants, and technical assistance for a wide range of projects in Latin America and the Caribbean.

The technical sponsors provided specialized services or equipment for the development of the pavilion, some sponsors of this type were Illy Caffè, Havana Club, iGuzzini, Ici Servizi, among others.

¹³¹ S. Zacchini, *Il Padiglione dell'Istituto Italo-Latino Americano alla Biennale di Venezia Storia di un progetto d'identità culturale*".

¹³² IILA-Istituto Italo-Latino Americano, 55. Esposizione Internazionale D'arte – La Biennale Di Venezia, Padiglione America Latina-IILA (Istituto Italo-Latino Americano), El Atlas Del Imperio, (Venezia, dal 1 giugno al 24 novembre, 2013), Roma: IILA 2013.

¹³³ Ibid

However, several logistical and financial challenges caused the pavilion to be interrupted in 2017.

The collaboration between IILA and the sponsors encountered difficulties maintaining the necessary funding and resources to sustain the pavilion's presence. Further, it was difficult to coordinate this type of long-term project with different international cultural organizations, because substantial coordination and financial investment was required across multiple countries. Last but not least, several Latin American countries started developing their national pavilions, and because the management of this space requires the use of many resources, it is understandable that the governments of these countries would focus more on the national pavilion than other collective exhibitions. Currently, the organization is developing projects in various fields, including arts and culture.

The fact that an organization of this type still works actively in Italy for almost 58 years indicates a strong interest in Latino-American countries. In recent years, Italy has begun to show more interest in Latin American art, beyond the projects carried out by the IILA. In addition, there have been many exhibitions in which contemporary Latin American art has been highlighted, alongside the many initiatives of the Institute¹³⁴.

2.2.2. COLOMBIAN PARTICIPATION IN LA BIENNALE DI VENEZIA

As has been shown in the research, countries need to create diplomatic relations with Italy to participate in La Biennale di Venezia. In the case of Colombia, diplomatic relations were established on March 13, 1864. Since then, bilateral relationships have diversified, including issues related to bilateral trade, foreign direct investment, rural development, and educational and cultural cooperation¹³⁵. At the same time, Colombia has a representation in Italy through the Colombian Embassy in Rome established in 1924, and has two consulates, one in Rome and the other in Milan.¹³⁶

¹³⁴ S. Zacchini, *Il Padiglione dell'Istituto Italo-Latino Americano alla Biennale di Venezia Storia di un progetto d'identità culturale*".

¹³⁵ Ministry of Foreign Affairs - Cancilleria, *República Italiana*, <https://www.cancilleria.gov.co/internacional/politica/regiones/europa/italia> [last access on 1 July 2024]

¹³⁶ Ibid.

In the case of Italy, the country has an embassy in Bogotá, the capital of Colombia, and consulates in the cities of Barranquilla, Cali, and Cartagena. In Colombia, there is also an Istituto Italiano di Cultura, an Italian Chamber of Commerce for Colombia, and a Delegation of the European Union for Colombia. Due to Colombia's diplomatic and stable relations with Italy, Colombia has participated in La Biennale di Venezia on several occasions.

Nevertheless, the situation of Colombia at La Biennale di Venezia differs from other countries. The participation of the country is not through the construction of an independent pavilion, but rather through the participation of Colombian artists within other pavilions.

2.2.2.1. PARTICIPATION OF COLOMBIAN ARTISTS IN THE BIENNALE ARTE FROM 1950 TO 1986

The XXV International Art Exhibition in 1950 was the first edition of Biennale Arte where Colombian artists participated in a shared pavilion located in Giardini with other artists from Brazil, Egypt, Ireland, Israel, Portugal, Sud Africa, and Sweden¹³⁷. This first representation of the country was carried out in collaboration with the Italian Embassy in Bogota¹³⁸.

This means that the first initiative to exhibit Colombian artists came from the Italian embassy in Colombia, which shows that Colombian art was considered important enough to be included in Biennale Arte and that the Italian embassy was interested in promoting it.

The Colombian artists will continue participating until 1988 when the IILA pavilion was developed.

The following is a reference to the Colombian artists who participated in La Biennale Arte:

- 1950 (XXV International Art Exhibition): Artists of the national participation without a pavilion hosted in other locations - Central Pavilion Italia Giardini: Luis Alberto Acuña, Jaramillo Ignacio Gómez, Enrique Grau, Alipio Jaramillo,

¹³⁷ ASAC – Archivio Storico della Biennale de Venezia, *Esposizione Internazionale D'arte, La Biennale Di Venezia, 1895-2019*.

¹³⁸ Esposizione biennale internazionale d'arte, 25. *Biennale di Venezia: catalogo*, Venezia: Alfieri, 1950.

Marco Ospina Restrepo, Eduardo Ramirez Villamizar, Guillermo Silva Santamaria, Hernando Tejada Sáenz and Antonio Valencia Mejía.

- 1958 (XXIX International Art Exhibition): Commissioners of national participation without a pavilion: commissioner Luis Echavarría. Artists from national participation without a pavilion hosted in other venues – Palazzo Centrale Giardini: Luis Alberto Acuña, Gisela Ballesteros de Martínez, Fernando Botero, Francisco Cardenas Pelaez, Luis Chauz, Jaramillo Ignacio Gómez, Manuel Gómez Hernández, Carlos Granada Arango, Enrique Gray Araújo, Ángel Loochkartt, Jaime Lopez Correa, Judith Márquez, Hugo Martínez González, Edgar Negret, Marco Ospina Restrepo, Jorge Piñeros, Eduardo Ramirez Villamizar, Omar Rayo, Carlos Rojas Gonzalez, Miguel Sopó Duque, Lucy Tejada Saenz, Jorge Elias Triana, Armando Villegas Lopez, Guillermo Wiedemann.
- 1968 (XXXIV International Art Exhibition): Commissioners of national participation without a pavilion: commissioner Samuel Montealegre. Artists from national participations without a pavilion hosted in other venues – Central Pavilion Giardini: Edgar Negret.
- 1972 (XXXVI International Art Exhibition): Commissioners of national participation without a pavilion: Federico Brook, Luca Crippa, Andrea Emiliani, Mario Penelope, and Mauro Reggiani. Artists from national participations without a pavilion hosted in other venues – Museo d'Arte Moderna Ca' Pesaro: Pedro Alcantara and Samuel Montealegre.
- 1976 (La Biennale di Venezia): Commissioners of national participation without a pavilion: commissioner Samuel Montealegre. Artists from national participations without a pavilion hosted in other venues – Venice Pavilion Giardini: Eduardo Ramirez Villamizar.
- 1978 (XXXVIII International Art Exhibition): Commissioners of national participation without a pavilion: commissioner Lucy Nieto de Samper. Artists from national participations without a pavilion hosted in other venues – Venice Pavilion Giardini: Beatriz González.
- 1980 (XXXIX International Art Exhibition): Commissioners of national participation without a pavilion: commissioner Silvia Mejía. Artists from

national participations without a pavilion hosted in other venues – Temporary Pavilion Giardini: Alberto Aguirre, Jaime Ardila, Gertjan Bartelsman, Eduardo Bastidas, Jairo Betancourt, Carlos Caicedo, Luis Calderon, Fernando Cano, Efraim Cardenas, Hernan Diaz Giraldo, Abdu El Jaiek, Franco Fernell, Ramon Giovanni, Alvaro Hurtado, Camilo Lleras, Jorge Mario Munera, Viki Ospina, Fabio Rodriguez, Leon Ruiz, Fabio Serrano, German Tellez, Sergio Trujillo, Fernando Urbina, Joaquin Villegas.

- 1982 (XL International Art Exhibition): Commissioners of national participation without a pavilion: commissioner Silvia Mejia. Artists from national participation without a pavilion hosted in other venues – Temporary Pavilion Giardini: Carlos Rojas Gonzalez, Hernando Tejada Sáenz.
- 1984 (XLI International Art Exhibition): Commissioners of national participation without a pavilion: commissioner Silvia Mejia. Artists from national participations without a pavilion hosted in other venues – Temporary Pavilion Giardini: Luis Caballero, Bernardo Salcedo.
- 1986 (XLII International Art Exhibition): Commissioners of national participation without a pavilion: commissioner Silvia Mejia. Artists from national participations without a pavilion hosted in other venues – Arsenale: Antonio Barrera, Olga de Amaral¹³⁹.

Colombia's participation in Biennale Arte demonstrates that the organization provides opportunities for countries without national pavilions to showcase their art. In this case, La Biennale reserves space for their section, but this must follow the general plan of the exhibition as requested by the Presidency of La Biennale¹⁴⁰. This notion is reflected in the Main Exhibition of La Biennale di Venezia, in which the Artistic Director, chosen by the Board of La Biennale, develops an exhibition that unites artists from different countries around a curatorial concept. As a result, each artist does not directly represent their country but rather participates in the curatorial discourse of the Artistic Director.

¹³⁹ Ibid

¹⁴⁰ Ibid.

2.2.2.2. PARTICIPATION OF COLOMBIAN ARTISTS IN THE IILA PAVILIONS INSIDE BIENNALE ARTE FROM 1990 TO 2015

It was in 1966 that Colombia became a member of the Istituto Italo-Latinoamericano – IILA when the organization was founded. Following 1986, Colombia began participating in the Biennale as a member of IILA by selecting certain artists to exhibit in its official pavilion. The Colombian artists that showcased at the IILA pavilion in the subsequent years were:

- 1988 (XLIII International Art Exhibition): Angel Loochkartt.
- 1990 (XLIV International Art Exhibition): Santiago Cárdenas.
- 1993 (XLV International Art Exhibition): Juan Leal-Ruiz.
- 1995 (XLVI International Art Exhibition): Elías Heim.
- 1999 (XLVIII International Art Exhibition): Fernando Arias Gaviria.
- 2001 (XLVIX International Art Exhibition): Nadín Ospina.
- 2003 (The International Art Exhibition): Fernanda Cardoso.
- 2005 (LI International Art Exhibition): Juan Manuel Echavarría, Oswaldo Maciá and Oscar Muñoz.
- 2007 (LII International Art Exhibition): Mario Opazo.
- 2009 (LIII International Art Exhibition): Luis Roldán.
- 2011 (LIV International Art Exhibition): Juan Fernando Herrán.
- 2013 (LV International Art Exhibition): François Bucher.
- 2015 (LVI International Art Exhibition): León David Cobo and María Cristina Rincón¹⁴¹.

Various Colombian organizations such as the Colombian Embassy in Italy, the Ministry of Cultures, Arts and Knowledge, the Minister of Foreign Affairs, as well as other public and private organizations, contributed to the participation of these artists in La Biennale di Venezia. Generally, the artworks that were displayed in the IILA pavilion were chosen by Colombia's delegate of the institute, which is either the Colombian ambassador in Italy, a member of the embassy or consulate, or the

¹⁴¹ S. Zacchini, *Il Padiglione dell'Istituto Italo-Latino Americano alla Biennale di Venezia Storia di un progetto d'identità culturale*.

Colombian cultural representative. The artworks or artistic projects that were chosen for this pavilion had to correspond with the general concept of the exhibition, developed by the curator or the commissioner of IILA.

The delegates of Colombian artists, following the concept for the exhibition, selected and obtained sponsors who were consistent with the values transmitted by the artwork and the exhibition.

There were several institutions, such as the ICBF and Fundalectura, that sponsored Colombian artists during all the editions when Colombian artists were a part of the IILA pavilion.

2.2.2.3. COLOMBIA'S NATIONAL PARTICIPATION IN THE 10TH INTERNATIONAL ARCHITECTURE EXHIBITION: CITY, ARCHITECTURE AND SOCIETY 2006

Among the background of Colombia's participation in La Biennale di Venezia, it is worth mentioning the country's participation through a national pavilion in the international architecture exhibition in 2006.

The pavilion was named “Bogotá: from chaos to meta-city”. The commissioner was the Embassy of Colombia in Italy, and the curator was the professor Luis Carlos Colón Llamas.

The venue selected for the pavilion was the Palazzo Zenobio.

According to Luis Carlos Colón, who at that time was the director of the Bogota Museum, the management process of the national pavilion was led by the District Institute of Culture and Tourism of Bogota – IDCT, headed by the Bogota Museum. The project was developed in association with the University of Groningen in the Netherlands, and Georgetown University in the United States.

The pavilion was managed by the Bogota Museum with the support of the Colombian embassy in Italy, which obtained the venue of Palazzo Zenobio for the pavilion.

The financial resources were provided by the IDCT, and the transport was supported by the Ministry of Foreign Affairs through the Chancellery, which manages the sending of the exhibition panels by diplomatic bag¹⁴².

¹⁴² Interview with Luis Carlos Colón Llamas with the author, email, 5th of September 2024.

According to the professor, the development of the national pavilion did not have support from other ministries, since the resources were directly from the IDCT¹⁴³.

This was a public entity of the Bogota government focused on the promotion of the culture and tourism of the city. In 2007 this entity was divided into: the District Institute of the Arts (IDARTES), which oversees the management and promotion of the art sector, and the District Institute of Tourism (IDT), which focuses on tourism in the city.

Luis Carlos Colón also explained that there was no public call to determine the exhibition content because it was an initiative of the IDCT, and the universities mentioned before. For this reason, the curatorship was carried out by the three entities. The national pavilion explained the main transformations of the city promoted by the public administration between 1990 and 2006.

The study was consolidated by a research team through an internship program opened to students from the University of Groningen, Georgetown University, the University of the Andes in Bogotá, and the National University of Colombia also located in Bogotá¹⁴⁴.



III. 7, ASAC, Colombia 10. Mostra Internazionale di Architettura : Città, Architettura e società, lavori di allestimento, allestimento, 2006; <https://asac.labiennale.org/attivita/architettura/81532>

¹⁴³ Ibid

¹⁴⁴ Ibid

2.2.2.4. PARTICIPATION OF COLOMBIAN ARTISTS IN THE BIENNALE ARTE FROM 2017 TO 2024

The IILA has supported many Colombian artists to participate in Biennale Arte. After 2015, however, the country's participation was no longer linked to the IILA pavilion, but to an exhibition that brought together several guest artists.

Subsequent Colombian participation took place in 2017 when the Colombian artist Marcos Villa Forero participated in The Pavilion of the Common in Arsenale, curated by Christine Macel, curator of the 57th International Art Exhibition.

In 2019 Colombia did not participate with any artist.

In 2022 Delcy Morelos was the only Colombian artist in the Central Exhibition at Arsenale, curated by Cecilia Alemani, curator of the 59th International Art Exhibition.

Nevertheless, in 2024, Adriano Pedrosa, the curator of the 60th International Art Exhibition, invited 330 artists to be part of the International Exhibition inside the Central Pavilion. Among them thirteen were Colombian artists: Iván Argote, Aycoobo (Wilson Rodríguez), Olga De Amaral, Enrique Grau Araújo (born in Panama but recognized as a Colombian painter), Alejandro Obregón (born in Spain but recognized as a Colombian painter), Marco Ospina, Daniel Otero Torres, Emma Reyes, Abel Rodríguez, Miguel Ángel Rojas, Rómulo Roza, Fanny Sanín and Lucy Tejada.

Adriano Pedrosa is a curator from Brazil, and he is the first Art Director of La Biennale di Venezia from South America. For the 60th edition, the International Exhibition is divided into two sections: Nucleo Contemporaneo and Nucleo Storico. Inside of this disposition, special attention is given to artists from the Global South. According to Roberto Cicutto, the president of La Biennale di Venezia, the exhibition raised by Adriano Pedrosa titled *Foreigners Everywhere*, addresses a universally pertinent theme, spanning across regions and of particular significance from the perspective of the Global South¹⁴⁵.

It is important to note the remarks made by Pedrosa regarding the encounters between artists from the Global South and Europe as well as the fact that artists have always moved in and out of different countries. The curator explains that La Biennale Arte of

¹⁴⁵ R. Cicutto, *La Biennale di Venezia 60th International Art Exhibition Statement by Roberto Cicutto*, 2024 <https://www.labiennale.org/en/press>

2024 focuses mainly on artists who feel themselves as foreigners, immigrants, expatriates, diaspora, emigrants, exiles, or refugees, especially those who have moved between the Global South and the Global North¹⁴⁶.

The fact that the 60th edition of La Biennale di Venezia has a strong component of contemporary art coming from Latino America gives a remarkable opportunity for new countries to find a place in La Biennale di Venezia. Combined with the point that La Biennale di Venezia model is still relevant in the global contemporary art scene, it allows countries like Colombia to develop a meaningful proposal through a National Pavilion. Being part of the National Participation at La Biennale di Venezia for Colombia has many benefits, such as introducing Colombian art to a new public, enhancing diplomatic relations through cultural dialogue and exchange, and providing a platform to promote tourism and the recognition of the country among many visitors.

3. PROPOSAL FOR THE FIRST NATIONAL PAVILION OF COLOMBIA AT BIENNALE ARTE

The purpose of this chapter is to present a proposal for the creation of Colombia's first national pavilion at Biennale Arte di Venezia. To ensure that the proposal is grounded in a realistic scenario, it is contextualized to be developed in the 2026 edition of Biennale Arte. This approach places the proposal in a hypothetical context that permits the exploration of its feasibility based on realistic conditions established from previous research. Therefore, considering this, the first part of the chapter discusses the government's procedure to request, materialize, and develop the pavilion. The information was gathered from a previous study of the internal processes of Colombian ministries and government agencies and interviews with professionals working in the public sector. The second part of the chapter delineates the proposal, which is structured according to the project management procedure. Additionally, it is backed with information from semi-structured interviews with experts in art, curating, cultural management, and governmental processes, who provide valuable insights to support the proposal.

¹⁴⁶ A. Pedrosa, *La Biennale di Venezia 60th International Art Exhibition Statement by Adriano Pedrosa*, 2024, <https://www.labiennale.org/en/press>

3.1. GOVERNMENTAL PROCEDURE FOR THE PROJECT FORMULATION OF THE NATIONAL PAVILION OF COLOMBIA AT BIENNALE ARTE

Due to the level of commitment that the creation of a national pavilion implies, La Biennale stipulates that the initiative for the creation of a national representation must come from and be formally proposed by the government of each country, represented by a specialized department or division responsible for the artistic and cultural sector. In the case of Colombia, this is the Ministry of Cultures, Arts, and Knowledge. This organization must sign the official participation request directed to the President of La Biennale. Nevertheless, before making this request, the ministry must create a project proposal to add this initiative to the annual management plan to allocate a sum of public resources for this project.

First, the Ministry of Cultures, Arts, and Knowledge must prepare a project proposal. The initiative must have the format of an investment project, and these must be formulated in a single Colombian State project format provided by the National Planning Department (DNP).

The project must be formulated using the General Adjustment Methodology (*Metodología General Ajusta - MGA*), which is a method for formulating and structuring public investment projects. The final product of the development of the MGA is a document that explains the entire project. The first part is the specification of the contribution of the project to the National Development Plan and the Development Plan of a specific sector, in this case, the cultural and artistic sector. Then the problem that generated the project must be described, along with an explanation of how the project serves as a solution. Finally, a technical analysis of the project must be developed.

This formulation of the MGA is done with the support of the National Planning Department and must be loaded into the applications provided for this purpose, SUIFP, to make the information available for review by citizens and other entities wishing to monitor the execution of resources.

The National Planning Department (DNP) will evaluate and approve the project in its capacity as the administrative department that assesses the viability of the project by

examining its consistency with public policies, development plans, and the technical and financial conditions established by the government. This process of deliberation can take up to three months and the presentation of the proposal to the DNP must be made in the initial months of the year.

Once the project is approved, it becomes part of the ministry's Annual Operational Investment Plan ("*Plan Operativo Anual de Inversiones - POAI*") and its Action Plan. The next step is to request approval of the ministry's general budget, which includes all the projects executed each year.

The public budget is an important tool for implementing the state's economic policy. As an integral part of the state planning and management process, the budget serves to materialize, in quantified proposals, the different state and government purposes that will be carried out by the entities responsible. Additionally, the budget covers the operating costs of these institutions, and the financing acquired for the development of their operations¹⁴⁷. The government determines the budgets of ministries by the Organic Law No. 38 of the 1989 Statute on the General Budget of Colombia. The purpose of this law is to establish the structure of the Budget System and determine that it is formed by a financial plan for two or more years, by an Annual Operational Investment Plan, and by the Nation's Annual Budget¹⁴⁸.

Budgets begin with the national planning process, in which a ministry, in this case, the Ministry of Cultures, Arts, and Knowledge, develops an annual action plan that sets out the government's cultural priorities based on the National Development Plan (PND) to align the Ministry's objectives with national policy¹⁴⁹. Following that, a budget proposal is prepared, which includes the institution's operating expenses, investments in cultural infrastructure and heritage restoration, and an item specifically devoted to programs and projects to be carried out by the Ministry of Cultures, Arts,

¹⁴⁷ Ministry of Finance and Public Credit, *General Aspects of the Colombian Budget Process, (Aspectos Generales del Proceso Presupuestal Colombiano)*, 2023 https://www.minhacienda.gov.co/webcenter/ShowProperty?nodeId=%2FConexionContent%2FWCC_CLUSTER-156332%2F%2FidcPrimaryFile&revision=latestreleased [last access on 20 of July 2024].

¹⁴⁸ Regional Observatory on Planning for Development, *Organic Law No. 38 of 1989 Statute on the General Budget of the Nation of Colombia*, April 1989; <https://observatorioplanificacion.cepal.org/en/regulatory-frameworks/organic-law-no-38-1989-statute-general-budget-nation-colombia-spanish> [last access on 31 of July 2024].

¹⁴⁹ Función pública, *Decreto III Estatuto orgánico del presupuesto*, 15 January 1996: <https://www.funcionpublica.gov.co/eva/gestornormativo/norma.php?i=5306> [last access on 31 of July 2024].

and Knowledge. To coordinate and adjust needs and priorities during the preparation of the budget, consultations are conducted with other government agencies, including the National Planning Department (DNP) and the Ministry of Finance and Public Credit.

The final budget is evaluated by the Treasury Department of the Ministry of Finance and Public Credit, which may adjust some elements to balance the needs of the Ministry with the country's fiscal capabilities. After this, the Treasury Department incorporates the revised proposal of the Ministry of Cultures, Arts, and Knowledge in the Draft Annual Law of the General Budget of the Nation which is discussed and reviewed by the economic commissions of the Congress of the Republic and the plenary sessions of both chambers (Senate and House of Representatives). Finally, the budget gets approved by the Annual Budget Law¹⁵⁰.

The budget approval process takes several months, from the initial formulation to the final approval. Budget formulation typically takes between four and five months from March to July, the consolidation of the budget and presentation to the Congress occurs in August, the review and discussion within Congress continues throughout August and ends in October, and the final approval and presidential sanction occurs by the end of October.

Following the completion of this process, the Ministry of Finance makes the disbursements to the Ministry of Cultures, Arts, and Knowledge under the established schedule, throughout the fiscal year, with the first disbursements generally occurring beginning in January and continuing in quarterly cycles of the next year.

However, it is also possible that the ministry may reserve resources to accomplish projects in the coming years and not necessarily in the current fiscal year.

According to Maria Victoria Osorio, public policy economist, the Colombian national budget operates under the nullity principle, which means that the resources are available from January 1st through December 31st. A rule stipulates that what is not executed must be returned to the national treasury, which is the Ministry of Finance's account for redistribution of this resource, but when this occurs, it is possible that the resource will not return to the Ministry who provided the funds in the first place. To avoid this situation, a ministry may tie the budget to future projects, even if those

¹⁵⁰ Ibid.

projects do not occur in the current year. This can be accomplished in two ways. One method is to establish a budget reserve for the completion of a project that will not be developed during the current fiscal year.

A second option is called Future Length ("Vigenicas Futuras"), which only can be applied to strategic projects that cannot be completed within one year. Therefore, different terms are required to allocate the resources determined throughout the project's development¹⁵¹.

Ideally, the complete process from the development of the proposal, through evaluation and ending with approval should take ten months. However, this estimate may vary depending on the productivity of each stage, the complexity of the project, the resources available, and other considerations such as changes in government policy or priorities on the political agenda.

Once the project has been accepted by the supervisory bodies, it is possible to begin its execution.

The Ministry of Cultures, Arts, and Knowledge implements the planned programs and projects, manages the assigned resources, and continuously monitors and assesses the impact of the activities through periodic reports on budget execution, which also are presented to the control agencies and the Ministry of Finance.

At the same time, to ensure transparency and the proper use of public resources, the Comptroller General of the Republic and other control bodies may audit the activities developed on each program and project.

By understanding how the Ministry of Culture, Arts, and Knowledge plans, organizes and develops medium- and long-term projects, is possible to get a better understanding of the process that will have to be followed if the ministry decides to fund the development of the Colombian national pavilion at La Biennale di Venezia.

Moreover, by understanding the entire process, it is possible to estimate the duration of the previous political and bureaucratic work required for this project.

Therefore, in the hypothetical scenario provided in this proposal, the process mentioned before should be carried out throughout 2024, so that the project can begin to be executed and begin the planning and development process of the pavilion during 2025, and the Colombian National Pavilion will be presented at Biennale Arte in 2026.

¹⁵¹ Interview of Maria Victoria Osorio with the author, online, 21 August 2024.

However, the first action that the Ministry of Culture, Arts, and Knowledge must solve to begin the implementation of the project is to create the organization in charge of managing the Colombian National Pavilion, this organization may be a public institution, the National Museum, or a department within the ministry.

The other option is to implement the mechanism of Public Fiduciary Trust (“*Fiducia Pública*”), which could be established specifically for this project. This is a type of contract that public bodies make with fiduciary companies for the administration of public funds. Since private organizations are more efficient at managing resources, this option ensures transparency, efficiency, and control.

Having an organization dedicated exclusively to the development of the Colombian national pavilion ensures that the project has a longer lifecycle and can be adapted to other initiatives such as Biennale Architettura or even to other biennials worldwide. This would lead to a project that would have a growing impact on Colombia and could spread to other relevant country’s sectors.

Once this organization is established and public funds are located for its administration, the organization will take over the direct management of the project and the Ministry of Culture, Arts, and Knowledge will take on the role of project controller. It is important to mention that this organization, together with the ministry, will develop the corresponding public call for tenders to determine the curator and the artist or artists selected to create the national pavilion.

The selection of the curator and artists by public call can take from one to two months; the selection procedure involves giving curators and artists time to develop relevant proposals, reviewing various proposals by the selection committee, deliberating, and finally selecting the winning proposal. Following the previously proposed schedule, this process can be completed during the beginning of 2025, so that the selected team can begin their work in the middle of the year in preparation for the pavilion's opening in 2026.

Another crucial point that the organization in charge of the pavilion must resolve is the selection of the venue; as a result of the high demand for space in Venice, the space must be booked one year in advance of the beginning of Biennale Arte, and in addition, the space and its architectural conditions need to be specified in the public call for the curator and the artists to develop a proposal adjusted to the venue. Once these activities

are completed and the pavilion's venue and development team are selected, the creation of the national pavilion can be initiated.

3.2. APPLICATION OF THE PROJECT MANAGEMENT MODEL

Given the intricate requirements and the multiple tasks involved in producing a national pavilion for La Biennale di Venezia, a project management approach is an effective way to organize and plan the proposal.

This is especially relevant since creating a national pavilion can be treated as an ongoing project. As noted by Jack R. Meredith, a professor and management consultant, and Samuel J. Mantel Jr., a professor, and scholar, a project is a one-time venture with specific outcomes, broken down into subtasks that require precise coordination and control over timing, precedence, cost, and performance¹⁵².

The above-mentioned characteristics can be found in the process of creating the first Colombian National Pavilion at Biennial Arte since it is an annual event aiming to present Colombian contemporary art.

To achieve this goal, it is also necessary to plan and carry out subtasks that must be controlled and follow a chronological scheme and a budget. These subtasks can be organized and divided according to a project management cycle; to facilitate the control of the general project and its final output, this strategy divides the general process into manageable stages, each with its purpose and deliverables. Considering this, the project is divided into five phases: initiation, planning, execution, monitoring and control, and closure¹⁵³.

It is important to note that by using the project management methodology in this preliminary analysis, elements that are part of the technical analysis of the MGA are addressed.

As mentioned above, the final product of the MGA is a document that practically summarises the initiation and planning stages of the project approach, as these stages

¹⁵² J. Meredith, S. J. Mantel, *Project Management a Managerial Approach*, Jefferson City: John Wiley & Sons, 2012

¹⁵³ G. Somma, *Project management from the middle*, paper presented at “PMI® Global Congress” 19 October 2008; https://www.pmi.org/learning/library/project-management-middle-five-stages-6969?external_link=true [last access on 20 August 2024].

develop a map of the project's activities, time, and resources, which is essential within the MGA matrix as a basis for the project's approval by the government entities.

3.2.1. INITIATION

As part of the project management cycle, the first stage determines the feasibility and value of a project by understanding its relevance and impact.

In the case of this proposal, the first two chapters addressed these topics.

The first chapter establishes the characteristics of the Colombian artistic sector, the political conditions of the sector, its growth, impact, and needs. Meanwhile, the second chapter developed a general context of the history of La Biennale di Venezia, the significance of the national pavilions, and the importance of this platform for contemporary art worldwide, especially for the Colombian artistic sector.

The information gathered determined that the development of a national pavilion of Colombia at Biennale Arte is a valuable approach to the promotion of the country's artistic sector. Additionally, the corresponding political and bureaucratic procedures were reviewed, concluding that the Colombian government system has the right structure for the implementation of this project.

Furthermore, during the initiation phase, the project objectives must also be outlined to identify the project's direction and, ultimately, its products and outcomes. Following this, it is possible to recognize the primary issues and solutions, followed by determining the project stakeholders and their needs.

3.2.1.1. OBJECTIVES

The general objective of the project is to create the first national pavilion of Colombia at Biennale Arte 2026 – 61. International Art Exhibition of Venice, which features an artistic exhibition by one or more artists that highlights Colombia's unique perspectives, trends, and issues in contemporary art.

Nevertheless, the creation of a national representation in a space as Biennale Arte brings with it other specific objectives that complement the relevance of the project:

- Raise the international profile of Colombia by increasing the visibility of the country's contemporary art and contributing to the global debate on art.
- Strengthen Colombia's cultural identity on an international scale by welcoming a broad audience as visitors to the pavilion.
- Take part in cultural diplomacy.

3.2.1.2. OUTCOMES

The principal outcome of the project is the creation of the national pavilion of Colombia at the Biennale Arte of 2026. This involves selecting a distinctive venue in Venice and the development of an art exhibition created by one or more Colombian artists that is overseen by a practiced curator.

The development of this exhibition also creates an important product which is the final and permanent record of the project, the catalogue. This is an important instrument because extends the impact of the national pavilion beyond the duration of the event and shows the contribution of the country to La Biennale. The catalogue presents the artworks, the participating artists, and the curatorial concept of the exhibition.

On the other hand, there is an important prior outcome for the development of the pavilion, it is the open call, which corresponds to a public announcement to determine the curator, the artist, or artists that will participate in the national pavilion through a process of receiving proposals from curators and artists from all over the country to be evaluated by a committee of judges that will choose one proposal to be presented at the national pavilion. In the role of an advisory board, the committee will provide expertise and guidance on the selection process and suggestions on issues of curatorial decisions and logistical arrangements.

This process is essential because the project is conceived by the Ministry of Cultures, Arts, and Knowledge, which requires transparency and fairness during the hall procedure, and creating an open call will guarantee the accessibility of a wide range of curators and artists to this opportunity.

Additionally, an open call guarantees the presence of proposals that represent the diversity of artistic approaches in the country.

According to Matheew Carrillo Marentes, art curator and curatorial assistant for the Italian Pavilion at Biennale Arte 2022, the public call is a technical project where the entire concept of the pavilion and the artist's proposal must be explained. Besides describing the reasons for selecting the concept, the scheme must include the research that lies behind it. In addition to the production plan, the composition of the work team, and the funding of the pavilion, including sponsors and patrons, the proposal must demonstrate that it is in line with the values and contemporary art of the country¹⁵⁴.

3.2.1.3. PRIMARY ISSUES AND SOLUTIONS

During the development of a project, several main problems can occur during the project cycle. In the initiation phase is important to indicate them and contemplate a possible solution. Below is a table with the potential problems and their solutions.

PRIMARY ISSUES	POSSIBLE SOLUTIONS
Absence of support from political bodies: The Ministry of Cultures, Arts, and Knowledge does not propose the first national pavilion of Colombia.	According to the Colombian government's procedures, any citizen can propose a project to a ministry, but it must be in line with the government's development plan and the ministries' national plans. Based on this framework, a citizen, collective, or private organization can submit a project to the government using the MGA methodology. However, it is crucial to have the support of a government representative when presenting a project to a ministry, as project approval often requires strong lobbying from the public institution. Therefore, while it is possible to submit a proposal to the Ministry of Culture, Arts, and Knowledge, it is first necessary to negotiate with the Visual Arts Group within the ministry. This first action is essential to establish whether the project is already on the political agenda, to push for its prioritization, and to escalate the project to become an official ministry initiative.

¹⁵⁴ Interview of Matheew Carrillo Marentes with the author, Venice, 6 June 2024.

<p>Funding and budget limitations: Despite the Ministry of Cultures, Arts, and Knowledge being able to request a large budget to develop the national pavilion, the Treasury Department of the Ministry of Finance and Public Credit could only approve a small portion of the budget, which would result in a reduction of the budget affection the pavilion's production.</p>	<ul style="list-style-type: none"> • Request budgetary support from other ministries, such as the Ministry of Foreign Affairs and the Ministry of Commerce, Industry, and Tourism, since the project is connected to the international promotion of the country. Ministries can use budget funds to support certain project headings. • When creating the public call for proposals, it is important to stipulate in the eligibility criteria that the curator must have a strong network of connections that allow the project to access sponsorships. Also, the open call should request a financing plan that identifies the sources of funds for developing the artistic proposal, which may be from sponsors.
<p>Issues related to the venue: Many spaces are requested in advance for other national pavilions or events, at the same time, it is important to distinguish the busiest areas of Venice since the choice of a pavilion located in a less crowded or distant area can result in a low influx of people.</p>	<p>La Biennale di Venezia offers a noticeboard with ads offering exhibition spaces in Venice on its website¹⁵⁵. This makes it easier for public bodies to find available spaces in the city. However, it is important that the pavilion management institution conducts this search and selects the space at least one year before the start of Biennale Arte. At the same time, the government institution that will manage the pavilion must include an expert who knows the city and can determine which venues are well-connected and located at strategic points in the city. If one or more members of the institution cannot carry out the location scouting, a production partner can assist on-site.</p>
<p>Diplomatic issues: The pavilion content may address sensitive topics, causing political controversy on a national or international level.</p>	<p>It is not possible to avoid this issue on a complete scale because art exhibitions are open to different interpretations, nevertheless, to prevent controversies from escalating, the pavilion management institution can take some previous actions; one could include a member of the Ministry of Foreign Affairs in the selection</p>

¹⁵⁵ La Biennale, *Biennale Noticeboard, Ads offering exhibition spaces in Venice*, 2023 <https://www.labiennale.org/en/biennale-noticeboard> [last access on 5 August 2024]

	<p>committee of the national pavilion, to ensure that the approved proposal is aligned with the diplomatic values and objectives of the country. Taking this into account, and in the possible scenario in which a proposal is approved with a concept and characteristics that can lead to political controversy, it will be necessary that the Artistic Direction and Curatorial Team along with the Marketing and Communications Team of the pavilion, prepare a Crisis Management Plan that outlines the process of responding in these cases. The plan should provide indications on how to answer the requests or questions from the different media channels, how to communicate with stakeholders, and how to manage public reaction and perception. Additionally, it should be established that the Marketing and Communications team must respond on time to any issues that may arise, ensuring that timely and consistent responses are given.</p>
<p>Lack of cultural representation and artistic disagreement: Complications regarding the balance between contemporary art concepts and traditional elements of the artwork may affect the pavilion's precise representation of Colombia's national identity, artistic practices, and cultural heritage. There may also be disagreements over the artistic direction of the pavilion between the curator, artists, and other stakeholders.</p>	<p>To guarantee that the Colombian national pavilion will accurately represent the country, the open call must be clear in the requirements and since Colombia has a multicultural society, an intricate history, and a rich cultural heritage, the pavilion management institution must define the concept of national representation so that artists and curators can understand the expectations and objectives of the call and have a clear conceptual framework.</p> <p>At the same time, the selection committee should be composed of established artists, curators, art historians, and international art experts who must be able to select a strong, consistent, and innovative proposal that encapsulates the idea of national representation.</p>
<p>Execution phase problems: There is a possibility that major issues will arise during this</p>	<ul style="list-style-type: none"> • The pavilion's management institution and the legal team must work closely with the Artistic Director and Curatorial team at an early stage of the planning

<p>phase, including not considering local regulations (venue procedures and protocols, environmental restrictions, and heritage preservation decrees), delays in specific tasks during previous phases or execution phase (securing funding, production of the artwork and completing the installation on the venue) and cost overruns.</p>	<p>process to avoid overlooking local regulations by coordinating with the city's local authorities, including La Biennale di Venezia, city officials, the venue's management authority, and any relevant regulatory institution. Close contact with these organizations can facilitate the development of local laws and regulations research to have a general legal context. These actions can be backed up by hiring a local legal expert in Italian law, artistic exhibitions, and regulations in Venice.</p> <ul style="list-style-type: none"> • Delays during the phases can be prevented by creating a precise project timeline involving all phases of the pavilion creation process and establishing the relationship between the subtasks, to determine the most important subtasks that need to be carried out, or otherwise, could cause a significant delay in the project, this can be accomplished by using the Gantt chart to visualize the map of the project schedule and the relation between tasks and subtasks. • For the pavilion to avoid cost overruns, it is important to have a detailed and realistic budget that covers all its production subtasks. Also, assigning a contingency fund of 10% to 20% of the total pavilion budget can cover unexpected expenses without exceeding the budget. In addition, the Artistic and Curatorial team and the Finance and Administration team must closely and continuously monitor all expenses, relying on monthly financial reports that present an overview of the project's financial status and the overestimated costs.
<p>Project Management: Inadequate coordination between the areas of the project and stakeholders, may lead to</p>	<p>The artistic and curatorial team oversees all areas of the project, ensures that they work together effectively, and makes decisions that affect multiple areas. In this sense, it is the area that must guarantee that coordination</p>

<p>missed deadlines, miscommunication, or logistical eventualities.</p>	<p>between teams is efficient. To accomplish this, it is important to have a centralized project management system composed of the general project plan and project management software where all team members constantly update the progress of tasks and in this way, it is easier for areas to complement each other. Also, during the planning phase building on a clear organizational structure and a definition of the roles is essential to avoid miscommunication.</p>
<p>Stakeholder management: Due to the variety of stakeholders involved in the project, such as government bodies, and sponsors, there may be problems in communication and in balancing their interests.</p>	<p>Recognize the interests, influence, and expectations of the stakeholders including government bodies, cultural institutions, sponsors, and La Biennale di Venezia to understand their priorities and their effect on the project. Also, presenting regular updates with transparent information about the progress of the project to stakeholders through reports and meetings is an optimal way to engage with them and supervise their satisfaction during the project.</p>
<p>Logistical Challenges: Given the transport conditions in Venice, this could lead to complications such as delays or damage during the transport of the artworks, particularly large or fragile pieces. Also, the artwork installation within the venue might present technical difficulties, due to the features of the historic building.</p>	<ul style="list-style-type: none"> • Is important that the Technical and Production Team of the pavilion develop a specific and complete project timeline of the logistical tasks such as artwork shipping, customs clearance, transportation of the artwork in Venice, installation, and venue setup, to avoid difficulties during the logistical processes. This information can be supported with a visit to the city to identify local infrastructure and venue layout as well as potential logistical challenges that can be registered in a logistical risks report. An evaluation and recognition of the city can also identify the local transport providers who concentrate on moving delicate or large pieces via water, and in this way, in the execution phase is possible to hire local staff who are familiar with the city and manage Venice's access restrictions and regulations. Also, when transporting artwork, adequate insurance must be provided.

	<ul style="list-style-type: none"> • In the case of the pavilion setup there must be a plan for the assembly and removal of the works established by the Technical and Production Team with the Artistic Team and reviewed by the venue manager, which must follow the venue requirements document detailing space specifications, power, lighting, climate control (especially because of the humidity conditions in Venice), sound and acoustics, structural requirements, installation instructions, safety and security, accessibility, connectivity, storage and waste procedures.
<p>Public and critical response: The pavilion may fail to meet the public, critics, or the national or international art community's expectations, adversely affecting its reputation in the cultural and artistic field. The Colombian national pavilion may also struggle to stand out or receive attention due to the number of countries that compete at Biennale Arte.</p>	<ul style="list-style-type: none"> • Negative feedback or failure to meet expectations cannot be completely controlled by the pavilion team, however, steps can be taken to reduce its impact or growth. First, it is key that the public and the art community are engaged with the pavilion before its opening by providing information about the exhibition and the context of the artwork. This can be done by developing press previews, press releases, interviews, artist talks, and public dialogue. These types of activities also help to complement the pre-launch campaign of the pavilion. After the pavilion opens, instant monitoring of news outlets, social media, and reviews, is important to know the public and critical responses. At the same time, is fundamental to indicate channels for feedback for future improvement and to respond quickly and constructively. Finally, creating in advance a crisis communication plan that determines how to respond to negative feedback by including main messages, designated spokespeople, and approved responses is essential to reduce the impact of negative reviews. • So that the Colombian pavilion does not go unnoticed at Biennale Arte is essential that the concept of the pavilion will be relevant, unique, compelling, and

	<p>able to resonate on an international level. Additionally, having an innovative display can captivate the audience through an engaging experience. However, a strong concept needs to be supported by a strong marketing campaign that engages the public and the artistic community, as well as actively utilizes the partners, sponsors, and Biennale Arte network.</p>
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3.2.1.4. STAKEHOLDERS

One of the main elements that contribute to successfully developing a project is the stakeholders because it corresponds to the institutions, companies, or individuals that are involved and affect the project, directly or indirectly. In this sense, the creation of the Colombian national pavilion involves the following groups of stakeholders:

- Public institutions: The project has several public institutions that are connected to it, and each one of them has its requirements that are important to meet.
 - Ministry of Cultures, Arts, and Knowledge: This is the public body that provides the resources for the project and is the governmental authority that formally requests participation at Biennale Arte. The ministry will be the regulatory body that will request reports, deliverables, payment vouchers, contracts, and any type of document that supports the execution of public resources.
 - The managing institution of the pavilion: This organization will act as a mediator between the Ministry of Cultures, Arts, and Knowledge and the team in charge of developing the pavilion. The organization will request also diverse documents during the whole process.
 - Commissioner: It represents the Ministry of Cultures, Arts, and Knowledge directly at La Biennale. The person must be a member of the ministry and have the responsibility of ensuring the transparency of the entire process, supervising the project, and following the guidelines of La Biennale. This person is the main responsible for the national pavilion. The commissioner will require constant reporting on the progress of the pavilion, as well as reports and compliance with goals following the planned schedule.

- Ministry of Foreign Affairs and Colombian Embassy in Italy: The participation of these stakeholders in the project gives credibility to the process, and at the same time they are an important source of information and assistance in understanding internal diplomatic processes in Italy. For these reasons, the progress of the project must be reported to these organizations, and written, photographic, and audiovisual material must be sent to them for dissemination through institutional channels.
- Ministry of Commerce, Industry, and Tourism and Procolombia: To promote the pavilion, these organizations provide support with resources and access to communication channels, so they will request photographs and audiovisual materials.
- La Biennale di Venezia: This is the official organization that manages the entire biennale, providing direction, setting, and deadlines. La Biennale will approve or disapprove the proposal for the pavilion of Colombia, and if the proposal is approved, the organization must ensure that the Colombian national pavilion meets all the regulations and standards. La Biennale publishes each year a document with the procedure for National Participation. This guide provides information on the steps required to apply for a new national pavilion, the characteristics of the proposal, the deadlines for which the information must be submitted, and especially stipulates the regulations that the pavilion must follow regarding the venue and the pavilion employee contracts, insurance, and social security coverage. In this regard, La Biennale will request information from the organization representing the pavilion and the relevant ministry about the commissioner, the concept of the exhibition, the location, the technical documentation of the exhibition, the promotional and publicity materials, and the sponsors. Additional departments, such as the Visual Arts Department of La Biennale, ASAC, the Visual Arts Department, and Editorial Activities, and the Web Office, will request information and advertising material from the pavilion.
- Providers: These are all organizations that provide products or services to develop the pavilion. In general, they all share the same requirements, for instance, precise specifications of the service or product needed, effective communication with the team to avoid delays and to adjust to changes, compliance with regulations and standards, and clear contracts that define expectations for both sides reducing misinterpretations, determine adequate lead time, and specific payment dates.

- Production partner: In Venice, different cultural organizations specialize in creating and developing interdisciplinary projects of contemporary art. These types of organizations have extensive experience producing exhibitions in Venice, so they know how the city works, its processes, times, and standards. The project can reduce additional costs by partnering with an organization that knows the procedures, times, and production costs in a complex city like Venice.
- Transportation Company: For the transfer of artworks or even materials it is important to search for companies in Venice that have expertise in transporting artworks and delicate materials.
- Security Company: To guarantee the safety of the artworks, when shown to the public. The number of people depends on the venue.
- Cultural Mediators: University students with artistic or cultural backgrounds to help facilitate the exhibition by explaining the artworks to the public and supporting the management of the exhibition. The number of students depends on the venue and the sides of the final exhibition.
- Insurance company: The works of art must be insured from the shipment from Colombia to Italy, the transport within Venice, the assembly of the work, the duration of the exhibition, the dismantling of the work, and the transport back to Colombia.
- Event Catering: For the opening dinner and cocktail reception and further side events.
- Cleaning of location and professional cleaning service: To maintain clean and hygienic surroundings, for the artworks, as well as workers and visitors. Organization staff members must be experienced in working in cultural institutions or museums and work with artistic pieces.
- Video and photo production company: For documenting the exhibition, side events, and interviews with the artists, curators, and relevant stakeholders.
- Legal and control bodies:
 - Venice Municipal Authorities: The local government of the city (*Comune di Venezia*) is responsible for granting permits related to public events, and environmental impact.
 - Soprintendenza Archeologia, Belle Arti E Paesaggio Per Il Comune Di Venezia E Laguna: This body is in charge of the protection of assets of historical-architectural interest in Venice. If the pavilion is installed in a

protected building, this organization must be consulted in case any special permit is needed for the installation of the work of art.

- Fire Department (*Vigili del Fuoco*): Responsible for fire safety regulations. The venue must have the safety measures and permits approved by this department.
- Private sponsors: The process of identifying organizations and individuals that can be part of the national pavilion as sponsors is one of the most crucial tasks of the project team because the Ministry of Cultures, Arts, and Knowledge only finances part of the production of the national pavilion; the remaining resources must be obtained from a variety of sources. The Sponsorship and Fundraising Team must research to determine the companies or individuals that have a strong interest in the art and cultural sector of Colombia and the presence of the country internationally. It is possible to have private sponsors from diverse sectors, but they need to be aligned with pavilion values and objectives. Some sponsors may be art collectors, patrons, galleries or gallerists directors, corporations, and businesses in the primary sectors, multinational companies with a strong presence in Colombia, Latin America or Europe, Colombian banks and financial institutions, private foundations, and philanthropic organizations, luxury brands, event and cultural management companies, design companies, travel and hospitality companies, telecommunications and technology companies. When establishing the companies and individuals that will be sponsoring the pavilion, it is central to address their needs and expectations to guarantee a successful partnership. To convince sponsors to support the pavilion, the project must provide them with convincing reasons and specific benefits, including brand recognition, exposure on an international stage, audience engagement, private viewings, networking events, exclusive access and privileges, tax benefits, and enhancing their reputation as socially responsible and culturally active organizations. On the other hand, sponsors also need transparent communication, regular updates about the process of the project, and outcomes of their sponsorship reflected in media coverage, audience reach and engagement metrics. The project team must construct a strong and professional relationship with the sponsors to reinforce the partnership and build trust for future projects, this is achieved through the creation of clear agreements, and maintenance and consolidation of a positive reputation of the project.
- Venue: Generating a clear agreement with the organization, agency, or individual that manages the space is crucial, by knowing the conditions of the place and its requirements, is possible to prevent damages to the building or even the artworks.

Furthermore, regular communication between the team project and the venue manager is crucial to ensuring efficient logistics, such as scheduling, installation, and dismantling. In addition, the technical and production team must also ensure that the pavilion complies with the venue's structural and design guidelines, safety standards, and local laws and regulations.

- Media and public relations: They are a relevant group for the project because they attract the public and promote the reputation of the pavilion, for this reason, the Marketing and Communications Team must develop strategies to successfully reach these stakeholders, for example, have interesting, clear information available on the pavilion's website and social media, this includes a detail press kit available for the public and the media that describes the exhibition. It is also important to have audiovisual and photographic material, along with expert reviews, and a communication professional who responds quickly to media requests.
 - International media: Editors and writers for major magazines, newspapers, and online publications of the art sector; producers and hosts of international broadcast TV and radio, and general news outlets across print, broadcast, and online media.
- Visitors: Visitors are a fundamental element in measuring the impact of the pavilion, as the exhibition seeks to reach a wide range of audiences. An important element is to identify the type of audience that the pavilion wants to reach and, in this way, determine the ideal and most precise channels to capture their interest. Attendees of the pavilion expect to find an innovative and interesting exhibition that can create an impact on them. Each specific type of public has its specific needs and requirements, nonetheless, it is valuable that informative and explanatory material about the pavilion is available to the public, both physically and digitally. Also, a significant figure when approaching the public is the cultural mediator that enables a deeper connection between the exhibition and the public's response. Cultural mediators help to complement the visitor experience and promote a positive impact.
 - Colombian and Latin-American community: Bringing together the Colombian and Latin-American community around the pavilion is an important point, especially since one of the main goals of the pavilion is to represent Colombian art and culture. In the case of audiences from Latin America, there is a sense of brotherhood that allows them to share common values and beliefs with Colombia. For this reason, encouraging the

participation of these audiences is essential to consolidate the national representative sense of the pavilion.

- General public: This group can be composed of arts and culture enthusiasts, tourists, residents, families, community organizations, professionals, and LGBTQ+ communities.
- Academy and school: student groups, educators, and student artists.
- Local and international art communities:
 - Organizations and individuals located nationally and internationally: Cultural organizations and institutional peers, artists, curators, scholars, representatives from international art biennales and festivals, museum directors and donor groups, collectors, patrons of the arts, gallerists, and opinion leaders of the art sector. This type of public is essential to consolidate a strong reputation and effect on the international art sector, for this reason, the pavilion should present a compelling, dynamic, and influential artistic proposal, highlighting the contemporary art that is being developed in Colombia.
- Cultural diplomacy and international relations: This group of people has profiles of ambassadors, diplomats, cultural attachés, government officials from ministries of culture and foreign affairs, representatives of cultural institutions, cultural diplomacy scholars, and academics. Their attendance in the pavilion can visualize the exhibition and lead to the creation of networks of professionals that promote cultural exchange and collaborative projects, strengthen cultural ties and diplomatic relations, and increase international dialogue between countries.

3.2.2. PLANNING

The focus of the planning step is to establish a detailed set of directions that describe the specific activities that must be performed, the designated time for those activities, what resources will be required to deliver the project deliverables successfully, and when each resource will be needed. According to R. Meredith and J. Mantel Jr. during the planning process, a plan must be developed to create a roadmap for the project's execution, this must be appropriately detailed to determine the order of the tasks but be simple enough to be understood by all team members. To accomplish these is useful to have different mechanisms that organize the process, one is the Action Plan, a

scheme that details the activities, schedules, and resources, including personnel of the project¹⁵⁶.

The first step to creating an Action Plan is to determine the major activities that must be undertaken and completed to successfully deliver the project. Essentially, is the formulation of a list of the most important tasks in the general order in which they would occur; each task will have a division of subtasks that must be finalized to complete the main task, and so on.

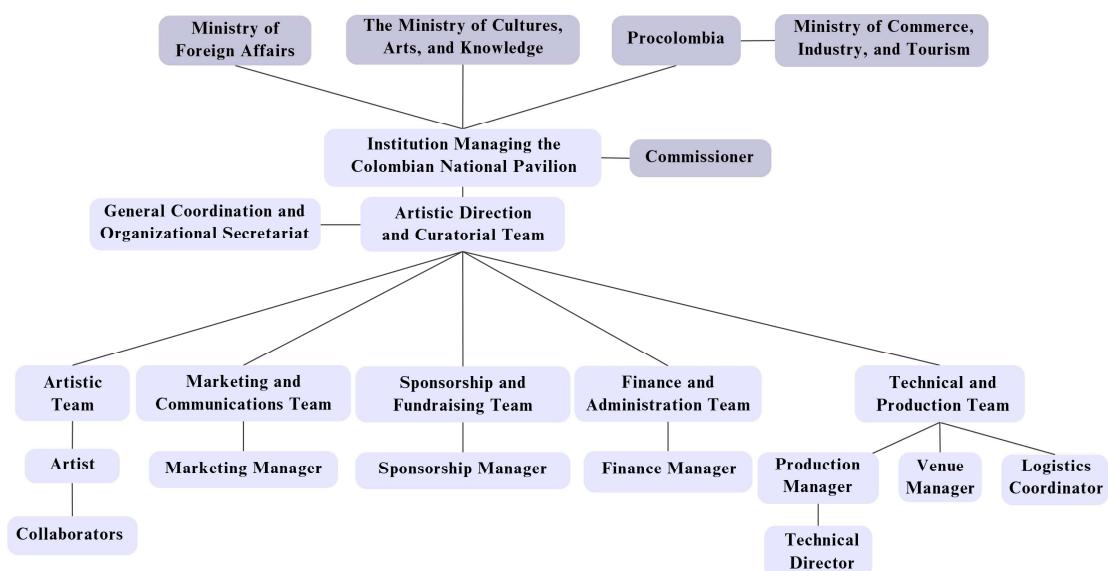
In this way, it is evident that each task has a hierarchical level, and the more levels each task has, the more detailed the list will be.

Likewise, this list can be enriched by mentioning the people or the assigned area that must carry out each task and subtask, along with the corresponding given time and the corresponding deliverables.

As a previous step, before carrying out this procedure, it is important to specify the organizational chart of the team that will work on developing the pavilion, to understand the areas involved and the command structure.

When the project organizational chart and action plan are complete, the budget for the project can be developed as a final step of the planning phase.

3.2.2.1. ORGANIZATIONAL CHART



Ill. 8. Suggested organization chart created by the author. 2024.

¹⁵⁶ J. Meredith, S. J. Mantel, *Project Management a Managerial Approach*.

In the first part of the organizational chart, they are located the stakeholders of the public organizations that intervene directly with the Institution Managing the Colombian National Pavilion; this organization will supervise the public resources that the ministries designate for the project and will also be the agent that controls and supervises the tasks and process done by the developing team of the national pavilion. The organization will also be responsible for delivering the national pavilion project to the winning Artistic Direction and Curatorial teams of the open call, as well as hiring the Marketing and Communications team, the Finance and Administration team, and the Technical and Production team in the appropriate time so that the staff is available to work from the moment the winner of the call accepts the project.

Likewise, this organization will support and carry out the hiring process for the General Coordination and Organizational Secretariat, Artistic Team, and Sponsorship and Fundraising Team.

Next to this institution, is the Commissioner of the national pavilion, the mediator between the managing institution of the pavilion and La Biennale, as mentioned before, is the main representative of the national pavilion at La Biennale.

Regarding the team that will develop the pavilion, the head is the Artistic Direction and Curatorial Team, led by the curator whom the General Coordination and Organizational Secretariat will support.

The figure of the curator is crucial because the role involves not only overseeing the artworks, and exhibition, taking decisions, and ensuring alignment with the vision, but also managing the whole planning process, timeline, resources, budget, organization of sponsors, and the coordination between teams. For this reason, the curator must be supported by a full team of people, including the Assistant Curator.

From these central figures, the other areas of the team emerge, starting with the core one, which is the Artistic Team, composed of the artist or artists that will create and consolidate the pavilion's final artworks.

Depending on the size, characteristics, materials, and complexity of the pieces is possible to require collaborators during the production phase. This should be agreed in advance between the artist and the curator.

Then the Marketing and Communications team, led by the Marketing Manager, creates the marketing strategies that will determine all the actions necessary to engage with

the audiences and achieve the marketing and communications objectives. The strategies will include a variety of activities, which may include local and international advertising campaigns, but it is important to identify the target groups to be reached, the objective, and the location of these groups to achieve an effective result.

The team will also need to manage the pavilion's public image, working with press releases, media relations, social media accounts and generally promoting the event online. Finally, this area will also handle the internal communications of the entire Pavilion team.

The Sponsorship and Fundraising Team, led by the Sponsorship Manager, identifies potential sponsors that can participate in the project, this task can be developed in collaboration with the curator, since one of the functions of the curator as project manager is the development of a proposal for co-financing the pavilion, since public resources only cover a part of the production process, for this reason, the curator must have a network of sponsors who are interested in supporting the project.

After having developed previous research, the team will prepare sponsorship packages that explain the benefits and how sponsors will participate in the project. With these proposals the team must plan and execute fundraising activities and campaigns to convene and confirm sponsors; following approval of sponsorship commitments, the team is responsible for maintaining relationships with them.

The Finance and Administration Team and the Finance Manager are responsible for financial planning through ongoing review of budgeting and control of expenditure. The team ensures that all financial transactions are accounted for by monitoring administrative support and reviewing documentation.

The last part of the team is the Technical and Production Team, divided into the Production Manager and the Technical Director, the Venue Manager, and finally the Logistics Coordinator. The principal objective of the team is to adequate the venue according to the indications and guidelines of the Artistic Team and the Artistic Direction and Curatorial Team to install the artwork and create the exhibition set-up; to achieve this, the team must supervise the technical aspects and process of the exhibition together with the providers.

3.2.2.2. ACTION PLAN¹⁵⁷

Level	Description	Assigned to	Start	End	Deliverables ¹⁵⁸
1.	Initiation				
1.1.	Development of objectives, outcomes, primary problems, and solutions, and identification of stakeholders	Artistic Direction and Curatorial Team	Beginning of June 2025	Second week of June 2025	Initial presentation report of the project explaining: objectives, outcomes, primary problems, solutions, and stakeholders
2.	Planning				
2.1.	Build the team and determine the roles and functions	Artistic Direction and Curatorial Team	Second week of June 2025	Third week of June 2025	Organizational chart that reflects the working group's structure
2.1.1.	Hiring process of work teams: General Coordination and Organizational Secretariat, Artistic Team and Sponsorship and Fundraising Team	Artistic Direction and Curatorial Team and Institution Managing the Colombian National Pavilion	End of June 2025	Second week of July 2025	Development and signing of contracts according to the number of personnel needed
2.2.	In-depth planning				
2.2.1.	Establish a project guiding structure for the execution	Artistic Direction and Curatorial Team	Third week of July 2025	Second week of August 2025	Action plan of the project

¹⁵⁷ This table is a summary of the action plan with the most relevant activities, the complete plan can be found in the appendix.

¹⁵⁸ The deliverables refer to specific results that must be achieved from each activity produced during the project that must be completed to accomplish the project's objectives.

	and control of the project	and General Coordination and Organizational Secretariat			
2.2.2.	Create the budget and the allocation of funds	Finance and Administration Team and Artistic Direction and Curatorial Team	Beginning of September 2025	Second week of September 2025	Final project budget
2.2.3	Identify the potential risk of the project and its mitigation	Artistic Direction and Curatorial Team and General Coordination and Organizational Secretariat	Third week of September 2025	End of September 2025	Risk management plan
2.2.4.	Establish the general conditions of the artwork (physical, technical, and aesthetic characteristics) and design the plan to produce the artwork	Artistic Team and Artistic Direction and Curatorial Team	Third week of July 2025	Second week of August 2025	Pre-Condition Document and Artistic Creation Project ¹⁵⁹
2.2.5.	Developing the communication plan	Marketing and Communications Team	June 2025	August 2025	Communication plan
2.2.6.	Creation of a sponsorship and fundraising plan	Sponsorship and Fundraising Team	June 2025	July 2025	Sponsorship and fundraising plan

¹⁵⁹ The Pre-Condition Document specifies the requirements, limitations, and conditions that must be met before the artwork can be created, providing a reference for the project team to ensure that everyone understands the final artwork. The Artistic Creation Project describes the planning, development, and execution of the artwork.

3.	Execution				
3.1.	Start of payments to suppliers and purchases	Finance and Administration Team	August 2025	December 2025	Cash flow statement ¹⁶⁰
3.2.	Production of the works of art	Artistic Team	September 2025	End of November 2025	Production Report
3.2.1.	Purchase of the necessary material for the artwork	General Coordination and Organizational Secretariat and Artistic Team	Second week of August 2025	End of August 2025	Inventory of all materials and equipment required for production
3.2.2.	Hiring collaborators (if necessary)	General Coordination and Organizational Secretariat, Artistic Team and Institution Managing the Colombian National Pavilion	Third week of August 2025	Beginning of September 2025	Preparation and signing of contracts for the required personnel
3.3.	Consecution of sponsors and donors	Sponsorship and Fundraising Team	September 2025	March 2026	Report with the number of contacts,
3.3.1.	Contact and follow up with potential sponsors and donors	Sponsorship and Fundraising Team	September 2025	February 2026	number of replies received, negotiations conducted, and positive conclusions reached

¹⁶⁰ A Cash Flow Statement is a financial document that presents the cash inflows and outflows of the project over a specified time.

3.4.	Start of the expectation campaign	Marketing and Communication s Team	October 2025	April 2026	Amount of content, activities, and
3.4.1.	Development of content line up with the key message and the creative strategy for each channel	Marketing and Communication s Team	Beginning of October 2025	End of October 2025	material created: landing page, virtual and in-person events, blog posts, articles, teaser videos, posters and billboards, social media graphics, emails and press releases
3.4.2.	Launch the campaign according to plan, including sharing content across selected channels and aligning team members, partners and stakeholders	Marketing and Communication s Team	November 2025	First week of April 2026	Content Marketing Report (monthly) ¹⁶¹
3.5.	Pavilion development				
3.5.1.	Administrative processes with the biennial	Artistic Direction and Curatorial Team, Institution Managing the Colombian National Pavilion and Commissioner	November 2025	Beginning of January 2026	Official participation request and Exhibition project

¹⁶¹ Content Marketing Report examines the performance and effectiveness of the pavilion's content marketing strategy by explaining which marketing goals have been achieved and how audiences have been engaged.

3.5.2.	Setup of the exhibition space	Institution Managing the Colombian National Pavilion and General Coordination and Organizational Secretariat	October 2025	November 2025	Exhibition set-up Plan and the Visual Design Plan
3.5.3.	Final stages of the artwork	Artistic Team	October 2025	End of November 2025	Final pieces of the artwork
3.5.3.4	Transport of the artworks from the artist's studio in Colombia to Venice	Artistic Direction and Curatorial Team, General Coordination and Organizational Secretariat and Artistic Team	End of November 2025	First week of February 2026	Condition Report, the Bill of Lading, customs documentation, and packing lists ¹⁶²
3.5.3.5.	Installation of the works of art in the pavilion	Artistic Direction and Curatorial Team, General Coordination and Organizational Secretariat, Artistic Team and Technical and Production Team	First week of February 2026	End of February 2026	Update of the Installation Plan

¹⁶² The Condition Report details the condition of the artwork before transport to compare with the condition on arrival to ensure there is no damage. Bills of Lading (BoL) are legal documents issued by the transport company upon receipt of the artwork. The document contains detailed descriptions and information about the origin, destination, and transit conditions of the artwork. Customs Documentation is a legal requirement for international shipments, that includes export licenses.

3.5.4.	Submitted photographs and information material of the pavilion to the Visual Arts Department of La Biennale	General Coordination and Organizational Secretariat and Marketing and Communications Team	First week of January 2026	Second week of January 2026	Sending and receiving material
3.5.5.	Hire permanent pavilion staff (exhibition manager, cultural mediators, and exhibition staff)	Institution Managing the Colombian National Pavilion and General Coordination and Organizational Secretariat	Beginning of February 2026	Second week of March 2026	Developing and signing the contracts
3.5.6.	Promotional photography and video of the pavilion	Marketing and Communications Team	First week of February 2026	First week of February 2026	Audiovisual material
3.5.7.	Submission of promotion and publicity materials to the Press Office of La Biennale for approval	Marketing and Communications Team and La Biennale	First week of February 2026	First week of February 2026	Sending promotion and publicity materials
3.5.8.	Organizing the pavilion's opening event, including the selection of suppliers (catering), and special invitations to selected audiences	General Coordination and Organizational Secretariat and Marketing and Communications Team	February 2026	Second week of April 2026	Minute-by-minute creation of the event and sending invitations

	(stakeholders and media)				
3.5.9.	Daily Operations		April 2026	November 2026	
4.	Closure				
4.1.	Organization and development of the closing event	General Coordination and Organizational Secretariat and Marketing and Communications Team	October 2026	November 2026	Minute-by-minute creation of the event, development of the closing event and photographic and video recording
4.2.	Final payments to team members and suppliers, project accounting closure	Artistic Direction and Curatorial Team and Finance and Administration Team	October 2026	January 2027	Project Accounting Closure Report
4.3.	Evaluation of the project	Artistic Direction and Curatorial Team, Institution Managing the Colombian National Pavilion and The Ministry of Cultures, Arts, and Knowledge	September 2026	January 2027	Project closure Report
4.4.	Deinstallation and packing of the artworks, dismantling the exhibition space, and restoring the	General Coordination and Organizational Secretariat and Technical and	End of November 2026	Beginning of January 2027	Deinstallation plan

	venue to its original condition	Production Team			
4.5.	Transporting the artwork back to Colombia, including insurance during the transportation process	Artistic Direction and Curatorial Team and General Coordination and Organizational Secretariat	Beginning of January 2027	End of March 2027	Condition Report, the Bill of Lading, customs documentation, and packing lists

3.2.2.3. BUDGET

The budget is an essential tool for the viability and success of the project. It contains a detailed breakdown of the project's expected income and expenses during a specific time. The budget also classifies the project's cost, revenues, and funding sources.

Costs are all the expenses expected to occur during the project's implementation, this can be divided into variable costs and fixed costs.

To regulate whether a cost is fixed or variable, it must be determined the cost drivers of the project. In this case, the cost drivers are the duration of the exhibition and the number of visitors. By determining this factor, it is possible to establish a list of the possible costs of the Colombian National Pavilion project:

- Fixed costs: These refer to the costs that are constant regardless of the size of the pavilion, the number of visitors, or the type of activities involved. They are generally predictable and do not vary according to the outputs.
 - Costs related to the venue: Although these costs depend on the size and location of the venue, especially if the venue is in a central and busy area of the city, once the space is chosen, these costs will not change irrespective of the volume of the activity of the pavilion, more precisely the number of visitors.
 - Rent, utilities, and venue maintenance: They are costs that do not vary since the same amount will be paid each month or in an alternative schedule according to the agreement with the venue manager. Regardless of how many visitors the pavilion will attract.

- Permit requests: Generally, the costs of legal fees, permits, and regulatory approvals associated with the installation or exhibition of the pavilion are fixed costs because they are determined by the Municipality of Venice.
 - Installation and de-installation of the exhibition space: This can involve adapting the space or building temporary structures for the exhibition. These costs depend on the Visual Design Plan of the venue and Exhibition set-up plan, which is mainly related to the artwork and the curatorial view of the project. The dismantling costs are the costs of re-establishing the venue to its original condition.
- Cost related to the artwork: The cost of the artwork in the pavilion is not dependent on the duration of the exhibition or the number of people that visit the pavilion, so they are fixed costs. On the other hand, the cost of the artwork is in line with the budget agreed upon and determined by the Ministry of Cultures, Arts, and Knowledge.
- Salaries of the personnel: All salaries and fees associated with the management team, artistic team, marketing and communications team, sponsorship and fundraising team, administrative staff, technical teams, and permanent pavilion staff are fixed costs. Since these professionals are needed regardless of the size or characteristics of the pavilion, or the number of visitors.
 - Essential infrastructure: All the technology and equipment needed by the team of the project is also a fixed cost.
- Marketing and communications base costs: These costs correspond to all the activities and outcomes that must be developed to complete the Communications Plan. This type of expenditure is considered fixed since it represents a determined amount of the general budget settled by the general direction of the project and remains constant irrespective of the performance, proportion, or duration of the planned activities.
 - Costs of catalog production: These include design, photography, text preparation, translation, proofreading, editing, printing, packaging, and shipping to Venice. These costs are fixed because the value corresponds to the production of a certain number of copies determined by the institution that manages the pavilion.

- Costs related to sponsorship and fundraising campaigns: These are fixed costs because all costs of activities carried out to obtain donations and sponsorships do not depend on the duration of the exhibition, nor the total number of visitors to the pavilion.
- Variable costs: These are costs that vary according to the duration of the exhibition and the number of visitors. As far as the duration of the exhibition is concerned, this condition is unlikely to vary, since the legal requirements of La Biennale stipulate that national pavilions must be present for the entire duration of the event. Compliance with this schedule is necessary for participation as a national representation. However, an increase in visitor numbers could result in a rise in costs for cleaning services, staff, cultural mediators, security, and technical maintenance, depending on the size of the crowd, and more printed materials or promotional giveaways may be needed.
- Planned reserve costs: This refers to the portion of the budget determined to cover any contingencies that may arise during the development of the project. Typically, the percentage allocated ranges between 10% and 20% of the total budget.

The previous classification corresponded to the cost drivers of the duration of the exhibition and the number of visitors to the pavilion, but if these conditions change, the classification of costs into fixed and variable also changes. For example, if the type of artwork is the main cost driver, then the production costs of the artwork, the costs of setting up the exhibition space, installing the artworks, dismantling and transporting the artworks would be variable, as these costs would vary according to the size of the artwork.

These two parallels highlight two different ways of approaching the project budget and two different ways of controlling costs. If the type of artwork is used as a cost driver, this can lead to cost overruns in various tasks and subtasks of the budget, making the project more expensive.

In any case, with this structure, it is possible to see that the budget expenditures can be categorized into smaller groups according to different criteria. This helps to monitor the spending, reduce the cost increases, and ensure compliance with the project. Once the costs are categorized, it is possible to start accounting for each one of them and create an initial budget, which may be subject to modifications during the planning phase. Budget modifications can, however, become more complex after the start of the

execution phase, specifically if there have already been significant costs incurred or tight deadlines.

Another part of the budget is the revenue, this is the source of income of the project. Since a national pavilion is created with other objectives unrelated to direct financial profit, the income of this project generally comes from different sources. One of the most important is the public budget, determined by the Colombian government, allocated by the Ministry of Cultures, Arts, and Knowledge, and supervised and distributed by the institution that manages the Colombian National Pavilion. Since these funds must be proposed by the Ministry and approved by the National Planning Department, there is a possibility that the approved budget will be much lower than the requested budget.

However, it is possible to estimate the amount of money the Colombian government can allocate to this project by examining the budgets that other Latin American countries have allocated to their national pavilions at the Biennial Arte. Although most countries do not share the total cost of their national pavilions, the open calls for proposals published by each country are an important source of information. In reviewing the calls issued by different Latin American countries to determine the artistic proposal that will represent the country at the 60th Biennial Arte, it was noted that the governmental organizations that manage the national pavilion set a maximum budget to cover the development of the artwork and the execution of the project, and at the same time, these organizations contribute with other support services to achieve the development of the pavilion.

The table below outlines the budgets and additional services allocated by various Latin American ministries for the development of their national pavilions at the 2024 Biennale Arte.

COUNTRY	PUBLIC BUDGET ASSIGNED BY THE MINISTRY	ADDITIONAL SERVICES ASSIGNED BY THE MINISTRY
Peru	The budget was \$30.000,00 (27.300 euros) to cover the execution of the project, the purchase of materials, equipment rental, preparation of the	The Ministry of Culture of Peru and the Cultural Board of Trustees of Peru were responsible for the detailed project and the hiring of the

	project, transport of the work to Venice, and the assembly of the artwork in Italy ¹⁶³	Technical Team, coordination and supervision of a supplier in Venice for the assembly of the exhibition, and the validation of the permits ¹⁶⁴
Uruguay	The amount allocated by the Ministry of Education and Culture (MEC) for the selected project was 2.500.000 Uruguayan pesos (56.000 euros) to cover all expenses necessary to carry out the exhibition at the Uruguay Pavilion. This included the cost of salaries, research, production costs of the artwork, transfer, storage, and insurance, also the assembly, maintenance, and disassembly costs of the artwork, catalogue, expenses related to tickets, accommodation, travel expenses, travel insurance, and everything related to the transfers necessary for the assembly, inauguration, maintenance, and disassembly of the pavilion during the duration of the exhibition and unforeseen expenses	The MEC provided the empty venue with lighting and basic technical equipment and the organization of the opening event, communication plan, press management, and social networks ¹⁶⁵ .
Chile	The Ministry of Culture, Arts, and Heritage determined a sum of 80.000.000 Chilean pesos (77.103 euros) for project financing	The Ministry financed 90.000.000 Chilean pesos (86.000 euros) to cover the transfers, assembly, and disassembly of the artwork, pavilion

¹⁶³Cultural Board of Trustees of Peru, Rules for the Peruvian Pavilion Curatorial Competition 60th Venice Art Biennale 2024, 10, February 2023 <https://www.pcp.org.pe/docs/Bases%20concurso%20Arte%202024.pdf> [last access 12 September 2014].

¹⁶⁴ Ibid.

¹⁶⁵ The National Directorate of Culture of the Ministry of Education and Culture, 60th Venice Biennale International Art Exhibition 2024 Call for projects, 21, July, 2023 <https://premiosyconvocatorias.culturaenlinea.uy/wp-content/uploads/sites/21/2023/07/Bases-Bienal-de-Arte-de-Venecia-2023-1.pdf> [last access 12 September 2014].

		staff, inauguration, and catalogue development ¹⁶⁶ . Adding up the figures mentioned before, it can be concluded that the government of Chile gave 163.103 euros for the development of the national pavilion.
Mexico	The budget to produce the artwork, including the acquisition of resources, supplies, materials, as well as production services was 4.000.000.00 Mexican pesos (183.400 euros).	The National Institute of Fine Arts and Literature covered the costs of the staff transfers and travel expenses, transportation of the artwork, insurance, museography, assembly, disassembly of the artwork, catalogue, dissemination, and press ¹⁶⁷ .

In addition to the budgets provided by public institutions responsible for national pavilions, resources can also be secured through donations and sponsorships.

For example, Panama, which participated in Biennale Arte 2024 for the first time with its national pavilion, the financing of the exhibition was through private funds, mainly from Panamanian art collectors, gallery owners, and sponsoring companies from different sectors based in Panama. The total budget obtained was \$200.000 (181.538 euros)¹⁶⁸.

¹⁶⁶ Ministry of Culture, Arts and Heritage, Curatorial project competition rules approved for the 60th Venice Art Biennale, 5, June, 2023, <https://www.cultura.gob.cl/bienalvenecia/wp-content/uploads/sites/57/2023/06/rex-977-bases-bienal-venecia-2023.pdf> [last access 12 September 2014].

¹⁶⁷ Ministry of Culture, *Mexican Pavilion At The 60th Venice Art Biennale 2024, Public Call For Curatorial Professionals*, 16, August, 2023; https://websitebienal-live-df11cd13de634d7ba62-70a8fe0.aldryn-media.com/filer_public/8a/4b/8a4b4d4c-e200-4c30-8a71-88771cc96b84/convocatoria_pabellon_de_mexico_60a_muestra_internacional_de_arte_bienal_de_venecia.pdf [last access on 13 September 2024].

¹⁶⁸ Finestre Sull Arte, *Biennale di Venezia, ecco quanto costano i padiglioni (ma tanti paesi preferiscono non dirlo)*, in “Finestre Sull Arte”, 30 april 2024; <https://www.finestresullarte.info/es/noticias/bienal-de-venecia-esto-es-lo-que-cuestan-los-pabellones-pero-muchos-paises-prefieren-no-decirlo> [last access on 13 September 2024].

And about Argentina, there is no available information on the amount allocated by the Ministry of Foreign Affairs, International Trade, and Worship for the national pavilion. However, it is known that sponsors contributed \$100.000 (90.185 euros)¹⁶⁹.

By averaging the budgets allocated by the governments of the mentioned countries for developing their national pavilions, it can be concluded that the average government contribution is 107.451 euros. Regarding sponsor contributions, a similar analysis can be conducted using data from Panama and Argentina, revealing that the average budget is 135.862 euros.

An important aspect of the public budget is that ministries allocate a fixed amount for the pavilion and other services and support products necessary for its development. Although the costs of these services and products are not specified in the calls for proposals, the expenses, especially for the venue, suggest that they will be significant. Taking the rent of the venue for example, for the pavilions without a space in Giardini or Arsenale, the cost of a venue could be between 10.000 and 15.000 euros per month, depending on the size of the space and the location¹⁷⁰. The Biennale Arte lasts for eight months, but it is important to account for an additional three months for the setup and installation of the exhibition, bringing the total rental period to eleven months. Therefore, the venue rental costs for the entire event duration can be from 110.000 to 165.000 euros, with an average rent of 137.500 euros.

As mentioned in the previous section, the governments of these countries provided the venue for the development of the national pavilion. Combining the 137,500 euros with the estimated funds provided by the governments, the total estimated budget of public funds identified for the development of the national pavilion is 244,951 euros. Bringing this information closer to the case of Colombia, as mentioned before, the budget for the year 2024 for the Ministry of Cultures, Arts, and Knowledge is 238.000.000 euros. If the ministry decided to develop the project, the total budget for it would be approximately 244,951 euros, which represents 0.10% of the ministry's overall budget. This figure is an estimate of the actual cost involved in creating a

¹⁶⁹ Ibid.

¹⁷⁰ E. Tantucci, La Biennale di Venezia è diventata un business immobiliare, in “Il Giornale dell'Arte”, 12 March 2024, <https://www.ilgiornaledellarte.com/Articolo/La-Biennale-di-Venezia-e-diventata-un-business-immobiliare> [last access on 16 September 2024].

pavilion. Nevertheless, it demonstrates that a project of this nature can be accommodated within the ministry's general budget.

However, it is possible to assume that the public fund and the additional resources provided by each government may not cover the total costs of the pavilion, since, in the open calls, it was mentioned that sponsorships could be used to cover additional expenses, and as reviewed in the cases of Argentina and Panama, this type of resource can be on average 135.862 euros.

In this sense, it can be concluded that the income for a national pavilion at La Biennale Arte comes from various sources. One source is public funding, which includes the budget from the open call and contributions in kind, these encompass tangible goods such as the venue, equipment, and supplies, as well as intangible goods like exhibition awareness and employee expertise.

Other sources are fundraising, philanthropy, crowdfunding, partnerships, and sponsorships.

Considering the data found (public resources including the cost of the venue and sponsorships), it is possible to state that the income of a national pavilion of Latin American countries at Biennale Arte can be 380.812 euros.

3.2.3. EXECUTION

The execution phase of the project is where plans take shape and become reality. During this stage, specific tasks are carried out that will determine the outcome of the project.

As outlined in the action plan, each area of the pavilion development team must begin implementing their assigned responsibilities. The Artistic Team will focus on creating and finalizing the works for the pavilion.

Meanwhile, the Marketing and Communications Team will launch promotional campaigns according to their strategy. The Sponsorship and Fundraising Team will initiate the fundraising campaign, while the Finance and Administration Team will start authorizing payments and assigning funds to support the activities of all teams. Finally, the Technical and Production Team, in collaboration with the Artistic

Direction, Curatorial Team, and General Coordination and Organizational Secretariat, will begin the development of the pavilion's exhibition space.

3.2.4. MONITORING AND CONTROL

According to R. Meredith and J. Mantel Jr, monitoring is the process of gathering, recording, and reporting information about all aspects of a project that the project manager or other members of the team need to know. Controlling, on the other hand, uses the data supplied by monitoring to bring actual performance into approximate congruence with planned performance¹⁷¹.

It is a process that is transversal to all phases of the project because it is based on the supervision of the realization of the tasks and subtasks during the development of the project.

Tracking and monitoring are crucial for the success of the project. Internally, they help assess project progress, track objectives, and evaluate financial performance and costs. Externally, they are key to maintaining clear communication with stakeholders.

Different aspects are important to control:

- **Schedule:** Review of the task and subtasks completion according to the timelines to understand the condition of the project at each phase and to find out if some tasks or processes could cause delays in certain deadlines.
- **Costs:** Verification if the resource management is assertive and efficient, through constant review of the budget and if there is the presence of cost overruns.
- **Quality of the outputs:** Evaluation of the quality of the activities achieved to ensure that the expectations are met.
- **Impact of the outcome:** Assessment of the project's outcomes and determining its long-term impact.

Throughout the project, these aspects are monitored and controlled continuously. Furthermore, they are also evaluated, which is a judgment process based on the effectiveness and quality of the project performance¹⁷². This can be done by

¹⁷¹ J. Meredith, S. J. Mantel, *Project Management a Managerial Approach*, Jefferson City: John Wiley & Sons, 2012

¹⁷² *Ibid.*

determining KPIs (Key Performance Indicators), which are metrics used to measure the performance of the task developed during the project. According to the aspects mentioned before, is possible to establish specific KPIs for each one of them.

ACTIVITY	EXEMPLARY KPIS
Schedule	<ul style="list-style-type: none"> • Percentage of tasks and subtasks completed on the determined deadline. Example: 85% to 100% of milestones met their respective deadlines. • Schedule Performance Index (SPI): Analyses the efficiency of time used in a project. It assesses the amount of work completed, compared to the amount of work planned to be completed at a given time. This metric defines whether a project is on schedule, ahead of schedule, or behind schedule.
Costs	<ul style="list-style-type: none"> • Cost Performance Index (CPI): Evaluate the cost-effectiveness of the project by comparing the value of the work completed with the cost of achieving that work in a determined time. • Budget adherence: Percentage of budget that has been spent against the total project budget. Example: The costs incurred may vary up to 5% in correspondence with the initial budget.
Quality of the outputs	<ul style="list-style-type: none"> • Percentage of artwork completed on schedule. Example: 90% of the artwork was finished as planned • Pavilion completion rate: Set-up of the exhibition space and installation of the artworks within six weeks before the opening.
Impact of the outcome	<ul style="list-style-type: none"> • Awards and recognition: Awards received for the pavilion or special mention. Example: Win the Golden Lion for Best National Participation or special mention for National Participation. • Each of these KPIs helps ensure that the project remains on track, within budget, and achieves a • Total number of visitors to the pavilion throughout Biennale Arte 2026. • Average review score from visitors, critics, and national and international art community. Example: 85% or higher positive reviews from art-focused media and visitor surveys.

	<ul style="list-style-type: none"> • Digital engagement: Engagement rate on social media. This can be measured by the number of followers, likes, shares, and comments on the pavilion's social networks. • Circulation of the pavilion's artworks on other platforms. Example: Obtaining five proposals for possible projects for the circulation of the pavilion's works on other art exhibition platforms.
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Using the indicators, the project teams can determine precisely if the objectives have been achieved. Furthermore, the specification of indicators verifies that the project's results and objectives are viable.

On the other hand, indicators are also useful for reporting project progress to key stakeholders, particularly the institution in charge of managing the national pavilion and The Ministry of Cultures, Arts, and Knowledge, since these organizations must carry out concurrent and progressive controls to review the use and administration of the project's public resources.

3.2.5. CLOSURE

This is the final stage of the project management process. As it is the closing phase of the entire project it requires a series of essential tasks and activities.

The first activity that determines the beginning of the closure point is the delivery of the closing event of the pavilion.

After this event, the process of dismantling the artworks and the exhibition space will start and finalize with the delivery of the empty venue and the transportation of the artworks to Colombia or the next exhibition.

As part of the closure phase, stakeholders will be notified of the project's completion, resources will be released, and collaboration with third parties that have been hired specifically for the project based on the termination agreement will be concluded as well.

This phase of the project involves a fundamental component, the evaluation of the entire project, based on the pavilion's artistic impact, audience engagement, and critical reception.

As a result, the Institution Managing the Colombian National Pavilion and the Artistic Direction and Curatorial Team will evaluate whether the initial goals and vision were met. Also, the other areas of the project will evaluate their performance, create reports, and particularly make suggestions for improving future planning and performance.

In this part, it will be essential to determine the good practices used during the development of the project and identify the practices that need to be changed.

A closure report and a summary of results could be set first, then documents for future projects could also be prepared, such as briefing documents, tender documents, budgets, contracts, programs, templates, reporting, and stakeholder communications.

4. CONCLUSIONS

The research concludes that a significant portion of creating a national pavilion at Biennale Arte involves relevant political management, particularly when the project is heavily supported by state resources. In Colombia's case, the research was able to determine the step-by-step process of transforming a private, individual initiative into an official project under the Ministry of Cultures, Art, and Knowledge.

Concerning the use of the project management model for the development of the proposal for the creation of the national pavilion, the research showed that it is a useful method for tackling a large-scale project such as the creation of a national pavilion at Biennale Arte, since the division of the general process into small phases makes it possible to identify the order of tasks and subtasks, as well as the allocation of human and financial resources and the corresponding time for each one of them. Likewise, it was demonstrated that the project management process is supported by tools such as the action plan, which facilitates the organization of the project's elements.

Furthermore, the research determined that the MGA methodology and the project management methodology are processes that can complement each other, since when reviewing the required fields of an MGA matrix, many elements correspond to the instruments used for the initiation and planning stages of project management; in this way, the present research can be used as a reference framework for the official creation of the MGA matrix that will propose the project to the Ministry of Cultures, Art, and Knowledge. Along with the respective budget analysis, it was also possible to

determine that the financing of the project is an affordable amount within the national budget assigned to culture and art.

Also, the research shows that Colombia is at a viable point to develop a national pavilion at Biennale Arte. The country is open to the development of sectors that were previously relegated due to various circumstances. From the analysis of the policies and laws related to the arts sector, it is possible to see that the Colombian government has begun to value the potential of the visual arts in the country. Likewise, the general context of the arts sector showed that there is a relevant offer of Colombian art already consolidated at a national level, which is also in the process of expansion at an international level.

On the other hand, the review of the development and management of other national pavilions of Latin American countries showed that there are multiple ways of finding the resources for the project; particularly in the case of Panama, where the pavilion was fully subsidized by private funds. This case can be studied in greater depth through further research, as it proposes a scenario in which ministries play a supporting role but are not the central organizations that allocate resources or manage the pavilion. For this reason, this case represents an interesting process of development of a national pavilion that does not result from a political will, but from a private practice.

Additionally, the process of reviewing the calls for proposals was highly enlightening since it showed the budget assigned for the creation of the artwork, the average time taken to complete the call for proposals for the exhibition project, and the additional services that government entities provide in addition to the resources already established.

Finally, the interviews conducted contributed to determining the research scheme and content. They also provided valuable insights into the country's context, highlighting the opportunities and challenges that may arise if the national pavilion of Colombia were to be developed.

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6. APPENDIX

APPENDIX 1

ACTION PLAN

Level	Description	Assigned to	Start	End	Deliverables ¹⁷³
1.	Initiation				
2.1.	Development of objectives, outcomes, primary problems, and solutions, and identification of stakeholders	Artistic Direction and Curatorial Team	Beginning of June 2025	Second week of June 2025	Initial presentation report of the project explaining: objectives, outcomes, primary problems, solutions, and stakeholders
3.	Planning				
2.1.	Build the team and determine the roles and functions	Artistic Direction and Curatorial Team	Second week of June 2025	Third week of June 2025	Organizational chart that reflects the working group's structure
2.1.1.	Hiring process of work teams: General Coordination and Organizational Secretariat, Artistic	Artistic Direction and Curatorial Team and Institution Managing the Colombian National Pavilion	End of June 2025	Second week July 2025	Development and signing of contracts according to the number of personnel needed

¹⁷³ The deliverables refer to specific results that must be achieved from each activity produced during the project that must be completed to accomplish the project's objectives.

	Team and Sponsorship and Fundraising Team				
2.2.	In-depth planning				
2.2.1.	Establish a project guiding structure for the execution and control of the project	Artistic Direction and Curatorial Team and General Coordination and Organizational Secretariat	Third week of July 2025	Second week of August 2025	Action plan of the project
2.2.1.1.	Planning the timeline for all the activities required	Artistic Direction and Curatorial Team and General Coordination and Organizational Secretariat	Third week of August 2025	End of August 2025	Project Schedule and the Work Breakdown Structure (WBS) ¹⁷⁴
2.2.2.	Create the budget and the allocation of funds	Finance and Administration Team and Artistic Direction and Curatorial Team	Beginning of September 2025	Second week of September 2025	Final project budget
2.2.2.1.	Preparing the cash flow in advance	Finance and Administration Team and Institution Managing the Colombian National Pavilion	Third week of September 2025	End of September 2025	Cash flow forecasting ¹⁷⁵

¹⁷⁴ In a Work Breakdown Structure (WBS), each subtask is connected to its corresponding task and assigned team member, dividing the project into smaller, manageable parts. This structure forms the foundation for the project's budget, schedule, and control.

¹⁷⁵ Cash flow forecasting is a cash flow projection that estimates the amount of money flowing into and out of the project over a specified period. This allows the Finance and Administration Team to anticipate future financial commitments and prepare accordingly.

2.2.3	Identify the potential risk of the project and its mitigation	Artistic Direction and Curatorial Team and General Coordination and Organizational Secretariat	Third week of September 2025	End of September 2025	Risk management plan
2.2.4.	Establish the general conditions of the artwork (physical, technical, and aesthetic characteristics) and design the plan to produce the artwork	Artistic Team and Artistic Direction and Curatorial Team	Third week of July 2025	Second week of August 2025	Pre-Condition Document and Artistic Creation Project ¹⁷⁶
2.2.4.1.	Planning the exhibition set-up and the Visual Design Plan of the venue based on the general characteristics of the artwork	Artistic Direction and Curatorial Team, General Coordination and Organizational Secretariat and Artistic Team	Third week of August 2025	End of August 2025	Visual Design Plan of the venue and Exhibition set-up plan ¹⁷⁷
2.2.4.2.	Review of the necessary permits and legal approvals	General Coordination and Organizational Secretariat and Institution Managing the Colombian National Pavilion	Beginning of September 2025	Third week of September 2025	Obtaining approved permits

¹⁷⁶ The Pre-Condition Document specifies the requirements, limitations, and conditions that must be met before the artwork can be created, providing a reference for the project team to ensure that everyone understands the final artwork. The Artistic Creation Project describes the planning, development, and execution of the artwork.

¹⁷⁷ This Exhibition Setup Plan outlines the steps and logistics involved in arranging and displaying the artworks, establishing the organization of the venue, and ensuring that the artworks are presented cohesively developing the pavilion's overall vision.

2.2.5.	Developing the communication plan	Marketing and Communications Team	June 2025	August 2025	Communication plan
2.2.5.1.	Analysis of the national pavilion context (communication strategy of La Biennale and similar pavilions), identification and understanding of the target audiences	Marketing and Communications Team	Beginning of June 2025	Beginning of July 2025	Realization of a SWOT ¹⁷⁸ analysis of the national pavilion to consider and evaluate internal and external factors.
2.2.5.2.	Define the objectives and goals with timelines	Marketing and Communications Team	Beginning of July 2025	End of July of 2025	Set SMART Objectives ¹⁷⁹
2.2.5.3	Set the key message of the campaign, the communication channels, and the creative approach of the campaign.	Marketing and Communications Team	End of July of 2025	End of September of 2025	Quantity and types of channels (social media, art magazines, art blogs, email, TV, radio, print, or events)
2.2.6.	Creation of a sponsorship and fundraising plan	Sponsorship and Fundraising Team	June 2025	July 2025	Sponsorship and fundraising plan

¹⁷⁸ In strategic planning, the SWOT analysis is used to identify the project's strengths, weaknesses, opportunities, and threats. Specifically, it helps the Colombian National Pavilion assess its internal capabilities and external environment to make informed decisions, plan strategies and identify areas for improvement.

¹⁷⁹ SMART Objectives correspond to Specific, Measurable, Achievable, Relevant, and Time-bound objectives.

2.2.6.1	Research and identification of potential sponsors and donors	Sponsorship and Fundraising Team and Artistic Direction and Curatorial Team	Beginning of June 2025	End of June 2025	Research report and complete database with information on potential sponsors and donors
2.2.6.2.	Set objectives and goals	Sponsorship and Fundraising Team	Beginning of July 2025	End of July 2025	Detailed number of financial targets and sponsorship, donation, and in-kind contributions
2.2.6.3.	Develop the value proposal for sponsors and donors	Sponsorship and Fundraising Team	Beginning of August 2025	Second week of August 2025	Tier-based sponsorship packages that outline the benefits associated with different levels of support
2.2.6.4.	Creation of a time-bound set of activities according to the objectives and goals	Sponsorship and Fundraising Team	Third week of August 2025	End of August 2025	Sponsorship and fundraising campaign
3.	Execution				
3.1.	Start of payments to suppliers and purchases	Finance and Administration Team	August 2025	December 2025	Cash flow statement ¹⁸⁰
3.2.	Production of the works of art	Artistic Team	September 2025	End of November 2025	Production Report

¹⁸⁰ A Cash Flow Statement is a financial document that presents the cash inflows and outflows of the project over a specified time.

3.2.1.	Purchase of the necessary material for the artwork	General Coordination and Organizational Secretariat and Artistic Team	Second week of August 2025	End of August 2025	Inventory of all materials and equipment required for production
3.2.2.	Hiring collaborators (if necessary)	General Coordination and Organizational Secretariat, Artistic Team and Institution Managing the Colombian National Pavilion	Third week of August 2025	Beginning of September 2025	Preparation and signing of contracts for the required personnel
3.3.	Consecution of sponsors and donors	Sponsorship and Fundraising Team	September 2025	March 2026	Report with the number of contacts, number of replies received, negotiations conducted, and positive conclusions reached
3.3.1.	Contact and follow up with potential sponsors and donors	Sponsorship and Fundraising Team	September 2025	February 2026	
3.4.	Start of the expectation campaign	Marketing and Communications Team	October 2025	April 2026	Amount of content, activities, and material created: landing page, virtual and in-person events, blog posts, articles, teaser videos, posters and billboards, social media graphics, emails and press releases
3.4.1.	Development of content line up with the key message and the creative strategy for each channel	Marketing and Communications Team	Beginning of October 2025	End of October 2025	

3.4.2.	Launch the campaign according to plan, including sharing content across selected channels and aligning team members, partners and stakeholders	Marketing and Communications Team	November 2025	First week of April 2026	Content Marketing Report (monthly) ¹⁸¹
3.5.	Pavilion development				
3.5.1.	Administrative processes with the biennial				
3.5.1.1.	Development and sending the official participation request for National Participation according to the open call of La Biennale di Venezia.	Artistic Direction and Curatorial Team, Institution Managing the Colombian National Pavilion and Commissioner	November 2025	Beginning of January 2026	Official participation request
3.5.1.2.	Development and submission of the exhibition project to La Biennale di Venezia		November 2025	Beginning of January 2026	Exhibition project
3.5.1.3.	Official notification of the appointment of the commissioner to La Biennale.		Beginning of November 2025	End of November 2025	Signature of documentation by the Commissioners, and sending documentation to La Biennale

¹⁸¹ Content Marketing Report examines the performance and effectiveness of the pavilion's content marketing strategy by explaining which marketing goals have been achieved and how audiences have been engaged.

3.5.2.	Setup of the exhibition space				
3.5.2.1.	Engagement of the production partner to assist in obtaining permits, selecting the production team in situ, security, cleaning, insurance, and transport providers	Institution Managing the Colombian National Pavilion and General Coordination and Organizational Secretariat	October 2025	November 2025	Development and signing of contracts
3.5.2.2.	Hiring of Technical and Production Team and security and cleaning service for the pavilion	Artistic Direction and Curatorial Team and Institution Managing the Colombian National Pavilion	October 2025	November 2025	Development and signing of contracts
3.5.2.3.	Adaptation and assembly of the space according to the Exhibition set-up plan and the Visual Design Plan of the venue	General Coordination and Organizational Secretariat and Technical and Production Team	January 2026	Second week of February 2026	Update of the Exhibition set-up Plan and the Visual Design Plan
3.5.3.	Final stages of the artwork				
3.5.3.1.	Completion of the works of art	Artistic Team	October 2025	End of November 2025	Final pieces of the artwork

3.5.3.2.	Develop the process of mounting, and conserving the artwork for its display	Artistic Team and General Coordination and Organizational Secretariat	October 2025	October 2025	Installation Plan and Conservation Plan of the artworks ¹⁸²
3.5.3.3.	Obtain insurance to cover the artworks during transportation and display in the pavilion	Artistic Direction and Curatorial Team and General Coordination and Organizational Secretariat	October 2025	November 2025	Certificate of the Transit Insurance and the Exhibition Insurance
3.5.3.4.	Transport of the artworks from the artist's studio in Colombia to Venice	Artistic Direction and Curatorial Team, General Coordination and Organizational Secretariat and Artistic Team	End of November 2025	First week of February 2026	Condition Report, the Bill of Lading, customs documentation, and packing lists ¹⁸³
3.5.3.5.	Installation of the works of art in the pavilion	Artistic Direction and Curatorial Team, General Coordination and Organizational Secretariat, Artistic Team and Technical and Production Team	First week of February 2026	End of February 2026	Update of the Installation Plan

¹⁸² The Installation Plan addresses the logistics and specifics of setting up the artworks in the pavilion, while the Conservation Plan addresses how to maintain and preserve their conditions.

¹⁸³ The Condition Report details the condition of the artwork before transport to compare with the condition on arrival to ensure there is no damage. Bills of Lading (BoL) are legal documents issued by the transport company upon receipt of the artwork. The document contains detailed descriptions and information about the origin, destination, and transit conditions of the artwork. Customs Documentation is a legal requirement for international shipments, that includes export licenses.

3.5.4.	Submitted photographs and information material of the pavilion to the Visual Arts Department of La Biennale	General Coordination and Organizational Secretariat and Marketing and Communications Team	First week of January 2026	Second week of January 2026	Sending and receiving material
3.5.5.	Hire permanent pavilion staff (exhibition manager, cultural mediators, and exhibition staff)	Institution Managing the Colombian National Pavilion and General Coordination and Organizational Secretariat	Beginning of February 2026	Second week of March 2026	Developing and signing the contracts
3.5.6.	Promotional photography and video of the pavilion	Marketing and Communications Team	First week of February 2026	First week of February 2026	Audiovisual material
3.5.7.	Submission of promotion and publicity materials to the Press Office of La Biennale for approval	Marketing and Communications Team and La Biennale	First week of February 2026	First week of February 2026	Sending promotion and publicity materials
3.5.8.	Organizing the pavilion's opening event, including the selection of suppliers (catering), and special invitations to selected audiences (stakeholders and media)	General Coordination and Organizational Secretariat and Marketing and Communications Team	February 2026	Second week of April 2026	Minute-by-minute creation of the event and sending invitations

3.5.8.1.	Testing and Final Adjustments	Artistic Direction and Curatorial Team, General Coordination and Organizational Secretariat and Artistic Team	Third week of March 2026	First week of April 2026	Last revision of the Exhibition set-up Plan and the Visual Design Plan
3.5.8.2	Preparation for the opening event	Marketing and Communications Team and General Coordination and Organizational Secretariat	Second week of April 2026	Third week of April 2026	Event production plan
3.5.8.3.	Opening of the Colombia National Pavilion	Artistic Direction and Curatorial Team, General Coordination and Organizational Secretariat, Artistic Team, Marketing and Communications Team, and Sponsorship and Fundraising Team	Third week of April 2026	Third week of April 2026	Event development, photographic and video recording
3.5.9.	Daily Operations		April 2026	November 2026	
3.5.10.1.	Engagement and interaction with visitors (visitors feedback and data collection)	Pavilion staff	April 2026	November 2026	Visitor Book

3.5.10.2.	Monitoring and maintenance of artworks and the exhibition space, including environmental and technical inspections	General Coordination and Organizational Secretariat and Exhibition Manager	April 2026	November 2026	Follow-up the Conservation Plan of the artworks
3.5.10.3.	Continuing marketing activities such as media and press coverage, online presence (social media), and public relations (networking and diplomacy)	Marketing and Communications Team	April 2026	November 2026	Content Marketing Report (monthly)
3.5.10.4.	Programs and events that maintain visitor interest and engagement, generate media coverage, and promote cultural exchanges	Marketing and Communications Team, Sponsorship and Fundraising Team And Artistic Direction and Curatorial Team	April 2026	November 2026	Event documentation (photographs, videos, events reports, marketing and promotion material, and educational material)
3.5.10.5.	Evaluation and follow-up of the pavilion	Exhibition manager and General Coordination and Organizational Secretariat	April 2026	November 2026	Performance report
4.	Closure				
4.1.	Organization and development of the closing event	General Coordination and Organizational Secretariat and	October 2026	November 2026	Minute-by-minute creation of the event, development of the

		Marketing and Communications Team			closing event and photographic and video recording
4.2.	Final payments to team members and suppliers, project accounting closure	Artistic Direction and Curatorial Team and Finance and Administration Team	October 2026	January 2027	Project Accounting Closure Report
4.3.	Evaluation of the project	Artistic Direction and Curatorial Team, Institution Managing the Colombian National Pavilion and The Ministry of Cultures, Arts, and Knowledge	September 2026	January 2027	Project closure Report
4.4.	Deinstallation and packing of the artworks, dismantling the exhibition space, and restoring the venue to its original condition	General Coordination and Organizational Secretariat and Technical and Production Team	End of November 2026	Beginning of January 2027	Deinstallation plan
4.5.	Transporting the artwork back to Colombia, including insurance during the transportation process	Artistic Direction and Curatorial Team and General Coordination and Organizational Secretariat	Beginning of January 2027	End of March 2027	Condition Report, the Bill of Lading, customs documentation, and packing lists

APPENDIX 2

Interviewee: Matheew Carrillo Marentes.

Role: Art curator and curatorial assistant for the Italian Pavilion at Biennale Arte 2022

Date: 6th June 2024

Transcription

Question 1: Could you tell me about the process and experience of being the assistant curator of the Italian Pavilion? Could you start by explaining the structure of the pavilion?

Answer: The functioning of the Italian pavilion is now very different from what it was when I was working there because they have changed the way they do the selection of the curator. There is now a public open call. In my time, within the ministry, through a sub-area called Direzione Generale Creatività Contemporanea, there was a small group of cultural advisors who selected curators who were doing relevant things in the Italian panorama, but who had an interesting international profile. They had to be curators and prodigy sons of the Italian country, strong in research, relations with artists, methodologies, and experience, so, the group was invited to present a project to the ministry. The curators presented a complete project, I mean, a very technical project, containing a concept, proposed artists, motivation, bibliography, and research related to contemporary cultural production in Italy. The Italian pavilion had to be - and still is- a pavilion in line with the values of an Italy of the present that also looks to the past. Therefore, it had to be a very well-articulated project containing in detail a plan for the production process, funding, the roles of the core team, and a whole scheme of communication and editorial management. The curator should be a curator and manager, because of the evolution of the curator's role from a mere connoisseur of the field to a manager and capable producer at 360 degrees.

Consequently, the curator had to know how to select and take care of many things, know about editing, marketing, and communication, and have a network of personal contacts capable of providing financial muscle. At that time, Eugenio Viola was chosen as curator, and for the first time, he chose a single artist instead of a group of artists, as had always been. Eugenio divided his team into Gian Maria Tosatti, who brought

Marta Ferrara as his assistant, Adriana Rispoli as director of the Public Program, and one secretary who, due to emergency reorganizations and in the first months of the project, became the producer of the project due to her knowledge with the professional Venice ecosystem, and me, the assistant curator, in charge of supporting various processes alongside the curator. I was guarantor and executor of the required initiatives, as the project was evolving. It was quite a challenge because when you are chosen to be part of the team of the Italian Pavilion of the Venice Biennale you never expected such attention the project will have within the spheres of art and that impacts directly all members of the team. Luckily, Eugenio had already lived and worked on five continents, he was not a person who was afraid of facing challenges. He quickly found the funds that would finance the pavilion, and he was a great mentor from whom I learned a lot about the art system, especially with large-scale projects that require quick and sharp organization.

Question 2: How much money was allocated by the Ministry of Culture for the Italian pavilion?

Answer: The Ministry has a fixed figure, which is more or less, I do not remember the amounts very well although it is public information, but I will tell you in approximations.

They financed 500,000 euros. As the Venice Biennale is a partly public and partly private entity, of the 500,000 euros that the Ministry contributes, we have to pay the State a part for the rental of the pavilion space in Italy, which corresponds to 250,000 euros for the entire duration of the Biennale. Once we received the sum from the Direzione Generale Creatività Contemporanea, we had to pay the rent transferring the rent quantity to another account of the State that oversees collecting the rental funds of these public spaces, since these places must be maintained because their historical value that requires constant care.

So, it was a 2-million-euro pavilion, practically financed by donors, sponsors, collectors, and friends. Among the donors, there were generous donations based on historical collaborations with the Biennale, for example, Patrizia Sandretto Re Rebaudengo and Roberto Espada.

Question 3: Were you present at the meetings with the sponsors? How it works?

Answer: Yes, but managing it wasn't part of my role, that was the role of the producer. She was a producer who already had a kind of experience, especially asking for funds. About the donors, there is an identification of them, who can be cold and in warm. Cold donors are the donors who usually -but not needed- have already given funds in other Italian pavilions but who are not supporters of the curator or artist either personally or professionally. You don't know how they can behave in your case; it changes year by year. Warm donors are the opposite, people who for economic and personal interests finance the project and who normally are part of the curator's network of contacts. It was always clear to both that we were looking to finance an ambitious two-million-euro project, which consisted of a large immersive installation with a theatrical setting.

With cold donors, it used to be easier to negotiate because due they had already financed other projects in the Italian artistic panorama. Normally, those people who finance, already know how things work, so it is not strange to them that a curator comes and says: "I was chosen from a shortlist to present a project for the Italian pavilion, I need to know if I can count on you this time", almost all those people accepted. We received confirmation at the beginning from ten thousand euros to very generous donations, like eighty thousand euros -which among other things came from unexpected sources, such as another artist-. Concerning warm donors, some of them also are collectors and galleries, related to the Italian pavilion artist's career. For the galleries, the fact the artist participated in the pavilion is very positive because it is effective publicity and the possibilities to increase the value of certain works within the art market system. We also had an immense collaboration with Valentino, the fashion brand, and San Lorenzo, the yacht company, which were a very important injection of capital and motivation, under very specific and well-delineated publicity agreements.

Question 4: What were the challenges of the project and what were you looking for artistically and in terms of talent?

Answer: In our case, this project was a completely site-specific work, a new production, it was not an evolution of a previous work, no ready-made piece came from somewhere else, it was completely a theatrical production. We had to work

mainly with engineers, operators, artists, practitioners, experts in a lot of disciplines that worked like gears. It was an interdisciplinary team and an engineering work, where the artist was the conductor of the orchestra -as he liked to define himself-. This was not a project in which we had, for example, only painters, but operators who work in the theatre doing scenography painting. Margherita Palli, who is in charge of the scenography setting up for opera, working in some of the most important theatres in Italy, worked with us building in the construction of a work in contemporary art even though they -as studio- were not usually involved in the field, giving the best of making scenography for huge platforms.

This was based on the artistic and curatorial decision, who thought of site-specific work and decided to make a work that makes a journey through industrialized Italy from the 50s to the contemporary era. This was like traveling quickly through the rise and fall of the Italian industrial dream, where we can somehow recognize the sacrifices and different kinds of disasters related to work and environmental issues that people had created in this country because Italy is -among many things- a place where the management of the industry is done in a quite troubled way and that has had a very high cost. But at the same time, Eugenio and Gian Maria wanted to give an optimistic voice to the pavilion, through the fireflies -a reference to Pasolini- because where there is darkness there is also light, a small reflection that makes you think of a better world, of a more optimistic future. So, it was a pavilion that goes through pain, a historical review that roughly confronts you but that somehow leads you to a free reflection, it left you with many questions and hopeful thoughts about what we can expect in the future in this country.

To consolidate this idea, a lot of talent was needed. We chose Margherita Palli, one of the best-set designers in the country; Mimmo Jodice, an Italian photographer who portrayed industrial life in old factories that no longer exist and who signed with us for our catalogue; Adriana Rispoli, curator, and coordinator of our exceptional public program, whom I also strongly support; Gian Maria Tosatti, the only artist of that edition and a figure capable of generating many opinions; San Lorenzo Yachts, a company that manufactures yachts and Valentino, fashion brand, and who gave us a big boost.; Treccani, the most famous encyclopaedia in the Italian language that elaborated our catalogue; Mosaico Studio which designed our image and graphic

identity and all the academics and artists that participated in our Public Program in collaboration with some of the art institutions in our opinion are among the most interesting in the world. We wanted to work with the best creative talent, and we wanted to learn too.

Question 5: From your position as curator assistant, can you tell us about some unexpected challenges and surprises, positive or negative?

Answer: So, the curatorial assistant is a role that changes all the time because at the beginning you must follow the entire financing process, up to the production, the execution of the public program, and the curator's agenda. You must be very clear about the accounts and the processes and follow everything from beginning to end. You must ensure that the team maintains deep trust and works with each other. You must carry out controls on information that is confidential but over time becomes public, ensuring transparency because otherwise attention could be dissuaded from what should be important to poor management and that would ruin much of the work accomplished.

A hard surprise, for example, in the Public Program we included a very ambitious Public Program. Initially, we started with 25 institutions around the world that were going to participate in open seminars. An event was going to be organized in different museums such as Zagreb, Bogotá, the United States, and Greece. The idea was to have one of our team and a panel of experts on a topic related to our project for each meeting. In the end, there were not 25, I think we ended up with 14 meetings given the complexity of organizing agendas. In Colombia, as a good example, we held a meeting for the public program at the MAMBO in Bogotá, which was a great experience because it was very surprising that the curator of the Italian Pavilion was also the artistic director of a museum in Colombia. This caused a lot of interest, and the project had a reach that we did not expect there. The preview of the Pavilion was held in Italy in February, but there was a preview in Colombia in December, where for the first time details of the motivations and content of the project were revealed. We expected it to be a small meeting, but it was full of people who had or worked on artistic projects between the two countries, it was revealing.

Another good thing that happened was working with Paola Manfredi and her PR studio, who oversaw public relations and communication. They contacted a lot of the national and international newspapers, which is very important because this strengthened the relationships with those who supported us, attracted the public, and opened new opportunities. It's a whole system of relationships, but where there are a lot of risks, this kind of exposure can be a difficult moment in your career or take you to the next level, which I think was achieved in a way here with the career of the whole team.

So, going back to the challenges, in the beginning, it was a bit of a challenge to follow and understand the management of various teams, to balance the calendars and agendas of the professionals involved, and to confront those responsible for each area, such as the organizational secretary, the artist's studio, etc.

About Venice, the city is already a challenge, coordinating and executing the plan has many unforeseen events that we finally solved. A lot of those unforeseen events were solved in coordination with the artist's assistant who became the manager of his studio at a certain point. She was a person who followed the work completely, she knew where it was at in its construction, as a curatorial assistant, you had to know what was going on and inform the curator to make decisions. "Are we at 65% or are we at 100% of what we promised and 65% of what we want to achieve?" So, you must constantly deal with changing plans and trying to stick as closely as possible to the initial plan.

Although organizational management is done in metrics, rather than in numbers and percentages, everything must be translated into words. 'We have these problems, and we have to solve them', 'We have to make this call we don't want', 'This person will not arrive on time', 'The artist had a panic attack', 'The curator has a lot of pressure on the agenda', 'the producer caught pneumonia, she can't come and there is no one to follow the project'. All these things happen, and the stress grows. Although you know it's temporary and that it's going to end, you never know how stressful it can be. But there comes a time when you also start to function methodically and astutely. I had the right experience because I have a background in engineering and as a researcher, my last university thesis was on the processes of revolution and the impact on the history of art, which was very useful to me in terms of writing.

I value very much what I learned there, I think you are never fully prepared for such a challenge, and nothing teaches you like work and do. When you see yourself doing a project of that magnitude, you understand that even though it is an artistic project, everything is managed like a big machine, a very complex system, and you have many factors, that require you to forget about poetics and have a cool mind.

Question 6: Could you reapply for the role of assistant curator for the Italian Pavilion?

Answer: I haven't tried it, but I think that beyond applying, each team is formed as if following a recipe. I mean, the curator chooses his assistant, his producer and his artist. In other words, the curator is the one who configures the recipe that makes the experience unique. So, if I were lucky enough to meet another curator who is going to apply, I could do the job, but I think it should happen once in a lifetime and you have to keep looking at how to expand your talents, otherwise, it could also become a monopoly. For example, I could have collaborated with the curatorship this year, because it is also about a certain kind of installation that involves sound engineering, but with musicians behind it. This year's team has experience in installations that include sound design and musicians and had already worked with the curator and the artist in the past, so they were the recipe for a sure-fire success, and so it was.

Question 7: And how did the hiring process work?

Answer: I had to open the VAT form. Because I was not an employee of the Biennial even though a contract was signed directly with the Biennial as a collaborator, hired by the curator, and under the supervision of the ministry.

I did my VAT using a code for artistic and literary creation. That was, let's say, what encompassed a little bit of what I did. But there is no code for all the actual functions. They made three payments throughout the project with an annual contract. The Biennial was the one that managed the budget for everybody's payments, giving priorities, first the pavilion costs were covered, then the public program costs, and finally all the salaries of the team.

APPENDIX 3

Interviewee: Anonymous source

Role: Cultural attaché of the Colombian embassy in Italy

Date: 4th June 2024

Transcript

Pregunta 1: ¿Por qué crees que hasta la fecha Colombia no ha desarrollado un pabellón nacional en la Bienal de Venecia?

Respuesta: Yo pienso que la respuesta es una respuesta multidimensional, en la que tú puedes responder desde la perspectiva política y la respuesta que le puedes dar es que políticamente puede que no sea interesante para un gobierno. Una respuesta es porque políticamente no le da crédito al gobierno que lo trabaja. Desde el punto de vista económico ¿Cuánto vale? La producción puede ser 600.000 euros. Sin embargo, lo importante es cómo podemos venderle al Gobierno nacional la idea de trabajar en un proyecto para que a 2026 podamos estar en la primera bienal con un pabellón propio y en 2027, un pabellón también propio para arquitectura. Entonces, lo que vale en realidad es poner a trabajar a los equipos, es la burocracia y volvemos al tema político. Quiere decir que tú tienes que crear puestos y tú tienes que crear puestos que no puede ser ocupados por gente cualquiera. Tiene que ser gente que tenga una capacidad de interrelacionarse, que tenga una capacidad de convocar artistas, que tenga un conocimiento del medio del arte, personas especializadas y eso es lo que verdaderamente cuesta. Yo pienso que puede costar dos millones de dólares, el montaje y la ejecución, eso no es mucho para un presupuesto nacional. Por esto, lo que se necesita es voluntad política antes que cualquier cosa.

Pregunta 2: ¿Cuál crees que sería el primer paso para empezar con este proyecto?

Respuesta: Necesitamos empezar a crear un diálogo interministerial entre los organismos del gobierno que se relacionan con el proyecto. El Ministerio de Cultura y dentro del Ministerio de Cultura hay un organismo que es el de Planeación, y el Ministerio de Relaciones Exteriores, porque el proyecto también es una esfera diplomática, si hay dos cosas que encarna la Bienal es que es una gran muestra de arte

contemporáneo, pero también, principalmente es una muestra de diplomacia. Es una escena diplomática internacional. Por esto, yo pienso que hay que montar una mesa interministerial con representantes de Cancillería y con representantes de cultura con el fin de encontrar un interés común sobre el proyecto.

Pregunta 3: ¿Qué organismo estaría a cargo de la gestión del pabellón?

Respuesta: Yo pienso que se debe crear un organismo intergubernamental interministerial. Si se analizan otros pabellones nacionales estos están administrados por los ministerios de la cultura y del exterior. Por ejemplo, Francia, tiene un organismo que se llama Institut Français que tiene como vocación la promoción de los valores culturales de Francia en el mundo y dentro de sus actividades se encuentra la administración del pabellón nacional. En Italia tienes un organismo al interno del Ministerio de la Cultura que trabaja en conjunto con el Ministerio de Relaciones Exteriores de Italia. De esta forma en Colombia se necesitaría crear una organización de este tipo, enfocado en la creación del pabellón nacional. Además, los pabellones son embajadas temporales temáticas, porque implican un ejercicio de diplomacia temporal, y al ser un año para arquitectura y el otro para arte implica el desarrollo de una temática. Pero tú no puedes hacer eso si no tienes una organización que está destinada y definida para eso y para crearla, tienes que empezar a constituir las bases y para mí las bases es definir exactamente cómo, cuándo y quien va a estar a cargo del proyecto. Por eso es importante que el Ministerio de Relaciones Exteriores, Ministerio de Comercio, Industria y Turismo y el Ministerio de Cultura se encuentren a dialogar sobre este proyecto.

Pregunta 4: En ese sentido ¿los recursos para la realización del pabellón estarían a cargo de los tres ministerios?

Respuesta: Es una posibilidad, lo importante es revisar cómo es el proceso para que en el presupuesto nacional del próximo año quede determinado un rublo destinado al proyecto. Entonces, esto implica un tema jurídico dentro del proceso interno de los ministerios que están implicados en la creación del pabellón.

APPENDIX 4

Interviewee: Maria Victoria Osorio

Role: Colombian public policy economist

Date: 21st August 2024

Transcription

Pregunta 1: Si quisiera proponer el proyecto de la realización del primer pabellón de Colombia en la Bienal de Venecia al Ministerio de Cultura ¿Cuál sería el procedimiento para realizarlo?

Respuesta: Primero, vale la pena definir explícitamente en el Plan de Desarrollo del presidente a qué área pertenece el proyecto. Porque todo lo que se financia en Colombia tiene que estar sí o sí explícito en el plan. Entonces si en el plan dice promover la cultura a nivel internacional, a través del arte, es posible. Entonces yo creo que vale la pena revisar el Plan de Desarrollo del presidente y encontrar explícitamente, porque el formato de la matriz MGA necesita al comienzo que escribamos a qué objetivo, programa y plan de desarrollo corresponde el proyecto.

Si el proyecto corresponde a una apuesta en el plan, se tiene que hacer. Después se analizan los recursos. Y a pesar de que lo que la gente dice, Colombia no es para nada pobre, lo que pasa es que está mal administrado. Entonces, muy seguramente recursos para esto debe haber. Yo reviso proyectos todo el tiempo, a mí me llegan, proyectos de 50 mil millones de pesos para un solo proyecto. Entonces, plata hay.

Entonces, lo que se tiene que hacer es una agenda política. Incluyendo el Ministerio de Cultura, ya que todo está encadenado, desde el Plan de Desarrollo hasta los planes de acción de cada ministerio. Y si no es así, se puede incluir en tu propuesta que para el próximo año quede explícito, porque si no, no lo pueden financiar. Todos los proyectos tienen que estar registrados en esta metodología, que se llama Metodología General Ajustada – MGA. Esto lo lidera el Departamento Nacional de Planeación. Ellos ya tienen unos proyectos tipo, como estándar, incluyendo proyectos del Ministerio de Cultura. Esto te permite entender cómo es la estructura del formato.

Pregunta 2: ¿Crees que podrían intervenir agentes privados en el desarrollo del proyecto? ¿se podría crear una organización público – privada para la gestión del pabellón?

Respuesta: Según tu explicación del proyecto, estaría bien hacer un sondeo de organizaciones privadas que les interesaría este proyecto, ya que se podría realizar una alianza público-privada. Lo cual también es una figura que realiza el Estado continuamente, en el que el Estado designa un dinero, y la organización privada lo ejecuta. Lo que yo pienso es que a veces se crean entidades para ciertas cosas, y entonces se vuelven como entidades transcritas. Por ejemplo, yo trabajaba en una que se llamaba Fondo de Infraestructura, que era una organización privada que administraba recursos del Ministerio de Educación para construir colegios de manera masiva. Entonces, de pronto se puede crear una fiducia, también de pronto puedes investigar sobre eso, o algún tipo de entidad que trabaje en la promoción del arte colombiano a nivel internacional, estaría interesante que haya como una instancia articuladora de este tipo de espacios de arte en el mundo, y que el piloto de pronto sea la Bienal de Venecia. Ya que el privado sabe administrar mejor los recursos.

Pregunta 3: Y regresando a los elementos técnicos de la matriz MGA ¿en qué consiste exactamente la metodología?

Respuesta: Básicamente la MGA es un modelo diseñado por el Departamento de Planeación donde se desarrolla la propuesta de un proyecto basado en su concordancia con el Plan de Desarrollo de la presidencia y otros lineamientos técnicos. Existe un modelo de guía para realizar esto y básicamente se toma este documento y se adapta su contenido al proyecto propuesto.

Pregunta 4: ¿Este documento lo debe realizar un funcionario del ministerio o una persona podría proponerlo?

Respuesta: El documento lo puede hacer cualquier colombiano, pero la propuesta debe ser presentada por el Estado. En ese sentido, tocaría buscar los espacios para presentar la propuesta al Ministerio de Cultura, esto ya sería un tema de gestión y prácticamente de lobby. Ya que esto se reduce a una voluntad política. Sin embargo, si el proyecto es presentado³ por una organización privada que cuenta con buenas relaciones con el

Ministerio de Cultura, el proyecto puede tener peso. Normalmente es la misma alcaldía y gobernación las que desarrollan estas propuestas, sin embargo, ellos contratan a expertos para la formulación de este modelo. Incluso, se puede dar que los organismos públicos compran el proyecto y en tu caso, si tú ya tienes el proyecto formulado en la matriz MGA se podría contactar a organismos como la Embajada de Colombia en Italia para que ellos comiencen el proceso, y busquen los espacios para escalar la propuesta. Esta es una parte más política y estratégica, en tu caso particular tú puedes realizar la parte técnica, pero en esencia estos proyectos de inversión son en gran parte voluntad política.

Pregunta 5: En tu opinión ¿crees que el pabellon nacional de Colombia no se ha realizado debido a los cambios de gobierno que afecta la continuidad de este tipo de iniciativas?

Respuesta: Pienso que no es así, porque existen proyectos que se realizan en varios periodos de gobierno. Yo lo que diría es que no hemos tenido una apuesta explícita de uno de los gobiernos nacionales hacia este tema y que tal vez lo que falta es ponerlo en el radar. Somos un país en desarrollo, tenemos muchas necesidades y por ende creo que se han suplido las necesidades básicas tipo educación, salud, trabajo, pero yo creo que en la medida que hemos ido avanzando se han ido abriendo otro tipo de sectores, por ejemplo, en el que yo trabajo, que es innovación pública, por fin en un plan de desarrollo empezó a quedar este tema como un elemento importante, antes no era así. Entonces yo creo que ha sido un proceso y ahora se empiezan a volver importantes otros sectores más allá de los básicos. Y lo que pienso que debe pasar es que debe empezar a quedar explícito en los planes de desarrollo, en los planes de acción de las entidades públicas para que se pueda realizar. Es cierto lo de los cambios de gobierno, pero si algo queda en un plan de desarrollo, así cambien los ministros, se debe hacer. Yo creo que es más un tema de instrumentos de política que debe quedar atado a las estrategias de los ministerios para que cuando llegue el cambio de ministros, el proyecto tenga continuidad.