

VENICE FELLOWSHIPS PROGRAMME INFORMATION

SESSION WITH LOWRY'S 2024 FELLOWS-

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53m 46s



Antonia Beck 0:03

Start a transcription now.

Right as well. Lovely. Great. So I'm just going to start off by by sharing my screen.



AT Amy Townsend-Lowcock 0:08

Yeah.



Antonia Beck 0:15

So I can tell you a little bit more about the Venice Fellowship programme.

Right. Hopefully you can all see that.

So this is just the agenda for what the session is today, which we've just been over great. So the Venice Fellowship, what is it? So it is a, it's a programme that is run in the UK by the British Council as part of.

Their involvement in the Venice Biennale Festival. So for those of you that aren't familiar with the Venice Biennale, it is a global art festival that happens in Venice every year. But every year they alternate between a focus on arts and a focus on architecture. So in 2024, when Amy and Isabella.

Went to Venice. That was the focus on arts and then this year in 2025, the focus has been on architecture. And then of course in 2026, it will go back to art and essentially the city is completely taken over by the Biennale. It's it's basically a major.

Major art exhibition of work from artists around the world, and there are different sections in Venice that showcase these. These different these different works. So maybe Amy and Isabella, you. I'm just trying to remember names now, but there's is it the Grand Canal the.



AT Amy Townsend-Lowcock 1:35

OK.

Yeah.



isabella so (she/her) 1:42

Jordan.



Antonia Beck 1:42

Sorry, the jardiny which is where a lot of the main pavilions are, and these pavilions are buildings that are host that are hosted by different countries and the different countries select an artist to create a major work which is then shown in the pavilion. So that's kind of a central point where a lot of the pavilions are including the British pavilion. But then there's also the arsenale, which is where, which is another space, and the massive space in Venice, which is more like a warehouse space where they have big group shows. And then there's lots of other like little spaces across.

The city where there are like where different organisations have just decided to put on an exhibition of work as part of the Biennale, and in Venice itself they also have a Guggenheim there as well. So it is like arts, yeah, a huge amount of amazing arts in this city between the periods.

Of May to November, so and then in terms of the fellowship programme, so the the, the fellowship programmes and the British Council, so they partner with organisations across the country to deliver the fellowship programme and Lowry, this is our second year of being a partner and.

And the fellowship supports approximately 70 artists and creatives to attend the Biennale for one month every year. And the sorry, I've gone onto the next slide. Let me just go back a second. There we go and and as part of and what it means to be a fellow is that you you act.



Amy Townsend-Lowcock 3:20

Yeah.



Antonia Beck 3:21

As an.

Exhibition Ambassador for the British Council in the British pavilion, supporting the exhibition. The artwork that they've selected. But alongside that, it's also an opportunity for you to spend time in Venice, like immersing yourself in this incredible world of art in order to inspire and help you to develop.

AT Amy Townsend-Lowcock 3:28

I.

 **Antonia Beck** 3:41

But some self-directed research or a creative project around an idea of your choosing. So my next slide is why apply well and these are just some of the things that I took from the the fellowship programme. I'm sure Amy and Isabella will be able to talk more about that as well.

AT Amy Townsend-Lowcock 3:44

Yeah.

 **Antonia Beck** 4:01

But for me, it's the opportunity to be part like to step into this amazing global creative community. As I say, you know, not only the fellowship, you know, the fellowship is made-up of 70 people. You know, from all across the country who you get to be a cohort with. But then when you're actually.

AT Amy Townsend-Lowcock 4:04

Yeah.

Yeah.

 **Antonia Beck** 4:20

In Venice. Just. Yeah, just the the access to all this incredible international artwork to the artist, to the other pavilion, ambassadors to, to people who live in Venice is just. Yeah, it's it's a really incredible opportunity to feel, to really immerse yourself in like an international art world.

And be part of this community and then and then also is about being inspired. So. So I went to the finale for the first time in 2024 to actually visit Amy when Amy was there on on her fellowship. And it was. Yeah. I mean, it was absolutely incredible. It's it's kind of it's arts on a.

AT Amy Townsend-Lowcock 5:00

Yeah.



Antonia Beck 5:00

Different.

It's it's, it's enormous, it's ambitious, it's risk taking. It's political. It's funny. It's. Yeah, it's it's just, yeah, it's just incredible. And I mean, obviously, we do have been eyes and we have amazing art showcases in the UK, but this is, yeah, it's just something else. And to be able.

To even go over and see work of this particular scale by so many different artists is really incredible and I think really inspirational for anyone who has a creative practise and then in turn, you know it strengthens artistic practise. You build new networks, it helps with career trajectory and then.

That's part of it. You also get to develop a project, your own project idea, right next slide and yeah, and then just some key opportunities that come from from the fellowship. So as I say, you know, you build your international knowledge and awareness, you're connecting with peers and audiences in Venice, you get to connect and.

Variance.

It's a major new solo exhibition and this year no sorry for 2026. The British Council is going to be presenting a new work from Nubain Ahmed, who was an incredible artist and this is going to be a major new work for her. And as part of the programme you also receive training and support from both the British Council and.



AT Amy Townsend-Lowcock 6:11

Yeah.



Antonia Beck 6:20

And also Lowry as well in terms of some of the details, so you receive if you're selected to be a fellow, you receive a travel grant which this year is £3300 per fellow and that grant is contribute contributed to by Lowry and by the British Council.

Allowing.

Hello and that Grant is, is there to support your time in Venice, so your travel to get there where you might stay? And then if there's any money leftover, your living costs as well, but I'm sure that's something again that Amy and Isabel, Isabel and Mike, we'll touch on, there's a requirement. So as a as a fellow, as a ambassador, as a. As an invigilator, you're you're required to to work 23 hours a week as an invigilator

at the British pavilion to engage visitors in the Ben Hamed's exhibition, and then in the other time that you have there, that is your time for research or developing your creative project that's linked.

 **Amy Townsend-Lowcock** 7:04

Yeah.

Yeah.

Yeah.

 **Antonia Beck** 7:20

To the Biennale and the exhibition themes.

Yeah.

And just for the just going on now to the eligibility and requirements for for our offer, because as I say, the British Council partner with organisations across the country, so the criteria is slightly different for each opportunity. But for Lowry, what what we're what we're looking for in terms of our criteria.

 **Amy Townsend-Lowcock** 7:29

Yeah.

 **Antonia Beck** 7:46

Series that we're looking for, artist creatives who are over the age of 1818 or over, who are based in the northwest of England, who who not only have an interest in the Venice programme and the Bianali programme, but also have an interest in working with Larry because we are an active partner. So you know the British Council very much support you.

You're in Venice, but then we will work with you to help to shape and develop your ideas around the project. Because when you're in Venice, you're in quite a public facing role. So we're looking for people who feel confident, kind of been speaking to audiences and speaking about artwork and engaging people. And that your idea is aligned.

With with the programme values and this year with Lubena Hameed being the selected artists, Lubena is particularly interested in themes around ethnicity, race, feminism, politics. So if your work.

You know, might particularly overlap. Then this could be a really good opportunity

for you. And then just to go on to the timeline, so our application deadline is the 1st of December, Monday the 1st of December at 12 noon.

We then shortlist the applications that we receive because they come through to Lowry and we send that shortlist to the British Council to make a final selection. As I say, we've got two fellow placements on offer, so two artists will be selected for those placements. So we will send a shortlist to the British Council.


They will select the final two and applicants will be notified in January of whether you've been selected. Everyone who applies will be notified as whether they've been shortlisted or not on this occasion, and then the people who've been shortlisted will then be notified of whether they've made they've been selected for the programme or not. The British Council then run online training.


Between March and April, and then the Venice Biennale starts in May 2026 and runs to November, and you are put you are placed into cohorts and there's a cohort that goes every single month to Venice. So between May and November.

December. You'll then have your one month residency in Venice.

So how to apply so on our website we have a get involved section and artist development is there and there is a whole page dedicated to our NSP and Ali call outs with lots of information on there. Please go to that page. We can follow up and send the link to everyone after this session.


Please read the notes, there's quite a lot of notes, and if you can, it's really useful just to go to take the time to go through this. You then need to download and complete an application form and the link to download the form is on our website. You once you've filled in that form you then send that form and a copy of your CV to artistdevelopment@thelowry.com.


 **Amy Townsend-Lowcock** 10:27
Yeah.


 **Antonia Beck** 10:47
And we're just asking that in the subject line. You write Venice fellow Venice Fellowships programme 2026, and your name, you attach your form and your CV, send it through to us and that's how you. Yeah, that's how you apply. And. Yeah. And then in terms of next steps. So as I say, you know, all the details can be found. The Lowry's website, as well as our information session, the British Council, are also running their own online information session on the 19th of November. If you want


to also go to that and then just to flag again that the 1st of December is our at 12 noon is our deadline.


 **Amy Townsend-Lowcock** 11:20
Yeah.

 **Antonia Beck** 11:23
Perfect. So I'm now going to stop sharing my screen. That was quite a lot of information, so I hope everyone's doing OK in this and I'm now going to hand over to Amy just to talk a bit about Amy's fellowship experience. So I'm going to spotlight you, Amy, if that's OK.

 **Amy Townsend-Lowcock** 11:25
Yeah.
Yeah.
Yeah.
OK.

 **Antonia Beck** 11:46
And you've got some slides you wanted to share as well?

 **Amy Townsend-Lowcock** 11:49
Yeah, I'll give that a go now.
Yeah.
Yeah.
Can you see this slide? OK. Amazing. Yeah. So I thought I'd start off by saying why I applied for the fellowship. I guess the main kind of reason was that.

 **Antonia Beck** 12:01
Yep. Perfect.


 **isabella so (she/her)** 12:01
Yeah.


 **Amy Townsend-Lowcock** 12:15


I've wanted some time and space to develop a new project and I've been having a lot of ideas, but normal life can just get in the way. And yeah, I just wanted an opportunity to kind of.


Read about some of the kind of ideas I've been thinking about, do some research and as Antonio mentioned, there's so many exhibitions on in Venice, so it's the perfect place to be to get some inspiration for new work.

And last when when me and Isabella were fellows, Jonah Cumfra was the exhibiting artist at the British Pavilion. And I'm I'm his number one fan. So that aspect of it also really appealed to me.

 **isabella so (she/her)** 12:59
Hmm.

 **Antonia Beck** 13:00
Thank you.

 **isabella so (she/her)** 13:03
Play song.

 **Amy Townsend-Lowcock** 13:04
So yeah, I'd say like the for me, the fellowships kind of split into two. So one large part of it is being a kind of ambassador for the British pavilion, which is where. The artist representing Britain exhibits their work so that involves welcoming people into the pavilion, answering any questions from visitors. And as you get to know the exhibition really well, which?
You know, spending a month you will. You can give tours and kind of help shape the way that people visiting understand the work that's been created and.
There are a lot of quiet. There's a lot of quiet time as well, especially probably depending on which time of year you end up going. But I spent a lot of time reading and just kind of sitting in the space and thinking, thinking through some of the ideas projects.
Just having and then the other half of it is you kind of come with your own project idea and spend a lot of time kind of developing that idea.
When I was in Venice, it was September, so the Film Festival was on just at the beginning and I heard, I think this is true, but I had someone say there were 200

exhibitions in September. So every day I would try and go to two or three.

And yeah, I didn't even scratch the surface, but yeah, it's it's a really nice opportunity to meet some of the people working at the other pavilions as well. And when I was there, I think we met.

It might have been the Dutch pavilion and we ended up going to a film screening with them. So yeah, you can meet people from all across the world and yeah. And Tony, you mentioned the travel grant. So I just wanted to add that.

The accommodation is really expensive in Venice and particularly because because of the Film Festival in September, it was quite hard. Like most of the grant money went towards accommodation which, yeah, might be something to bear in mind.

So yeah, as I mentioned, everybody has a project idea that they're kind of thinking about researching for when they're in Venice and beyond. And my project idea was about looking.

Looking kind of at how people of colour are represented in art around the city, and I was particularly focusing on art made during like the Venetian Empire during the Renaissance.

And these are a couple of pictures that I took when I was kind of exploring the different alleyways for for yeah, for the people of colour and art. And I also spent a lot of time reading about different racial stereotypes.

Which led me to discover kind of stereotypes about mixed race people, and I brought those ideas back to the UK after the Pianale to create like a mini pop-up exhibition at Lowry.

And yeah, that's to say like taking part in the fellowship is as much about kind of what you do with your ideas after you've been to Venice. So that Larry offered so much support to me and Isabella to kind of keep working on our project ideas.

And pushed them in new directions. But when we got back and the British Council have also been supportive as well, and yeah, that's to say, like, I then developed that mini exhibition into a wider project with mixed race women from.

Across Manchester, looking at some of the stereotypes that affect us, and these were all ideas that came from from being in Venice, around all the art that the city has to offer. Ah yes, I thought I had one more slide.

So yeah, I thought I'd just list a few things that have stayed with me since taking part. I think like, yeah, when I was feeling really creatively blocked to be in a space where there's so much art to see.

Was really, really helpful and coming back to Manchester, there's so much free art

around there's amazing theatre and dance. So yeah, I found like going to an exhibition or a play really helped me to.

Get outside of my own kind of writer's block and also kind of mentioning about coming back to the UK. There's so many creative and cultural institutions in Manchester that if you have an idea they they will support you and they might offer you some rehearsal.

 **isabella so (she/her)** 18:35

Yeah.

 **Amy Townsend-Lowcock** 18:36

Space or advice. So yeah, I I take advantage of that. And then, yeah, there's so many great things from Venice, but meeting people who have different creative practises and building new relationships with people.

Was really special and yeah, it just means that, yeah, once you get back, you can continue with those relationships and yeah, continue sharing ideas. And now like in the group chat, people put up things they're working on.

So yeah, your your creative world is just blown wide open. I think that is everything. I'll just stop sharing so that I don't show you all.

 **Antonia Beck** 19:24

8.

Please.

Play song.

 **Amy Townsend-Lowcock** 19:29

Yourselves.

 **Antonia Beck** 19:31

Thank you. And just to share for Amy that Amy is showcasing enter tragic mulatta at Manchester Art Gallery, is it? It's Wednesday the 26th of November as part of their gallery latest. Do you have the times, is it?

 **Amy Townsend-Lowcock** 19:47

Yes.

Yeah. The show starts at 6:10 and it'll be in gallery 10, which is the Big Red Victorian gallery. And yeah, you'll get to hear from these women and non binary people who've been crafting.

Kind of creative writing about the myth and about the ways in which we challenge that myth in our everyday lives.



Antonia Beck 20:14

Right. So yeah, if anyone and it's free, free to attend if anyone would like to like to come along to see that. Great. Thank you very much Amy for that. I'm going to stop spotlighting you and I'm going to hand over to Isabella now.



isabella so (she/her) 20:21

Yeah.



Antonia Beck 20:32

Yeah.

There we go. Hello. Over to you.



isabella so (she/her) 20:36

Amazing. Hi guys. I'm Isabella. Nice to meet you guys. In terms of my practise, I'm a feeder maker and I have like when before applying to the Venice Fellowship, I had a really strong interest in video projection and didn't scratch.

Night in the Lowry, with support from New York Theatre, and that's where the development of wanting to do more creative videos sparked from that. From that scratch night and.

That's what got me into applying for the Venice Biennale, because after hearing of John, a conference work working with film and video and finding lots of archival work of his film that he used back in the day and also remaking new.

Film that he filmed all over around the nation during his expansion. It got me intrigued, and that's got me inspired to apply. And then yeah, that's how I got through. And my initial idea I was I was actually looking back at my previous application.

Because I had lots of friends who was really interested into this fellowship and made me look back on my application. That was like I was really. I was. I was all over the place in terms of like what I wanted to do, but then I let later was able to, with the

help of the Lowry, able to concrete down the idea of.

I would love to do a verbatim piece and I would love to make the use of projections and make it into an art, make it into a theatre piece and I came with the idea in Venice with that pet mindset. And so during my time in Venice.

Like Amy, I spent 3 1/2 days of Invigilating and then during like lunch breaks and my free time I would visit as much exhibition as possible and I can't believe there is 200. Exhibitions around Venice is kind of insane, but yeah, like I it's my lunch break will be. Oh, I'll visit the Japan pavilion. Oh, the other day, I'll visit the Berlin pavilion. And it's just like, oh, I feel like I'm visiting different other countries and their way of interpreting.

The theme of 2024, which was foreigners everywhere, and I believe this year's theme is called minor keys and it was really interesting to know every year they everyone has a different interpretation to the theme and.

Oh yeah, in terms of John, the conference work, I really was interested in his when when doing his, when, when doing his exhibition, he really showed a lot of the migration diaspora through film. And my particular favourite is the rubber ducks one where.

There's like a truck full of rubber ducks, and the reason why is because it happened in the news where a big cargo dropped a lot of load of rubber ducks and it went all over to different places in the world involuntarily. And like it just made.

My migration brain some sense in that way. I don't know what I'm saying. And then in terms of, yeah, I agree with Amy in terms of accommodation, it was really expensive like the moment I got it, I was like, OK, I'm going to book my accommodations now because I went during July.

And July is a very hot and very school term time. So it was really, really busy very, very torsty. But I chose a place that I chose was actually the little islands that's outside from the mainland. I chose Judaeka and Lido and.

I really love about those small islands that I lived outside of the mainland, is that it was much quieter and you get to experience the local areas more, and even I, even though I live in Tri Dhaka, there was actually still three other exhibitions I was surrounded by three other exhibitions. So you're not losing any.

Exhibitions of surrounding you even if you go to different islands and yeah. And then another thing about the Venice, Venice month that I was in the the people who run who accommodate you and also like help manage the whole invigilation.

This M + B studio. They've been amazing. Team Francesco and Anna. They were the

ones to also not only help manage you like which days you wanna work or switch for other people.

They also help plan out schedules of some tours for you. So for example, when I went, we went to the Guangzhoubianala tour. We went for the Ocean Space Tour and we got to see people talking through what their art were and.

One of the tours actually inspired me and which I'll get back to you later. So in terms of the project of like, what, what did I bring back in the end actually before that I ran. So during my time in Venice, I ran a workshop where I taught people how to make Vietnamese Spring roll and then whilst I was teaching them how to make spring rolls, I asked them for the church kitchenware and I recorded all the sounds of their thoughts. I ran it within my local fellows because everyone's come from diverse institutes all over and around the country.

And I I met a lot of, like, different. My group was really interesting because I had half of it was art organisation. Half of it was institution. So I met people from Glasgow School of Art. And I also met people from art, homelessness from London and then. Yeah.

Can't think on top of my brain? Oh, Durham University as well. And it was just a really nice, interesting pool of people. And not just them. I also met other fellows from different other invigilators, from different pavilions like the Irish Pavilion, the Singapore Pavilion. And we all got along always.

Like, hang out and then engage art together and go to different exhibitions together, which is really, really exciting. And yeah. So my project that I developed in the end is called dishing out memories and I use that opportunity to bring that practise back and with the help of the Lowry was able to support.

Making this art council bid and got it and was able to host it for workshops and both in the Rochdale and in Salford and then was able to use those transcriptions of the workshop and conversations made it into a play and.

Like and then whilst everyone were talking in the conversation whilst my actors were really living the conversations I was creating food for people and actually the idea of the food that I created the rice bars was actually from one of the tours.

That I went in Venice and if it wasn't for that tour, I would not have created that idea of the Guangzhou Uprising and the historical values because I came in just thinking about it. And then the fact that it reflected back in my work was really important and really reflective on my work.

And I really, and I talked a lot about the tin pot of the archive, archival tin pot that

they brought out to the Guangzhou Biennale place in Venice and it really helped shape my work and yeah, and in terms of what had.

Stayed with me during this whole experience. I still, yeah. Like I said, I still have seen. I still remember some of the artwork and it also made me understand our creation more and the way how a room shapes for the audience experience. Like for example, the one that Jonah come from.

Because like, they make it very dark so that everyone can be immersed through all the nature that is within the film. And yeah, in terms of my part, my talk, that's pretty much it. It's. Yeah, like Larry has been.

Really supportive throughout. We are not on top of like the British Council. Lowry has we we have one to one meetings all like pretty much almost every few months or so. And then even after Venice got the constant support.

And even till now, like I applied for another Commission and it still links back to my project this year. Memories. So yeah, that's it.



Antonia Beck 29:48

Yeah, lovely. Thank you. Thanks, Isabella. Amy, I'm going to add both of us now to I'm going to spotlight both of us and with with Isabella and then I'm going to open the Q&A and invite if anyone's got any questions that they'd like to.

You share. Then please could you put them in the in the Q&A, but just while people are having a think about questions, I just wanted wondered if Isabella and Amy whether you could share kind of top tips for actually kind of living in Venice for a month because it is quite a long time.



isabella so (she/her) 30:25

Yeah.



Antonia Beck 30:28

To be in a yeah, in a city you might never have been to before. So I just just wondered if there's any kind of practical or or like fun things that people might want to consider if if they, yeah, if they're going to spend that time in Venice. Yes. Isabella. Hugo. Yeah.



isabella so (she/her) 30:43

Bring as much mosquito sprays because I am a victim to all their bites all over me

and also make sure you when you during the summer, even though it's really hot and you will love to wear your shorts.

AT Amy Townsend-Lowcock 30:47

Yeah.

Yeah.

IS isabella so (she/her) 30:59

You'll be a victim by those mosquito bites. I recommend you wear long thinly thin sleeves, a thin, thin whatever. Like long sleeve and like long pants. Because I remember all my friends who have shorts. They're like, ah, like they had so many mosquito bites. But I was like, wearing a long skirt. And I was like ha ha.

AT Amy Townsend-Lowcock 30:59

Yeah.

IS isabella so (she/her) 31:16

I won.

AT Amy Townsend-Lowcock 31:18

None.

 **Antonia Beck** 31:20

Right, so top tip, mosquito repellent and long long sleeved legs clothing, right?

AT Amy Townsend-Lowcock 31:21

I.

Yeah.

Yeah, I second that for sure. Yeah, I'd never been to Venice before, so I wasn't sure what to expect, but walking around is honestly the best way to get around the city because it's so beautiful.

IS isabella so (she/her) 31:43

Yeah.

AT Amy Townsend-Lowcock 31:43

And it's just so fun going down all the different lanes and it's it's the perfect place to get lost. So for me, I was staying on on like the Venice Island, so I would walk to the Giardini everyday.

And I'm back every day, and that was it. Was such a nice start to the day, even though it can be quite busy. Yeah, I think Venice has kind of a bad reputation in a way, for just being packed and.

Smelly, but I didn't find that to be the case at all. I thought it was. Yeah. Beautiful.

IS isabella so (she/her) 32:17

Yeah. I also want to add, I really love the water bus that the British Council was able to provide us so that we could travel anywhere we went to Lido or like, you can go to Murano or burano and like different areas of Venice because they all have other small islands you can go to.

To and I because I lived in another island from Judeka. I had to take the water bus back and forth to my place, and it's actually really healing and really nice to experience the whole water around you and like and it runs really late till like 4:00 AM in the morning. So you don't and it felt really safe.

To be in Venice at 4:00 AM in the morning.

AT Amy Townsend-Lowcock 32:59

Yeah, Venice did feel really safe, actually. And maybe that is something to do with the fact there's always somebody around, but yeah, and I'd also say like really get to know the people in your cohort.

 **Antonia Beck** 32:59

That's great.

IS isabella so (she/her) 33:02

Hmm.

AT Amy Townsend-Lowcock 33:15

Go see exhibitions with them and just make the most of. Yeah. People. You'll be with

people from all across the country, from all different institutions, and they've all got such interesting kind of perspectives on art and on their own practise so.

IS **isabella so (she/her)** 33:31

No.

AT **Amy Townsend-Lowcock** 33:33

Yeah.

 **Antonia Beck** 33:35

And in terms of finding places to stay, as you, as you say, it's, I mean I guess between May and November, it's it's generally very busy, but there are some moments aren't there where it's really busy like May is the opening month. So it's really busy there and summer. Yeah, did you like?

Yeah. How did you go about finding your accommodation?

AT **Amy Townsend-Lowcock** 33:57

For me, so I didn't touch on this in my little presentation, but the British Council will give you like 8 maybe video like group video calls with all the fellows. So you get to meet people that are on the wider fellowship and you get to.

Meet people who are in your cohort before you go and through kind of different zoom meetings with the people in my cohort, we've made like a little group chat and people would say, oh, does anyone want to live together?

IS **isabella so (she/her)** 34:18

Oh.

Yeah.

AT **Amy Townsend-Lowcock** 34:33

And all our cohort basically organised living with each other in some way or another, and mostly I think we used Airbnb. That's what I'd probably recommend for finding somewhere to stay.

I know a few people. If it's like a really busy time. I know a few people whose Airbnb's kind of dropped them at the last minute, but the like people at the British Council. If something if an issue happens with your accommodation, you can speak to.

IS **isabella so (she/her)** 34:58

Yeah.

AT **Amy Townsend-Lowcock** 35:06

The team at the pavilion, because they can be quite helpful, so like none of us spoke Italian, so it's useful to if you need a kind of translator. Yeah, they'll.

IS **isabella so (she/her)** 35:20

Yeah, I used Duolingo for the past six months to learn a bit of Tao Vongiorno, and at CENTO they were just like, oh, like you can go up for here because like the the, the, the, the mapping of Jonah confronts weird because you have to go up for the stairs and there's no, there's like little signs to say, oh, you can.

AT **Amy Townsend-Lowcock** 35:21

Yeah.

 **Antonia Beck** 35:27

You.

IS **isabella so (she/her)** 35:40

Go up. But then there's no specific way. Like, oh, you have to. It's just like, yeah, but yeah.

 **Antonia Beck** 35:46

Right, thank you. We've got a few questions come in. So question from Kirsty. Do you get to have a say in terms of what month you get assigned to go to Venice?

IS **isabella so (she/her)** 35:58

Yeah, you get to choose your top three months and then whatever your top three months is, they will figure out for you. I remember Becky was like, hey, could would you like to switch your July month with this month? And I was like. Not really. I would like to keep my July month so, but yeah, they will give you your top three months.

AT **Amy Townsend-Lowcock** 36:19

Yeah. For me, I was initially supposed to go in April or May or the the opening one, but I couldn't because I had a different work commitment and they're really understanding. And I asked if I could go in September and they made that happen. So yeah, they can be quite flexible.

 **Antonia Beck** 36:19

Right.

IS **isabella so (she/her)** 36:35

Yeah.

 **Antonia Beck** 36:37

Right. Perfect. Thank you. I've got a question from Sarah. So if you were to do the month in Venice again, what would you do differently or what would you do again?

AT **Amy Townsend-Lowcock** 36:47

It's a great question. I'm glad about how much I'm glad that I put so much time into seeing our I think I would have been disappointed if I hadn't made the effort to see as much.

IS **isabella so (she/her)** 37:03

Hmm.

AT **Amy Townsend-Lowcock** 37:04

I loved like what Isabella did with with her workshop. Maybe if I did it again, I would kind of think about because there's kind of a transition day when you're leaving, you're ending your fellowship and you kind of pass the button.

On to the next group of ambassadors and that's when Isabella did her workshop. So maybe I would put a bit more thought into doing something like that, like kind of workshop for the new cohort.

IS **isabella so (she/her)** 37:22

Yeah.

Play song.

And for me, if I were to change, I would not choose July personally, because it was really hot. So like to I feel like even though I tried my best to go to different exhibitions, it was like 30 to 40°. Like I've like people were going for heat strokes during that time and.

I try my best to go stay indoors as much as possible, but then what? I really love at the same time, what I really love about my month was the fact that the dance festival is happening, so I was able to watch like Benji Reese, find your eyes and like S the South African dance that they were hosting during that time and.

Yeah, it's like it has like pros and cons. Whichever month you go.



Antonia Beck 38:17

Yeah, great. Thank you. A question from lay now, which is sorry, sorry. My chats scrolled up anyway late ask us do you explicitly need to be an artist, they're interested in the programme.

Grandma.

Someone who's early in my career in museums and the heretic sector heritage sector in terms of Co curating exhibitions. But do you feel you need to have more of a creative practise just before I come to you? One thing I did want to flag as well is that you don't need to have a visual arts practise to be a fellow either. So both Amy. Isabella work more within live performance and interdisciplinary and multimedia and I know that there were artists with a more visual practise who are part of the kind of the 70 fellows, but essentially what they're interested in is that you that you're you're interested in using the experience in terms of furthering research or developing a project idea.

But anyway, just to pass that question back back to you both. So do you, do you explicitly the need to be an artist?



isabella so (she/her) 39:24

No, because I had friends who were curate, came from a curator mindset, and they were all coming in with like a like a I've assumed produce, I think of curators are producers in theatre terms, but like and they all and they still.

Soak in all the heritage and cultural parts of Venice as much as we do as artists, and it really did help in terms of having like like I think even you are coming from

curation mindset. Use. It still helps to see what other people like different backgrounds.

AT **Amy Townsend-Lowcock** 39:45

Yeah.

Yes.

IS **isabella so (she/her)** 39:58

Like come from from different institutions.

 **Antonia Beck** 40:01

Yeah.

IS **isabella so (she/her)** 40:14

Hmm.

AT **Amy Townsend-Lowcock** 40:15

And yeah, people on my cohort, one of them was kind of like digital marketing was her speciality. So it was really a really nice mix of people from different backgrounds. But I don't, I don't think being a visual artist would mean you would get you necessarily get more. Of the experience.

IS **isabella so (she/her)** 40:36

I remember just now like the previous cohort I met was someone who's really into philosophy and politics, so they just like their research was overhearing people and writing it down, and that was their project and research. So you can really think just as long as you have like, a really strong. Creative project idea. It could help benefit the application.

 **Antonia Beck** 41:00

Thank you. We've got a few more questions. So it's a question from a start to Cara asking. Could we get a budget breakdown? How far did the grant actually stretch in terms of flights, accommodation, foods, any artistic materials? And did you apply for any additional funding to top that up yet? What was your experiences?

AT **Amy Townsend-Lowcock** 41:01

Yeah.

Hmm.

 **Antonia Beck** 41:19

That travel grant.

IS **isabella so (she/her)** 41:22

Do you wanna go first, Amy or I?

AT **Amy Townsend-Lowcock** 41:25

Yeah, I'm. I have to go first. I for me, I'm trying to think I I think my accommodation was maybe 2400 lbs. Something like that for the month.

And then I can't remember about flights, but I think it covered accommodation flights.

I I don't think it covered that much of living costs and for me I didn't buy because I kind of like my practise was quite digital. Like I didn't buy any materials.

IS **isabella so (she/her)** 42:03

None.

AT **Amy Townsend-Lowcock** 42:05

Yeah. Is it? How about you, Isabella?

IS **isabella so (she/her)** 42:05

Yeah.

So my Airbnb was 1.6 K, but then I bought it. I got the Airbnb as soon as I found out the fellowship. I'm not so soon. Maybe like a week later, after, like, rummaging through Airbnb's and then for flights I looked at through Google flights and then just checked the price going.

Up and down I my flight was about £200, two to £300 and then yeah, and then spending a bit of like you know, the transport card and also like living expenses, I do recommend if you don't find the Airbnb or like a hotel, it will be best. You have a kitchen because.

You would save a lot of money from just cooking at home, and also what's really, I don't think I mentioned this, but when I run my workshop, they actually help reimburse me on like what materials I use. So like when I did my workshop, buying so much groceries and food, they help reimburse 25 to 30 lbs. Of like that reimbursement, yeah.



Antonia Beck 43:09

Great. Thank you. Sorry you.



AT Amy Townsend-Lowcock 43:09

Yeah, one last thing I definitely, yeah, I definitely recommend booking accommodation as soon as you get an outcome because like if you get the outcome, you won't because yeah, I think I probably waited maybe a month and by that point it was so expensive partly.

Because of the Film Festival, but with Airbnb, usually you can I just book somewhere immediately, and if you want to live with someone else or something else comes up, you can always just cancel the booking and you won't be charged as long as.

You do that early on.



Antonia Beck 43:46

Right. Thank you.



IS isabella so (she/her) 43:47

And sorry I one more thing, sorry I was just I forgot to mention it's you get your your your 3000 pounds 3300 lbs like the month before. So all me and Amy probably had spent we didn't get the money then so the money comes in a bit.

Later than you would like to, but yeah, that's the system and British Council. Sorry. Continue, Antonia.



Antonia Beck 44:12

Yeah. No, thank you. That's a really interesting. That's a really useful point to share.

Thank you. So we've got two more questions. One from Suzanne, what were some of the most interesting questions you were asked by visitors?



IS isabella so (she/her) 44:23

Oh.

I feel like I'm trying. It's so hard to think of questions, but then you get to meet a lot of really interesting people. Like I've met a Korean politician, like a mayor of some town in Korea randomly with wearing head to toe. Humbug, like Korean dressing. And then I remember it. I wasn't in that day but.

AT Amy Townsend-Lowcock 44:31

So.

Yeah.

IS isabella so (she/her) 44:50

Some of my fellows said that there was like some secretary of like of Germany that came to John and confer. See John and Confer's work and yeah, they asked a lot of really interesting like about work about depend on like John and confer and like, oh, what does this mean and also like?

Like what do you do if your practise as well and then you get to speak about yourself and then have like really engaging questions? Sorry, I'm not really asking answering your question but these are what I have.

AT Amy Townsend-Lowcock 45:24

Yeah. It's hard to think of like specific questions people ask, but my favourite questions to answer were were were somebody had gone around? I mean, it's quite quick at the Venice Pianoli. So people tend to walk through really quickly. And my favourite questions to answer were when someone?

 **Antonia Beck** 45:24

Yeah.

IS isabella so (she/her) 45:25

Yeah.

Hmm.

AT Amy Townsend-Lowcock 45:44

And it just breezed through and then they'd come and say, what did it all mean? And then you kind of, yeah, have the space to give a breakdown or sometimes people

would ask you to kind of take them around because it was quite a meaty exhibition, wasn't it, like.

 **isabella so (she/her)** 45:51

Yeah.

 **Amy Townsend-Lowcock** 46:01

Yeah, my favourite questions were just those were people kind of, yeah, just wanted a bit of support or a bit of the guiding hand through the meat of the work.

 **Antonia Beck** 46:16

Right.

 **isabella so (she/her)** 46:16

I do love telling people about that installation up in the stairs with all the arc, like relics of different recordings and telling them and love hearing their comments about. Oh, I remember this back in my day. And like people from different generations remembering things.

Yeah.

 **Antonia Beck** 46:34

Yeah, great. Thank you. Sorry. A few more questions have come in. I'm just mindful of time. So, so a question from Catherine is is actually what would Lowry prioritise? You know certain art forms or certain creative backgrounds, so.

 **Amy Townsend-Lowcock** 46:34

Yeah.

Yeah.

 **Antonia Beck** 46:50

I would say that I mean have a look at have a look at the work that we programme and support on our website. So Lowry is a cross art form organisation. We have 3 theatres, we have two gallery spaces and and so I'd just have a yeah, have a think in terms of that.

We'd be really keen. I mean we we supported Amy and Isabella to develop work into

projects that were then shown at Lowry to audiences. And you know, if the if the with the selected fellows, if that feels appropriate for ideas and work, then we'd love to support that. So there's quite, I guess there's quite a lot in terms of what we can support and actually even if.

You know.

You're an artist, but you're a curator. You know, obviously, we've got our galleries team with a number of curators, so there could be some really interesting conversations about curating, like pop-up exhibitions or something like that. But so I'd say that it's probably quite, quite broad, but definitely just check out our our website and have a look at kind of what we do, what we what we do.

Support and and I think really the only things that we in terms of art form that we don't directly we don't directly support is is music. So if you're a musician and that we we don't really programme a lot of music and the other thing is new writing so we we because we're a presenting venue and not producing.

Theatre we don't Commission plays, everything comes to us with a team and and already in the process of development, so we wouldn't kind of Commission a play either, but otherwise we're really interested in interdisciplinary, in new approaches, new ideas. So yeah, hopefully that's that's helpful.

Another question.

From Isabel. So is there any support in developing an application? Specifically, if you're a neurodiverse or disabled artist and then for you Amy and Isabella, how did you find the application process? I'll just. So as far as I'm aware, the British Council don't have a like an access fund for applying for the fellowship programme.

But if there is anyone who feels that they would, they would need some access support to develop their application. Then please contact us directly. So please e-mail artistdevelopment@lowry.com and we can discuss what what would, best best support you to put in an application. So over to you both. How did you find the application process?

 **Amy Townsend-Lowcock** 49:13

I I think it was it a set of questions.

 **Antonia Beck** 49:17

Yeah.

IS **isabella so (she/her)** 49:18

Yeah.

AT **Amy Townsend-Lowcock** 49:22

Yeah, I think I felt I found it. OK. But I think at that time I was kind of on the application machine. So I was churning up a lot of stuff. Yeah, I guess one of the things that's worth bearing in mind, and I think this, I know that this was true for us, is that one of the questions was about.

IS **isabella so (she/her)** 49:25

Yeah.

Yeah.

AT **Amy Townsend-Lowcock** 49:41

What projects would you like? What project I did you have and what would you like to develop? So I'd say like if you I'd say probably put the most time into that one because you'll also be working on that for a long time and it will help the people reading it to get a sense of who you are as a practitioner.

IS **isabella so (she/her)** 49:53

No.

AT **Amy Townsend-Lowcock** 50:01

And the kind of work that you want to make.

IS **isabella so (she/her)** 50:04


And to add on to that, I feel like you should definitely keep in mind who are the artists we're supporting this year. Like what Antonia mentioned and also like I said about the the art that supports the art that works aligned with Larry's programme is also quite important. And just having those thoughts of like. How could that work in both Lowry's British Council and your favour? The trifecta.


 **Antonia Beck** 50:33

That's. That's great. Yeah, that's that's really great. So our final question is how would


you define or demonstrate interest in working with the Lowery in your application?
And that's question from Holly. I guess we've sort of touched on that a little bit, but I don't know if Isabella or Amy, you've got anything.


 **Amy Townsend-Lowcock** 50:34
Mm-hmm.


 **Antonia Beck** 50:50
Additional to add to that.
Or I can I can jump in initially if?

 **isabella so (she/her)** 50:58
I guess it's just making sure you have time working with like because we're going to. You would have one to meetings with Antonia Grace and Zoe Watson. Zoe Watson does the visual art part. Antonio does more of the theatre and the live performance part and then just having.
It's really nice to just have those one to one section of having ideas from back together and having a supportive system and making sure you're open to their thoughts and minds as well, and also like.

 **Amy Townsend-Lowcock** 51:31
Yeah.

 **isabella so (she/her)** 51:32
Yeah, that's all I can think about.

 **Amy Townsend-Lowcock** 51:36
Yeah, I guess if there's like a particular piece of work you've seen at the Larry or you've seen something that they're they're kind of supporting the production of then and that really connects with you, then you can mention that.
Yeah, kind of. What Antonio was saying before about looking at Larry's values and seeing like where you align where your creative mind aligns.

 **Antonia Beck** 52:04
Play song.

Yeah. Thank you. Yeah, I guess we say that because I mean the way that we work with artists is that, you know, we really we really want to get to know artists and build a relationship with with them and. And so we're interested in artists who are who are interested in in that because the, you know, the the month in Venice is, is that it's a it's a.

Month and so it's then down to the partner back in the UK to to to be able to find opportunities to support the selected fellows to think about you know what they might want to do next and also to prepare, you know, to work with them to prepare for that experience. So that's why we say, you know, we want people to feel like they're interested in building a relationship.

So like an interested in working with us as well. Great. Thank you so much for those questions. I feel like we've covered so much in this time and really appreciate everyone attending today and for your interest in the programme, just to say huge thank you to Isabella and Amy. Thank you for sharing your experiences so generously.

It's it's a really interesting opportunity and a really interesting programme and and we hope, really hope that that you'll be interested in applying. Don't forget to check out all the information on our website. Don't forget the deadline which is Monday the 1st of December at 12:00 PM and this, as I say this session.

Being recorded. So if you want to watch it back, it will. We'll put it up on the Venice Biennale page on our website as well. Thank you very much everyone. Have a great rest of your day. Bye.

 **Amy Townsend-Lowcock** 53:37

Thank you. Good luck.

 **isabella so (she/her)** 53:38

Hello, thank you so much guys. Bye. Good luck.

 **Antonia Beck** 53:41

Yeah.