

C. ANNEXES

Annex I. Participation parameters and conditions

A) Conceptual framework of the Venice Art Biennale 2026

The Consorci Institut Ramon Llull presents for the ninth time the proposal of Catalan culture at the **Venice Art Biennale 2026**, which is in its **61st edition**. **This edition will be curated by Koyo Kouoh** under the title **"In Minor Keys"**. This 61st Exhibition will be produced by La Biennale di Venezia, with the collaboration of the professionals selected and directly involved by Koyo Kouoh. The team will consist of **advisors Gabe Beckhurst Feijoo, Marie Helene Pereira and Rasha Salti; editor-in-chief Siddhartha Mitter; and assistant Rory Tsapayi**.

In the words of Koyo Kouoh, "This is an invitation to encounter these words in the immediate physical, meteorological, ambient, and karmic conditions in which they meet you. To shift to a slower gear and tune in to the frequencies of the minor keys. Because, though often lost in the anxious cacophony of the present chaos raging through the world, the music continues. The songs of those producing beauty in spite of tragedy, the tunes of the fugitives recovering from the ruins, the harmonies of those repairing wounds and worlds.

The minor key, in music, alludes both to the structure of a song and to its emotional effects. It is a rich idea, so rich that it quickly overflows its technical definition and spills with metaphor. It summons moods, the blues, the call-and-response, the morna, the second line, the lament, the allegory, the whisper. The minor keys refuse orchestral bombast and goose-step military marches and come alive in the quiet tones, the lower frequencies, the hums, the consolations of poetry, all portals of improvisation to the elsewhere and the otherwise. The minor keys ask for listening that calls on the emotions and sustains them in return.

The minor keys are also the small islands, worlds amid oceans with distinct and endlessly rich ecosystems, social lives that are articulated, for better and worse, within much larger political forms and ecological stakes. Here, the evocation of the key and the island extends to an archipelago of oases: gardens, courtyards, compounds, lofts, dance floors — the other worlds that artists make, the intimate and convivial universes that refresh and sustain even in terrible times; indeed, especially in terrible times. [...]"

Koyo Kouoh's complete curatorial text **for the Venice Art Biennale 2026** can be consulted at the following link: <https://www.labiennale.org/en/art/2026/curatorial-text-koyo-kouoh>

The project that the Institut Ramon Llull presents at the Venice Art Biennale 2026 for inclusion in the *Collateral Events* programme must include **an unprecedented exhibition** and must manage **to stand out among the numerous proposals presented at the Venice Art Biennale**, adding value to the discourse proposed by the artistic director of the Venice Art Biennale, Koyo Kouoh, through the unique lens of artistic practice from the Catalan and Balearic context (understood in its broadest sense).

B) Production budget

The **maximum production budget is 260,000.00 euros (VAT included)**. This amount includes the following elements related to the production of the exhibition at the 61st edition of the Venice Art Biennale 2026:

- **Fees for the selected artist(s)**. These fees must include travel expenses to Venice to attend the inauguration or at some other time during the project if required. The proportion of the artist's or artists' fees with respect to the tasks carried out in the project (individual exhibition, collective exhibition, new work or adaptation), must comply with the good practices of the sector.
- **Fees for the entire artistic team** included in the proposal in order to carry out the project. It includes the design of the exhibition space, graphic design, participating authors and other collaborators. These fees must include travel expenses to Venice in the event that they travel

for the inauguration or at any other time during the project if required. In addition to carrying out the curatorial tasks, the winner can be part of the project's artistic team, if applicable.

- **Technical production of the exhibition and the works on display.** It includes the rental and/or purchase of technical, computer, sound, audiovisual material and all the production materials of the elements and works that will be part of the exhibition. The service expenses of the associated production entity must be included. The rest of the expenses related to the opening of the exhibition space and maintenance during the six months of the exhibition (from May to November) are shouldered by the Institut.
- **Round-trip transport** of all the elements of the exhibition from Barcelona to Venice and from Venice to Barcelona. It will also be necessary to take into account the costs of packaging in each case and of all local transport of the materials to the warehouse from which the transport will depart. The approximate transport costs from Barcelona-Venice to Barcelona (round trip) are: standard 30 m³ lorry: 14,400.00 euros (VAT included); standard 60 m³ lorry: 17,000.00 euros (VAT included); 30 m³ specialized art transport lorry: 18,900.00 euros (VAT included); Lorry specialised in art transport 60 m³: 24,100.00 euros (VAT included).
- **Installation and dismantling of the exhibition**, including fees, per diems, travel and accommodation of the technicians. The budget must include general lighting setup for the space, all the elements of the exhibition, installation of vinyl signages on the entrance door and inside, as well the banner that hangs next to the premises. The approximate cost of a technician during a working day in Venice is 1,200.00 euros (VAT included; includes fees, per diems, travel and accommodation). A minimum of three technicians is recommended. The number of technicians required will depend on the complexity of the project.
- **Design of the graphic identity of the exhibition:** the costs of conceptualising the graphic identity of the exhibition and the applications of the interior of the exhibition space must be included, as well as the production of these materials (taking into account the environmental sustainability measures included in the technical production project of the proposal): curatorial text, credits, posters, signage and any other graphic element of the exhibition.

The Institut will take care of the communication of the project. They will coordinate with the graphic design team with regards to the external communication elements of the project: poster, outdoor vinyl signages, banner, *roll-up*, room sheet, applications for advertising, project website and elements for dissemination on social networks. The adaptation and production of these elements will be the direct responsibility of the Institut and not of the project. The winner's proposal will be taken into account when selecting the team that will conceptualise and develop the graphic identity of the project, but the final decision remains with the Institut.

- **Project publication:** must include the costs of publishing and/or editorial coordination, graphic design and layout, fees and royalties, translations, corrections, photomechanics, printing, etc. The resulting publication will be published by the Institut for free distribution, edited in English, Italian and Catalan and must not be a commercial edition in the context of the Venice Art Biennale.
- **Public programme of the exhibition**, if applicable, during the six months of the exhibition, including fees, travel and any related expenses.
- **Any other expenses derived from** the design, production and installation of both the exhibition and the graphic material and unforeseen events.

The monitoring of the execution of the project's budget, by the Institut, may entail readjustments in the content and production of the exhibition to adjust to the maximum amount established. For the choice of final suppliers, the procedures established by Law 9/2017, of 8 November, on Public Sector Contracts, which transposes into Spanish law the Directives of the European Parliament and of the Council 2014/23/EU and 2014/24/EU, of 26 February 2014, will be applied.

C) Delivery timeline

In accordance with the protocol of the Biennale di Venezia for the projects included in the *Collateral Events* programme of the 61st Venice Art Biennale 2026, listed below are the **most relevant dates**:

- Submission of the project for application for admission to the *Collateral Events* programme: **September 19, 2025**
- Delivery of the technical materials for the production of the project: **October 1, 2026**
- Confirmation of acceptance by the Biennale: **December 15, 2025**
- Delivery of the final exhibition project: **January 10, 2026**
- Delivery of material for the official catalogue of the Biennial: **January 19, 2026**
- Delivery of press materials: **February 13, 2026**
- Pre-opening dates in Venice: **May 6, 7 and 8, 2026**
- Exhibition dates: **from May 9 to November 22, 2026**

More information on the La Biennale website:

<https://www.labiennale.org/en/art/2026/collateral-events-procedure>

D) Environmental sustainability measures

The Biennale di Venezia works specifically towards the crucial goal of fighting climate change, promoting a more sustainable model for the design, installation and operation of all its events.

Since 2021, the Biennale di Venezia has launched a plan to reconsider all its activities in light of the recognised and consolidated principles of environmental sustainability. In 2022, the Biennale obtained carbon neutrality certification for all the events it held that year. This has been possible thanks to the careful collection of data on the causes of CO₂ emissions generated by the events themselves, and on the adoption of the consequent measures. The entire process to achieve this has been carried out in accordance with the **international standard PAS2060**.

By 2025, the goal is to obtain “carbon neutrality” certification in accordance with the **new ISO 14068 standard**, for all the activities scheduled for the Biennale. In this sense, the protocol for participation in the *Collateral Events* programme implies that the **proposed projects sign the commitment to apply measures to achieve carbon neutrality in their production and exhibition**.

See the following website for the Biennale's references on environmental sustainability:

<https://www.labiennale.org/en/environmental-sustainability>

Note: The Biennale organisation is responsible for the availability and updating of the contents shown in the links indicated.