

EUROPEAN AGENDA
FOR CULTURE

WORK PLAN FOR CULTURE
2011-2014

DECEMBER 2014



POLICY HANDBOOK ON

ARTISTS' RESIDENCIES

OPEN METHOD OF COORDINATION (OMC)
WORKING GROUP OF EU MEMBER STATES EXPERTS
ON ARTISTS' RESIDENCIES



EUROPEAN UNION

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We would like to dedicate this Policy Handbook
to the memory of our colleague Werner Weber,
European Affairs Coordinator in the Federal Government
Commissioner for Culture and the Media, Germany.
We have all benefited from Werner's friendliness,
generosity and competence in all matters cultural.
The members of the OMC Working Group on Artists' Residencies

INTRODUCTION





1

INTRODUCTION

1.1. Artists' residencies

Artists' residencies have become intrinsic to many artistic careers. They play an important role in facilitating and catalysing artists' ability to move across the world. They have also developed into important elements in the (local) contemporary art scene connecting the local with the global art world.

The artists participating in residency programmes build bridges between countries and cultures contributing to cultural diversity. Artists' residencies are an invaluable adjunct to short-term cultural exchanges, as they permit artists to develop a deeper understanding of their host societies and cultures. At the same time they create opportunities for giving insights into the cultural background of each participating artist's own background. Consequently, artistic and cultural exchange and cooperation through residency programmes can increase understanding between countries and cultures. All of this is particularly vital in times of political and economic tension and when public opinion and attitudes across Europe are exhibiting signs of cultural intolerance.

1.2. Definition

'Artists' residencies' is an open and fluid concept. It now encompasses a broad spectrum of activity and engagement. New technologies are providing new experiences including residencies in the digital space.¹ The OMC group has used a pragmatic approach in defining residencies that allows for these changes while retaining the essence of the residency phenomenon:

'Artists' residencies provide artists and other creative professionals with time, space and resources to work, individually or collectively, on areas of their practice that reward heightened reflection or focus.'

Artists' residencies typically offer accommodation, artistic coaching, production support and/or presentation facilities. Increasingly, residencies are thematic with the artists in residency working with other artists, scientists, and professionals from a range of disciplines and sectors and/or working within defined communities on specific themes. Artists' residencies may ask for a tangible outcome, like an art production, an exhibition, a project, a workshop, a collaboration or may state that there are no prescribed outcomes.

1.3. Context of the Policy Handbook

According to Article 167 of the Treaty on the Functioning of the European Union (TFEU), the Union shall take cultural aspects into account in its action under other provisions of the Treaties, in particular in order to respect and to promote the diversity of its cultures. The European Agenda for Culture of 16 November 2007 – amongst its other objectives – advocates the promotion of cultural diversity and intercultural dialogue as well as the promotion of culture as a vital element in the Union's international relations. These objectives regarding culture are also in line with the Europe 2020 strategy.² Intercultural dialogue and support for the mobility of artists are, therefore, cornerstones of cultural policy at the EU level.

¹ See, for example, the special issue of the online magazine *Artmobility*: <http://artmobility.interartive.org/>

² Council Conclusions on the contribution of culture to the implementation of the Europe 2020 strategy, 19 and 20 May 2011; http://www.consilium.europa.eu/uedocs/cms_data/docs/pressdata/en/educ/122102.pdf

The active promotion of the mobility of artists and cultural professionals by the European Union and its Member States contributes to the formation of a common European cultural space, cultivates a sense of belonging, fosters participation in the European project and contributes to European integration. Residency programmes for artists play a specific and crucial role in this context.

The European Agenda for Culture introduced the Open Method of Coordination (OMC) as a 'light' but structured form of cooperation among EU Member States in the field of culture. The OMC has proved to be an effective tool to address a number of issues related to artists' mobility.

Under the Council Work Plan for Culture 2008-2010, a first OMC group of national experts dealing with artists' mobility issued in 2010 a report on 'Improving the Conditions to Support the Mobility of Artists and Culture Professionals' with recommendations to the European Commission, the EU Member States and the cultural sector.³

Taking into account these recommendations, artists' mobility continued to be a policy priority under the Council Work Plan for Culture 2011-2014.⁴ A series of actions and instruments, including the OMC, have been used to tackle mobility-related issues.

More specifically, an OMC working group of EU Member State experts assessed mobility support programmes, identified good practice examples and issued in 2012 a policy report on 'Building a Strong Framework for Artists' Mobility: Five Key Principles'.⁵

Moreover, the focus at the EU level has also been on improving the conditions to facilitate intra-EU and international mobility and to reduce related obstacles, including:

- 2011 – 'Mobility Information Standards for the Mobility of Artists and Culture Professionals',⁶ a key document by a Commission-convened expert group with guidelines on common content and quality standards for establishing or further developing information and advice services for mobile artists. EU Member States have already begun to implement these recommendations (e.g., Germany, Austria).
- 2013 – Thematic seminar organised by the European Commission on artists' mobility and administrative practices related to Schengen visas. The seminar brought together for the first time European Commission services, EU Member States experts from Culture and Foreign Ministries, and representatives of the cultural sector to discuss Schengen visa-related obstacles for international artists and to exchange good practice.
- 2014 – Thematic seminar organised by the European Commission on artists' mobility and administrative practices related to social security and taxation. This second seminar brought together European Commission services, EU Member States' experts from Labour/Employment/Finance and Culture Ministries, academics, tax law professors, trade unions and cultural organisations to analyse and address obstacles and to exchange best practice.

The work of the OMC working group on Artists' Residencies built on the substantial work already carried out on artists' mobility since 2008. Its mandate should be understood in this broader context.

3
http://ec.europa.eu/culture/policy/cultural-creative-industries/documents/artist-mobility_en.pdf

4
<http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=OJ:C:2010:325:TOC>

5
http://ec.europa.eu/culture/library/reports/artist-mobility-report_en.pdf

6
http://ec.europa.eu/culture/library/publications/mobility-info-standards_en.pdf

1.4. Mandate of the OMC Working Group on Artists' Residencies

According to the OMC working group's mandate, as described in the Council Work Plan for Culture 2011-2014,⁷ 'experts will identify the success factors in preparing, carrying out and following up artists' residencies with a specific focus on building capacity and on the goal of reducing imbalances in incoming/outgoing residencies. The good practice identified should help build capacity both inside the EU and when developing residencies in third countries, as well as facilitating networking at EU level'. This Policy Handbook is the final output of the common reflection of the OMC group's work.

The Council mandate asked the group to look at the issue of imbalances in artists' residencies. The OMC group members have taken this to mean the disproportion of artists in residency coming from within the EU as to those from beyond the EU, but also the existence of intra-EU imbalances (North/South & East/West). This is, in the group's view, a result of other imbalances discussed in chapter 7 of the Policy Handbook.

1.5. Working method and timetable of the OMC working group⁸

The work of the Open Method of Coordination (OMC) group of EU Member State experts on Artists' Residencies was carried out in five plenary and subgroup meetings in 2013 and 2014. The 2nd and 4th meeting, combined with study visits, were held in Warsaw, Poland and Valletta, Malta, following the invitation of the national authorities. A drafting session for the present report was held in Brussels on 9 July 2014, with the participation of the experts from Ireland, Malta and Belgium (Flemish community). The last (5th) meeting of the OMC Working Group was held in Brussels on 15 & 16 October 2014.

The meetings were co-chaired by Yvette Vaughan Jones, Visiting Arts (UK) and Maria Tuerlings, Dutch Culture/TransArtists (NL). The European Commission provided logistical and secretarial support to the OMC group.

1.6. Target groups and aim of the Policy Handbook

The target groups for this Policy Handbook are policymakers, namely the national, regional, and local authorities in the EU Member States, cultural organisations (including artists' residencies) in the Member States and third countries, practitioners, potential funders and the private sector.

The aim of the Policy Handbook is to provide an analysis of the value of artists' residencies and to identify examples of good practice. It also looks at recent trends, benefits and success factors to inform policymakers and practitioners of the best way to support and develop residency programmes in the 21st century.

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<http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=OJ:C:2010:325:TOC>

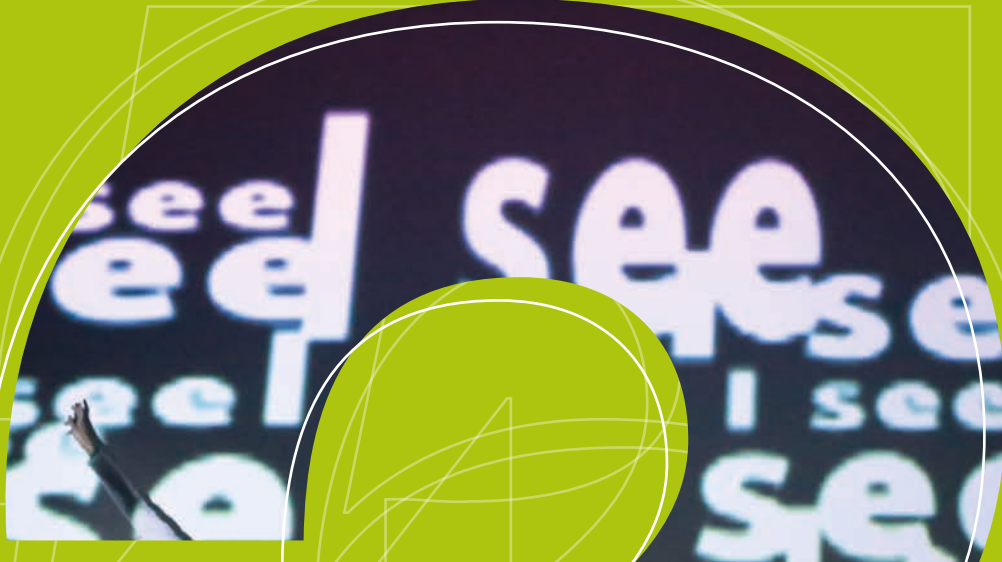
8

See also Annex 3.

1.7. A note on the examples used in the text

The OMC group has chosen to illustrate the text with numerous examples. The choice fell on inspiring, sometimes less obvious examples, to point out the diversity in the residency field, instead of the more classical and well known initiatives. Although these residencies fit in with the text, they should not be seen as restrictive to what they illustrate nor exhaustive.





OVERVIEW OF ARTISTS' RESIDENCIES





2

OVERVIEW OF ARTISTS' RESIDENCIES

2.1. The artists' residencies phenomenon

Artists' residencies are not a new phenomenon⁹, however, in recent years there has been a rapid growth in the opportunities and an increasing importance laid on the role of residencies in the careers of artists.

There is a wide variety of reasons for artists to engage in residencies as well as a widening variety of artists who go on them. Many artists coming straight out of college and higher education see residencies as a first step into becoming an artist, other, more established artists take 'time out' to go on a residency or see the residency as a mid-career break.¹⁰

It is interesting to note that, with the exception of study leave and sabbaticals in academia, residencies do not occur to the same extent in other fields as they do in the arts. Considering that personal development and networking is not a prerogative of the arts world, there must be other reasons why residencies have such an importance for artists.

One important difference between an artist's career and another is that there is no clear career progression for artists. In addition, in order to earn a living, artists very often combine their arts practice with non-arts related work. To focus on their artistic development, artists need to be able to create distance from their secondary activities. Doing this in a physical way (a residency) is an effective way to shift the focus back to creation. Some residencies can also offer a stipend on top of the working and living space which helps artists to cover their costs.

Residencies enable artists to do fieldwork and to work on site, often with local partners, in order to map out, collect, research and generate new perspectives. This kind of 'embedded research' contributes to public and professional awareness. It reinforces the concept of artists' residencies as cells of knowledge and alternative academies.

It is, however, worth noting that in contemporary art practice many art projects are based on research. Artists nowadays design their own processes, doing location-based research that may resemble a residency. For this kind of process, the artist does not rely on existing structures. Therefore, this could be an area where a new type of support structure may emerge to facilitate long-term research projects. We discuss the residency phenomenon taking into account this contemporary artistic practice, while making the distinction between working through research practice and embarking on a residency.

2.2. Timeframe of artists' residencies

The preferred timeframe for residencies differs between art forms and artists. Individual artists, like visual artists and writers, are often interested in longer terms and artists working in collective art forms, such as dance and theatre seem to prefer shorter periods. In general, there is a tendency to spend less time in residencies. Whereas 6-12 month residencies were more common before, nowadays artists' residencies are more likely to be for 3 months, 6 weeks, down to pop up, one day residencies. This reflects current economic realities and, in the case of international artists, the fact that immigration/visa rules allow no more than a 3 month period of temporary stay in one EU country.



⁹

See Annex 1 for a short history of the practice.

¹⁰

These differing functions are explored in the following report

<http://www.enctac.org/moving-and-learning/index.lasso>

2.3. Scale of artists' residencies

Today, very small scale, even 'nano-residencies' are in operation. Because of their scale, many of these initiatives stay below the radar, going from an artist 'couch surfing' somewhere to a single artist that, on a regular basis, invites other artists to stay and work together.

EXAMPLE

- > Maltese artist Norbert Francis Attard invites international artists to work and stay in Gozo Contemporary which he runs as a meeting point for local artists and international guests.
<http://norbertattard.com/en/gozo-contemporary>

At the same time, large scale residencies also continue to exist.

EXAMPLES

- > The Artist in Residence Programme run by the Federal Chancellor's Office and Kultur Kontakt, Austria. The collaboration provides for 50 residencies in Vienna in 2015 for visual artists, writers, dancers and choreographers, composers, curators and art educators.
www.kulturkontakt.or.at
- > Arteles Creative Centre, Finland, is one of the largest and most international creative residencies in Scandinavia. The Centre is run by Arteles, a non-profit organization, and welcomes over 90 selected visual artists, curators, musicians, writers, performance artists, photographers, designers, and architects per year. It also organises cultural meetings, discussions and events and realises educational, research and editorial activities.
<http://www.arteles.org/>



2.4. Types of artists' residencies

Artists' residencies tend to be focused either on pure artistic development or on a predefined purpose or policy – the latter being thematic residencies. The number of thematic residencies has shown a considerable growth over the last years, with providers from the arts sectors as well as outsiders. This could be the effect of the growing recognition of the value of artistic and creative potential in society. Although, the majority of residencies are still found in the visual arts fields, there is a strong tendency towards other art fields, cross-disciplinary and cross-sector residencies. This broadens the scope and forms of residencies.

We found it useful to consider the following categorising of residencies while being aware that other typologies and/or classifications are possible:

2.4.1. The 'classic' residency model

Throughout the world and in Europe governments and funds invest in residency institutions. These organisations often have well-established and strong reputations in the arts world. They often also offer a public programme (exhibitions, open doors, meetings, café) that is centred on their main activity, the artist residencies. The focus is very much on the artists' development and/or the development of art work.

Residents can also count on visits from curators, programmers and collectors, attracted by the reputation of the institution or invited by the organisation, ideally chosen to match with the profile of the artist. Therefore this type of residency is a hub for artistic and creative encounter and exchange.



EXAMPLES

- > Iaspis, the Swedish Arts Grants Committee's International Programme for Visual Artists, Stockholm, Sweden
www.konstnarsnamnden.se
- > Künstlerhaus Bethanien, Berlin, Germany
www.bethanien.de
- > Akademie Schloss Solitude, Stuttgart, Germany
www.akademie-solitude.de
- > Rijksakademie, Amsterdam, the Netherlands
www.rijksakademie.nl
- > HIAP Helsinki, Finland
www.hiap.fi

2.4.2. Residencies connected with art institutions and festivals ¹¹

These residencies are located within a contemporary art centre or institution and therefore profit from the closeness of an active arts environment with its professional management, promotion, an established audience and interested visitors and participants. There is often an expectation or opportunity for the presentation or work in progress with discussions and feedback from other professionals or the public.

EXAMPLES

- > A-I-R laboratory CCA Ujazdowski Castle, Warsaw, Poland. The A-I-R laboratory organises an international residency programme at the Centre for Contemporary Art Ujazdowski Castle in Warsaw.
<http://www.csw.art.pl/index.php?action=air>
- > Wiels, Brussels, Belgium is housed in a former beer brewery and operates as a Contemporary Art Centre offering exhibitions, residency, film, and educational programmes, lectures, often in collaboration with other art institutes in Brussels.
www.wiels.org
- > Künstlerhaus Büchsenhausen, Innsbruck, Austria. It brings together two programmes under one roof: the International Fellowship Programme for Art and Theory and studios for artists based in Tyrol who require space for working in a professionally interesting environment.
<http://buchsenhausen.at>
- > Plataforma Revólver, Lisbon, Portugal is an independent art organisation that includes, among others, an international exhibition space and residency programme.
www.artecapital.net/plataforma.php
- > Hotel Marco, Spain. In this project, the space attached to the Museum of Contemporary Art of Vigo (MARCO) was reshaped as 'Hotel MARCO'. Curators, artists and researchers explore the particular context as part of a programme of residencies. In addition, it can be used as a hotel room, where people can make a reservation and payment and then enjoy the experience of lodging in an exhibition space conceived as an art work and located both inside and outside the Museum's premises.
www.marcovigo.com

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Art institutions may also have a designated 'in residence' post, for example, a 'conductor in residence' in an orchestra or a 'choreographer in residence' in a dance company. These cases did not concern the OMC group.

Some theatres or orchestras have artists-in-residence for longer periods. The purpose of this kind of residency is usually more closely allied to a future production where the artist can either use the facilities of the hosting organisation or collaborate on an artistic level.

EXAMPLES

- > Artist-in-residence at Toneelhuis, the city theatre of Antwerp, Belgium. Toneelhuis hosts multi-annual residencies of theatre companies or individual artists. They benefit from the scale of the theatre to produce, budget and spread productions in an artistic collaboration with the theatre.
<http://toneelhuis.be>
- > Mala Performerska Scena, Zagreb, Croatia is an art organisation in the field of new circus. They organise residencies with other partners, primarily for future productions. In addition, they offer residencies for journalists in new circus in the framework of the 'Unpack the Arts' project. The artists' residencies in the field of circus are organised in partnership with other art organisations and festivals.
www.cirkus.hr
- > National Dance Company, Spain offers creation residencies for young emerging dancers and companies. Selected artists are invited to create, rehearse and show their work within the company.
<http://cndanza.mcu.es/en/in-the-community/residencies>


National Dance
Company
Spain



2.4.3. Artist-led residency centres

Set up by art professionals, these residencies develop a profile that is based on the priorities of the founder(s). They vary from small-scale artist-run organisations to organisations that are an essential link in the local art scene. Due to the link with the personality and priorities of the founders and the staff, these residencies often have a clear profile, focusing on a specific art sector or a specific network.

EXAMPLES

- > **Derida Dance Centre, Sofia, Bulgaria.** An independent cultural unit in Sofia. It is the only organisation in Bulgaria that provides an opportunity and space for representatives of the independent art sector in the fields of contemporary dance, theatre and interdisciplinary arts to improve their professional development, to carry out production activities through the program of residencies and to present their productions.
www.derida-dance.com

- > **BLOK – Urban Festival, Croatia.** The BLOK curatorial collective runs Urban Festival, and within this framework organises artists' residencies. Artists are invited to carry out specific research locally using collaborative and interdisciplinary approaches. The projects realised regularly raise issues of great social importance and are launched into the public sphere.
www.blok.hr



2.4.4. Research-based residencies

Artists in this group use the process of research to create the experience of the residency. Artists sometimes also create solutions and alternative approaches to the issues arising from that research. Research-based residencies differ from thematic residencies (see below) largely in the close nature of the relationship of the artist to the people and places that they work with and within.

EXAMPLES

- > Artist Jeanne van Heeswijk (Netherlands) works from the idea that communities need to co-produce their own futures. For this reason, she embeds herself, for years at a time, in communities from Rotterdam to Liverpool, working with the communities to improve their neighbourhoods and empowering them to design their own futures. She calls it 'radicalising the local'. www.jeanneworks.net
- > Benjamin Deboosere and Wouter De Raeve (Belgium) conducted research in 2013 on Tempelhofer Feld ('Tempelhof Airport Berlin') while being in residence in Berlin's Alexanderplatz. http://www.onthf.com/On_THF/On_Tempelhofer_Feld.html
- > DutchCulture|TransArtists AiR Collection: 'Undercover'. An artist can be anyone: an anthropologist, a spy, taxi driver, stockbroker and so much more. This collection focuses on embedded artists and residencies that are 'undercover', that is, participants blend into a community, a system or a company. www.transartists.org/dutchculturetransartists-air-collection



2.4.5. Thematic residencies

Thematic residencies encompass all sorts of approaches, but what unites them is that the purpose of the residency is beyond artistic development alone. Artists are asked to contribute to a common theme. Examples include residencies designed to celebrate a particular heritage or regional identity.

> **Cape Farewell, UK.** Cape Farewell uses the notion of expedition – arctic, island, urban and conceptual – to interrogate the scientific, social and economic realities that lead to climate disruption, and to inspire the creation of climate-focused art. Cape Farewell brings artists, scientists and communicators together to stimulate the production of art founded in scientific research.

www.capefarewell.com

> **Satellietgroep, the Netherlands.** Their long-term project 'Badgast' at The Hague/Scheveningen aims at researching the pressure on public, social and cultural use of waterfronts. Satellietgroep develops concepts and strategies focused on a new approach to future coastal urban areas.

www.satellietgroep.nl

> **Moving landscape #2** is a PepeNero project in the context of the G.A.P. project (City as a participatory art gallery), a territorial laboratory of art experimentation and contemporary language in the Puglia Region, Italy. Since 2011, PepeNero sustains and start initiatives aimed at participatory processes of active citizenship for reviving non-functioning public spaces and supporting the diversification of local enterprises.

www.neropepe.it/artists-in-residence-program/



★
Cape Farewell
UK

2.4.6. Production-based residencies

This is where the elaboration and practical realisation of an idea/project is the central aim. The organisation offers infrastructure, material and/or know-how. These are close to commissions but the process is part of the final work. Many of the discipline-specific residencies are in this category.

EXAMPLES

- > **Amsterdam Grafisch Atelier (AGA), Amsterdam, the Netherlands.** AGA's Artist in Residence programme aims to contribute to research and development of new work in the field of graphics (both traditional techniques and new digital art forms). The studio provides various facilities, techniques and expertise for artists allowing them to produce and develop their work. In addition, AGA makes high quality prints, from classical craftsmanship to modern digital techniques, by commission of artists, designers, cultural institutes and organisations.
<http://amsterdamsgrafischatelier.nl>
- > **Scottish Sculpture Workshop (SSW), Aberdeenshire, UK.** In addition to providing traditional models of residencies, training and exhibition opportunities for visual artists, SSW offers production residencies.
www.ssw.org.uk
- > **Baltic Centre for Writers and Translators, Visby, Sweden** is an international residential centre for writers and literary translators. The Centre operates as a working and meeting place for literary professionals and continuously organises seminars and other projects.
www.bcwt.org
- > **International Writers' and Translators' Centre, Rhodes island, Greece.** Its main goal is to provide accommodation free of charge to writers and translators for a period of two to six weeks. Additionally, it supports new writers mostly by offering grants, awards and accolades and scholarships, as well as with the organisation of special educational programmes, publications, conferences, seminars and cultural events. Drawing from the history and the multicultural heritage of the island of Rhodes it aims to attract writers and translators from all the geographical regions neighbouring the island and mediate their work to the local society.
<http://www.writerscenter.gr/en.html>

2.4.7. Interdisciplinary and cross-sectorial residencies ¹²

Artists' residencies may host artists working with a diverse range of media, in different disciplines and fields of the arts. Both artists and the residency hosts tend to explore more often the possibilities to collaborate with partners across other sectors outside the arts world.

EXAMPLES

- > Nida Art Colony (NAC), Lithuania. NAC is a meeting place for experienced and emerging artists in any discipline. Artistic, curatorial and educational process lies in the core of its activities, which mostly focus on professional development of artists and informal art education for the young.
<http://nidacolony.lt/en>
- > Kulttuurikauppila residence programme in Ii, Finland connects to municipal elementary school and college art education, creating an international art college. Art education is integrated into all disciplines and a part of the partnership is international, updating education for the teachers in arts. Partnerships are formed also with polytechnics and universities. The artist in residence programme has promoted the profile of the municipality Ii in Finland and is already characterised as an art education model example.
<http://www.kulttuurikauppila.fi/frontpage>
- > Pollinaria in Abruzzo, Italy is a residency concept of regeneration for the agrarian environment. It is a radical and multi-faceted programme designed to create a new rural archetype. The projects evolve constantly in a fruitful collaboration between art, science, agriculture and other disciplines.
<http://www.pollinaria.org>
- > The Prix Ars Electronica Collide@CERN is the digital arts strand of the three year Collide@CERN programme initiated in 2011. The aim of the Prix Ars Electronica Collide@CERN prize is to take digital creativity to new dimensions by colliding the minds of scientists with the imaginations of artists. It seeks to accelerate innovation across culture in the 21st century, creating new dimensions in the digital arts, inspired by the ideas, engineering and science generated at CERN, and produced by the winning artist in collaboration with the trans-disciplinary expertise of the FutureLab team at Ars Electronica.
<http://www.aec.at/prix/en/collide/>



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Analysed in greater depth below under 3.1
Residencies and new partnerships.

TRENDS





3

TRENDS

3.1. Residencies and new partnerships

The OMC group identified a number of changes in the way residencies are structured and run. Some of these changes are directly a result of the economic downturn and others are a result of the need to adapt to social and other challenges. Significant among these is the trend towards a diversification of partners, both in terms of stakeholders, funders and, overall, adopting a more pluralistic approach to artists' residency programmes.

It should be noted that these new partnerships do not just mean new models of funding residencies. At the heart of partnership is collaboration and cooperation and it is this aspect which was of interest to the OMC group. In considering this issue we have taken into consideration the March 2014 report of the OMC working group on 'Creative Partnerships'.¹³

3.1.1. What do we mean by new partnerships?

New partnerships are partnerships between those who fund, organise, host, broker or facilitate artists' residencies. A partnership exists when:

- There are benefits to all parties involved;
- There is investment (not necessarily financial) by all parties, and
- There is learning and/or the transfer of skills and knowledge between parties.

3.1.2. Why are new partnerships developing?

In identifying partnership as an emerging and developing theme in artists' residencies, the OMC group concluded that there were a range of cultural, economic, and societal factors at play which included the following:

- Arts practices are changing: there is an increasing tendency towards methods of creating and making art that are inherently based on the very idea of partnership, collaboration and participation. The art itself requires and is a result of partnership and exchange. Residencies provide a setting where partners can meet and where relationships can be built and developed.
- Interdisciplinary practices: the historical barriers between and within art forms/genres/disciplines are disappearing. Increasingly, artists are exploiting opportunities to collaborate, learn from and share with their peers in other art forms and arts practices. Residencies provide a neutral space for such interactions.
- Financial pressures: sharing costs and sharing resources is a big incentive for all organisations working in the arts. The required compromises of entering into such arrangements are often far outweighed by the benefits.
- Communications and new technologies: new technologies, especially in the area of communications and social media have facilitated the creation of new networks, the ability to identify like-minded partners, the ability to exchange resources and to promote opportunities.

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http://ec.europa.eu/culture/library/reports/creative-partnerships_en.pdf

- Complementary objectives with other sectors: as historical institutional barriers become more flexible, and as arts practices become more open, an increase in collaboration between different sectors is palpable. For instance, scientists or environmentalists have become more interested in what the arts have to offer and conversely, artists are interested in exploring issues and ideas that are prevalent in other sectors. So residencies that allow artists and scientists, or even artists and statisticians to work together, to share and learn from each other are becoming increasingly common.
- Social and societal: the value of the arts to impact positively on social and societal situations has long been recognised and it is increasingly becoming a priority area for state agencies investing in the arts. The long-term, place-specific, engaged nature of residencies makes them particularly appropriate as a mechanism for this form of arts practice and participation.
- Promotional value: Europe is experiencing increasing demand for cultural products and events. There is a global competition for attracting trained creative workforce to different countries. To compete successfully, countries and especially different regions have to create innovative ways to assert cultural and creative distinctiveness. Residencies can offer solutions to promoting the cultural and creative credentials of peripheral regions in Europe.

3.1.3. Who is involved in new partnerships?

There are a wide range of organisations and institutions involved in residency partnerships. New partnerships may involve existing models of residencies branching out to incorporate new opportunities or secure new funding.

However, the most significant type of new partnership is that involving a broader range of partners outside the traditional arts institutions or outside of the arts sector altogether.

This might include partnership inputs from:

- Other (non-arts) public or private sectors – resulting in residencies that facilitate artists working within other sectors, e.g. artists working with environmentalists/scientists/businesses/producers/technology.
- Other (non-arts) public or private institutions and agencies – resulting in residencies that facilitate artists working within place or community contexts, e.g. artists working in residencies in hospitals/schools/housing developments/work places.
- Geopolitical defined authorities – city/town/regional authority development initiatives.
- Artists taking an increased role in initiating, creating and running residencies.

3.1.4. Successful partnerships in artists' residencies

The success of a partnership will be driven by what the partners get out of the arrangement, but also what they put in. It is important that participating partners are clear on their own objectives and the objectives of their participating partners may not always be shared. In fact it is important for the partners to acknowledge that successful residencies tend to have complimentary rather than shared objectives. In other words, all parties are bringing something unique and different into the partnership and, for this reason, partners place a greater value on each other's contribution.

A partnership is a relationship. So Investing time in developing partnerships is important as are trust and commitment. Successful business partnerships are often built and developed on the back of good personal relationships. The importance of a personal connection in developing successful residency partnerships cannot be underestimated.

Partnerships may grow into long-lasting relationships or may be time-limited. Both models can be successful if clear objectives are outlined in advance and, in the case of time-limited projects, thought is given to the legacy of the project.

EXAMPLES

> **TRADUKI** is a European network for literature and books, which involves Albania, Austria, Bosnia and Herzegovina, Bulgaria, Croatia, Germany, Kosovo*¹⁴, Liechtenstein, FYROM, Montenegro, Romania, Serbia, Slovenia and Switzerland. Since 2009 residency programmes have been established with the initial help of TRADUKI, the result of cooperation and partnerships between literature associations, publishing houses, literature festivals, Pen Centres and local communities. For the first time writers-in-residence programmes have started in Split, Sarajevo, Belgrade, Tirana, Pristina and Skopje. www.traduki.eu

> **Spark creative residencies in companies, Ireland.** This example demonstrates a successful partnership between local authorities, local businesses and the cultural sector resulting in artists undertaking residencies in a wide range of working environments including a factory, a bakery, a police station, and offices. www.leitrimcoco.ie/eng/News/SPARK-creative-residencies-in-companies.html

> **Dar al-Ma'mûn, Marrakesh, Morocco** is an example of a successful collaboration between the FellaH Hotel, Dar al-Ma'mûn cultural centre and the local community. The artists' residency programme is self-sustaining due to the patronage of the FellaH Hotel located near Marrakesh. Dar al-Ma'mûn brings a wide range of cultural activities and resources, such as an exhibition space, a library of over 10,000 books in Arabic and French, a literary translation research centre, and cultural and educational activities for children and adults. <http://dam-arts.org/en/#/en/2>



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*This designation is without prejudice to positions on status, and is in line with UNSCR 1244 and the ICJ Opinion on the Kosovo Declaration of Independence.

3.1.5. The role of intermediaries

The OMC group also identified the important role, played by intermediaries that broker relationships and partnerships. An individual or organisation that is trusted by two or more parties, that can identify the needs of and opportunities for all parties and who can bring them together plays a critical part in creating and delivering successful partnerships. In many cases the brokering/intermediary role is by far the most important in identifying opportunities, initiating partnerships and determining the ultimate success of residencies.

Arts officials working for local/regional/state government bodies are well-placed to occupy this intermediary role. However, economic pressures, especially on local authority budgets are making some of these posts vulnerable to cuts.

3.2. Artists' residencies with positive externalities for cities and regions

A growing number of European cities are interested in becoming active partners in residency programs. The positive external effects of residencies are being acknowledged by municipal authorities and politicians and contribute to:

- Strengthening of the arts and culture in their cities and regions which enhances the cultural offer for citizens and tourists;
- Regeneration and social change – many examples exist of residency spaces existing in neglected parts of cities that act as a catalyst for businesses, including creative ones to open, ultimately contributing to the regeneration of areas;
- Community engagement: where residencies are linked to community and social issues many residency programmes have a strong track record in creating safe spaces, creative solutions and reduction of anti-social behaviours, and
- Intercultural dialogue: cities with open, international outlooks are part of what Richard Florida calls 'Creative Cities' and ultimately attract inward investment, trade and economic activity.

EXAMPLE

> CreArt (Network of Cities for Artistic Creation) responds to a need amongst European cultural institutions who share a common challenge: to maximise the economic, social, and cultural contribution that visual arts can make by better facilitating artists, managers, industry and the general public to allow them to create, present and enjoy art work, as well as to access training and education, through seminars, artists' residencies, workshops, research and analysis programmes.

<http://www.creart-eu.org/activities>

3.3. Artists' residencies as 'Safe Havens'

Artists' residencies can function as a 'proto-institution' in countries experiencing conflict or emerging from turmoil where no structures that can incubate artistic development exist, for example, in Afghanistan 'where no audience exists and there is no place to show work'.¹⁵

In today's geopolitical realities, art and culture create the right spaces for intercultural dialogue and development to happen between the EU and its neighbours to the East and South. Residencies can offer a safe haven for artists and curators coming, for example, from areas that are experiencing the turbulent aftermath of the Arab Spring, to further develop or in some cases even provide the necessary safe environment.

EXAMPLE

- > **ICORN: The International Cities of Refuge Network** is an association of cities and regions around the world dedicated to the value of Freedom of Expression. By providing a guest writer with a safe place to stay and economic security for a standard term of two years, ICORN cities make an important, practical contribution to the promotion of Freedom of Expression. <http://www.icorn.org>

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Hanifa Alizada curator-in-residence
in the 'Re-directing East' programme,
Ujazdowski Castle, Warsaw, Poland (2013).



3.4. Artists' residencies and environmental sustainability

A significant number of artists, culture professionals and artists' residencies programmes are engaged with creating new models of work that contribute to environmental sustainability.

EXAMPLES

> **Frontiers in Retreat** is a research residency platform that fosters multidisciplinary dialogue on ecological issues within a new European network involving artists' residencies, art and education organisations, artists, experts in various disciplines as well as diverse audiences.
www.hiap.fi/project/frontiers-retreat

> **Green Art Lab Alliance (GALA)** is a partnership of cultural organisations in Europe dedicated to promoting environmental sustainability and how that can be challenged in practical, ethical, and artistic ways across arts and cultural communities. Artist labs (residencies) address key components of environmental sustainability through artistic work, research and debates. Workshops aim at disseminating tools, guidelines, resources and shared knowledge across the wider EU cultural community, including policymakers at all policy levels.
<http://greenartlaballiance.eu/>

> **Ars Bioarctica** residency: its goals are to establish a common art & science initiative together with Finnish universities, institutions, organisations and individuals interested and working in art & science collaborations, the development of art & science activities at the Kilpisjärvi Biological Station and to become a long-term national and international programme for art & science. The residency has an emphasis on the Arctic environment and art & science collaboration.
<http://bioartsociety.fi/ars-bioarctica-residency>



3.5. Virtual residencies

Virtual residencies are becoming more of a reality as an increasing number of artists use the internet as a platform to create and share their art, as well as to interact directly with other artists, curators, art professionals or other audiences.

EXAMPLES

- > Virtual Art Residencies – a Manual by Weronika Trojańska includes several examples of virtual residencies.

<http://artmobility.interartive.org/2013/09/27/virtual-art-residencies-a-manual-weronika-trojanska>

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Africa Centre
UK

- > The Digital Arts Network (Réseau Arts Numériques – RAN) offers a unique platform where art, science and industry converge, removing barriers between them while opening up a pioneering space for creation and innovation. Experts from various professional fields can come together. RAN seeks to develop a collaborative approach aimed at fostering exchange, reflection and co-production between artistic, scientific and industrial structures. It promotes the synergy of cross-disciplinary expertise and helps bolster national and international cooperation.

www.ran-dan.net/eng

- > Raum: online platform hosting artists' residencies

<http://raum.pt/en>





**BENEFITS AND
SUCCESS FACTORS
FOR PREPARING, ORGANISING
AND FOLLOWING-UP
RESIDENCIES**



4

BENEFITS AND SUCCESS FACTORS FOR PREPARING, ORGANISING AND FOLLOWING-UP RESIDENCIES

4.1. Benefits of artists' residencies programmes

The OMC group felt that the benefits of artists' residencies programmes are undervalued and that advocacy for the practice is weak. The group felt that Europe is entering a time when cultural diversity and intercultural understanding are more important than ever and that the mobility of artists in general and artists' residencies programmes in particular can play a significant role in this respect.

The OMC group has identified a range of common benefits to the sector:

- Artists' professional development;
- Economic benefits for the artist, the host, the region, etc.;
- Cultural development for the artist, the host organisation, the local community;
- Organisational learning and capacity building for the host organisation and for community organisations;
- Profile raising, particularly for the city/region where the residency is located.

The benefits extend to all parties involved in artists' residencies.

4.1.1. For the Artist

Artists' residencies are centres of professionalisation for the artist that provide opportunities for creative investment, development of ideas and connections. They offer high-level research that is not available in other forms. In addition, they provide the artist with a range of resources both economical and professional: a stipend, facilities and tools, professional feedback and opportunities to develop their networks, contacts and audiences. They can offer access to new technologies, partnerships and funding streams as well as, in some circumstances, lead to the development of new products and ideas that expand the artists' oeuvre. The experience of being in residence also builds capacity for cultural awareness and competence, for organisational development, personal development and managerial skills.

4.1.2. For the host organisations

Hosting artists from different cultural and professional backgrounds offers the host opportunities to gather experience and develop long-lasting relations within Europe and internationally. The host can also make links, through the artists, to wider networks of international artists and cultural organisations in other countries, as well as to funding agencies and diplomatic players.

The residency of international artists can offer opportunities to the host to enrich their programme and enhance their ability to reach out to new audiences. This contributes to the enlivening of the local cultural scene. International artists in residence serve to increase the reputation of the host facility as well as that of the locality, giving the local authorities and agencies opportunities to raise the profile of the region as one that embraces cultural diversity and international links. The mobility of European artists through artists' residencies programmes is necessary to stimulate a richer European cultural ecology that will contribute to a stronger climate of innovation and creativity.

4.1.3. For the funding organisations

For many funding organisations, particularly trusts and foundations, the benefits are outlined in their mission and objectives, i.e. to support exchange of cultural knowledge or to promote diversity or in the case of arts funding agencies, to offer professional development for artists. A residency often provides a clear way of reaching these objectives. However, there are a number of positive externalities that ensue from engagement with residencies too. These include rising of the profile of these organisations, particularly to new audiences and in new territories. They can contribute to cultural diplomacy which can impact on wider relationships in trade, commerce and political relations. In addition, the public programme can engage funders more closely with wider local opinion and attitudes which can be fed back into policy and approaches to engagement with the public. Funders with a specific social mission can extend their reach and also their own intercultural competence, exchange and dialogue.

4.1.4. For the local communities

Artists' residencies frequently have public programmes embedded in their programme. This means that the local community has opportunities to engage with the artists or their work either through programmes at the host organisation's premises or in an outreach programme at a community facility. Thus, the artists' residency can provide cultural enrichment of the community in a number of ways: by providing a platform for collaboration with the creative process, by participating in events or by being the audience for work or work in progress. The residency can help to develop awareness, knowledge and understanding between different groups in society. Often the work that is created in the residency remains for community use (performances, public art, exhibitions, interactions), that improves the quality of life of the public. It can enhance the public realm; create a renewed sense of confidence and sense of place. Many of the participatory projects also have a positive impact on local people's engagement in society and can be a catalyst in developing entrepreneurial skills.

4.1.5. For the city/regional/national level

At this level, the impacts depend very much on the initial engagement of the authorities. At best, the city/regional/national authorities can engage in the residency programme through funding, promotion and evaluation. Where this happens, the authorities benefit through increasing the organisational skills of their workforce, fostering intercultural dialogue through engagement with the artist and enhancing the promotion of their city/region/state as a creative, dynamic, culturally-aware place. These qualities are vital in the 'Creative City' and, by extension, in successful dynamic economically – viable cities/regions/states.

Cities have engaged artists' residencies in successful regeneration strategies. There are many examples of how artists' residencies has provided much needed dynamism to depressed parts of cities and that in turn has led to development of small businesses, services and the transformation of neighbourhoods (see chapter 3).

Table I next page summarises these benefits.



TABLE I. Benefits of artists' residencies programmes ¹⁶

Beneficiary	Artist/professional development	Economic development	Cultural development	Organisational learning	Profile
Artists	Inspiration/reflection creative investment. Opportunities to make and see new work and exhibitions	Stipend, product development, new income streams/ opportunities	Interaction with other artists/ communities. Developing ideas as well as connections	Development of skills, capacity, management, networking	Improvement in CV and professional credentials
Host organisations	Interaction with artists brings professional credibility	Income generation through new partnerships and/or through satisfying funders' requirement. More connections with local people and audiences offering longer term relationships and income generation potential	Interaction with artists from other countries and cultures also interaction with other 'cultures' in the locality – ethnic, sectorial etc. Important function in reciprocity of international working. Supports local economy	Development of staff learning, skills and organisational/ logistical skills	Develops the profile of the centre among artists, communities and governments. Press and public relations potential and engagement with local, regional and national agenda
Funders	Fulfilling the remit of the funder and developing the agenda for artists development; criteria and selection process development	Satisfaction of mission and purpose. Potential leverage of partnership funding. Interaction with other funders and potential partners	International interaction, builds knowledge of other artists and cultures	Opportunities for capacity building of staff and remit for the mission and purpose	Opportunities for funders to profile their work and successes. Events to celebrate the collaborations
Local community	Improves the quality of life for local people/participants. Provides stretch and inspiration for local participants	Attracting new funding opportunities, interaction with local government and local businesses	Interaction with artists and artists' networks. Also opportunities for special groups, such as migrants, the elderly or disabled people	Development of entrepreneurial skills and organisational expertise to create local events	Opportunities for local promotional events profiling the community and bringing increased self-esteem and sense of place
Cities/regions and nations	Improves the sense of place and the notion of a creative region/nation	Attracts tourism, in particular cultural tourism and is a selling point in inward investment strategies. In cities, they can contribute to local regeneration strategies	Creates intercultural understanding and a diverse community. Can create links with diaspora groups, migrants. Increases awareness of different cultures	Helps city/regional policies to be more outward-looking, to embrace difference and to manage more complex agendas	Opportunities for city/regional/ international events and promotions

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This Table uses the rubric developed by the 'Artists Moving & Learning' project. European Report prepared by PACTE-CNRS and DEUSTO. Project funded with support from the European Commission, Lifelong Learning Programme.

4.2. Critical success factors for artists' residencies programmes

To tackle this core issue of its mandate, the OMC group took into account the results of the desk research carried out by one of its members.¹⁷ The goal was to pull together research work previously done on artists' residencies, including the context of artists' mobility in general. The results are found in Annex 4.

Our view is that the sector is already providing its peers with guidance on the practical operation of residencies which we would not wish to duplicate. The OMC group, however, identified some key issues that recur when we interviewed practitioners in the field about preparing, carrying out and following-up artists' residencies.

These critical success factors are set out in the table below, but they crucially include:

- The importance of setting clear objectives and understanding what each partner wishes to achieve through the residency;
- Communicating those objectives and being clear about needs, conditions and expectations for the residency;
- Allocating sufficient time for planning, research and negotiation;
- Allocating sufficient time for practical issues such as visa (in the case of international artists) and other regulatory issues;
- Allocating sufficient time for fundraising if necessary;
- Researching and understanding the culture of the artist, the organisation, the city/region/nation both in terms of the overarching culture and the institutional culture;
- Being sensitive and listening to the other partners involved. Building trust and understanding;
- Creating an operational plan to include ancillary activities, networking and profile raising, and
- Having a communications strategy both for the individual and the organisation.

Moreover, the OMC group identified some 'common needs' of all major stakeholders. In order for artists' residencies to be successful and to maximise their impacts, these needs should be addressed. They are:

- Information needs – the importance of good quality information on residencies;
- Training and capacity building needs – both artists, hosts, local authorities and community groups would like to have more training in developing competence in running residencies, getting the most out of residencies, cultural awareness and competences, etc.;
- Funding and fundraising – where this is not already in place, there is a need to strengthen the ability of all stakeholders to raise adequate funds;

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Researcher Mr Aleksander Pałasiński,
National Centre for Culture, Warsaw, Poland.

- Attitudinal issues – building institutional awareness and emotional resilience is vital for successful residencies; training and communication can help to develop them;
- Management and organisational development – international working of all kinds creates new stresses and strains in management; good practice is more important in these circumstances;
- Communication – all stakeholders can gain significantly from the experience of the residency and yet, frequently the idea of communicating this to peers, authorities, the press and the public is left until the end and not given adequate resources to be achieved successfully;
- Evaluation and feedback – critical to the success of programmes is good evaluation, as well as feeding this evaluation back to the partners.

The following table schematises the key success factors. It outlines their importance in the preparation, organisation and follow-up of artists' residencies specified for different and directly involved target groups:

- Artists
- Host organisations
- Funders
- Local community
- Cities/regions/nations

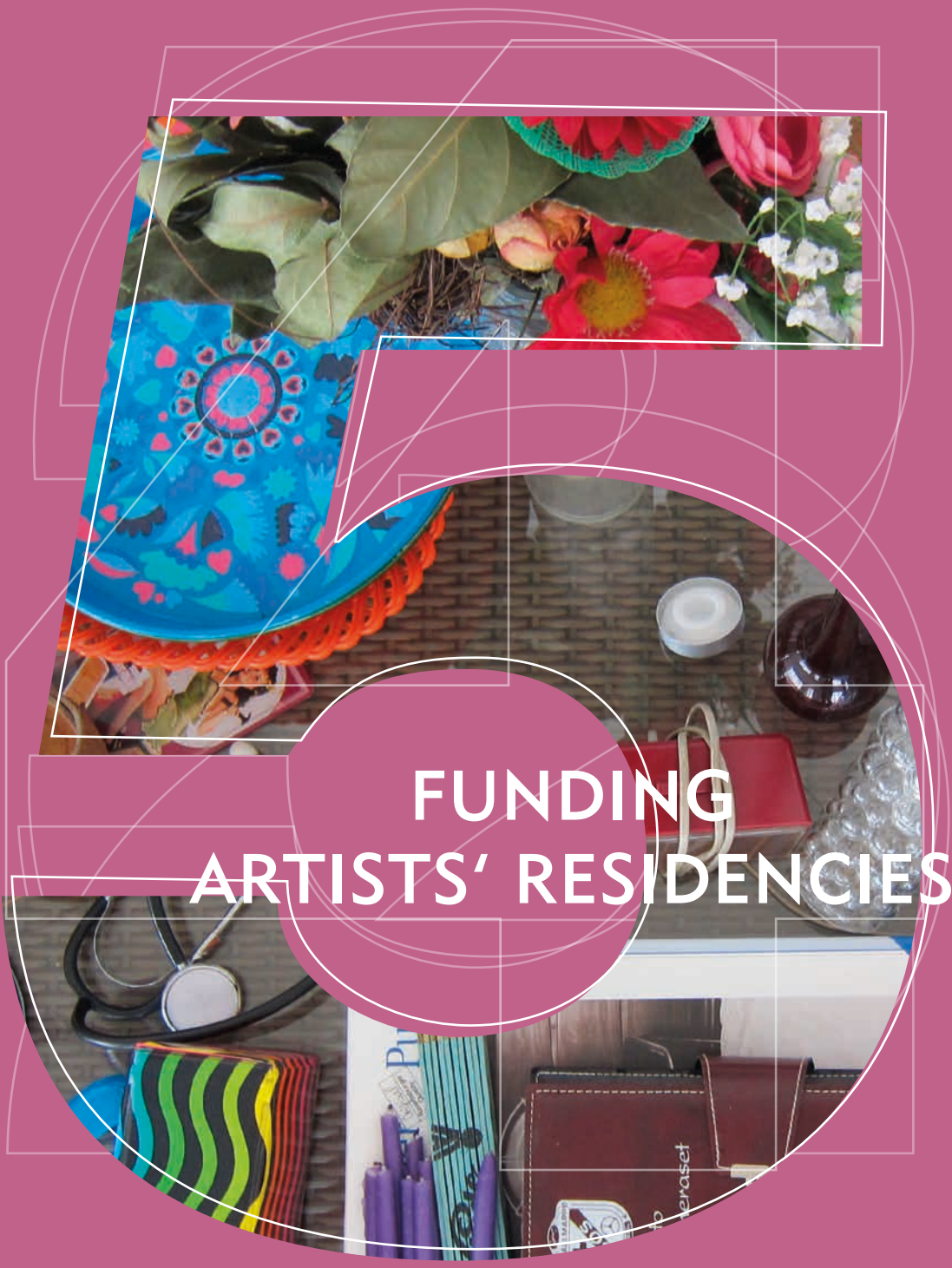


TABLE II. Critical success factors

	Information	Training and capacity building	Funding and access to resources
Artist	Adequate and clear information about the nature and type of residency to ensure needs are met and expectations managed	Adequate training in logistics, nature of residencies, psychological impacts, networking skills, managing expectations and people. Specific remits e.g. working experiences with audiences, communities etc.	Adequate funding to ensure delivery of objectives
Host	Clear outline of the programme and the offer. The standards of accommodation and resources/facilities. The financial opportunities related to the residency programme need to be clearly stated	Hosting people from other countries, negotiation skills with other cultures, understanding of the needs of other cultures; logistics etc. Also attention to the use of language. It needs to be clear what the communication language is during the residency	Clear financial management and adequate resources for the project – gained from own resources or partnerships. Clear information about that. Provision of clean and professional facilities
Funders	Clear and transparent objectives, criteria for selection and processes. Clear contracts/agreements in place. Information on what is expected in terms of reporting and follow up	Training in intercultural negotiation and contracting across borders	Adequate funding and timely payments
Community	Dissemination of times and dates through local media. Clear outline of the programme, the CVs of the artists and expectations of the interaction with the artists	Co-creation processes where local people’s needs and wants are listened to and incorporated	Stipends for participants and expenses for travel etc.
City/Regional/national government	Information on other cultural institutions and networks across the city or region. Information on local/regional customs/laws. Good information on tourism and leisure facilities as well as health/hospitals emergency and consular services etc.	Training in intercultural understanding, in negotiations with artists and negotiations with other countries and cultures	Funding for infrastructure, for the buildings and for the running costs. This is more often than not provided by the city/region or nation and provides a buy-in for these organisations

	Planning and research	Attitudinal	Good management practices	Communications and marketing strategies
Artist	Ensure adequate contact with local artists and arts institutions	The artists must have an open and flexible mindset coupled with clear objectives	Good planning and objective setting so that expectations can be managed and good decisions made on the basis of fulfilling clear objectives. People management skills necessary for negotiation across cultures etc.	Artists need to have a communications plan so that the personal profile is raised as well as the host and partners needs met. This will also maximise the positive outcomes. Even more when the outcomes are disseminated through their personal networks and international residency-related platforms
Host	Clear understanding on both sides about what is expected from each other. Both content wise as in terms of facilities, finances etc. Understanding of the kind of artist coming in residence. Networking with local contacts to provide a professional support system and opportunities for collaboration and networking	Open mindedness, tolerance and flexibility while ensuring the residency runs smoothly and achieves its full potential	Clear accountability and line management. Midterm appraisal, access to complaints policy and/or disciplinary policy. Health and safety, equal opportunities policies etc. These should be reviewed and disseminated among staff and participants. Good documentation of the event and good archives and records for reference	Professional links with press and media and artists in residence platforms and timely press releases distributed and followed up. Clear marketing and communications plans in place and implemented by professionally trained staff. Information should be transparent and reliable (updated and including pictures of the spaces etc.)
Funders	Contacts with the wider cultural sector and cross pollination opportunities with artists and institutions	Flexible mind set, trust in the process and the artists' integrity. Scrutiny of the programme and process	Good record keeping and documentation	Communication strategy through funders newsletters and channels etc.
Community	Preparation of community groups creating stable and good relations between the community and the institutions in preparation of working with the artists	Open mind-set and an understanding of the creative process and what that means for interaction with individuals; respect of each other and the artists; trust in the process	Clear understanding of the process, what is expected of the participants, good feedback to the community, documentation and opportunities for exhibitions/showcasing/work in progress	Use of social media and hyper local media. Local critiques and blogs by the community themselves
City/ Regional/ national government	Research into businesses with interests in the countries where the artists come from	Open minded and trusting to the professionalism of the institutions involved. Acknowledgement of the value of artists in residence and what they can bring to the city/region	Clear access to decision makers and policymakers to appraise and evaluate	Access through their channels to newsletters, press and media. Use of images and stories in city/regional/national marketing campaigns. Attendance at and reporting of the events and showcasing etc.





FUNDING ARTISTS' RESIDENCIES



5

FUNDING ARTISTS' RESIDENCIES

5.1. Introduction

The financial crisis and austerity measures in Europe have meant that organisations hosting artists' residency programmes, like organisations in other sectors, increasingly have to face rising costs and cuts to funding budgets. This makes the sourcing of funds much more challenging but it is also a catalyst for innovation which gives rise to new models of funding. Public funding still remains a very important source of financing; however, new models are being developed and refined. While a large percentage of residencies are incorporated as non-profit entities, there is also a growing cadre of programs that choose to operate under a different business structure, such as programs that are created, embedded and operated within a commercial venture.

Residency programmes subscribe to a wide variety of funding models. Some models do not provide any allowances for the artists and may even require a participation fee, while others may provide per diem allowances. Some residencies also incorporate artist fees in their programme. These are associated with the ancillary activities that the artists may be asked to undertake.

Some residencies provide part of the financial support whilst others may be all-inclusive packages for the invited or selected artists. However, there are fundamental requirements for ensuring basic well-being and safety for participating artists. No matter where the funding comes from, these should be given careful consideration.

5.2. Costs of running a residency programme

There is no template for costs associated with running a residency. The costs vary according to the type and length of the programme as well as the nature of the residency. For example, requirements and associated costs of running a performing or visual arts residency may be substantially greater than those for hosting writers in a residency programme.

All residency programmes have to take into account operational and running costs which may include such expenses as overheads for administration, coordinators/managers, hospitality, materials, air fares, contracts, visa requirements in the case of artists from third countries, consumables, accommodation and studio space costs for housing artists. Costs also may be subject to fluctuations related, for instance, to travel expenses for incoming and outgoing artists to and from third countries.

Residencies may include outreach work and opportunities for teaching others, host events associated with the residency such as exhibitions and performances, and undertake projects within the community. These would involve considerations for contracted labour, venue rent, equipment hire, etc.

Costs should also factor in allowances for residency documentation and evaluation, a necessary process both in terms of institutional memory requisites and in order to facilitate and ensure transparency.

5.3. Sources of funding

Organisations hosting residencies access their funding from various sources. Some models may be solely dependent on public funding whilst others may opt for private funding only, mixed public and private models or the innovative hybrid models that incorporate a business enterprise to help fund the costs of the programme.

Informal research conducted by Res Artis, showed that 155 Res Artis members that participated in the study welcomed around 4,262 artists during 2013. This small cohort may give some indication of the dynamic activity and creative mobility that residencies generate. Residencies of course need to fund their activities in order to fulfil their remit and different funding models exist to affect this.

Some indication of this funding diversity comes from data gathered from member organisations hosted on the Res Artis Website which, while not formal research, is still instructive. Out of a total of 134 respondent artists in residence organisations, 73 received public funding only, 34 relied on a mix of public and private funding whilst 22 relied on both public and self-generated funding. Similarly, the OMC working group on Artists' Residencies asked participating experts to submit examples of best practice in the field. The examples submitted subscribed to the full range of funding models, from models that receive full state funding, mixed models including both state and private funding streams as well as hybrid models that relied on commercial activity to generate funding for their Artist in Residency programme. These observations are by no means prescriptive and are only included to illustrate the range of models encountered.

5.4. Public funding

Across the EU, many national bodies provide state funding for artist mobility. Almost all European countries devote part of their cultural budget towards artist mobility.¹⁸ This is a policy that encourages and supports intra-EU mobility of creative professionals. Some of these funds are also directed towards the outgoing mobility of EU nationals to third countries, the European Economic Area, (Liechtenstein, Norway) and Switzerland and that of incoming artists and art professionals from third countries too. Such funds may be structured funding programmes at city, state/county, national, regional and international levels.

Examples include national, federal or regional state funding bodies, as well as funds originating from Foreign Affairs Ministries e.g. the Cultural Diplomacy Fund co-managed by the Ministry of Foreign Affairs and the Ministry for Tourism and Culture of Malta and the Visegrad Artist Residency Program which was set up in 2006 in order to facilitate artist mobility and citizen exchange in the Visegrad Group (V4) countries (Czech Republic, Hungary, Poland and Slovakia). Other such regional funding streams include the Nordic Grant, Norway Grants and EEA Grants.

Some public funding comes in the form of specific **grants** to an organisation hosting a residency by a city authority (e.g. Künstlerhaus Stuttgart Atelierprogramm – www.kuenstlerhaus.de) which is a 12 month artists' residency programme for international artists supported by the city of Stuttgart. Another example is Lokaal 01 which offers residencies for young artists and art critics, and is funded by the Flemish Community and the city of Antwerp (<http://www.lokaal01.be/site/>).

Public funding may be tied up to national mobility grants that enable artists who have been accepted for residencies to realise their goal. Other grants fund exchanges that also include artists participating in residency programmes as beneficiaries (e.g. Malta



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See examples in: <http://on-the-move.org/funding/europe> (On the Move); and IFAACA (list by country for funding opportunities for artist mobility updated in 2014).

Arts Fund). These can be specifically tailored to provide artists with the opportunity to apply for funding that would cover traveling and sometimes accommodation costs that would facilitate their participation in residency programmes. Some grants also cater for event participation and collaborations.¹⁹

5.5. EU funding schemes

Creative Europe²⁰, the framework programme of the European Union dedicated to the cultural and creative sectors for the period 2014-2020, aims at creating the best possible conditions for artists, culture professionals and cultural organisations to work across borders so that their work can reach as many people as possible in Europe and internationally.

Even though there is no funding strand dedicated to Artists' Residencies per se, cross-border mobility, which is a policy priority, is embedded in the Creative Europe's Culture sub-programme in its 4 action lines.

5.6. Mixed Models

A number of organisations rely on mixed models to fund their programmes. These take the form of part state and part private funding. Such schemes exist for example in Croatia, Finland, and Lithuania. State funding may be based on specific agreements, for example, where state funding via region or municipality is given to private foundations or organisations via the detailing of workers from the public sector or by directly funding the salaries of the organisation's employees.

5.6.1. Models incorporating commercial agencies

Within the burgeoning field of artists' residencies, new models for serving artists are being developed and refined. While a large percentage of residencies are incorporated as non-profit entities, there is a growing cadre of programmes that choose to operate under a different business structure, such as programs that are created, embedded, and operated within a commercial venture.

Cultural innovators are looking at the creation of hybrid organisations that follow an essentially cultural brief but depend on commercial revenue to sustain operations or residencies that have a combination of revenue generated by commercial hospitality via accommodation.

One other innovative model that has been conceived out of the artist-to-artist network architecture is inspired by the popular 'couch surfing' phenomenon. In this model, artists swap studio-space and/or apartments. The platform site Artquest (<http://artquest-artelier.com/>) provides a cost-free platform with 30 international partners to this end (see also chapter 3 on new partnerships).

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The cultural mobility network On the Move has put together a Guide to Funding Opportunities for the International Mobility of Artists and Culture Professionals in Europe (<http://on-the-move.org/funding/europe/>).

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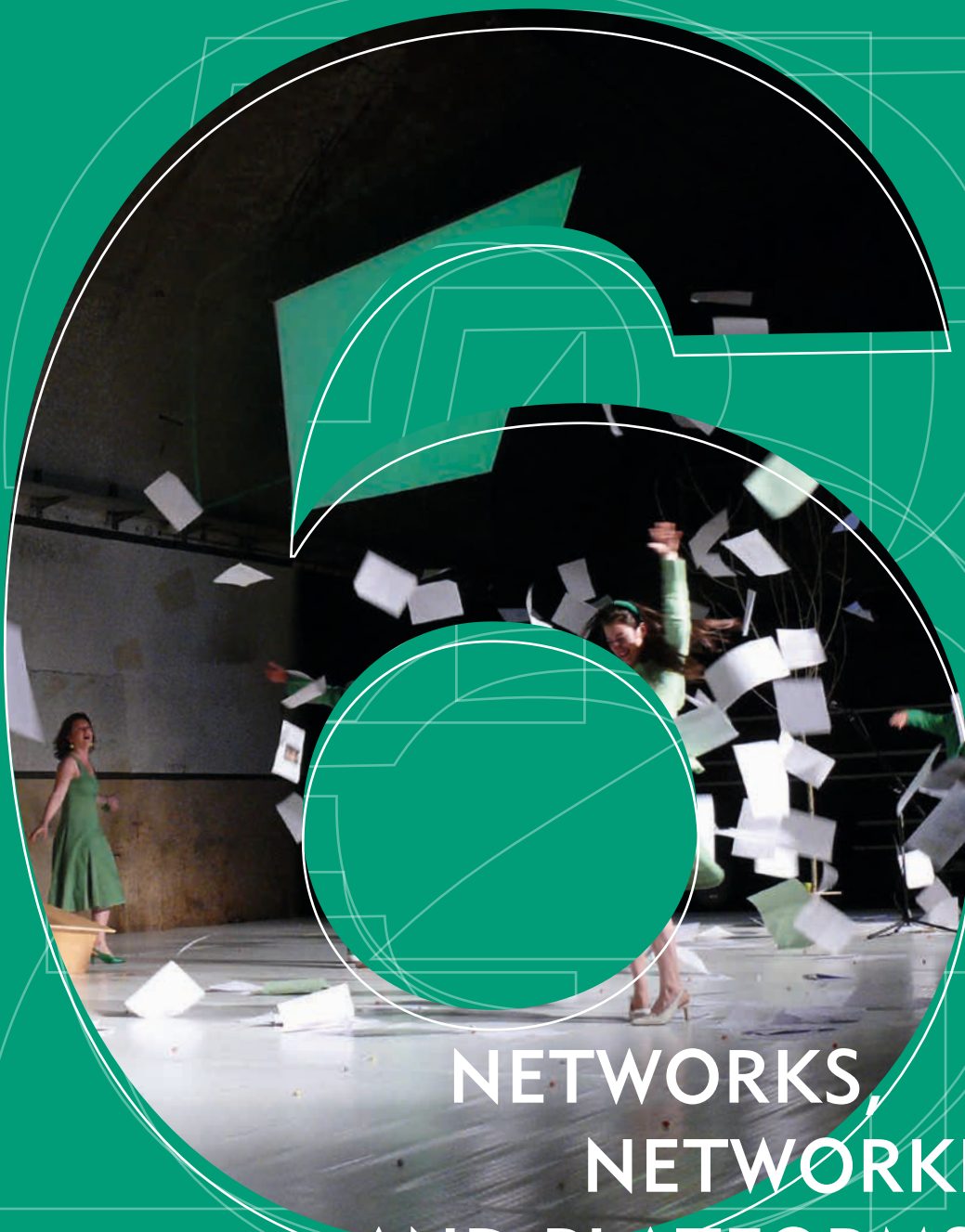
http://ec.europa.eu/programmes/creative-europe/index_en.htm

5.7. Taxation

Differences between the systems of taxation and exemptions in EU Member States often pose obstacles to the cross-border mobility of artists and culture professionals. Under EU law, EU Member States have the freedom to design their tax systems in the way they consider to be the most appropriate to meet their domestic policy objectives. While the OMC working group is aware of the EU's limited competences in the field of taxation of individuals, the members want to draw attention to a problem related to the taxation of artists who are recipients of grants connected in particular with artists' residencies.

In some Member States, such as Germany, grants connected with artists' residencies are usually exempted from taxation. In other Member States, artists may be asked to pay taxes on grants awarded for a residency, because these grants are considered as income in the Member State where the grant-holder is a resident for tax purposes. The artist is taxed for his/her grant in spite of the fact that in the country where the awarding institution is based (for instance, in Germany) such a grant would be tax-exempt. The OMC group members are also aware that, in order to avoid double taxation and allocate taxing rights Member States may conclude tax treaties with each other. Nevertheless, the content and interpretation of these bilateral tax treaties by the contracting Member State, including whether or not to include a specific provision on source taxation of non-resident artists, may create problems in cross-border situations. In this case, the attractiveness and purpose of grants awarded by a given Member State may be compromised and, in the long-term, be harmful to the freedom of intra-EU mobility and cross-border cultural exchange.

The ideal solution would be a general EU-wide tax exemption for grants connected with artists' residencies awarded solely in order to promote art and without a service rendered in return by the artist. On the other hand, given the EU's limited competence in the taxation of individuals and the requirement for a unanimous decision by the Council on direct taxation legislation, the OMC working group believes that the EU could work closer with its Member States to promote and facilitate the exchange of relevant best practices on artists' taxation.



**NETWORKS,
NETWORKING
AND PLATFORMS
FOR ARTISTS**





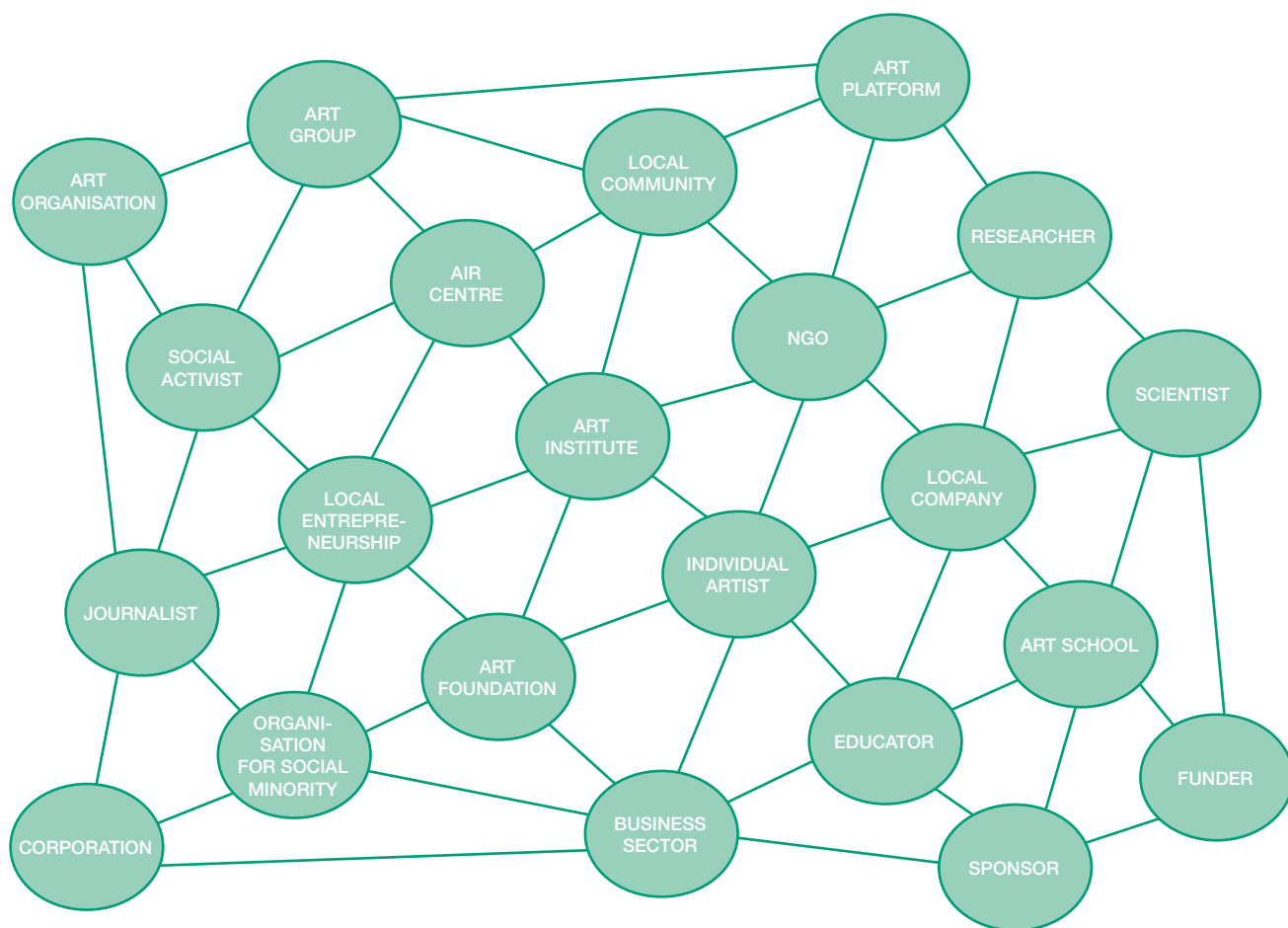
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NETWORKS, NETWORKING AND PLATFORMS FOR ARTISTS

The OMC group considered that one of the critical success factors for the residency programmes is the extent to which participants, hosts and funding bodies create and maintain networks. These networks increase the impacts and the legacy of the programmes. Cultural networking enables the exchange of ideas and art practices, information gathering and contacts among art organisations, art groups, centres and institutes, as well as individual artists and cultural professionals in all artistic and creative fields. Networking facilitates the enhancement of mutual understanding and cooperation, the sharing of skills and knowledge, as well as the further development of local, regional and international art scenes.

Networks are not a given. They differ in character depending on the line of work. Some of the key elements for establishing successful networks include: having something specific to offer (knowledge, experience, contacts), proactive approach, expertise, willingness to lend skills and knowledge.

A network is comprised of partners from both art and non-art fields that have the ability to evolve in all possible directions, including merging of individual and organisations' networks.²¹



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The OMC group members are indebted to their Maltese colleague Mr Patrick Fenech, St. James Cavalier Centre for Creativity, Valetta, for contributing the network graph.

Networking is important in the context of residencies as it helps to extend the short-term benefits of the experience into long-term ones. Networks offer tangible and intangible benefits to all involved.

Short-term benefits visible within the term of a residency include:

- efficiency in research and communication (saving time and resources);
- drawing inspiration from the fresh environment and culture, and
- enabling cooperation with the local art institutions and art schools.

Long-term benefits (skills, development, training) include:

- bridging between arts community and all other sectors;
- greater visibility for the artists;
- improved relations between countries – political and cultural diplomacy;
- reducing imbalances between incoming and outgoing artists;
- enabling cooperation with the host organisation in the time period after the residency is over;
- enabling on-going cooperation with the local art institutions, art schools, local community, and
- initiating platforms for artists to share experiences of participation on residencies (e.g. education, lessons learned from good/bad practice).

Networks can be established at regional, national and international level, with a member base that is fluid, open and dynamic, oriented towards a wide range of issues related to artists' residencies programmes or targeting one specific aspect of the practice.

At the international level, **umbrella networks** include:

> Res Artis, worldwide network of residency centres; large membership within Europe. www.resartis.org

> Pépinières européennes pour jeunes artistes. Offers residencies for artists up to 35 years old in collaboration with partners across Europe and beyond. www.art4eu.net

> Performing Artists in Residence network (to address specific needs of international productions in the field of performing arts), like FACE (Fresh Arts Coalition Europe. www.fresh-europe.org/) and IETM (International Network for Contemporary Performing Arts. <https://www.ietm.org/>)

At the national and regional levels: networks encompassing art organisations and residencies from the specific region, enabling networking between themselves as well as with other regional or international networks. Examples include:

- > Residence network – High North A-i-R network.
<http://www.tromsfylke.no/Tjenester/Kultur/Tromsfylkeskultursenter/InfoinEnglish/tabid/2642/Default.aspx>
- > Art Motile resource on Spanish Artists in Residence programmes and centres.
<http://www.artmotile.org/>

Specific interest networks – networking initiated from the umbrella network (encompassing programs also outside the cultural sector), including art organisation and art festival, and opening regional networking for East European countries that are not members of the EU.

- > freeDimensional advances social justice by hosting activists in art spaces and using cultural resources to strengthen their work (artists, activists and journalists experiencing censorship, xenophobia and/or economic hardship).
<http://freedimensional.org/>



 LARGO Residências
Portugal

Good Practice Networks/Platforms/Resources information and services to artists, residencies and artists' mobility:

> On-the-Move
<http://on-the-move.org>

> BAM
www.bamart.be

> DutchCulture|TransArtists
www.transartists.org

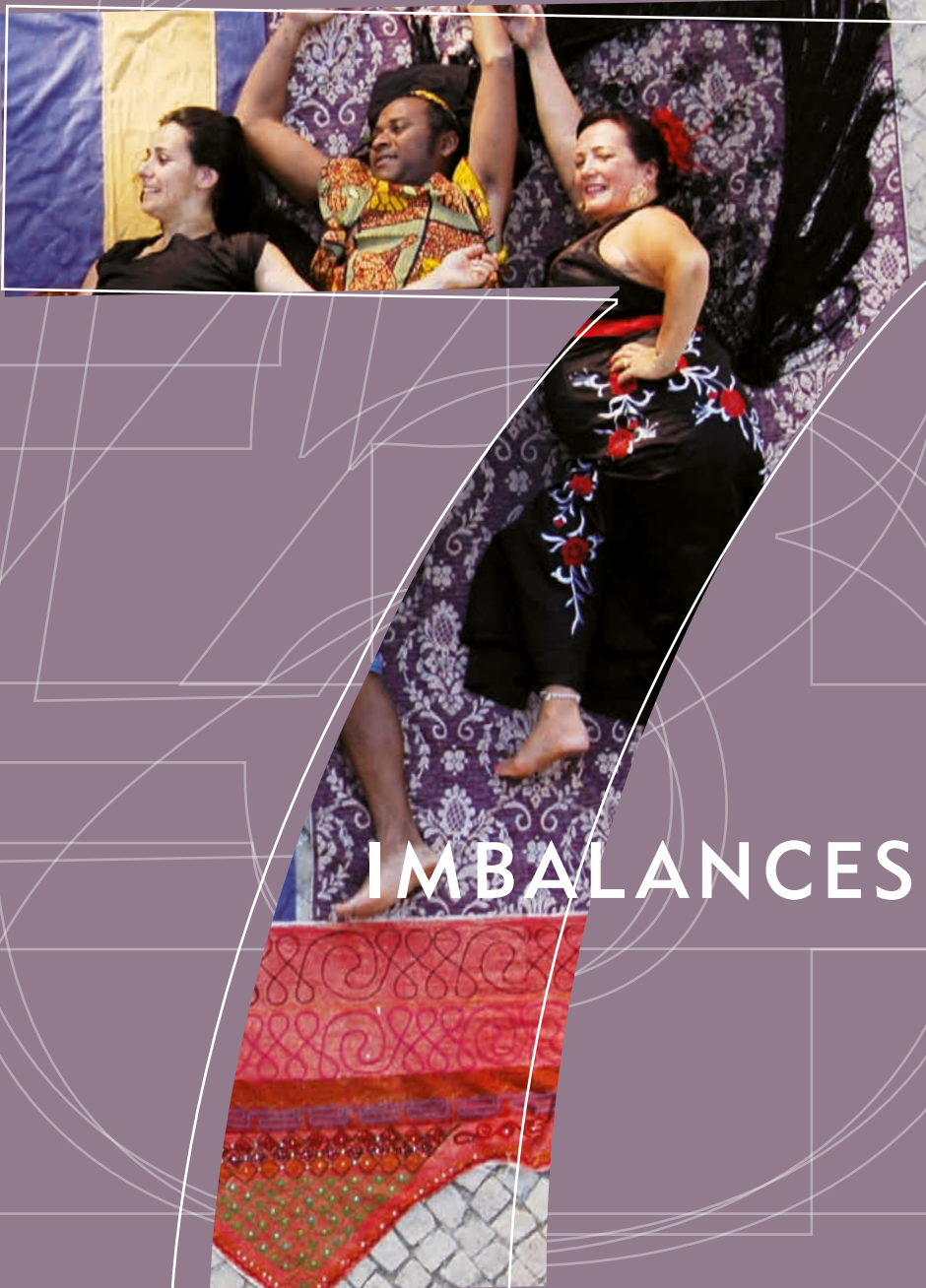
> Nordic Culture Point
www.kknord.org

> IGBK
www.igbk.de

> Touring Artists Germany
www.touring-artists.info

 Africa Centre
UK





IMBALANCES



7

IMBALANCES

While there are perceived imbalances in access to artists residencies within Europe, it has been hard to verify this with data. Anecdotally, we were told that the Northern European countries both fund residencies to a greater extent and their artists have more access to funding than is the case in Southern and Eastern Europe. We are also told that artists from these countries have a preference to go to residencies in the major arts markets – New York, London, Paris, Berlin, Rome etc. There is clearly some truth in this. However, our evidence also showed that a lack of traditional funding for residencies in, for example, Eastern Europe is not hindering the flow of artists to these regions.

With regard to destinations for residencies, through an analysis of Dutch Culture/TransArtists website and web statistics²², the OMC group found that the appetite for more unusual residencies – rural, in non-traditional spaces, thematically based etc. – is large and growing. The notion that artists want to go where the markets are is only a small part of the decision on destination. It was, though, also evident that some residency destinations have greater artistic kudos than others and places are hard fought for in these cases.

There are also clear barriers causing imbalance in the opportunities for artists from outside the EU to access opportunities for residencies inside the EU. The OMC group found, though that these imbalances were the result of greater structural imbalances.

These include differences in:

- access to information and knowledge, including language barriers;
- access to funding and differences in living standards among countries. The cost of living and wage levels differ across the world. That means that there will always have to be gap funding to support those coming from different parts of the world;
- differences in aspiration and career development on the part of the artists. In some parts of the world, artists' career development is very closely linked to their locality, like, for instance, working in schools, community settings, etc. Taking time out can be more difficult in some places than others;
- different policy objectives in different countries regarding artists'/cultural mobility. The provision of spaces is largely the responsibility of the local governments and their policies or of private sector trusts and foundations. Some countries create strategic alliances with specific countries (e.g. Scotland and Malawi). However they are relatively small in number given the scale of residencies worldwide;
- a disconnect between Ministries concerned with external relations and foreign policy and Ministries concerned with culture (artistic development) and audience building. This is probably the cause of the greatest disparities in the residency programmes. Most countries, particularly in Europe, have provisions for artists working internationally. But this is very clearly focussed on 'outgoing' national artists and their work to other countries rather than the hosting of 'incoming' international artists. The notion of the value of reciprocity is strongly missing here.

This trend has accumulated due to recent severe budget cuts in the cultural sector throughout Europe. This aspect is only part of the imbalance, and would not be a problem in the case that all countries would only send artists out as that implies that other countries would be hosting them. The imbalance is also caused by the wish of artists themselves to travel to the more cutting edge scenes for

contemporary art, which are more attractive as locations. This may eclipse the diversity of the more peripheral residencies on offer.

The problem is a complex one; some governments fund the incoming artists in residence as an incentive.

Last but not least, barriers of, for example, regulatory and/or legislative nature (including social security, work permits and visas) should be also taken into account when considering imbalances.

 St James Cavalier
Centre for Creativity
Malta





CONCLUSIONS AND RECOMMENDATIONS



8

CONCLUSIONS AND RECOMMENDATIONS

8.1. Conclusions

The phenomenon of artists' residencies is thriving, changing and continuing to provide artists with excellent opportunities for creative work and collaboration. There is a need for advocacy, support and flexible solutions for some of the technical and regulatory barriers to growth. They remain a cost effective and far reaching programme that benefits artists, the arts, cultural organisations and the cultural field at large, local communities, participating cities and regions. The OMC group is convinced that artists' residencies represent an important part of the cultural landscape.

8.2. Recommendations

Throughout the document a series of **general observations** have emerged that would improve the functioning of the artists' residencies in the medium and long-term, namely:

- There is a need for better evaluation of artists' residencies and better collection of standardised data and statistics.
- There is a need for more easily accessible information on practical, mobility-related issues (for instance, regulatory issues) in the context of residency opportunities across Europe and beyond. Training and capacity building for participants, hosts and funders would create better and more sustainable impacts.
- Funding for artists' residencies creates a better and more equitable environment for artists and represents a long lasting investment in the arts. It is therefore recommended that funding bodies make provision for support of artists' residencies in their schemes and encourage the private sector to step into new partnerships with artists' residencies.²³
- Since artists' residencies contribute to economic and social regeneration strategies, it is recommended that funding bodies concerned with these issues also make provision for funding of residencies within their schemes.
- The creation and sustaining of networks improves the quality of experience, the impacts and the legacy of artists' residencies.

The following **specific** recommendations address the above observations and assign actions to different stakeholders in artists' residencies:

8.2.1. For policy makers

At EU level

1. The promotion of good practice can be facilitated at EU level, in part through the wide dissemination of this Policy Handbook. This would support advocacy work to promote the value of artists' residencies in relation to artistic development, and economic and social impacts.
2. Access to funding for artists' residencies could be widened through support from EU funding programmes, such as the EU Structural Investment Funds, and providing access to residency programmes for talented young people in the context of Erasmus+.
3. Despite well-known methodological difficulties in obtaining comparable statistics on artists' mobility, the OMC Working Group would recommend that an expert group tackles this issue by researching standards for these statistics so that data can be collected by the EU Member States.
4. Collaboration on and the coordination of information resources concerning artists' mobility provided by EU Member States would reduce imbalances and obstacles to mobility.
5. Despite limited competencies at EU level regarding social security and taxation, the EU is invited to facilitate the exchange of best practice among EU Member States, in order to reduce obstacles related to social security and taxation for artists and culture professionals working across borders, to support and improve their intra-EU mobility, and to promote cultural exchanges and cultural diversity in the EU.

At national level (EU Member States)

1. The gathering of statistics and relevant qualitative and quantitative data on artists' mobility should be encouraged.
2. EU Member States should look at their policies concerning the movement of people in general, and work towards the removal of regulatory and administrative barriers in the areas of their respective competencies (e.g. visas, social security, and taxation).
3. EU Member States are invited to revisit the issue of artists' taxation and, more specifically, the taxation of grants awarded to artists for artists' residencies, in particular through instruments from the new Work Plan for Culture 2015-2018²⁴.
4. Artists' residencies should be, wherever possible, signposted on EU Member States' information platforms with particular reference to leaders in the sector, such as DutchCulture|TransArtists²⁵.
5. Inter-ministerial cooperation can be improved to ensure equal support for incoming and outgoing artists and targeted at reducing obstacles to mobility.

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<http://data.consilium.europa.eu/doc/document/ST-16094-2014-INIT/en/pdf>

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<http://www.dutchculture.nl/residencies>

6. Inter-governmental communication at all levels of governance (sub-regional, local, city, etc.) can be improved in order to create a coherent strategy for artists' residencies, both in terms of funding and the development of premises.
7. Following the good practice developed in the Nordic countries²⁶ and in the Visegrad group funding schemes²⁷, the OMC Working Group would recommend that EU Member States consider the formation of regional consortia.
8. EU Member States should acknowledge the importance of residencies in cultural policies through the creation and promotion of funding programmes that support the movement of artists across borders and artists' residencies.
9. National training and capacity building programmes should include an intercultural competence, as well as good practice in running residencies.
10. Advocacy and inclusion in EU funding programmes, for example, the European Structural Investment Funds, including European Territorial Cooperation instruments, should be improved. Funding agencies should maintain an open-minded approach to residencies in order to allow new forms and ideas to emerge and be developed.

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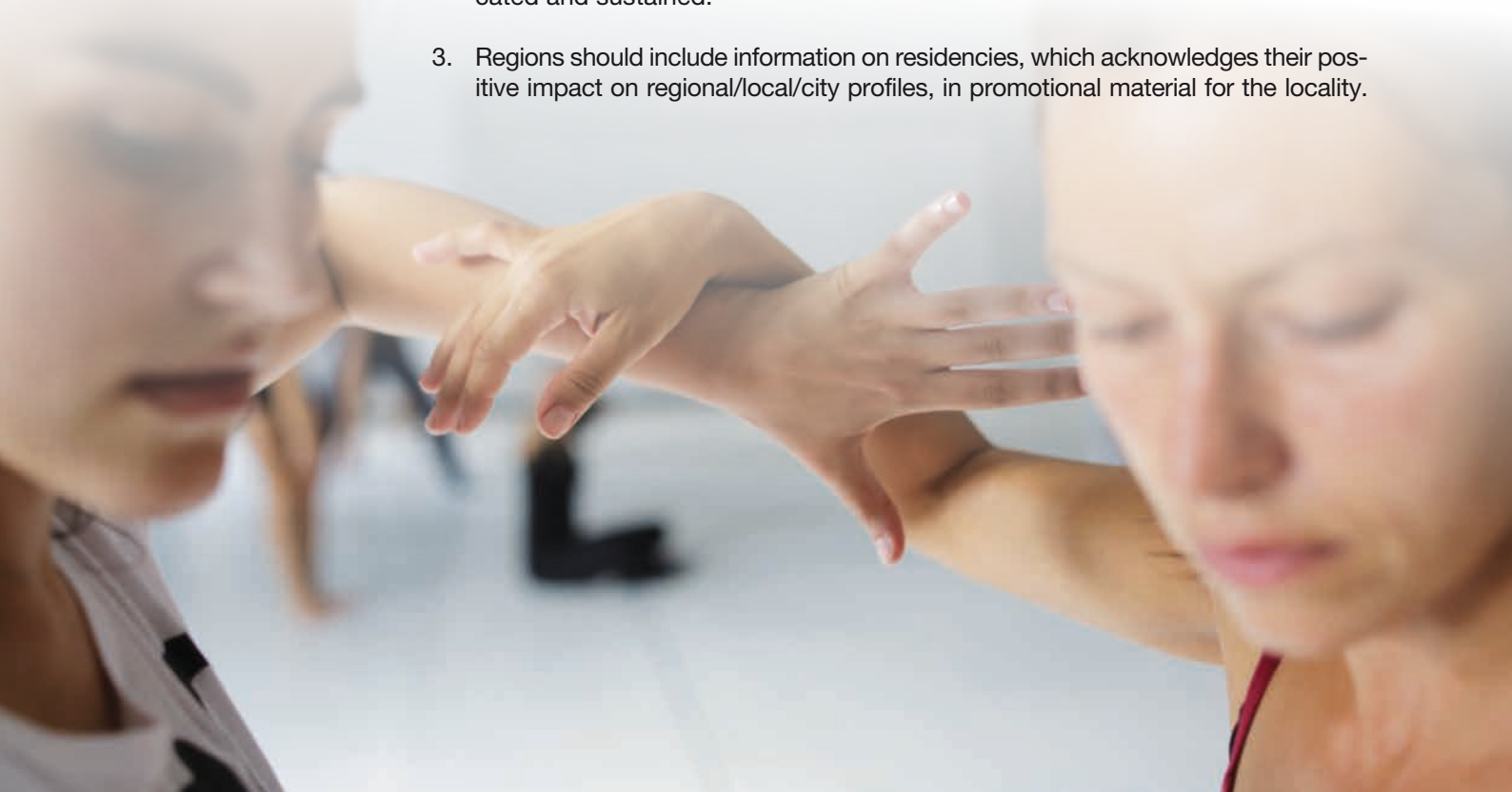
<http://www.kulturkontaktord.org/lang-en/forms-of-funding/artist-residencies>

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<http://visegradfund.org/>

At regional/local/city level

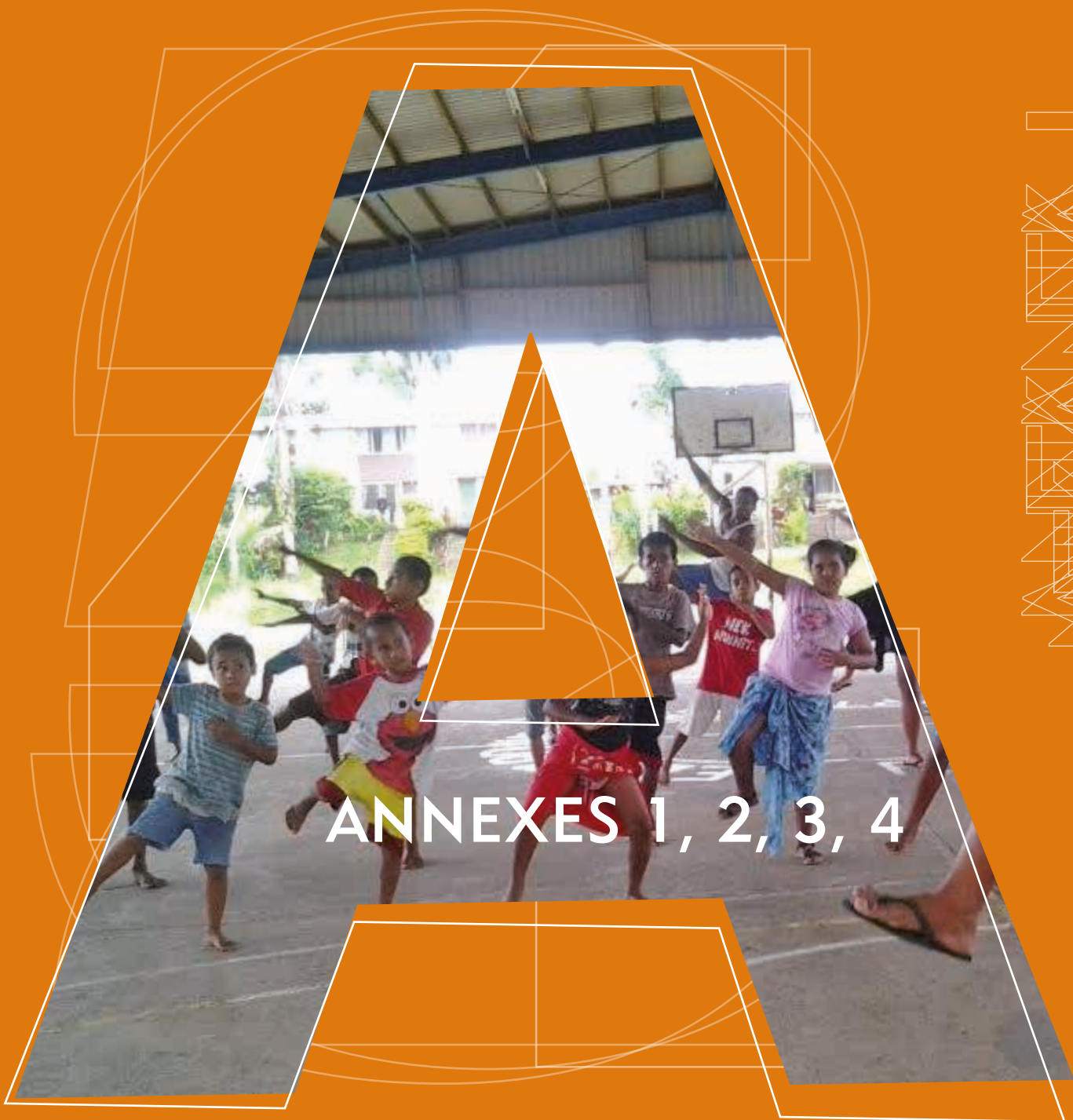
1. This is the level at which most of the venues and sites for residencies are funded. The OMC Working Group recommends that the relevant funding should be maintained as a priority, despite increasing pressure on budgets.
2. The inclusion of artists' residencies programmes in funding schemes across disciplines and sectors, for example, in regeneration strategies, should be advocated and sustained.
3. Regions should include information on residencies, which acknowledges their positive impact on regional/local/city profiles, in promotional material for the locality.



8.2.2. For cultural organisations and artists

To maintain good practice, the OMC Working Group recommends that the cultural organisations and participant artists:

- ensure that there are clear, well-articulated aims and shared objectives by all parties involved;
- encourage the wide and appropriate communication and dissemination of information, opportunities and local knowledge of residencies, especially in third countries;
- attend targeted training sessions (workshops and support) for artists, hosts, the community, and students;
- have realistic expectations concerning residencies, particularly when working with non- arts and cultural organisations. They should also ensure non-exploitative, inclusive practice is followed by all stakeholders;
- ensure good evaluation takes place, documentation is produced and feedback is provided to inform future practice;
- develop new and sustainable networks in order to create greater impacts and legacies.



ANNEXES 1, 2, 3, 4



ANNEX 1 ARTISTS' RESIDENCIES – A SHORT ESSAY ON THEIR ORIGINS AND DEVELOPMENT

Artists have always been travelling to search for new assignments, to learn new skills and techniques from other 'master' artists, to be informed about the latest developments in the arts. The numerous artists that travelled to Italy during the Renaissance clearly supports this claim.

Probably the best known movement 'artists' residences' in Europe arose in the **late 19th and early 20th century**. In these periods, artists settled in the countryside. Grassroots artists' colonies came into existence, where artists came together in the summertime to work outdoors and research, develop and realise their artistic ideas. 'Top-down' initiatives came from art-loving benefactors. They offered secluded residencies, where artists, according to romantic patronage, were able to stay and work.

A new wave of artists' residencies programmes emerged in **the 1960s**, adding new models to those already existing. One new model offered artists the opportunity to withdraw temporarily from society and create their own utopias in seclusion. Another new model aimed for social interaction and attempted to involve the public: guest studios in villages and cities served as bases for social and political change. A third model consisted of artist-initiated residencies. These incorporated exhibition spaces which became an alternative to the formal gallery space/ world, both for the artists themselves and for the international colleagues they wanted to work with. During the 1970s and 1980s, many new residency initiatives were elaborated on these new tendencies.

In the **late 1980's and 90s**, through globalisation, artists' residences throughout the world became internationally better known and accessible for artists from all parts of the world. The diversity increased enormously. These initiators not only wished to offer hospitality to artists but also to create alternative, locally-based centres of knowledge and experience in the arts. Residential art centres started to function more and more as catalysts in the local contemporary art scene and have become indispensable for connecting the local scene with the global art world.

From 2000 onwards the proliferation of residencies worldwide intensified. Easier and cheaper means of travelling, and quick ways to communicate through the Internet and social media: all added to the growth of the artist-in-residence phenomenon. At the same time an urge to consolidate emerged, a strong need to sustain existing opportunities, to connect and create networks, and also a need to explore the meaning and value of artist-in-residence for all its users.

For many artists it became an indispensable part of their career. Residential art centres organised themselves nationally and internationally to support each other and to represent their interests. Quality standards were rising and application procedures for artist-in-residence programs became more and more competitive. Funds, governments, and other parties hook on.



This development of consolidation produced a longing for renewal. Low-key, hard-to-grasp artists' residence models emerged: other forms of hospitality were explored, such as nomadic projects, collaborative residencies, and inter-disciplinary workshops. Artist-run spaces from different corners in the world connect to each other and organise temporary residency exchanges. And there are artists, who seek the unfamiliar around the corner instead of thousands of miles away. They organise working periods in their own country, in their own town, in their own street.

These last years the fluidity of the field shows another development. With a growing interest in issues of content, thematic artists' residencies have emerged. Next to a focus on their means of existence, their models and ways of operating, both residencies and artists are rethinking their role in society and the cultural field. Now the interest in 'how' seems to shift to an interest in 'what'. This has become an issue of both the artists' residencies and the artists research-driven residencies are increasing in number. The artists' residency revolves around peer-to-peer exchange, internationally-organised and focused on topics of importance to hosts and guests.

The idea is growing that artists' residences may offer new spaces and models for the development of knowledge and understanding, not only in the arts, but in society as well. Creative businesses invite artists to develop and/or change products in a creative way. Or artists are invited in non-arts businesses to throw a different perspective in the work, this might be an airport, rugby stadium or local government buildings.

ANNEX 2 OVERVIEWS PER COUNTRY

AUSTRIA

Austria has a long tradition of outgoing residence programmes for Austrian artists. These programmes were initiated and covered by official institutions and public funds. For the last 20 years all over Austria many new artists' residencies programmes for foreign artists have been started and this process is on-going. New programmes are not only based on public funds, but there are now many initiatives by the private business sector.

Information about entries, visa issues and residence of foreign artists in Austria can be found at the very detailed website on Artist Mobility: <http://www.bka.gv.at>

Outgoing residency programmes (selection)

Austrian Federal Chancellery:

Art studios in the field of Fine Arts: Rome, Paris, Cesky Krumlov, Chicago, New York, Mexico City, Japan – Tokyo, Fujino, China – Beijing, Chengdu and Nanjing;

Art studios in the field of artistic photography:
Paris, New York, Rome, London.

For writers: Rome

For Cultural managers worldwide, proposed by the scholarship holder
www.bka.gv.at

MAK Schindler-Scholarship: Los Angeles, www.mak.at

Domus Artium in Paliano, Italy, in Malo, Italy and in Chesky Krumlov, Czech Republic:
www.Auslandskultur.eu/buero

Incoming residency programmes (selection)

Austrian Federal Chancellery in cooperation with KulturKontakt Austria:

Visual artists, writers and literary translators, dancers and choreographers, curators and art educators: www.bka.gv.at, www.kulturkontakt.or.at

Artists-in-residence, Krems – visual art, literature, architecture and music:
<http://www.air-krems.at>

Neue Galerie, Graz – www.neuegalerie.at/air International

Writers' House, Graz – www.ihag.org (writer of the City, Writer in Exile)
>rotor< association for contemporary art, Graz – <http://rotor.mur.at>

Büchsenhausen – International Fellowship Programme for Art and Theory:
<http://buchsenhausen.at>

Stadt Salzburg Artists Exchange Programme – www.stadt-salzburg.at

Salzamt Linz, Atelierhaus – www.linz.at/kultur/salzamt



Private initiatives

SoARTMillstättersee

www.soart.at

STRABAG Kunstforum – Artstudio

www.strabag-kunstforum.at

Vorarlberger Illwerke AG – SilvrettAtelier

www.illwerke.at

Sepp Schellhorn Stipendium Goldegg/Salzburg

www.derseehof.at

BELGIUM – FLANDERS

Organisations focusing on the development of artists either as a part of their broader profile or as their main activity can be supported within the Arts Flemish Parliament Act. Artists' residencies are covered by this scheme.

Artists based in Flanders can apply for an international work visit, which is defined as an opportunity to develop their artistic activity for a shorter or longer period in foreign arts institutions or to work under the guidance of prominent artists.

In addition to work visits, Arts and Heritage has an international residency programme. Artists can apply for a residency in (currently) eight residency organisations.

www.artsandheritage.be

BULGARIA

Support of artist's mobility and residencies for artists is among the priorities of the National Strategy of Culture project in Bulgaria. Current financing of the mobility of artists and artists' residencies in Bulgaria is sporadic and is provided by the state budget, cultural institutions, municipalities and NGOs.

There are a few Artists' Residencies in Bulgaria. However, many Bulgarian artists travel abroad to participate in a residency programme.

1. Art Today Association, Plovdiv; visual arts
<http://www.arttoday.org/site/lab.html#2>
2. Derida Dance Centre, Sofia; artists/dancers in residency – performing arts
<http://www.derida-dance.com/qs/en/residency-program>
3. International Elias Canetti Society, Ruse; interdisciplinary – writers/visual arts/audio-visual and media – new media
<http://www.eliascanetti.org/83.0.html?&L=3>
4. Pro Rodopi Art Centre, Bostina; performing arts (theatre and dance)
<http://www.artfactories.net/Pro-Rodopi-Art-Centre-PRAC-Bostina.html>



5. Foundation for creating writing – ‘Elizabeth Kostova’
<http://www.ekf.bg/bg/index.php>
6. Art residence ‘The old school’, Gorna Lipnitsa Village; visual arts
<http://www.gornalipnitsa.com/en/art-residence>
7. Cultural Centre – museum Trakart – Art Centre Residence – Plovdiv; visual arts
<http://trakart.org/artreidence-center>
8. LESSEDRA Gallery & Contemporary Art Projects – The Art Village, Lisedren; visual arts
<http://www.lessedra.com/TheArtVillageSummerResidency2013-4.pdf>

CROATIA

The following link on the Culture Ministry’s website provides links to residency centres in Croatia:

<http://www.min-kulture.hr/default.aspx?id=11076>

CZECH REPUBLIC

General information about residencies in the Czech Republic and abroad:

<http://www.culturenet.cz/databaze/rezidence/podle-oboru/>

Funding sources for residencies

Ministry of Culture

www.mkcr.cz

Arts and Theatre Institute – Exchange residency programme

<http://www.culturenet.cz/rezidence/>

International Visegrad Fund – Program VARP

<http://visegradfund.org/residencies/>

The main possibilities for residencies in the Czech Republic are:

1. Agosto Foundation
<http://agosto-foundation.org/>
2. Centrum pro současné umění Praha/Centre and Foundation for Contemporary Arts Prague
<http://cca.fcca.cz/en/>
3. CESTA – Cultural Exchange Station in Tábor
<http://www.cesta.cz/>
4. Egon Schiele Art Centre Český Krumlov
<http://www.schieleartcentrum.cz/en/exhibitions/1/>
5. FUTURA – AIR Třebešice Castle, Karlín Studios Prague and Residencies in New York
<http://www.futuraproject.cz/en/>

6. Galerie Školská 28 – Open studios – Prague
<http://skolska28.cz/node/2901>
7. Kredance – Cultural Centre České Budějovice
<http://www.kredance.cz/prostor/projekty/rezidence/>
8. MeetFactory – Prague
<http://www.meetfactory.cz/en/program/rezidence>
9. Milkwood Artist Residence
<http://www.milkwoodinternational.org/>
10. OPEN A.i.R. – Plzeň
<https://www.facebook.com/openairplzen>
11. Pražský literární dům autorů německého jazyka/Prager Literatur Haus
<http://www.prager-literaturhaus.com/>
12. Sculpture Studio Bubec – Prague
<http://www.bubec.cz/inpage/english/>
13. Studio ALTA
<http://www.altart.cz/>
14. Studio Kokovice
<http://divadlohome.net/kokovice.html>
15. TRANZIT Artist in Residence
<http://www.tranzit.org/en/grants/>
16. YO-YO
<http://yo-yo-yo.org/en/o-nas/>

ESTONIA

In Estonia there are not yet any specific policies on artists' mobility. The state funding for artists' residencies is limited, but there are some grants for outgoing artists, as well as significant funding through international programmes, for example Kultur-Kontakt Nord.

The trend of artist-run 'nano-residencies' is growing fast. Several artists have established programmes and opportunities for fellow artists either as co-working spaces or as separate programmes. Another more common format is the cross-disciplinary residency hosted by a city/community. Due to the lack of funding, there are no large-scale productions or research-oriented residency opportunities in Estonia at the moment. The Ministry of Culture will establish a funding programme for the residencies that will probably start in 2016.

Funding bodies

Estonian Cultural Endowment – <http://www.kulka.ee/> – grants to outgoing artists for 1-2 months.

Estonian Ministry of Culture – <http://www.kul.ee/en> – project-based support to residencies in Estonia, occasional project based support to outgoing artists (in case of larger productions mostly).

The Council of Gambling Tax – <http://www.hmn.ee/> – project-based support to residencies, mostly funding activities that target local communities.

Residencies

1. MoKS – <http://www.moks.ee/pages/residency?locale=en>
Studio residency for research, collaboration or smaller productions. Cross-disciplinary with an emphasis on community projects and sound art. Located in the rural village of Mooste, South Estonia, MoKS has hosted all together 166 artists since its opening in 2002. Artists are selected through open calls, the main criteria being the artist's motivation for working in the specific local context. The residency is free of charge for the artists. Grants are available and travel costs covered. MoKS also offers studios for rent occasionally.
2. Kanunti Gildi SAAL – <http://www.saal.ee/residency/>
Performing art residency for experimentations and production since 2009; invitation-based.
3. Tartu Artists in Residence – <http://residency.tartuensis.com/>
A cross-disciplinary initiative by the city of Tartu (second largest in Estonia) that hosts artists in collaboration with several cultural institutions in the city. Not all the costs are covered for the artists.
4. Residency of Tallinn Creative Hub – http://www.resartis.org/en/residencies/list_of_residencies/?id_content=6731
A trans-disciplinary programme for the arts, social movements, political theory, and social entrepreneurship. The residency is in the phase of development. The workspaces and accommodation will be ready by early 2016. There has been one foreign resident so far.
5. Guest Studio of Estonian Artists' Association – <http://www.eaa.ee/710.html>
Studio space for rent in central Tallinn; application-based.
6. Estonian Academy of Arts – www.artun.ee
<http://ekasculpture.tumblr.com/residentuur>
The Departments of Installation and Sculpture and of Jewelry and Blacksmithing both host a semi-academic residency program for guest artists with the possibility to use the workshops and to share knowledge.
7. KAU Academy – <http://kauacademy.com/#residency>
Residency in rural Kõue Manor near Tallinn. Studio/accommodation fee is applied.
8. Mardu Studio – <http://www.mardu.ee/en>
A farm in the middle of wild Estonian nature is on its way to developing an artists' residency programme oriented on socially responsible design and crafts.

9. Polli Talu Arts Center – <http://www.pollitalu.org/english/residencies/res.english.html>
Three studio residencies in a farmhouse, founded by performer Marika Blossfeld. Open to artists from different fields; costs partly paid by guests.
10. Maajaam – <http://www.maajaam.ee/>
Artist-run project space in a rural farm in South Estonia founded by media artist Timo Toots. It is an open call residency programme based on artistic collaboration for technology-focused artists. No fees apply for the artists.
11. Pardimäe Lokaal – <http://pardimaelokaal.weebly.com/>
Artist-run residency and project space / studio-surf opportunity in North-East Estonia founded by performing artist Kaja Kann.
12. AmbulARToorium – <http://ambulartoorium.blogspot.com/>
An artists' run creative space for (mainly) photo artists in Eastern Estonia.

FINLAND

In the last couple of decades, the artist residency activity in Finland has expanded and professionalised substantially into an important publicly supported practice. Until the mid-nineties, artists' residencies were fairly unknown in Finland. The 'Artist in Residence' concept started to spread in Finland from that time. The Arts Council of Finland established a residency section in 1996 to develop international artist exchange. The section put together an 'Artist in Residence – international development programme' in 1997. Since then, the Arts Promotion Centre Finland²⁸ has distributed grants to associations maintaining residencies as well as grants for artists travelling to residencies.

The residency activity is widely spread across Finland's regions, from Åland to Kilpisjärvi. Partially the reason for that is that the residence action has also been viewed from the point of view of regional development.²⁹ The idea is that the residency activity will have a positive impact on the image of the city/region and/or will create awareness of the specific locality.³⁰

The limited art markets in Finland create pressure for the artists to expand their networks into international venues. The art residencies promote the international mobility of the artists, bring different views to art and help to develop international relations. International residencies provide the artists with opportunities for presentation of their art, international networking, reaching new audiences, and familiarising oneself to the art scene of a foreign country.

Finnish Artists' Studio Foundation – extensive listing of residencies
http://www.ateljeesaatio.fi/suom_ulkom.html

Residential studios
<http://www.ateljeesaatio.fi/english/ateljeeasunnot.html>

Working spaces
<http://www.ateljeesaatio.fi/english/ateljeet.html>

Studios abroad
http://www.ateljeesaatio.fi/english/suom_ulkom.html

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Former Arts Council of Finland.

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Karttunen, Sari (2005). Taidetoimikuntalaitoksen kansainväliset avustukset –Taitelijoiden liikkuvuuden ja vierastalojen tuki 2000–2004. Työpapereita 43. Taiteen keskustoimikunta.

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Suomi, Riikka (2005). Kansainvälinen residenssitoiminta Suomessa 1995–2005. Työpapereita 44. Taiteen keskustoimikunta. Suomen Taitelijaseuran Ateljeesäätiö.

Helsinki international Artist Programme – residency exchange programmes
<http://www.hiap.fi/project/exchange-programmes>

Arts Promotion Centre Finland – Residencies
<http://www.taike.fi/ulkomaan-residenssit>

Arteles Creative Centre
<http://www.arteles.org/creativecenter.html>

Residenssi – best practices handbook
http://www.ateljeesaatio.fi/residenssi_sis_3_04_13_spreads.pdf

FRANCE

The French Ministry of Culture and Communication leads programmes dedicated to financing and receiving foreign artists in residency. This contributes to the attractiveness of France and its cooperation with other countries. The aim is to create long-term partnerships and collaborations. Artists should use their time as residents in relation with French structures.

Artist in Residency programmes for foreign artists are supported by the 'Association des centres culturels de rencontre' (programme 'Odyssée'), the Couvent des Récollets, the 'Cité internationale des arts de Paris' (CIAP), the Pépinières européennes de jeunes artistes. They select residents on the basis of an artistic project, elaborated in common with art centres, regional contemporary art centres (FRAC), or art schools.

In addition to these programs directly funded by the central administration of the Ministry of Culture and Communication, many initiatives are supported by the DRAC (local and regional authorities of the Ministry of Culture) among others. As an example, the 'Centre national du livre' (books) supports residencies for writers and translators and gives scholarships for writing.

Worth mentioning are also two French organisations abroad: the French Academy in Rome and the Villa Kujoyama in Kyoto. Worth consulting in the field of visual arts is a guide edited by the 'Centre national des arts plastiques' (CNAP): <http://www.cnap.fr/196-residences-en-france>

Artists' residency programmes in the field of performing arts are often part of the core missions of the institutions. Such examples are the Centre national de la danse or the Théâtre national de Chaillot. They receive artists or companies in residency in studios, for creation, performances, master classes, research or even in association with a seasonal programme. Another example is the 'Parc et Grande Halle de la Villette'. Since 2010, the WIP (Work In Progress) has been a residence-laboratory where projects take time to mature. Ahead of the residency, the companies/artists elaborate their residency project in close relation with the team of WIP (programming, production, technic). During the residency, the company/artist benefits from logistical and financial support, technical tools, even a co-production. It gives the artists a first visibility, puts them in the network of professionals and offers them feedback on their work. The projects hosted in the WIP residency can be disseminated afterwards.

The French Institute also supports many artists' residencies programmes. For details visit:
<http://www.institutfrancais.com/fr/mobilite-internationale-et-residences-de-createurs>



The residency programmes of the French Institute allow French and foreign creators – artists, film-makers, art commissioners / curators, writers, etc. – to stay for several weeks or months in a foreign country in order to develop a creation project, with the help of a scholarship or having a place to stay. Immersion in a different country, culture and language offers to the creators the possibility to put their practice into perspective, to enrich their work and to collaborate on projects.

GERMANY

The following artist's residencies are located in Germany:

DAAD Künstlerprogramm (Berlin)

www.berliner-kuenstlerprogramm.de

Edith-Ruß Haus (Oldenburg)

<http://www.edith-russ-haus.de/>

Künstlerdorf Schöppingen (Schöppingen)

<http://stiftung-kuenstlerdorf.de/>

Künstlerhaus Bethanien (Berlin)

<http://www.bethanien.de/>

Künstlerhaus Bremen (Bremen)

<http://www.kuenstlerhausbremen.de/aktuell/>

Künstlerhaus Eckernförde (Eckernförde)

<http://www.otte1.org/>

Künstlerhaus Edenkoben (Edenkoben)

<http://kuenstlerhaus-edenkoben.de/>

Künstlerhaus Hooksiel (Wangerland)

<http://kuenstlerhaus-hooksiel.de/>

Künstlerhaus Lauenburg (Lauenburg Elbe)

<http://kuenstlerhaus-lauenburg.de/>

Künstlerhaus Lukas (Ahrenshoop)

<http://kuenstlerhaus-lukas.de/>

Künstlerhaus Schafhof (Freisingen)

<http://schafhof-kuenstlerhaus.bezirk-oberbayern.de/>

Künstlerhaus Schwandorf (Schwandorf)

<http://www.stadtschwandorf.de/mehr/okh.index.de.php>

Künstlerhaus Stuttgart (Stuttgart)

<http://www.kuenstlerhaus.de/>

Künstlerresidenz *blumen* (Leipzig)

<http://www.residence-blumen.de/en/>

Künstlerstätte Stuhr-Heiligenrode (Stuhr)

http://www.transartists.org/air/kuenstlerstatte_stuhr_heiligenrode.2908.html

Schloss Balmoral (Bad Ems)
<http://balmoral.de/>

Schloss Bleckede (Bleckede)
<http://www.kuenstlerstaette-bleckede.de/>

Schloss Plüschow (Plüschow)
<http://plueschow.de/>

Schloss Ringenberg (Hamminkeln)
<http://schloss-ringenberg.de/>

Schloss Solitude (Stuttgart)
<http://www.akademie-solitude.de/de/>

Schloss Wiepersdorf (Fläming)
<http://schloss-wiepersdorf.de/start.html>

Stellwerk Zollverein e.V. (Essen)
<http://www.zollverein.de/>

Stiftung Genshagen (Genshagen)
<http://stiftung-genshagen.de/>

Stiftung Starke (Berlin)
<http://stiftungstarke.de/>

Villa Concordia (Bamberg)
<http://villa-concordia.de/>

Villa Waldberta (Feldafing)
<http://www.muenchen.de/rathaus/Stadtverwaltung>

Further information can be found on the website of the Internationale Gesellschaft der Bildenden Künste (IGBK):
<http://www.igbk.de/>



GREECE

The International Writers' and Translators' Centre of Rhodes in Greece has as its main goal to provide accommodation free of charge to writers and translators for a period of two to six weeks

<http://www.writerscenter.gr/en.html>

e-mail: info@writerscenter.gr

Additionally, it supports new writers mostly by offering grants, awards, and scholarships as well as with organising special educational programmes, publications, conferences, seminars and cultural events.

Drawing from the history and the multicultural heritage of the island of Rhodes it aims to attract writers and translators from all the geographical regions neighbouring the island and mediate its work to the local society.

LITHUANIA

Artists in Residence program by The Klaipėda Culture Communication Centre
<http://www.kkcc.lt/en/main/rezidentura-1/apie-rezidentura-1/>

Druskininkai Artists' Residence by the Lithuanian Association of Composers
<http://www.lks.lt/index.php?page=about-dar-eng>

Print Art on Stage! – the Arts Printing House, Vilnius
<http://www.menuspaustuve.lt/en/about/news/11692-open-call-for-residency-program-print-art-on-stage>

Rupert, Vilnius
<http://www.rupert.lt>

Nida Art Colony by Vilnius Academy of Arts, Nida
<http://nidacolony.lt/en>

Financing

The Lithuanian Council for Culture provides support for residency programmes running in Lithuania, covering costs for incoming artists, and distributes state grants for artists to participate in residency programmes in other countries.

MALTA

Artists in Malta can apply for a mobility grant through the Malta Arts fund. This is administered by the public organisation tasked with looking after Culture and the Arts, the 'Arts Council Malta'. The purpose of the mobility grant is to enable and enhance the international experience of Maltese artists, with participation in international residency programmes being one of the priorities.

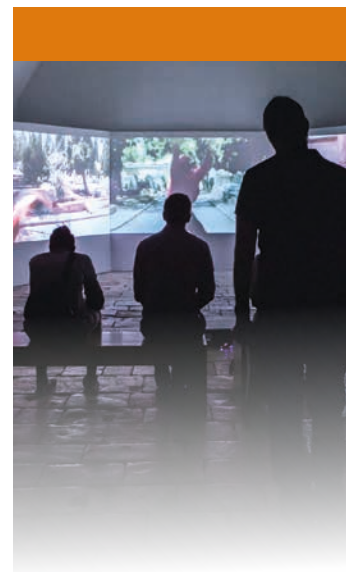
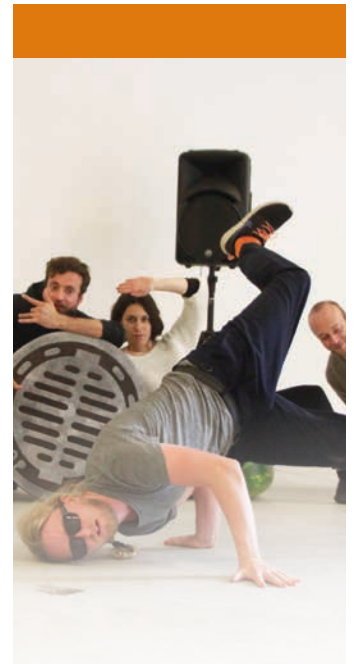
<http://www.maltaculture.com>

St James Cavalier Centre for Creativity in Malta's capital Valletta hosts a six week exchange residency programme in partnership with the Virginia Centre for the Creative Arts (VCCA) in Amherst Virginia, USA. The programme is open to all disciplines. Selection of incoming and outgoing artists is based on application to the two centres respectively.

<http://www.sjcav.org>

Gozo Contemporary is an artist-led visual and media arts initiative open to both Maltese and international artists. This multi-functional space is situated on the island of Gozo. Maltese and international artists are invited for a minimum two week residency.

<http://norbertattard.com/en/gozo-contemporary>



THE NETHERLANDS

Information on (inter)national Artists in Residence programmes

The DutchCulture|TransArtists portal (<http://www.dutchculture.nl/residencies>) operates from the artists' perspective and details over 1400 artist-in-residence opportunities. Its services include research on the artists' residencies phenomena, custom-made workshop programmes (in the Netherlands and internationally), the AiR Collections (thematic selections from the database).

The AiR Platform (<http://www.transartists.org/airplatformnl/intro>) lists 126 residences in the Netherlands (and Flanders).

Funding opportunities in the Netherlands for both residency

DutchCulture's Mapping: overview of the Dutch Cultural field and national funds <http://www.dutchculture.nl>

On the Move Mobility Funding Guide: The Netherlands <http://on-the-move.org/funding/europe>

Some examples of funding opportunities from regions and cities

Amsterdam Fund for the Arts
<http://www.amsterdamsfondsvoordekunst.nl>

Amsterdam
<http://youngartfundamsterdam.nl>

Rotterdam – Centrum Beeldende Kunst Rotterdam
www.cbkrotterdam.nl

Den Haag – Stroom
http://www.stroom.nl/media/Stroom_Grants_Full_ENG_2014.pdf

Noord Brabant – Brabants Kenniscentrum Kunst en Cultuur
<http://www.bkkc.nl>

Other related international organisations based in the Netherlands

Res Artis: the worldwide network of residency centres. The network includes over 400 member organisations. www.resartis.org

The DOEN Foundation: DOEN supports initiatives by means of subsidies, participations, loans and guarantees aiming for a green, socially inclusive and creative society <http://www.doen.nl/>
Programmes include Artscollaboratory <http://www.artscollaboratory.org>

The European Cultural Foundation <http://www.culturalfoundation.eu>
It includes the programmes STEP Beyond <http://ecflabs.org/grants/stepbeyond> and TANDEM <http://www.culturalfoundation.eu/tandem>

The Prince Claus Fund supports artists, critical thinkers and cultural organisations for innovative, high quality cultural initiatives in spaces where resources and opportunities for cultural expression, creative production and research are limited.

<http://www.princeclausfund.org>

POLAND

Centre for Contemporary Art Ujazdowski Castle | AiR Laboratory, Warsaw

<http://csw.art.pl/index.php?action=air&lang=eng>

Culture Centre Zamek

<http://www.zamek.poznan.pl/sub,en,158,residences.html>

Laznia 2 Centre for Art Education

http://www.laznia.pl/aktualnosci,teraz,5,residency_program.html

Burdag – Space for Performing Arts

<http://www.burdagstudio.com/residency/>

Arsenal Gallery

<http://galeria-arsenal.pl/en/>

Kronika Contemporary Art Centre

<http://www.kronika.org.pl/en/>

Metropolis Project

<http://projektmetropolis.pl/eng>

Villa Decius

<http://villa.org.pl/villa/en/>

Ergo Hestia Residency Programme

<http://www.artystycznapodrozhestii.pl/en/rezydencja>

PORTUGAL

In the recent decades, structures dedicated to supporting artistic creation emerged all over the country. These structures – led mainly by artists – have created artistic communities. With the establishment of these communities, the development of artistic production and a more effective contact with international artists and residencies has started to emerge, providing logistical support to the artistic creation and facilitating the sharing of experiences between artists from different disciplines.

There are currently approximately 30 artists' residencies all over the country, covering all artistic areas and receiving artists from all over the world (with a special focus on European, African and South American artists).

<http://www.centroaaa.org/>

<http://binauralmedia.org/news/en/artist-residency/the-residency>

www.aadk.org/

www.oespacodotempo.pt

SLOVENIA

The majority of artists' residencies programmes in Slovenia are listed on www.culture.si, a website supported by the Ministry of Culture, which is designed to help professionals explore possibilities for collaboration with Slovene cultural organisations. One can find information on cultural producers, venues, festivals and support services in Slovenia, and download images, logos or contacts.

For a comprehensive list of residencies with corresponding links check:
<http://www.culture.si/en/Category:Residencies>

Residence Centre Cankarjeva (not included in www.culture.si)
http://www.jskd.si/financiranje/poziv_rezidence/2013/uvod_rezidence_eng_2013.htm

Photos of the premises:

http://www.jskd.si/aktualno/fotogalerija_prostorov_10.htm

SPAIN

Websites for searching and locating residencies in Europe and Latin America

<http://artistasvisualesenred.org/>

<http://www.localizart.es/residencias-artisticas-en-europa>

Websites of Spanish public institutions that promote residency programmes

INAEM (National Institute for Performing Arts): one of the funding lines is aimed at companies (theatre, dance and music) presenting an artistic tour planning with a programme including creations from artists in residence.

AC/E. It is a Spanish Public Agency for Culture. Following the guidelines of the Ministry of Culture its aims are to promote Spain's cultures and art historical legacy both in Spain and overseas, to support the competitiveness and internationalisation of the creative and cultural sectors

www.accioncultural.es/en/programme_of_residencies

Danza.es. It is an official website supported by INAEM that provides useful information on all dance support actions, including residencies for dancers

<http://www.danza.es/danza.es-en/guia-danza/artistic-residences>

Main associations for residencies' programmes (local or part of an international organisation)

Artmotile

www.artmotile.org

Xarxaprod

www.xarxaprod.net

Casa Velázquez

www.casadevelazquez.org

Residencia de Estudiantes

www.residencia.csic.es

LABORAL

www.laboralcentrodearte.org/en/plataformacero/residencias

SWEDEN

The Swedish Arts Grants Committee has made a comprehensive and general overview of all Swedish residencies within and outside Sweden. Residencies are directed towards professional artists based in Sweden or abroad in various artistic fields.

The overview has been made at national and regional/local level where potential art discipline is shown. Several residencies are cross-disciplinary. Residencies abroad have been listed separately.

There has been a general interest in residence activities in Sweden in the last 10 years, especially at the regional/local levels. Many regions have discovered how such initiatives can give their region a new positive impulse. In geographical areas where there are no arts institutions, residencies are becoming a means for the local population to get in contact with the arts and artists in ways that go beyond just being a public.

There are overall more and more residencies and they are growing in all art disciplines. Artist-driven residencies are also increasing as are residencies connected to an institution. Many residency programmes have public funding, but there are also examples of mixed funding.

An overview of Swedish residence programmes can be found at the following link:
http://www.konstnarsnamnden.se/Sve/PDFer/Sweden_Residence_mapping_The_Swedish_Arts_Grants_Committee_2014.pdf



UNITED KINGDOM

In the UK, culture is devolved to each of the three national governments and the Northern Ireland Assembly. This means that each country has its own arts funding body and policy. In general, however, the Arts Councils fund residencies both by supporting residency organisations directly and then offering the open access lottery funded schemes for residency projects. There is no overarching coordinating body or network for artists' residencies in the UK.

England

Arts Council England www.artscouncil.org.uk funds artists in residence through support for organisations such as Grizedale Arts www.grizedale.org, Wysing www.wysingartscentre.org, Delfina www.delfinafoundation.com, Acme Studios www.acme.org.uk, as well as through initiatives funded through the national lottery Grants for the Arts.

Scotland

Creative Scotland www.creativescotland.com funds residencies through its Creative Futures funding programme. In addition, support is given to residential centres such as Cove Park www.covepark.org and other initiatives, such as the Bothy Project <http://www.thebothyproject.org>, Hospitalfields <http://hospitalfield.org.uk>, etc.

Wales

The Arts Council of Wales www.artswales.org.uk supports artists' residencies in three ways:

1. Funding of Ty Newydd www.tynewydd.org a writer in residence centre in North Wales.
2. One-off residencies funded through the lottery funding schemes. They have very widely-based initiatives, including the Welsh Rugby Union and Cardiff Wales Airport.
3. The Strategic Partnership fund. This is fund is worth £135,000 per year over three years. There are currently six strategic partners with whom ACW works: Centre for Alternative Technology; Canal and River Trust; National Museum of Wales; National Trust; Welsh Water.

Northern Ireland

The Arts Council of Northern Ireland <http://www.artscouncil-ni.org/> co-funds the Tyrone Guthrie Centre www.tyroneguthrie.ie, a residential artists' retreat as well as supporting artists residencies in the Digital Arts Studio <http://digitalartsstudios.com> and the Centre for Contemporary Arts www.cca-derry-londonderry.org in Derry/Londonderry.

ANNEX 3 THE OMC WORKING GROUP ON ARTISTS' RESIDENCIES (WORK PLAN FOR CULTURE 2011-2014)

Participating EU Member States

Austria, Belgium, Bulgaria, Croatia, Czech Republic, Estonia, Finland, France, Germany, Greece, Hungary, Ireland, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Poland, Portugal, Romania, Slovenia, Spain, Sweden, United Kingdom.

Presentations by Member States' experts during the plenary sessions held in 2013 and 2014

Bulgaria

Good practice example from Bulgaria, Mr Atanas Maev, Art Manager of Derida Dance and co-founder of Derida Dance Centre

Finland

Good practice example from Finland, Ms Leena Lämsä, KylvuuriKauppila Art Centre & Res Artis

Ireland

Good practice example from Ireland, Mr Philip Delamere, Arts Officer, Leitrim County Council Arts Office

Malta

Presentation of Gozo Contemporary Artists Residency, Ms Katya Micallef, Curator of Modern and Contemporary Art

Presentation of V.18 artists in Residency project for Valletta Capital Culture of Europe, 2018, Ms Margerita Pule, planning coordinator, V.18

Netherlands

'Reflecting on residencies', Maria Tuerlings, DutchCulture Centre for International Cooperation/Programme Director TransArtists Desk

Poland

'The Polish experience: preparing, carrying out and following up artists' residencies'

Introduction – National Centre for Culture programmes, Izabel Źerek, Head of Communication Unit, National Centre for Culture

Panel with Michał Jachuła, Gallery Arsenał in Białystok; Aleksandra Księżopolska, Art Center Łażnia, Gdańsk; Jagna Domżańska, Zamek Cultural Centre, Poznań ('Laboratory'); Ika Sienkiewicz-Nowacka, A-I-R Laboratory, CCA Ujazdowski Castle; Joanna Klass, Adam Mickiewicz Institute; Leszek Napiontek, Culture Department, Municipality of Warsaw

Introduction to the A-I-R Lab, Ika Sienkiewicz-Nowacka, Chief Curator, A-I-R Laboratory Centre for Contemporary Art Ujazdowski Castle

Presentation of the EU-funded project 'Re-tooling RESIDENCIES', Anna Ptak, Curator at A-I-R Laboratory programme

Introduction to 'Re-directing East project', Ika Sienkiewicz-Nowacka, Chief Curator

A-I-R Laboratory Centre for Contemporary Art Ujazdowski Castle

Portugal

'Artists' residencies in Portugal: state of play', Carlos Pimenta

Largo Residências Lisbon, Marta Silva, Director

United Kingdom

Artists residencies – 'Time for a new paradigm?', Yvette Vaughan Jones, Chief Executive, Visiting Arts


LARGO Residências
Portugal



ANNEX 4 DESK RESEARCH ON STUDIES, REPORTS AND OPPORTUNITIES IN THE FIELD OF ARTISTS' RESIDENCIES AND ARTISTS' MOBILITY

by Aleksander Pałasiński, National Centre for Culture, Poland and OMC group member

Database of reports and research of good practice examples

ON-AiR 2010-2012: A European 'tool for artists'; mobility workshops and training programs on artist-in-residence (AiR) opportunities was a collaborative cultural project funded by the European Commission's Culture Programme (2007-2013). A total of 19 artist-in-residence centres, art education institutes, municipalities, and artists-run initiatives in 15 European countries worked together to develop the intensive two-year programme.

<http://www.on-air-mobility.org>

'Guide to funding opportunities for cultural journalists in Europe', On the Move (2013)

On the Move – Cultural Mobility International Network. The Guide was commissioned to On the Move by the partners of the Unpack the Arts project.

Guide to funding opportunities for cultural journalists in Europe

'D'Art No.45: International Perspectives on Artist Residencies', IFACCA (2013)

In October 2012, IFACCA conducted a survey of its members to understand more about global trends in government support for artists' residencies.

'Microresidence! 2012', Youkobo ArtSpace (2013)

This is a document which collates the thoughts and messages of facilitators and participants of artist in residencies around Japan and internationally.

Microresidence! 2012

'From Surviving to Thriving: Sustaining Artist Residencies', Alliance of Artists Communities (2012)

This report is an attempt to capture a snapshot of a living organism, a collection of individual stories and statistics that celebrate the richness of our differences while still offering the possibility of shared lessons. This report is just a beginning, an invitation to colleagues to explore together how organisations can do more than just survive, but truly thrive.

From Surviving to Thriving: Sustaining Artist Residencies

‘RE-tooling RESIDENCIES. A Closer Look at the Mobility of Art Professionals’, CCA Ujazdowski Castle (2011)

A Closer Look at the Mobility of Art Professionals is the last part of a programme of activities organised under the rubric of RE-tooling RESIDENCIES, between 2009 and 2011, which began with an international conference on artistic residencies, accompanied by the first Eastern European Res Artis Meeting, and was followed by an exchange programme for art professionals and institutions new to the field of residencies.

RE-tooling RESIDENCIES. A Closer Look at the Mobility of Art Professionals (2011)

‘Artists moving & learning’, PACTE-CNRS, DEUSTO (2010)

The study analyses the impact of mobility of artists in Europe from an educational and lifelong learning perspective. What are the effects of their cross-border movements – as bursaries in artists’ residencies or as guest artists in festivals, museums or galleries? Does mobility boost the creativity of artists? Can non-formal learning resulting from artistic mobility be formalised by integrating it into initial professional education for artists? How can instruments for lifelong learning better target the needs of mobile artists? To examine these questions, the ‘Artists moving & learning’ partners have conducted interviews with artists from the performing and visual arts in ten EU Member States: Belgium, France, Hungary, Italy, Luxembourg, the Netherlands, Portugal, Romania, Slovenia, Spain and the UK.

Artists moving & learning

‘European cities and cultural mobility: Trends and support actions’, Eurocities & On the Move (2013)

This study was carried out by On the Move in response to a request from Nantes as Chair of the EUROCITIES working group on the mobility of artists. It analyses the policies and actions implemented by large European cities to support the mobility of artists and cultural professionals.

European cities and cultural mobility: Trends and support actions

‘Green Mobility Guide’, Julie’s Bicycle, On the Move (2011)

This guide on green mobility shows that once again artists also come up with creative solutions to address this issue: many of them have already found new ways to create artistic work while taking a caring stance on the environment. OTM is happy to have teamed up with Julie’s Bicycle to produce this guide as an inspiration but also as a practical tool helping artists and cultural professionals – and anyone wanting to make a difference! – to take responsible decisions while still enjoying all the benefits of mobility.

<http://www.juliesbicycle.com/resources/green-mobility-guide>

‘First cultural mobility experiences for European artists and cultural professionals in China: a repertory of web-links’, Cultural Mobility Information Network, On the Move (2014)

This online guide gathers a comprehensive list of online resources related to eight key topics which are crucial to prepare properly a mobility experience in China: from understanding Chinese culture(s) and cultural policies to learning about relevant contemporary artists, from sources of funding to visa issues.

First cultural mobility experiences for European artists and cultural professionals in China: a repertory of web-links.



'Artistic Intervention Residencies And Their Intermediaries: A Comparative Analysis', Ariane Berthoin Antal (2012)

Managers in a growing number of organisations are moving beyond arm's length relationships with the arts and seeking ways of engaging in mutual learning with artists over the course of months or even years. This article describes and compares seven artistic intervention residency programs in five European countries, showing commonalities and differences in their structures, objectives, funding arrangements and implementation processes, and illustrating diverse ways of documenting the "values-added" from such interventions.

Artistic Intervention Residencies And Their Intermediaries: A Comparative Analysis

'Best Practices Guides', Alliance of Artists Communities, U.S.A. (2012)

The 'Best Practices At A Glance' series includes peer-driven content, lessons learned, and practical how-to advice from residency programs around the world. 'Best Practices At A Glance' is supported in part by the National Endowment for the Arts.

<http://www.artistcommunities.org/best-practices-guides>

'Artists – in – Residence Toolkit', artsACT, Australia (2012)

The toolkit has been prepared by artsACT to assist organisations in developing artists-in-residence programs. Asialink Arts works to initiate cultural and artistic exchange through artists' residencies and other projects, and is Australia's largest international arts residency program. The aim of these residencies is to promote cultural understanding, exchange and artistic endeavour between Australia and Asian countries.

http://www.arts.act.gov.au/_data/assets/pdf_file/0012/669891/Artists-in-Residence-Toolkit.pdf

Articles

'The Artist as Res(iden)t', by Hito Steyerl and Boris Buden

http://www.b-kronieken.be/index.php?type=publication_dieter&txt_id=95&lng=eng

Publications

<http://www.mondriaanfonds.nl/en/?s=publications>

Locator of residencies and spaces for artistic production (in Spanish only – Localizador de residencias y espacios para la producción artística)

<http://www.localizart.es/>

<http://www.citybooks.eu/en/>

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