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International Perspectives on Artist Residencies

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INTRODUCTION

There appears to be a worldwide interest in artist residencies, and many government agencies are involved in supporting residency programs and/or the artists that take part in them.

The Res Artis network¹ introduces the concept of residencies as follows²:

Residency centres exist to invite artists, academicians, curators, and all manner of creative people for a time and space away from their usual environment. They provide a time of reflection, research, presentation and/or production. They also allow individuals to explore his/her practice within another community; meeting new people, using new materials, experiencing life in a new location. Art residencies emphasize the importance of meaningful and multi-layered cultural exchange and immersion into another culture.

Some residency programs are incorporated within larger institutions. Other organisations exist solely to support residential exchange programs. Residencies can be a part of museums, universities, galleries, studio spaces, theaters, artist-run spaces, municipalities, governmental offices, and even festivals. They can be seasonal, ongoing, or tied to a particular one-time event. They exist in urban spaces, rural villages, and deep in nature. Hundreds of such opportunities and organisations exist throughout the world.

There is no single model, and the expectations and requirements vary greatly. The relationship between the resident and the host is often an important aspect of a residency program. Sometimes residents become quite involved in a community - giving presentations, workshops, or collaborating with local residents. At other times, they are quite secluded, with ample time to focus and investigate their own practice.

Residency programs utilize a wide range of financial models. In some situations, residents must finance their own stay, finding funding and support from their own countries and networks. There are also residency programs that provide part or all of the required finances to invited guests.

The application processes also vary widely; not all programs organise an open call for applications. Some opportunities are by invitation only, or are offered through special partnerships with other institutions, funding bodies, or organisations.

Many times a residency experience is only the beginning of a longer relationship. Residents often return to complete a project they started, to begin a new collaboration, or participate in an exhibition, panel or workshop.

In October 2012, the Res Artis General Meeting took place in Tokyo, Japan, bringing together artists, curators, studio managers, international arts administrators and government representatives from around the world.

I was invited to speak in a session entitled 'New Horizons for Creative Platforms, Constellation of Cultures – Asia, Middle East and Global Network'. In preparation for the presentation IFACCA conducted a survey of its members to understand more about global trends in government support for

¹ Res Artis is the worldwide association of artist residencies and counts among its members over 400 centers and organisations in over 70 countries. Res Artis members are dedicated to offering artists, curators, and all manner of creative people a time and place away from their every-day life, an experience framed within a unique geographic and cultural context.

² http://www.resartis.org/en/about/about_residencies/

artist residencies. IFACCA's Research and Project Officer, Natasha Eves, has prepared an analysis of the survey results for this report.

At the General Meeting, it became apparent that this report should cover not just IFACCA's survey analysis but also some of the research, knowledge and experiences presented at the meeting.

IFACCA therefore invited the following participants to share their expertise:

- President of Res Artis, Mario A. Caro
- Director of the Akademie Schloss Solitude, Jean-Baptiste Joly
- Acting Deputy Director for Cultural Exchange of the Asia-Europe Foundation, Anupama Sekhar
- Director of Arts and Cultural Projects, NLI Research Institute Tokyo, Mitsuhiro Yoshimoto.

We thank each of these participants for their contribution to the report.

IFACCA has also collected some other resources about artist residencies and these are available on IFACCA's topic page on Government Support for Artist Residencies:

<http://www.ifacca.org/topic/residencies-government-support-artist-residencies/> . We welcome your suggestions for additional resources to be added to the site, or any other feedback on this report.

Sarah Gardner
Executive Director

GOVERNMENT SUPPORT FOR ARTIST RESIDENCIES

Natasha Eves, IFACCA

In order to gather information about 'government support for artist residencies', IFACCA distributed a survey in September 2012 to arts councils and ministries of culture worldwide. The survey is provided at Appendix 1.

Respondents

IFACCA received responses to the survey from 18 countries: Australia, Austria, Belgium, Canada, Colombia, Cook Is, Cuba, Denmark, Finland, Ireland, Latvia, NZ, Scotland, Singapore, Tunisia, United States, Zambia, and Zimbabwe – covering all continents. IFACCA also received one response from a non-government organisation in the Netherlands. The list of respondents is at Appendix 2.

Sixteen of these agencies (89%) reported that they provide support, in some form, for artist residencies.

Organisational support for residencies

Respondents were asked to define the type of support they provide to residencies *in their own country*; and to residencies in other countries. The results for residencies *in their own countries* were as follows:

- 64% of respondents own, or provide ongoing maintenance of, residencies
- 50% provide grants for artists to attend residencies that they have organised for themselves (in their own country).
- Only 29% provide grants for artists to take part in residencies managed by the organisation (in their own country)
- 57% provide another type of support.

The other types of support mentioned by the respondent organisations included: support to other independent organisations to organise and manage residency programs; and material, workshop and exhibition costs.

The results for residencies *in other countries* were as follows:

- 38% of respondents own, or are responsible for ongoing maintenance of residencies
- 69% of respondents provide grants for artists to take part in residencies that they have organised for themselves (in other countries)
- 38% of respondents provide grants for artists to take part in residencies that are managed by the organisation (in other countries)
- 50% provide another type of support

The other types of support mentioned by the respondent organisations included: investment to enable other organisations to provide residencies, agreements with residencies for secured places, grants to other organisations to manage residencies, and financial support such as flight tickets and per diems.

Staffing

Eighty percent of the respondents noted that support for artist residencies is managed through the art form divisions of the organisation.

Reasons for supporting residencies

Respondents were given a list of possible reasons for supporting residencies, and were asked to choose which they felt applied to their organisation. The responses were as follows:

- To provide a professional development opportunity for the artist (88%)
- To support the creation or development of new artistic work (75%)
- Cultural cooperation (31%)
- To be part of a local community development program (19%)

Other reasons for supporting residencies included to:

- generate new ideas and intelligence;

- promote international, cross-sectoral and interdisciplinary working;
- develop networks for artists, help to launch international career; and
- international promotion and opportunities to meet publishers, appear at festivals.

Additional reasons or outcomes of residencies identified during the Res Artis General Meeting in Tokyo included:

- The establishment of ongoing networks of artists across borders and art forms etc
- The works that are developed during the residency
- The enhancement of an artists' experience: giving them a broader perspective and knowledge of contemporary arts practices

Budget

Most organisations (75%) estimated that the budget for supporting residencies has remained about the same over the last two years, as compared to the organisation's total budget. A further 25% reported an increase.

More than two thirds of the respondent organisations (69%) receive or manage support for artist residencies from other sources such as bequests, philanthropists, sponsors or other governments.

Evaluation

Less than half (38%) of the respondent organisations have conducted recent evaluations of residency programs, and none were able to share their reports.

Eligibility, selection process and requirements of artists

In most cases (80%), the respondent organisations only allow artists who are citizens or residents of the country to apply for artist residencies. In one case, it was noted that eligibility is determined by the 'individual artist community'.

Most residencies have a publicly-advertised selection process (67%). The selection criteria used to select artists for residencies include:

- Potential for the applicant to gain professional development (87%)
- Artistic merit of the applicant (80%)
- Project proposed by the applicant (67%)

Other selection criteria mentioned by respondents include:

- selection by an independent curator
- the sociocultural reach of the artistic project
- selection criteria determined by the individual 'Artist Community'

In the case of self-organised residencies, one respondent noted the criteria of

- high professional standing of the organisation or group or body providing the residency and
- ability to provide appropriate facilities and support for the individual undertaking the residency.

Organisations were asked to advise what their selection process involves. The results were as follows:

- An application form (73%)
- Portfolio of work (67%)
- Referee reports (27%)
- Comments or advice from the manager of the residency (13%)

Many respondents (60%) noted that the selection process depends on the individual residency. Some other requirements mentioned by respondents include:

- a workplan
- curator's criteria
- an example of work in the genre (for literature).

Other comments

- Almost half (44%) of the respondents have requirements of the artists after the residencies (reports, performances etc.). In most cases, these are obligatory, and include a report (written or verbal), and in slightly fewer cases, an exhibition.

- Half of the respondent organisations are involved in 'reciprocal' residencies, where artists from different countries participate in a residency in each other's country.
- Over 60% of respondents report that there are notable international residencies in their countries, for which their organisation does not provide support
- A quarter of respondents (25%) provide briefings/protocols/guidelines to prepare the artist to live in another culture

Issues and challenges

Respondents were asked to describe any other issues and challenges that they have come across in supporting artist residencies. Some of the identified issues include:

- Financial cost of owning and managing residencies
- Environmental cost (carbon footprint) of international residencies
- Difficulty in evaluating 'causality' or impact of studios – and the 'time lag' of this impact
- Difficulty of artists in acquiring visas

Additional issues and challenges identified during the Res Artis General meeting in Tokyo included:

- Processes for selecting artists that balance access and excellence
- Expertise of managers of residencies and the need to develop their skills and experiences by providing opportunities to visit other studio programs
- Identifying and promoting good practice in artist residencies
- Building the profile of a studio amongst artists, the media, the local community, funding bodies, and internationally
- Constraints on the freedom of artists to create or present work in the residency or studio

OBJECTIVES AND OUTCOMES OF RESIDENCIES

Mario A. Caro, Res Artis

In April of 2012, under the auspices of the Rockefeller Foundation and in collaboration with the Alliance of Artists Communities, Res Artis helped to bring together thirty leaders in the world of residencies, along with representatives from various funding organizations and other networks in the cultural field. One of the aims of the discussion was to begin to formulate what an overall strategy for assessing the field of residencies would require.

The inquiry was driven by many basic questions, such as: What is the purpose of assessment? What motivates it (e.g., funding, program changes, desire for continued relevance, etc.)? What benchmarks are appropriate as minimum standards to assess such a broad field? Who should be involved in the process of evaluation? What is the desired function of the assessment?

Given the wide diversity of approaches taken by residencies around the globe, it was decided to begin by focusing on identifying shared values and goals as a way of helping to develop a set of standards.

The group eventually identified a number of specific values and goals, which were incorporated into a survey that was disseminated to our members. The results indicated that the shared values most important for the field of artist residencies are ranked as follows:

- Respect
- Freedom
- Tolerance
- Generosity
- Inclusivity
- Responsiveness
- Learning

In terms of shared goals, the most important were ranked as:

- Artistic development
- Exchange and communication
- Creativity
- Creation of new opportunities for artists
- Diversity
- Empowerment and collaboration
- Positive social change
- Community engagement
- Learning

It was clear that this was the beginning of a process that would be of great benefit to the global community of residencies. It was also clear that networks, such as Res Artis, will need to play a key role in developing criteria and methods for evaluating the field of art residencies. To that end, Res Artis has begun a series of follow-up discussions, one of which was held during the General Meeting in Tokyo in October 2012.

MAPPING OF RESIDENCIES

Mario A. Caro, Res Artis

Res Artis has recently undertaken the task of comprehensively mapping the world of residencies. It has begun to work with its members to maintain a current listing of permanent residencies. The project has started with Latin America and will continue to methodically cover each continental region. In addition to information about each residency, the map also has the capability of graphically representing various layers that can be used to illustrate a variety of features such as the type of residency, affiliated cultural networks, and collaborative relationships established between residencies.

The aim is to provide information about residencies and their relationships—to each other, to funders, to other institutions, etc.—in order to promote further collaborations.

To view this work in progress visit:

http://www.resartis.org/en/activities_projects/projects/res_artis_mapping/

FUNDING OPPORTUNITIES FOR RESIDENCIES

Anupama Sekhar, Asia-Europe Foundation

Funding opportunities - including artists' residencies – supporting the cultural mobility of international artists to travel to Asia and Asian artists to travel internationally and within Asia were mapped by the Asia-Europe Foundation (ASEF) with the support of the Korea Arts Management Service, Japan Center-Pacific Basin Arts Communication, Arts Network Asia and Tokyo Performing Arts Market in 2012. The result is a compilation of 20 mobility guides titled Funding Opportunities for International Cultural Exchange in Asia (first edition, 2012; downloadable at <http://bit.ly/Sb3uen>). The guides map the nine types of opportunities (artists' residencies; event participation grants; 'go & see' exploration grants; market development grants; participation in trans-national networks; project & production grants; research grants; scholarships for training/postgraduate study; and, touring incentive for groups) regularly supported by public and private funding, with specific focus on Asia and Europe.

An analysis of the 49 organisations and 59 schemes mapped in the Mobility Funding Guide 1 – Open to Any Nationality reveals that:

- Artists' residencies are the main type of opportunity supported by public and private funding sources, enjoying 33% of funding share among the nine types of funding opportunities listed above.
- Artists' residencies remain the main type of opportunity supported by public funding, alongside scholarships for training/postgraduate study (both enjoy 34% of the funding share):
 - This public funding comes from international/regional organisations, federal/city governments and public foundations.
 - Artists' residencies account for 25% of funding support from international/regional organisations and are second only to scholarships for training/postgraduate study, which enjoy 45% of funding share. Funding in this category mainly comes from UNESCO and the European Commission. The rationale informing such support for residencies includes the promotion of North-South and South-South co-operation; the mobility of young artists; and, the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). Countries hosting residencies through the above-mentioned support include:
 - In Africa: Morocco & Senegal
 - In the Americas: Brazil, Canada, Colombia & USA
 - In the Asia-Pacific: Australia, India, Japan & South Korea
 - In Europe: All member countries of the European Union
 - Artists' residencies are the main type of opportunity supported through public funds at the national level, enjoying 44% of the funding share among the nine types of funding opportunities listed above. This support comes mainly from federal governments such as Japan and South Korea in Asia and France, Germany and Sweden in Europe. The rationale informing the support for residencies from federal governments includes the promotion of international exchange, particularly among young artists; the need to create opportunities for artists to network/collaborate internationally; and, showcasing Asian values, cultures and issues. City governments (particularly in Japan) are also increasingly hosting residencies with the aim of, among others, building "a new metropolis of diverse cultures and values". Residencies supported through the above-mentioned means are mainly hosted in Japan and South Korea (in Asia) and France, Germany and UK (in Europe).
- Artists' residencies rank second among the nine types of opportunities supported by private funding, enjoying 31% of the funding share and surpassed only by project & production grants. Over 60% of such support comes from non-profit organisations, followed by private foundations and corporates in China, India, Japan, Singapore, South Korea, Germany & USA. Residencies supported through the above-mentioned means are mainly hosted in the Asian and European countries listed above.

EVALUATION OF RESIDENCIES

One of the key issues identified through the survey was the need for improved methodologies for evaluating residencies.

At the Res Artis General Meeting, there were several presentations about this topic and provided below details on two of those.

A. Evaluation criteria and methodologies – Jean-Baptiste Joly, Akademie Schloss Solitude

The evaluation of residencies can involve the assessment of different aspects of the residencies such as:

1. The place itself

This can be a particular landscape like Marfa (Texas, Chinati Foundation), or a beautiful building (Villa Medici in Rome), or a mythic place in the history of art (PS1 in New York, Cité des Arts in Montmartre) or the city surrounding the residence (at the moment Berlin and London are most appealing in Europe, Tokyo or NYC as well in general). It can also be the reputation of the place (Jan van Eyck Academy in Amsterdam, Akademie Solitude in Stuttgart).

2. The material offer provided by the residency

The equipment provided in the apartment and the size of the spaces offered, the possibilities of developing a project (workshop, exhibition spaces) and the technical facilities (for example video editing space, internet access, technical equipment in general). The evaluation might also consider the financial offer (grant, project money, travel costs), or even the quality of the food if it is offered.

3. The qualities and skills of the staff

The technical support provided by the staff supporting different activities included with the residency (eg. printing, welding, working with wood, programming, internet), the administrative support (eg. for the residence permit), the PR support for making the work of the resident artists visible to the media and community in a way that is relevant to the artist and the residency, the professional contacts enabled by residency staff with other cultural institutions, or with artists or curators on the local, national and international scene.

4. The quality and the selection process of the other artists in residence

The quality of the other artists depends on the selection system. An artist invited to a residency program may ask him/herself on which criteria he/she was selected and with whom he/she might share the program. A good artist may not accept a residency that they feel is being put together with mediocre artists. The question of selection is essential: is the selection process open? transparent? Who is taking decisions? Is it a permanent jury? Are the jury members changing regularly? Is the jury external or internal? Who has been selected by whom in the past five years?

Assessment methodologies might also consider:

- The adequacy of the human and financial resources to meet the general objectives set by the institution. If the resources are insufficient for the given objective, it will never be reached and produce disappointment. If the objective is not ambitious enough for the resources (this doesn't happen very often) it produces frustration.

- Feedback from residents in a way that is easy to understand. A final questionnaire for the fellows is recommended (see the new solitude-questionnaire in Appendix 2)
- Reputation of the studio as presented in a variety of media or other public fora. A press review including clippings from the last three to five months gives a good overview of the quality of the work done in a residency.
- Level of finances secured to support the residency program. If the residency program has a financial structure that is secured for the basic needs (building, administration, part of the fellowship program) the organisation can dedicate most of its time and energy to the program itself. If not, the organisation will always be struggling for survival, the residency program itself will be neglected and will therefore have an uncertain future.
- Monitoring the impact on the local level, the national and the international level.

B. Logic Modelling Method in Program Evaluation - Mitsuhiro Yoshimoto, NLI Research Institute

The various elements of the residency program and their relationships can be analysed using a 'logic modelling method'. See the Appendix 3 in detail. These five elements are:

- Inputs (The resources that are brought to a project)
 - Money
 - Time
 - Premises
 - Equipment
 - Staff
 - Partners
 - Funding Partners
- Process / Activities (The actions that are undertaken by the project to bring about desired ends)
 - Application and selection process
 - Supporting invited artists' research
 - Supporting invited artists' creation
 - Supporting invited artists' collaboration with domestic artists
 - Providing opportunities to show invited artists' work to the public
 - Hosting seminars symposia and workshops
- Outputs (The immediate results of the actions in Process/Activities)
 - Numbers of artists applying for artist-in-residence program
 - Number of invited artists
 - Number of exchange programs for the invited artists to meet artists, arts professionals and local inhabitants in Japan
 - Number of artworks that invited artists create during the program
 - Number of collaboration works including work in progress
 - Number of exhibitions, performances and open studio
 - Number of audience
 - Media coverage
 - Number of critical essays and reviews
 - Number of seminars, symposia and workshops
 - Number of audience and participants
 - Media coverage
- Outcomes (Changes that occur showing movement toward achieving ultimate goals and objectives)
 - Outcomes for foreign artists
 - Outcomes for artists and arts organizations in Japan
 - Outcomes for the regional audience
 - Outcomes for the national audience
 - Outcomes for cultural institutes and arts professionals
 - Outcomes for the artist in residence

- Impacts (The intended or unintended changes that occur in a system, community or organization more broadly in relation to Outcomes, e.g. Cultural Impact, Economical Impact and Social Impact)
 - More active international cultural exchange regionally, nationally and internationally
 - Promotion of international mutual understanding and contributions to international peace
 - Increased excellence in the arts
 - More creative people stay and live in the region of residencies
 - More active personnel exchange in the region of residencies

Mr Yoshimoto noted, however, that it is more important to make the purpose and goal of the evaluation clear than to develop the methodology. He noted that it is essential to consider why the residency program is being evaluated and what is expected to result from the evaluation.

C. Evaluation techniques/issues – Mario Caro, President of Res Artis

The Res Artis meeting hosted by Tokyo Wonder Site in October 2012 provided yet another opportunity for us to engage the issue of developing methodologies for evaluating art residencies. After presenting the survey results described above (see page 6 of this report), we gathered additional feedback from our members in attendance. A few concerns that had not arisen before had to do with providing artists with safety and security, accessibility and transparency of assessment reports, and the challenges of assessing the cultural as well as the financial benefits produced by residencies. The lively discussion that ensued confirmed that cultural differences needed to be further considered in developing standards for evaluation across such a diverse field of activity.

Res Artis will continue to broaden the analysis in order to determine methods that will function locally, nationally, and internationally and aims to have working guidelines for the field by 2014.

FUTURE ACTIONS

Government agencies and the arts sector have identified the importance of residencies in artists' careers. This collection of experiences suggests that there is a need for further development of research and good practice in managing artist residencies. In particular, there would be value in undertaking the following actions:

- Encouraging discussions between funding bodies, managers and artists to enhance the effectiveness of residency programs
- Developing a good practice guide for residency managers
- Improving the frequency and nature of evaluation methodologies used by funding agencies and residency managers
- Enhancing the skills of residency managers through exchanges
- Collecting further information on the topics covered in this report for presentation online and at the next Res Artis conference

IFACCA would be pleased to hear from organisations and individuals interested in initiating such actions at info@ifacca.org. We would also welcome additional resources and information that could be shared via our Topic page for artist residencies <http://www.ifacca.org/topic/residencies-government-support-artist-residencies/>

OTHER RESOURCES ON RESIDENCIES

Books and Articles

- Emory, J.L. (n.d). *Exploring the Role of Artist Residencies on Local Land Stewardship: A Case Study of the Sitka Center for Art and Ecology*. Ohio State University, USA.
- Harris, C. (ed.) (1999). *Art and Innovation: The Xerox Parc Artist-in-Residence Program*. Massachusetts Institute of Technology, USA.
- Kokache, M. (2012) 'Setting the Record Straight: Towards a More Nuanced Conversation on Residencies and Capital', *ArteEast Quarterly*
www.arteeast.org/pages/artenews/residencies/853/
- Ptak, A. (ed) (2011). *RE-tooling RESIDENCIES: A Closer Look at the Mobility of Art Professionals*. A-I-R Laboratory, Poland.
- Pujol, E. (2001). 'The Artist as Educator: Challenges in Museum-Based Residences', in *Art Journal* Volume 60, Number 3, JSTOR College Art Association, USA.
- Staines, J. (2012). *ON-AiR Evaluation Report*, ON-AiR, The Netherlands.
- Stephens, K. (2001). 'Artists in residence in England and the experience of the year of the artist', in *Cultural Trends* Volume 11, Issue 42, Taylor & Francis, United Kingdom.
- Veryeri Alaca, I. (2012). *Emerging Artist Residencies in Turkey: Fostering Cultural Connections with the EU*. ON-AiR, The Netherlands.

Other published materials

- *Report: Res Artis General Meeting 2012 Tokyo*. Res Artis. Japan.

Websites

Focussing on those websites that provide an international or regional overview of artist residencies.

- Res Artis: www.resartis.org/en/ and particularly www.resartis.org/en/residencies/library
- www.residencyunlimited.org/
- AIR in the Middle East : <http://issuu.com/arteeast/docs/residencyresourcehandbook>
- Arts ACT toolkit for AIR: www.arts.act.gov.au/_data/assets/pdf_file/0019/301960/Artists-in_Residence_tool_kit.pdf
- AIR facts: www.artistcommunities.org/residencies
- ACME: www.acme.org.uk/international
- a-n : www.a-n.co.uk/
- Trans Artists: www.transartists.org/
- Alliance of Artists Communities: www.artistcommunities.org/
- Asialink: www.asialink.unimelb.edu.au/our_work/arts/Arts_Residencies
- Asia-Europe Foundation: www.asef.org

APPENDIX 1: IFACCA SURVEY ON GOVERNMENT SUPPORT FOR ARTIST RESIDENCIES

Government Support for Artist Residencies

Introduction

There appears to be a worldwide interest in artist residencies, and many government agencies are involved in supporting residency programs and/or the artists that take part in them.

In late October 2012, IFACCA's Executive Director, Sarah Gardner, will present at the [Res Artis General Meeting in Tokyo, Japan](#). The topic of the General Meeting is 'New Horizons for Creative Platforms, Constellation of Cultures – Asia, Middle East and Global Network'.

In preparation for this presentation, IFACCA would like to conduct a quick survey about how national government agencies support artist residencies - both in their own countries and internationally.

An initial report on the survey results will be provided to all respondents to the survey, and the final report will be published on the IFACCA website. The information provided in the presentation will be aggregated and will not identify individual agencies or their responses. We will also compile a bibliography of relevant resources on the topic.

For more information on IFACCA's research, including access to all previous D'Art reports, please visit our website: ifacca.org/themes-new/

If you are unable to respond to the survey, please forward it to someone in your organisation who is familiar with your organisation's residency programs. We estimate that it the survey will take about 10 minutes to complete.

We thank you in advance for your response by the deadline of **Tuesday 9 October 2012**.

Does your organisation provide support for artist residencies (financial or other support?)

Yes

No

Organisational support for residencies

1) Please indicate the type of support your organisation offers for artist residencies, in your own country, by ticking the following categories.

Grants for artists to take part in residencies that your organisation manages

Grants for artists to attend residencies that the artist has organised for themselves

Ownership and/or ongoing maintenance of residences

Other type of support not listed above (please outline)

2) Please indicate the type of support your organisation offers for artist residencies, in other countries, by ticking the following categories.

Grants for artists to take part in residencies that your organisation manages

Grants for artists to attend residencies that the artist has organised for themselves

Ownership and/or ongoing maintenance of residences

Other type of support not listed above (please outline)

3) Is there information about the residency program(s) on your organisation's website?

Yes – please provide URL: _____

No

4) If possible, please provide a list (or some examples) of international residencies which you support:

	Name	City	Country
1	_____	_____	_____
2	_____	_____	_____
3	_____	_____	_____
4	_____	_____	_____
5	_____	_____	_____
6	_____	_____	_____
7	_____	_____	_____
8	_____	_____	_____
9	_____	_____	_____
10	_____	_____	_____

5) Through which unit/department are artist residencies managed in your organisation?

Artform divisions (one or various)

Central coordinating division

Other (please comment)

Organisational support for residencies

6) What are the main reasons that your organisation supports residencies?

Provide professional development opportunity for the artist

Cultural cooperation

To be part of a local community development program

Support the creation or development of new artistic work

Other (please comment)

7) Are any of your international residency programs subject to a reciprocal or exchange arrangement where an artist from the other country participates in a residency in your country?

Yes

No

8) Would you estimate that the support that your organisation provides to the residency program(s) has, compared to your organisation's total budget:

Increased over the last two years

Decreased over the last two years

Remained about the same

9) Does your organisation receive or manage support for artist residencies from other sources (eg bequests, philanthropists, sponsors, other governments)?

Yes (please comment): _____

No

10) Have you conducted any recent evaluations of your organisation's residency program, and if so, are you able to share the report with colleagues?

Yes and we can provide a copy (please provide links if available):

Yes but we are not able to share the report

No

Eligibility, selection process and requirements of artists

11) Who is eligible to apply for the artist residencies in your country?

Artists who are citizens or residents of our country

Artists from other countries

Other (comments)

12) Who is eligible to apply for the artist residencies that you operate in other countries?

Artists who are citizens or residents of our country

Artists from other countries

Other (comments)

13) Is the selection process publicly advertised?

Yes

No

Depends on individual residency (comments): _____

14) What do the selection criteria include?

- Artistic merit of the applicant
- Project proposed by the applicant
- Potential for the applicant to gain professional development
- Other (please specify)

15) What does the selection process involve?

- Application form
- Referee reports
- Comments or advice from the manager of the residency
- Portfolio of work
- Depends on individual residency
- Other (please specify)

16) Are there any requirements of the artist after the residency (e.g. reports, performances, exhibitions, presentations)?

- Yes, but they are optional (please describe): _____
- Yes, they are obligatory (please describe): _____
- No
- Depends on individual residency

Other comments**17) Are there notable international artist residencies in your country, for which your organisation does not provide support?**

- Yes (if possible, please provide examples): _____
- No

18) Does your organisation generally provide briefings/protocols/guidelines to prepare the artist to live in another culture?

- Yes
- No

19) Are there any issues or challenges about supporting artist residencies that you would like to comment on or suggestions you would like to make (e.g. costs involved, problems with visas, insurance, documenting their impact)?

- No
- Yes (please provide comments below)

Comments

Your details

Given Name*

Family Name*

Position*

Organisation*

Country*

Email contact*

Thank You!

Thank you for completing this survey!

APPENDIX 2: IFACCA SURVEY RESPONDENTS

- Michael Gottsche, Manager of Government Relations, Australia Council for the Arts
- Anna Steiner, Deputy Head of Department for bi- and multilateral cultural affairs, Federal Ministry for Education, the Arts and Culture, Austria
- Luis Armando Soto Boutin, Cultural Affairs Director, Ministry of Foreign Affairs, Colombia
- Stan Van Pelt, International Arts Team, Arts and Heritage Flanders, Flanders (Belgium)
- Doug Sigurdson, Head of Visual Arts, Canada Council for the Arts
- Mahiriki Tangaroa, Museum Curator, Ministry of Cultural Development, Cook Islands
- María Caridad Mederos Machado, National Director of Cultural Programmes, Ministry of Culture, Cuba
- Anette Østerby, Head of Division, The Danish Agency for Culture, Denmark
- Seppo Kauhanen, Senior Advisor, Arts Council of Finland
- Toby Dennett, Head of Artists' Supports, Arts Council Ireland
- Kristaps Kuplais, Curator, State Culture Capital Foundation, Latvia
- Kate Montgomery, Senior Adviser - Visual Art, Creative New Zealand
- Scott Donaldson, Portfolio Manager, Creative Scotland
- Pearl Samuel, Deputy Director, Corporate Communications, National Arts Council, Singapore
- Bilel Aboudi, Deputy Director of International Cooperation, Ministry of Culture, Tunisia
- Pennie Ojeda, Director, International Activities, National Endowment for the Arts, United States
- Victor Makashi, Director, National Arts Council of Zambia
- Elvas Mari, Executive Director, National Arts Council of Zimbabwe

APPENDIX 3: AKADEMIE SCHLOSS SOLITUDE - QUESTIONNAIRE

Questionnaire: Your Stay at Akademie Schloss Solitude

Dear fellows,

We hope you enjoyed your stay at Akademie Schloss Solitude! In order to learn more about fellows' needs regarding working conditions and daily life, we would greatly appreciate if you would take the time to give us some feedback about your stay. You may treat the questionnaire anonymously or personalize it, at your convenience. You can hand over the questionnaire to the current fellows for coordination

Thank you very much in advance!

Yours,
Akademie Schloss Solitude

General Situation

- How long was you stay at Akademie Schloss Solitude?
- What were the reasons that you came to Akademie Schloss Solitude and what did you expect?
- How would you describe the material and financial support allowed by Akademie Schloss Solitude, especially in comparison to other residencies?
- How would you evaluate your studio space in terms of daily life?
- What was your impression of Solitude in general? (Location, public transportation etc.)
- If you are not from Germany, how were your experiences managing daily life in Germany?
- How was communication with the staff and the coordination fellows?
- What was your impression about the artists community you met in Solitude?
- How important was the interdisciplinary program art, science & business for you?
- Did you attend the German lessons? Was it useful for your?

Working Situation

- How would you describe the working conditions at Akademie Schloss Solitude regarding space, materials, access to workshops, support from staff, etc?
- If necessary, what would you propose changing?
- Did you plan to work on a particular project during your stay and did this change?
- How was your exchange with other fellows regarding your projects and work?

(Public) Events at Solitude and in Stuttgart

- Did you try to get your involved in public events, either at Solitude or with partners?
- Did you have contacts to the art scene in Stuttgart? If yes to whom
- What is your opinion about the art and culture scene in Stuttgart?

Residency Experience

- Before coming to the Akademie, had you already visited other Artist-in-Residence programs and what were your experiences in particular with residential or working fellowships?
- If yes, how would you describe Solitude in comparison to other residencies?
- From your personal perspective, what would you expect from artist residencies in general and what might be other models?
- What would you wish for the next generation of fellows at Solitude?
- Did you contribute personally to the activities of the Akademie? If yes, to which extend?
- Do you intend to stay in touch with the Akademie after the end of your fellowship? What do you expect from this?
- Do you intend to stay in touch with fellow-artists you met at Akademie Schloss Solitude? What do you expect from this?

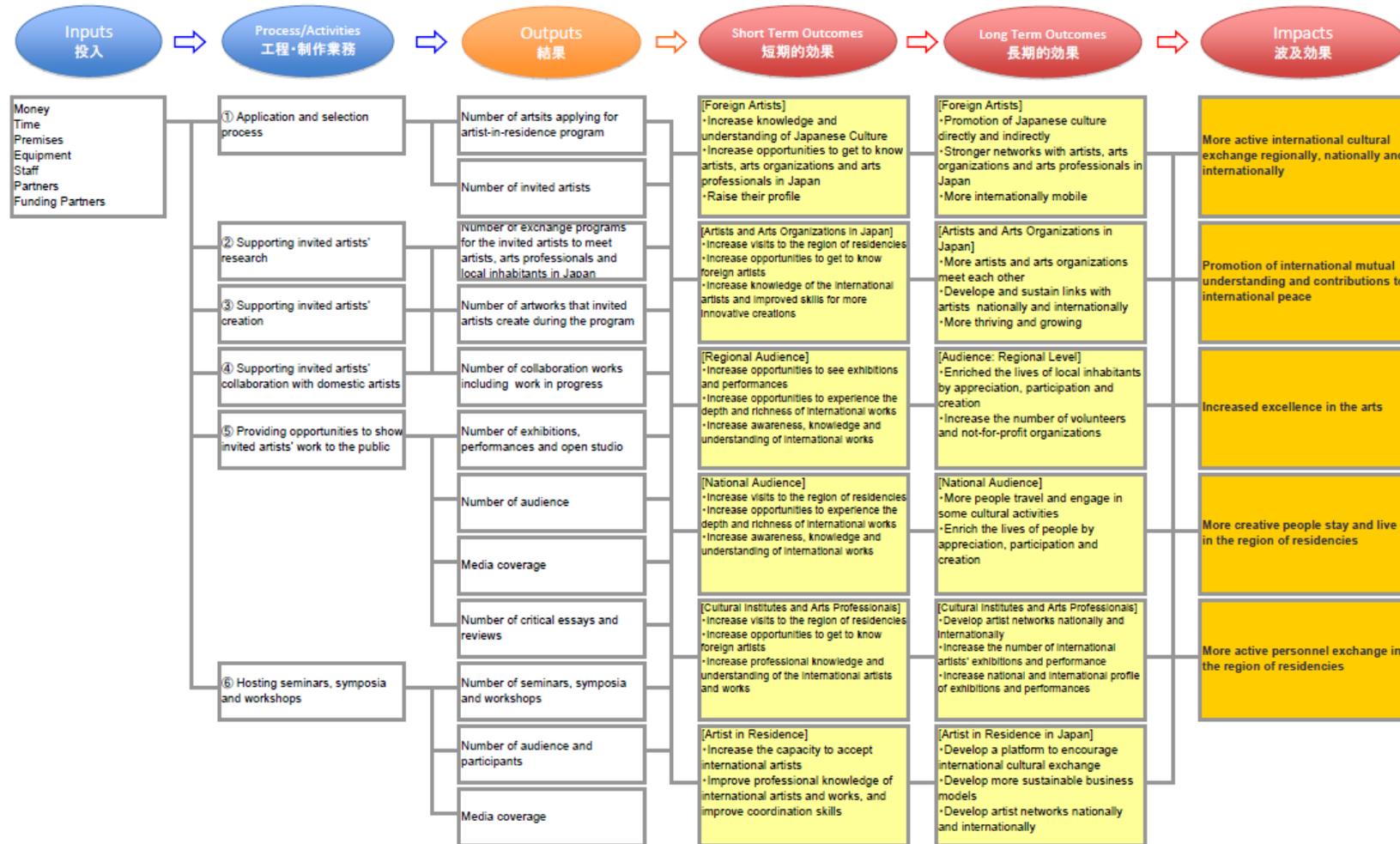
Final questions

- Did your fellowship in Solitude have an influence on your practice or your way of seeing things in general?
- Any further comments or remarks about things we didn't mention?

Thank you for helping us with your answers.

APPENDIX 4: LOGIC MODELLING METHOD – MITSUHIRO YOSHIMOTO

Res Artis General Meeting 2012 TOKYO Session S4. Evaluation of Artist Residency
 Logic Modeling Method in Program Evaluation: Artist-in-Residence Program in Japan
 Mitsuhiro Yoshimoto, Director of Arts and Cultural Projects, NLI Research Institute



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Note: the logic model was developed in the process of "The Study of Evaluation Methodology for Cultural Policy" commissioned by the Agency for Cultural Affairs in Japan