Report of Key Findings and Recommendations:
Inaugural Meeting of the Asia-Australia-Europe Creative Residency Network (AAECRN)

Meeting 1: Mapping and Assessment

Friday 9 May 2014, 9 am – 5 pm
Asialink, the University of Melbourne, Australia

Meeting organized by Res Artis and Asialink

“This project is supported by the programme ASEF Creative Networks of the Asia-Europe Foundation (ASEF). This project was selected for support from over 50 proposals submitted through a competitive open call in 2013.”
Background

This report presents the key findings and recommendations that were raised during Meeting 1: Mapping and Assessment of the Inaugural Meeting of the Asia-Australia-Europe Creative Residency Network (AAECRN), held at Asialink in Melbourne on 9 May 2014.

The meeting, supported by the programme ASEF Creative Networks of the Asia-Europe Foundation (ASEF), was selected for support from over 50 proposals submitted through a competitive open call in 2013. The meeting was organized by Res Artis, in partnership with Asialink and the National Association of the Visual Arts (NAVA).

The meeting formed one of two key meetings jointly organized by Res Artis and Asialink. The second meeting on 12 May 2014 was a collaboration with On The Move and focused on issues of ‘access and reciprocity’. A dedicated report has been developed for the second meeting also, and is available for download here: http://asialink.unimelb.edu.au/arts/arts

Both meetings convened experts to discuss the role of artist residencies in cultural mobility between Asia, Europe and Australia, and to reflect on the goals and future sustainability of developing the ‘Asia-Australia-Europe Creative Residency Network’ for the three regions.

On 9 May 2014, 16 participants from cultural mobility advocacy groups, funding bodies, residency organizations and networks from Australia, Asia and Europe gathered at Asialink in Melbourne to hold a meeting around the concepts of ‘Mapping’ and ‘Assessment’ of artist residencies.

The first meeting focused on developing approaches to collect data about artist residencies that will aid in developing a comprehensive map of this vast region. In addition, we began to develop the means of creating assessment protocols for these immensely varied regions that are attentive to cultural differences.

We brought together mappers in the field with the goal to exchange strategies, mechanisms and technical, legal or cultural challenges that we encounter when collecting data. What goal do current mapping organisations have in mind and how do they collect data (including technical solutions)? Who are their partners and who are their sponsors? What are their limitations?

This discussion on mapping led to the topic of ‘assessment’ of artist residencies. Res Artis has established a global standard within its existing Assessment Project and wants to explore the culturally sensitive application of it. What kind of framework could be developed to empower artist residencies to self-assess? And can this self-evaluation act as a means of justifying their worth in the field?

This report offers the key findings and recommendations of the 9 May Meeting.
Overview of Meeting

Mapping:
What is already known of mapping residencies and by whom in Australia, Asia and Europe? What is the best way of mapping artist residencies and the value? This discussion stems from the Res Artis online visual mapping of artist residencies here: www.resartis.org/en/projects/res_artis_mapping

Culturally Sensitive Assessment Protocols:
Continuing the development of Res Artis’ assessment protocols for the field, we will consider what cultural factors in Asia, Europe and Australia to consider in evaluating the success of an artist residency program.

Agenda

<table>
<thead>
<tr>
<th>TIME</th>
<th>EVENT</th>
<th>SPEAKER/S</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.00</td>
<td>Participants arrive. Tea/coffee provided</td>
<td></td>
</tr>
<tr>
<td>9.30</td>
<td>Welcome</td>
<td>Lesley Alway, Director, Asialink Arts</td>
</tr>
<tr>
<td></td>
<td>Overview of Meeting and Introduction of Res Artis</td>
<td>Mario A. Caro, President, Res Artis</td>
</tr>
<tr>
<td>10.00</td>
<td>Introductions</td>
<td>2 minute self-introductions by all participants</td>
</tr>
<tr>
<td><strong>Mapping</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.00</td>
<td>Presentations by artist residency ‘mappers’ (10 mins each)</td>
<td>Lillian Fellmann, Res Artis</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Crystal Ruth Bell, China Residencies</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Marie Foll, TransArtists</td>
</tr>
<tr>
<td>11.30</td>
<td>Question time</td>
<td></td>
</tr>
<tr>
<td>12.00</td>
<td>Lunch provided</td>
<td></td>
</tr>
<tr>
<td>1.00</td>
<td>Presentations by artist residency ‘mappers’ continued (10 mins each)</td>
<td>Margaret Shiu, Bamboo Curtain</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sachiko Kanno, AIR-J and J-AIR</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lea O’Loughlin, ACME Studios, UK</td>
</tr>
<tr>
<td>1.30</td>
<td>Q &amp; A</td>
<td></td>
</tr>
<tr>
<td><strong>Assessment</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.00</td>
<td>Introduction to Assessment</td>
<td>Mario A. Caro, Res Artis</td>
</tr>
<tr>
<td>2.30</td>
<td>Breakout sessions</td>
<td></td>
</tr>
<tr>
<td>3.00</td>
<td>Afternoon tea provided</td>
<td></td>
</tr>
<tr>
<td>3.30</td>
<td>Reports from breakout sessions</td>
<td></td>
</tr>
<tr>
<td>4.00</td>
<td>Discussion integrating mapping &amp; assessment</td>
<td></td>
</tr>
<tr>
<td>5.00</td>
<td>Meeting concludes</td>
<td></td>
</tr>
</tbody>
</table>

Presentations

PowerPoint presentations by all of the above presenters can be downloaded here: http://asialink.unimelb.edu.au/arts/arts
Participants

Total participants = 16 (from Australia/Asia/Europe)

Participants comprised the following categories: cultural mobility advocacy groups (3); funding bodies (3); residency organisations (6); residency networks (4)

<table>
<thead>
<tr>
<th>PARTICIPANT</th>
<th>ORGANISATION</th>
<th>POSITION</th>
<th>COUNTRY</th>
<th>WEBSITE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eliza Roberts</td>
<td>Asialink/Res Artis</td>
<td>Arts Residencies Manager</td>
<td>Australia/Asia</td>
<td><a href="http://www.asialink.unimelb.edu.au">www.asialink.unimelb.edu.au</a></td>
</tr>
<tr>
<td>Lesley Alway</td>
<td>Asialink</td>
<td>Director, Asialink Arts</td>
<td>Australia/Asia</td>
<td><a href="http://www.asialink.unimelb.edu.au">www.asialink.unimelb.edu.au</a></td>
</tr>
<tr>
<td>Marie Le Sourd</td>
<td>On The Move</td>
<td>Secretary General</td>
<td>Belgium</td>
<td><a href="http://www.on-the-move.org">www.on-the-move.org</a></td>
</tr>
<tr>
<td>Mella Jaarsma</td>
<td>Cemeti Art House</td>
<td>Co-Director</td>
<td>Indonesia</td>
<td><a href="http://www.cemetiarthouse.com">www.cemetiarthouse.com</a></td>
</tr>
<tr>
<td>Brianna Munting</td>
<td>National Association of the Visual</td>
<td>Deputy Director</td>
<td>Australia</td>
<td><a href="http://www.visualarts.net.au">www.visualarts.net.au</a></td>
</tr>
<tr>
<td></td>
<td>Arts (NAVA)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Margaret Shiu</td>
<td>Bamboo Curtain</td>
<td>Founder/Director</td>
<td>Taiwan</td>
<td><a href="http://www.bambooculture.com">www.bambooculture.com</a></td>
</tr>
<tr>
<td>Crystal Ruth Bell</td>
<td>China Residencies/Res Artis</td>
<td>Program Director</td>
<td>China/US</td>
<td><a href="http://www.chinaresidencies.com">www.chinaresidencies.com</a></td>
</tr>
<tr>
<td>Kira Simon-</td>
<td>China Residencies</td>
<td>Program Manager</td>
<td>China/US</td>
<td><a href="http://www.chinaresidencies.com">www.chinaresidencies.com</a></td>
</tr>
<tr>
<td>Kennedy</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marie Fol</td>
<td>DutchCulture/TransArtists</td>
<td>Website Editor</td>
<td>Netherlands</td>
<td><a href="http://www.transartists.org">www.transartists.org</a>;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><a href="http://www.dutchculture.nl">www.dutchculture.nl</a></td>
</tr>
<tr>
<td>Lillian Fellmann</td>
<td>Res Artis</td>
<td>Program Director &amp; Fundraising</td>
<td>Netherlands</td>
<td><a href="http://www.resartis.org">www.resartis.org</a></td>
</tr>
<tr>
<td>Mario A. Caro</td>
<td>Res Artis</td>
<td>President</td>
<td>US</td>
<td><a href="http://www.resartis.org">www.resartis.org</a></td>
</tr>
<tr>
<td>Sachiko Kanno</td>
<td>Japan Foundation; AIR Network Japan</td>
<td>Programme Coordinator, Information</td>
<td>Japan</td>
<td><a href="http://www.jpf.go.jp">www.jpf.go.jp</a></td>
</tr>
<tr>
<td></td>
<td>(working title_; J-AIR)</td>
<td>Centre, Japan Foundation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Valentina Riccardi</td>
<td>Asia-Europe Foundation</td>
<td>Project Manager, Culture Department</td>
<td>Singapore</td>
<td><a href="http://www.asef.org">www.asef.org</a>;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td><a href="http://www.culture360.org">www.culture360.org</a></td>
</tr>
<tr>
<td>Monica Turner</td>
<td>Asia New Zealand Foundation</td>
<td>Project Officer, Culture</td>
<td>New Zealand</td>
<td><a href="http://www.asianz.org.nz">www.asianz.org.nz</a></td>
</tr>
<tr>
<td>Julie Spatt</td>
<td>The Australia Council for the Arts</td>
<td>Program Officer, Visual Arts</td>
<td>Australia</td>
<td><a href="http://www.australiacouncil.gov.au">www.australiacouncil.gov.au</a></td>
</tr>
</tbody>
</table>
Mapping

“This project is supported by the programme ASEF Creative Networks of the Asia-Europe Foundation (ASEF). This project was selected for support from over 50 proposals submitted through a competitive open call in 2013.”
Summary of Presentations - ‘Mapping’

Res Artis (International)
Since 2011 Res Artis has undertaken the task of comprehensively mapping the world of artist residencies. The Res Artis Mapping project graphically portrays the field of artist residencies by mapping artist residency organisations around the globe. The map contains profiles of Res Artis member residency organisations and externals, and graphically portrays various layers of information e.g. the type of residency, affiliated cultural networks, collaborations with other organisations, type of funding the residency depends on, thematic focus of the residency etc.

Res Artis Mapping:

To date, the most extensive mapping projects undertaken by Res Artis are as follows:

Latin America (in partnership with Residencias en Red);
http://residenciasenred.org/

China (in partnership with China Residencies):
http://www.chinaresidencies.com/

Barbados, Caribbean (in partnership with Fresh Milk)
http://freshmilkbarbados.com/

Key points
- Mapping should not just be about mapping a network – It should identify strategic partnerships and collaborations that are connected to funding and support
- Mapping is a research tool to gather data about the changing field
- Using an online system offered by Res Artis, local experts (mappers) can upload and maintain the information of local networks or the regional residency field they have researched
- Not just for members but the entire worldwide field
- Res Artis has one year agreements with mappers and they must demonstrate online updates at least every 6 months

China Residencies (China/US)
China Residencies are currently mapping residency organisations throughout mainland China. Their goal is to create an online directory of artist residencies that acts as a platform to foster exchange through stronger networks and research. The map of China residencies aims to serve two separate markets – artists and residencies. It is a vetted process.

China Residencies Mapping:
http://www.chinaresidencies.com/residencies
Key Points
- China Residencies map residencies in mainland China in consultation with Consulate staff
- They gather information about residency organisations by conducting in-person and on-site interviews
- Do not charge a fee for the listing – It is important to remain open and public

DutchCulture/TransArtists (Netherlands)
DutchCulture/TransArtists is a platform stimulating and strengthening artist mobility in the Netherlands and Internationally. They offer tools and services on artist in residence programs and related issues. Their goal is to make the enormous worldwide residential art labyrinth assessable and usable to artists through their website, research and workshop programs.

TransArtists Mapping:
http://www.transartists.org/map

Key Points
- The TransArtists map is directly linked to their database (1,462 residencies listed)
- They have received requests from artists to include a rating system for artist residencies
- There are resourcing issues with creating a worldwide map of artist residencies e.g. funding, time consuming, technical limitations
- Work with Dutch Embassies abroad to check information

Bamboo Curtain (Taiwan)
Margaret Shiu, Founder/Director of artist residency organization Bamboo Curtain in Taipei was approached by the Taiwan Ministry of Culture to develop the online ‘Arts Residency Network, Taiwan’. The website is bilingual and aims to compile information on local and international artist residency organisations for the benefit of artists, curators and cultural institutions. It includes a database of Taiwanese artists who have participated in international artist residencies. The website displays profiles of Taiwanese and international artist residency spaces on a graphical map.

Arts Residency Network, Taiwan:
http://artres.moc.gov.tw/index_2.php

Key Points
- International artist residencies mapped are focused on South East Asia
- Website maps top 100 artist residency organisations. The list is determined by the following criteria: funding support for artists; accessible; open call; operations in English language; connected; special regions prioritised eg. ceramic centre
- Challenge: If we create this new network will it impact negatively on resources and capacity of residency organisations? – ie. will they receive more application enquiries than they can handle?
**AIR_J (Japan)**
AIR_J is an online database of artist in residence programs in Japan managed by the Japan Foundation in Tokyo. The website is bilingual and provides information on AIR programs in Japan e.g. achievements, application information, etc. It is of benefit to artists and artist residency programs in Japan and internationally.

**AIR_J:**
http://en.air-j.info/

**Key Points**
- Funded and maintained by the Japan Foundation
- Bilingual website (Japanese and English)
- Website also has resources such as articles, interviews, further reading

**Acme Studios (UK)**
Acme Studios is a London charity which provides affordable studio spaces and residencies and awards for non-commercial fine artists. Acme manages over 546 studios throughout 14 buildings in Greater London. Acme’s International Residencies Program manages 20 artist residencies in London for international governments, cultural agencies and foundations.

**Acme Studios:**
http://www.acme.org.uk/

**Key Points**
- No-one has mapped artist residencies in the UK yet
- Although they have not mapped artist residencies, Acme Studios spent 1.5 years surveying studios throughout the UK. 16 staff visited and surveyed studio spaces in-person.
- Challenge: There isn’t one peak organization in the UK that comes to mind who would have the resources to undertake the mapping project of the UK
- Challenge: there is not a one size fits all survey for mapping. Some residencies require an extended conversation
Key Findings – ‘Mapping’

- Mapping should not just be about mapping a network – It should identify strategic partnerships and collaborations that are connected to funding and support
- It needs to be sustainable – mappers should have the ability to upload and maintain their own information
- It is important to remain transparent and publically accessible (for free)
- Mappers should work with International embassies, consulates, funding bodies and cultural mobility advocacy groups to pool resources
- Access through language is important – e.g. bilingual websites
- There is not a one size fits all survey for mapping. Some residencies require an extended conversation
- Every map services a different goal - from easy to find information for artists; to functioning as a tool that documents and observes the dynamics of the field; or to support policy making and intersectorial exchange

Key Recommendations – ‘Mapping’

- Mapping previously limited by funding – now needs to be the other way round with this new network of residency mappers seeking and providing funding to expand the worldwide map and drive the initiative.
- If the mapping project is regarded as a data gathering project rather than a specific cultural project, we may be able to find partnerships beyond the cultural sector – e.g. Google
- What can be learnt from mapping of different sectors? What can be learnt from other online mapping databases – e.g. Google?
- Priority regions or countries for mapping are India, Africa, SE Asia
- Mapping should be reciprocal
- Language and translation is an important factor in mapping
- A good way of working would be to map by regional clusters – e.g. South East Asia all at one time. This would pool resources and could attract regionally specific funding
• Suggestion to have a ‘mentor’ in each country/region to assist with regional knowledge that can feed into major network

• Some organisations don’t want to be mapped. We need to do some research and discover why they don’t want to be listed, and how many. This could happen privately and just be used for internal use
Assessment

“This project is supported by the programme ASEF Creative Networks of the Asia-Europe Foundation (ASEF). This project was selected for support from over 50 proposals submitted through a competitive open call in 2013.”
Summary of ‘Assessment’ Overview (Res Artis)

There is nothing out there that attempts to quantify a set of standards for artist residencies. Res Artis participated in the first of a series of discussions on the role of assessment in the field of artist residencies on May 3 – 7 at the Rockefeller Foundation’s Bellagio Center. The gathering was a collaborative project between Res Artis, the Alliance of Artists Communities, and the Rockefeller Foundation. Conversations ranged from looking at the specific relationship between approaches to assessment and the promotion of creativity to wider questions about the values we share as organisations that help to define the field of artist residencies.

At the above meeting the collaborative project partners looked at the definition of assessment: “a systematic determination of merit, worth and significance using criteria against a set of standards”.

They developed a shared set of values by artists and artist residency centres:
- Generosity
- Freedom (security)
- Inclusivity
- Learning
- Responsiveness
- Tolerance
- Respect

And a shared set of goals:
- Artistic development
- Exchange and communication
- New opportunities
- Community engagement
- Collaboration and empowerment
- Learning
- Diversity
- Social change
- Creativity

Artist residencies can use the above shared values and goals to self-assess. It’s also a way of evaluating your program to show continued worth, benefits and outcomes to funding bodies.
Key Recommendations – ‘Assessment’

- The Asia-Australia-Europe Creative Residency network should develop a framework for self-assessment that can be adapted to different regions (to ensure cultural sensitivities are respected). This can be based on the shared set of values and goals developed at the Bellagio Meeting (above).

- Assessment should not be about judging or evaluating other residencies – rather a framework should be developed by the network whereby organisations can use it for self-assessment. It will become a self-evaluation tool and a means of justifying existence and funding to others.

- We need a Res Artis thematic meeting related to ‘assessment’ as it is such a large topic.
Asia-Australia-Europe Creative Residency Network

“This project is supported by the programme ASEF Creative Networks of the Asia-Europe Foundation (ASEF). This project was selected for support from over 50 proposals submitted through a competitive open call in 2013.”
Key Recommendations –
Formation and Continuation of the ‘Asia-Australia-Europe Creative Residency Network’

- In-person meetings at least once a year (preferably alternating between Australia, Asia, Europe)
- The network should pool together to apply for funding as a network. This might be more successful than individual organisations applying
- Res Artis should act as the coordinator of the network as they have already developed mapping and assessment tools and instigated the meeting and development of the new network
- We should invite other key organisations to become part of the new Asia-Australia-Europe Creative Residency Network – e.g. Goethe Institute, Institut Francais, etc.
- We should explore non-arts partners – e.g. Google
Important links

www.resartis.org


http://www.asef.org/

http://asialink.unimelb.edu.au/arts/arts

www.onthemove.org

http://on-the-move.org/about/ourownnews/article/15512/platform-meeting-of-asian-and-european-cultural/

http://www.chinaresidencies.com/residencies

http://www.transartists.org/map

http://artres.moc.gov.tw/index_2.php

http://en.air-j.info/

http://www.acme.org.uk/

Further Reading

Culture 360, Asia-Europe Foundation (ASEF)
http://culture360.asef.org/

London Digest – a survey of artists’ studio groups and organisations in London
Acme and Capital Studios, 2006

A register of artists’ studio groups & organisations in England
Acme and Capital Studios, 2005
www.acme.org.uk/download.php?pdf=142

Artist Residencies: Assessing Impact
Alliance of Artists Communities
http://www.artistcommunities.org/impact
Acknowledgements


Thank you to:

- The Asia-Europe Foundation for supporting both meetings
- Asialink Arts for hosting both meetings of the Asia-Australia-Europe Creative Residency Network
- The Res Artis Board and Office for applying for the grant and co-hosting both meetings
- National Association for the Visual Arts (NAVA) for being a project partner and providing us with two incredibly helpful volunteers: Cassandra Smith and Carly Richardson
- All presenters and participants