

LIVE AT THE
CENTRE
SCENIC RIM
ARTS & CULTURE

SCENIC RIM
MODEL FOR
ARTISTS IN
RESIDENCE





LIVE AT THE **CENTRE** SCENIC RIM ARTS & CULTURE

**The creative energy at the
heart of a community.**

Scenic Rim Arts and Culture
encompasses the work of
Cultural Services branch of
Scenic Rim Regional Council
including the two cultural
centres—The Centre
Beaudesert and Boonah
Cultural Centre, the Boonah
Regional Art Gallery as well as
cultural programs delivered by
Scenic Rim Regional Council
through Cultural Services

ARTISTS IN RESIDENCE

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EXECUTIVE SUMMARY

Three kinds of Residencies

This study identifies three types of Artists in Residence programs for consideration in the Scenic Rim. The Artist's retreat, Artists in the workplace and Artists in community. Within each of these exists opportunities for communities, artists, and organisations in the Scenic Rim and beyond.

What the Scenic Rim has to offer

Proximity to major centres and airports, a range of world heritage and rural environments, small communities, villages and towns, vibrant and passionate arts communities, burgeoning tourism industry.

Scenic Rim Regional Council recognises the role that the artist plays in community cultural development and understands that:

It is through cultural action that we:

make sense of our existence and the environment we inhabit;

find common expressions of our values and needs;

meet the challenges presented by our continued stewardship of the planet.

- The Fourth Pillar of Sustainability by Jon Hawkes

How the Scenic Rim may benefit

By integrating the artist into our landscape, community, workplaces and towns, we acknowledge that our life becomes richer and our places more animated and meaningful. Creative communities are more resilient and better placed to adapt to unforeseen changes and to protect and articulate the values that bind communities together.

Attracting Artists to the Scenic Rim generates stronger cultural tourism opportunities, providing skills transfer, new networks and recognition for our region as a place for creative inspiration. These attributes in turn make our region an attractive setting for those considering relocation and entry ways into a connected and vibrant community. The Arts provides a significant economic attraction and increases livability and wellbeing.

Scope

The purpose of this study is to investigate options for Artists in Residence programs and opportunities that service the residents and visitors of the Scenic Rim.

The study will investigate a range of options and discuss ways these might be applied in the Scenic Rim Context.

This study is a guide only to SRR Council and the community of the Scenic Rim in its considerations for Artist in Residence programs. Findings from this research do not constitute a commitment from any parties to implement the programs identified.

This research outlines best practice/best fit for the Scenic Rim and identifies pathways and strategies for implementing an Artist in Residence Program in our community.

This research provides a guide for the Scenic Rim Regional Arts Development Fund Committee, guides the activities of Council in arts and cultural community development and will inform many of the creative industry development programs delivered through Cultural Services.

Motivating Factors

The creation of a Scenic Rim Model for Artists in Residence acknowledges new ways of engaging with the arts and the encouragement of engagement and participation with the arts.

Scenic Rim Arts and Cultural Policy 2009-2012 identified the following goals and aspirations:

Goal 3:

- The Promotion And Generation Of Creative Excellence

Strategy 2

- Increase exposure to arts and culture

Action 1:

- Develop an Artist in Residence model for the Scenic Rim that enables employment for local and visiting artists.

Methodology

Desk top research based on interviews with international artists in residency organisations, review of current data, community consultations and discussions with Arts and Cultural sector Artist in Residence, Review of objectives for Cultural Tourism.

WHAT IS AN ARTIST IN RESIDENCE?

Artists in Residence (AIR) programs offer an opportunity for artists to have time to dedicate to their artwork; to grow and expand ideas, to take their creativity to a new level of excellence.

An Artist in Residence program can, grow the skills of the art community of a given area through inviting an artist to expand local skills in a chosen artform; share the artist's experience and expertise; provide an artist to work with the community and focus attention on art in general or for a particular project or purpose.

An Artist in Residence program can benefit a place or community through association, interaction and as a source of inspiration.

'for women, artwork is often created in spaces/time that other people leave them. With a residency you can dedicate serious time to creating work and having uninterrupted thought'.

Tamborine Mountain resident-Sue Lovell PHD on return from a writing residency at Varuna NSW 1996. Sue is involved in an ongoing project researching and publishing in academic journals on the life and art of Vida Lahey (1882-1968) whose work was recently exhibited at Queensland Art Gallery

An Artist in Residence or Arts Residency does not imply the ongoing home of a working artist, rather it describes the role or opportunity for an artist who takes up residency on a temporary basis in a workplace, community or other private or public space with the purpose of making and creating work. The focus is on the relationship between the artist and their working environment.

It is not confined to any particular art form.

It is not confined to a length of time or type of working space.

Different resources are offered and required to select, house and provide for Artist's in Residence depending upon which model is adopted.

There is no 'one size fits all'

What are the benefits of an Artist in Residence program to the artist?

Time

Space

Access to resources

Access to other artists

Access to an inspirational environment

Access to paid work

Engagement with community of interest

'Artists' Residencies (also called artists' communities, colonies, retreats, workspaces, and studio collectives) provide dedicated time and space for creative work. Beyond this core value, these creative communities are a diverse group, and provide artists of all disciplines with many different styles and models of support.'

Alliance of Artists Communities (based in the United States) is a national and international association of artists' communities and residencies — a diverse field of more than 1,000 programs worldwide that support artists of any discipline in the development of new creative work

WHAT ARE THE BENEFITS TO THE COMMUNITY

Where the artist is hosted by a community or organisation the benefits may include access to the participation and creation of creative product. Artists in residence can contribute to community capacity building, team building, support to adapt to change, cultural tourism and event projects, greater community cohesion through projects that foster community expression, tolerance, connection and identity.

Artists in residence can take place in a variety of community settings such as;

- Schools and universities
- Factories
- Hospitals,
- Shopping centres
- Civic precincts
- Housing developments
- Gaols
- National parks
- Offices of SES, Fire, Police or Ambulance

Artists in Residence can be employed in tourism operations to animate and activate spaces and enrich experiences of visitors, helping them to understand and engage with the community and environment.

Artists in Residence can include individual artists or groups who are resident in a specific space or venues.

Artist in Residence can provide a community with skills not currently available in their community and thereby enrich the cultural life of its residents.

Artists in Residence can benefit businesses by providing a new and different customer base, cross pollination of creative inspiration and ideas, networking opportunities, the development of problem solving and lateral thinking skills in employees, the creation of promotional visuals, improved community citizenship.

What might an Artist in Residence do during their residency that would benefit the community?

Conduct workshops

Leave behind or donate some artwork to be enjoyed by the community

Share what they developed/learnt through newspaper, exhibition, workshop , info sessions

Develop a blog about their time in a place or community and promote the destination

Give a performance

Use the place as inspiration for their work

Mentor community members or local artists

Provide open days during the residency for the community to come and observe them at work

Interpret the local community, heritage and environment in lasting artwork for future generations

What should an Artists Residency ideally include?

Lots of networking sharing and fun

Capacity for participants to move out of their comfort zone and to grow

Space and time to create

Planned community involvement

Stimulation of new ideas

Opportunity to encourage children to engage with the arts

ARTIST'S RETREAT

The model for this form of Artist in Residence is a philanthropic or commercial gesture to provide an artist space and time to create meaningful work. The benefit to the artist is uninterrupted, dedicated time for concentration and creation of new work.

Cité Internationale des Arts Paris is a residency provided by the Australia Council and is a complex consisting of 200 studios established by Madame Simone Brunau and her late husband, Monsieur Felix Brunau after 10 years of planning and lobbying for support. At any one time there are artists from up to 50 countries residing in the complex. There are facilities for musicians, performers and visual artists. This residency provides the artists with a studio in Paris where they can live and work for a period of 3 months. The benefit of this studio is in the peer recognition, access to international markets, exhibition opportunities and liaison with other artists in the venue. Artists who access this residency apply to the Australia Council and their application is assessed against criteria. The residency includes accommodation, studio rent, and a stipend for a 3 month period. It is an investment by the Federal Government in the career development of an artist on an international level.

Residencies at **the MacDowell Colony USA** a 450 acre property in New Hampshire. The Philanthropic foundation and organisation was founded in 1907 and now houses 32 studios, each created for one or more artistic disciplines. Studios include composers studios with pianos, visual arts studios with wall space natural light, printmaking studio with lithography, plate presses and aquatint equipment, writers and architects are provided with generous work surfaces. All studios have bed, bathroom and access to linen, laundry shared or individual catering. There are no residency fees at MacDowell. The Colony is a not-for-profit institution funded mostly by contributions. An endowment covers one-third of the operating expenses and the rest of the annual budget is raised each year. Talent is the sole criterion for admission. Emerging and established artists are encouraged to apply.

Anam Cara Ireland is a residential retreat that provides the time, space, and creature comforts to support focusing on your own project and doing your best creative work. Retreats and workshops are funded by the participant. All workshop participants are housed either at Anam Cara or at lovely B&Bs within a short walking distance. (Breakfast is served where you are staying, and the workshops, the mid-day and evening meals, and evening entertainments take place at Anam Cara.

The Artist in Residence program at **Bundanon** affords artists, from all disciplines and from all over the world, the opportunity to reflect on their practice. It is a living arts centre for the creation and presentation of visual arts, writing, music and other performing arts, and the promotion of education and research in the arts. By conserving and preserving the natural and cultural heritage, and providing access to Bundanon and the Shoalhaven River, the Bundanon Trust will encourage an appreciation and understanding of the importance of the landscape in the lives of Australians.

- Inspirational setting
- Adequate studio provisions suitable for various or specific artforms
- Provision of arts tools appropriate for art form studio
- Quiet and solitude
- Interaction if desired
- Access
- Optional provision of stipend
- Optional provision of food and lodging
- An understanding of the needs for artistic creation
- An entrepreneurial approach
- Philanthropic bequest or support

Options:

1. **Subsidized by govt funding body**
2. **Foundation or Trust set up to fund residency and provide stipend . NB donations to foundations are tax deductible**
3. **User pays**

ARTISTS@WORK

Not all work places can accommodate an Artist in Residence. Some of the work places that are suited include large organisations where Human Resources Management can coordinate projects with Artists in Residence to enhance team work, encourage lateral thinking, increase confidence and public speaking skills, provide social and promotional opportunities.

Other possible business/work + arts residencies may occur through sponsorship of an artist in residency program through related business groups or Chambers of Commerce. In such cases the artists residency may be in various locations, in a community space or hosted by one business on site but accessed by other businesses.

Improving workplace culture is the key to attracting and retaining staff.

The ABaF experience

Through information, expert advice and networking events ABaF are the catalyst for giving business a creative edge and helping to make artistic visions a reality.

Many companies viewed partnerships with arts organisations as a way to deliver on their corporate objectives and priorities.

‘Brand positioning and alignment’, ‘social responsibility’ and ‘employee engagement’ emerged as the key areas where arts partnerships align with the corporate priorities of companies that sponsor the arts (‘arts supporters’) ‘Arts and business: partnerships that work’ 2010 prepared for the Australia Business Arts Foundation (AbaF) and the Australia Council by Repucom International.

Arts partnerships have the ability to engage staff, helping to bring creative energy, vibrancy and a different way of thinking to the workplace for partners

The creative energy and input that arts organisations can provide companies was also one of the most sought after elements amongst sponsors and in most cases the differentiating factor between the arts and other corporate partnerships (eg sport, entertainment, other community)

Social responsibility and corporate reputation

Many companies believe the arts deliver a strong platform on which to achieve social responsibility objectives, including areas such as Indigenous relations, regional issues, young people and education, social inclusion and disengaged communities

Employee engagement

In many cases arts partnerships are aligned with key employee engagement objectives. They can contribute to education and training initiatives, the recruitment and retention of staff within geographic locations or industries, bring vibrancy to the workplace and encourage creative thinking. Arts priorities were seen to offer a differentiating factor to employers, and can demonstrate the company’s commitment to the interest of their employees or community

‘A way to look at the world differently, a way to promote excellence, a way to encourage tolerance and a way to be uplifted, for people to have uplifting experiences that let them see a different world and a different way of being...’

Case study : Arts

Tasmania

The ambitious project was a partnership between arts@work, the Australia Business Arts Foundation (AbaF) and mine operator Zinifex. arts@work a program of Arts Tasmania, brokered an arts project in a zinc mine that resulted in an exhibition called ‘7470, a community, a mine and its people’ The project saw artist Greg Leong go underground to experience what the miners experienced, worked with the miners on a series of paintings and drawings to explore the relationship between worker and workplace. They explored what was good and bad about the workplace in creative media. The project delivered Human Resource outcomes, professional development for the artist and creative interaction for the miners.

Options:

- 1. Artist in Residence positioned in the workplace for a specific period of time to work on a specific project with staff or for organisation**
- 2. Artists in Residence programs supported by business in offsite locations**
- 3. Develop database of artists, arts organisation and services that may be offered to business**
- 4. Partner with Abaf to broker more business +arts relationships**

ARTISTS IN COMMUNITY

Community or public spaces are those that present the community heart and soul. This may be through festivals and events, parks, public art, schools and planned developments. Too often planning and development does not reflect community aspirations and identity. Too often community events suffer from burn out and lack of access to fresh ideas.

- An Artist in Residence program in community is about animating the space.
- Giving voice to community, showcasing a community's values and heritage.
- Regional and remote communities in Australia are faced with resource drains not only from centralization but also in terms of skills shortage.

Bringing an artist into a community to work on a community project helps to transfer skills, enliven spaces and events and connect community to their aspirations.

Artists in Residence have the potential to become the basis for Community Cultural Development (CCD); a unique practice that works creatively with communities on their own ground, on their own issues, through cultural practice.

Working with artists already living in the community

To become more resilient artists need to tap into other forms of income generation outside of making art sales, commissions, collecting royalty fees and income from paid performances. Artists are a valuable asset to a community. Their professionalism, skills and creativity can be harnessed to expand a community's range of expressive needs. Community projects should consider funding artist from within their community to work on meaningful community projects as artists in residence.

Bringing artists from outside the region into a community

Artists from beyond the immediate community can bring with them skills not currently found in the region. There is a profound affect on communities when they have the opportunity to work with new mediums and new ideas.

Shaping community spaces

An Artist in Residence program for a fixed term is a way of collaborating with the community and shaping a project. Artists in residence programs can be linked to Public Art Management Plans for the development of meaningful public art and public spaces as part of new housing, commercial or civic places.

Artists in residence programs help showcase community distinctiveness. Places for residencies could be located in community buildings with businesses or community groups supporting accommodation through sponsorship, partnerships or billeting the artist in the community.

'A Community Cultural Development (CCD) project or program may utilize any art medium or practice, depending on the needs of the community, the issue and the resources available, sometimes involving many artforms.... when art is collaboratively produced, it creates another level of engagement with those ideas and values, and asks us to share, learn and question. It is an extremely effective way of communicating a shared vision, and in the process, builds connections and brings benefits to the participants, the project partners and the audience.' *Community Arts Network SA Inc via ccd.net.*

Options:

- 1. Community festivals and events should consider funding an artists in residence program to support their activity**
- 2. Developments requiring a public art management plan should consider an Artist in Residence program as a way to develop public art outcomes**
- 3. Towns, villages or heritage groups can host artists in residence as a way of celebrating local stories, heritage and identity**

IMPLEMENTATION

strengths

Scenic Rim is a visually stunning and diverse area with a range of environmental and rural experiences. It is within 80 kms or 1 hrs drive from the major airports at the Gold Coast and Brisbane. Whilst being within distance of metropolitan centres it is home to 8 National Parks including world heritage listed World Heritage listed Main Range, Lamington and Springbrook National Parks, and most of Mt Barney National Park. It is home to a large number of artists working across all genres.

weaknesses

Because of its rural nature and proximity to major centres, Scenic Rim suffers from skills shortages. With no public transport and tertiary education opportunities within the Scenic Rim boundaries, access to markets and access to training, employment and education is constrained. Artists often move to the area for a quieter more affordable lifestyle however work opportunities and skill development is limited. Young people in search of further education, employment and broader experiences often leave the region to find work elsewhere.

opportunities

Cultural tourism study 'Connecting Communities with Tourism Creatively' prepared for SRRC in 2010 by Southern Cross University made the following observations:

- Arts and cultural tourism can celebrate and protect a region's culture, heritage and natural environment and the resident's lifestyles
- Attract visitors for longer stays and encourage greater visitor spends
- Value add to existing travel experiences of the region
- Facilitate and promote partnerships between arts, non arts industries and government at all levels
- Acknowledge and stimulate strategic regional solutions by celebrating innovation
- Create career pathways, skills development and mentoring opportunities in both arts and tourism sectors

Artist in Residence programs bring cultural tourists to a region. Along with the Artist in Residence is the opportunity to engage with the project they may be working on, attend workshops or master classes that are offered as part of the residency.

Building the creative industries in the Scenic Rim Regional Council area

Liveability and diversity

Aim to attract and retain creative industry professionals and practitioners through the promotion of diversity, the facilitation of an environment that is conducive to the creative industries and establish SRRC as a creative centre.

Cultural Tourism report prepared for Scenic Rim Regional Council by Ros Derret OA for Southern Cross University 2009



Artists in residence at tourism outlets provide visitors with opportunities to engage with the arts, community and environment whilst learning new skills.

The development of a Summer or Winter School, or dedicated Art School, could offer visitors to the region an opportunity to engage with artists in residence teachers and arts practitioners over extended periods of time and would drive stimulation of the local economy.

threats

Lack of diversity in creative industry employment

Emerging artists moving to more creative hubs

Lack of skills in creative industries

Proliferation of hobby artists as opposed to professional artists

Creative industries should be seen as an economic driver only when the economic benefit is derived from professional creative industry practitioners, businesses and services.

Creative industry should be recognised at this stage as an important economic investment attraction strategy.

If the artist does not have the necessary skills to work in community – can cause problems. Don't assume all artists have these skills.

Feeling of loss when artist leaves – where to from there –sustainability/ maintaining momentum

From idea to action:

1. Develop database of creative industry resources and practitioners
2. Map region for potential spaces to accommodate Artist Residencies in public buildings and spaces
3. Work with planning to identify best location for potential development of an arts incubator for Artists in Residence
4. Broker partnerships between business and the arts to develop artist in residencies in the workplace as an extension of the Connecting Communities program with ABAF and Scenic Rim.
5. Hold information sessions with ABAF to promote philanthropy and the arts
6. Ensure that artists in residence programs are prioritised in regional funding and planning
7. Provide skill development for creative industry practitioners in event management, working with community, and public art project management

Scenic Rim: The Artist's Retreat

Philanthropic:

Provision of accommodation and studio/venue owned by a Philanthropic foundation or benefactor which provides a space for artists who apply to come and work at the studio for a period of time.

Artists may or may not be provided with a stipend and meals.

Cultural Tourism:

- Space dedicated for art making with live-in accommodation that artists pay to use. The fee may be a reduced price.
- Space dedicated for art making with live-in accommodation where artists work on their own work
 - and also are available to guests for workshops, talks, performances.
 - The artists may be paid a stipend during their residency for services to the tourism operation
 - May work on a project for the tourism operators or community

Resources required:

Inspirational environment

Space suited to development of selected art-form work e.g. printmaking equipment should be included in a printmaking studio, piano in a music studio etc.

Access to arts community for information about supplies etc

Kitchen facilities (meals may or may not be included in the residency)

Expectations

Clear understanding of roles and responsibilities spelt out in agreement/guidelines

Accessible contact point for trouble shooting

Benefits to the Region

Association with the arts; Scenic Rim identified as a source of inspiration for nationally and internationally acclaimed artists.

Professional artists working with visitors and communities of the Scenic Rim and transferring skills

Benefits to Benefactors

Ability to fund specific projects/art forms or sector of the community in line with corporate or philanthropic objectives

Tax deduction on gifts and donations

Association with the arts and artists

May request donation of a piece of work for the foundation or tourism outlet

Scenic Rim: Artists in the workplace

Artist at work

- Artists employed in a work environment, provided with resources and facilities to conduct a specific project whilst being enabled with the capacity to engage with staff to develop the project. Eg the artist may be employed to on a commission for the employer and employees are encouraged to participate in the development of the commission.
- Artists provided with space within a work environment to develop their own work. In this instance there may be synergy between the processes or materials manufactured or used in the work place with the materials used in the artists practice. Eg artists might be using welding equipment and pipes to create an artwork and could share a space in a workshop where these products are used routinely.
- Artists employed as creative workers to work with teams to build greater communication, better problem solving, enhance confidence and encourage leadership skills. Eg. Theatre workers employed by HR to work with teams to guide team building activities and explore creative problem solving.

Artists working with business clusters

Artists or artworkers employed by a business cluster to undertake community consultation and development of a project that may enhance the business precinct. This might include street beautification projects, public safety campaigns, anti vandalism initiatives and projects that animate places such as festivals and events.

Artists employed by business clusters to develop creative products that promote their products and services. E.g. labels and packaging, signage, creative copy for print media, promotional material, video, web content.

Expectations

The artist is valued and rewarded for the contribution they make to the organisation or business.

The scope of the project is clearly defined and the outcomes and measures of success are clearly understood by all parties.

The artist is properly inducted into the workplace and appointed a liaison within the organisation.

Benefits to the Region

Workers are part of a community regardless of whether they live in the community of their workplace or outside of it. By contributing to a creative project or by using creative skills to problem solve within the work environment leads to more animated spaces and a greater sense of ownership and pride.

Creative projects that make the life of workers more fulfilled are of benefit to the life of the community.

Projects where workers can contribute to community projects or placemaking projects or projects that articulate creatively the workings of a business to the broader community create a sense of civic pride and demonstrate the contribution the business and workers make to the economic and community life of the region.

Creative projects where a business cluster employs artists to work in the business precinct or community space enhances the physical and social places shared by the community. Shared ownership and engagement in a creative project builds civic pride, breaks down barriers, solves problems on a community level and increases the likelihood of increased use of spaces and places.

Benefits to Employers.

Creative problem solving

Enhanced HR outcomes

Team building and leadership skills

Pride in the workplace

Contribution to the placemaking of the region

Greater acceptance of the contribution of business to the community

Alignment of their brand with creativity, innovation and social responsibility

Benefits to Staff

Having the opportunity to work with an artist during their working week enables them to explore and engage with the arts and develop pathways of understanding and connections to their workplace.

Exposure to creative approaches broadens the capacity to problem solve, communicate issues and build self worth.

Demonstrates an investment in personal development of staff by employers.

Outcomes

Team building initiatives

Creative problem solving

Commissions of artworks for the workplace, community or business precinct

Placemaking projects where the artist works with the community and business

Scenic Rim: Artists in community

Working with community events

Artist may be employed to direct a festival, create a signature for an event, manage or create a performance, engage community, develop branding/promotional material, conduct creative evaluations

Employing an artist for a community event or festival will creatively interpret the purpose of the festival in collaboration with the community and event team.

Employing an arts-worker who is skilled in community cultural development will ensure sustainability and greater team and community cohesion

Artists skilled in community cultural development may work with communities to deal with loss, change and transition. Residencies may address social crisis, health and mental health issues that arise from disaster or unexpected change.

Working in community venues

Artists in Residence in a community venue is about partnership. Both sides should benefit from that partnership. Having an artist resident in a community venue should enhance the engagement of the community with that venue and therefore should not be exclusively for that artist if they cannot demonstrate the benefit and engagement their residency brings to the wider community.

A residency of this kind may be actively sought by those responsible for the venue in order to protect the venue, animate the space and provide a service to the community.

It may also arise from a long standing association with a venue by a particular group or it may be made through an approach by an artist looking for a venue to base their community focussed work.

An artist in residency in a community venue should demonstrate broad support and benefit to the community. The nature of the artist in residency should align with objectives in the Arts and Cultural Policy.

Artist in Residence programs are well suited to Council owned venues such as libraries and galleries.

Developing public art management plans

An Artist in Residence may be employed as part of a developers obligations to comply with Public Art and Collections Policy. In this instance a suitably qualified artist may be the Artist in Residence for the development and consult with planners, architects, landscape designers on the public art components of the development and the creation of a Public Art Management Plan for the development. As part of this residency the artist would conduct the necessary community consultation and consider the curatorial rationale and other objectives of the Public

art and Collections policy as outlined in the Public Art and Collections Policy Guidelines.

Creative incubators

Are spaces where a range of diverse arts practitioners can connect with each other and with other partners to stimulate enquiry, push boundaries, learn new skills and share perspectives.

Partners may include;

- practitioners from other disciplines such as education, science, environment, manufacturing, design, architecture, technology

An incubator space may be part of a research facility, tertiary or secondary institution

An incubator space may have permanent partners but resident artists on a rotating basis or for a specific project or time

An incubator space may be solely for arts practitioners. The outcome of the residency may be for the professional development of participating artists but it may result in outcomes for the community or host organisation.

An incubator space may be a place that contains studios for a number of resident artists to use. It may contain space for conducting workshops and giving classes. It may contain gallery and exhibition space. It may contain administration and retail outlets for work generated by artists in residence or through workshops conducted. Studios may be open to the public at specific times or on view at all times. Studios space may be allocated by artist applying to be Artist in Residence for a given period. Studio spaces may be available to a mix of local and visiting artists to encourage skill development and sharing of ideas and experiences. Resident artists may be selected because of the creative excellence and experience they bring to the incubation space and their capacity to teach or share those skills

Artists Communities or Colonies

Similar to a creative incubator is the notion of an artist community or colony. The difference being that the colony or artist community is a permanent development more similar to retirement or over 55 village.

A developer may create a development specifically for artists with affordable housing, studios spaces and meeting places.

A developer may create a development which includes a range of housing options including affordable housing for artists, studio and workshop spaces and the incorporation of artists in the public spaces of the development. In this way the artists become an attraction for others wishing to live in such a creative community. (see case study)

Resources required:

Suitable studio/ work or workshop spaces that may or may not have attached living quarters.

Access to a database of artists and artworkers that can be used for community events, public art management plans or interested in residencies.

An understanding of community cultural development skills

- Creative project management
- Community engagement
- Cultural competency to work in culturally diverse communities

Demonstration of proficiency and excellence in given art form.

Access to resources required to deliver community project

Incubator, studio or work space suitably provisioned as a working studio

Expectations

Clear understanding of roles and responsibilities explained in agreement/guidelines

The scope of the project is clearly defined and the outcomes and measures of success are clearly understood by all parties

Timelines and resources to achieve objectives are reasonable and agreed on by all parties.

Benefits to the community

Animation and distinction for community events

Events and spaces that articulate community values and aspirations

Increased sense of ownership and engagement with spaces and events

Skill development through exposure to the arts

The arts can enable to come to grips with change, disaster and loss. An artists resident in a community can work with a community to memorialise, reflect, move on and reclaim community life and become more resilient

Benefits to the artist

Engagement with community and businesses in the Scenic Rim

Employment

Exposure to new ideas, skills and opportunities

Access to studio space

Platform for delivery of arts skills

Benefits to region

Brand association as a region of innovation, social responsibility, creative endeavour, cultural tourism and community cohesion

Developments that reflect community aspirations, heritage and environmental values

Creative spaces that engage and support communities

Signature events that attract visitors and act as unifying events for community

Outcomes

Festivals able to access funding to employ an artistic director and community cultural development workers to steward the ongoing event development

Artists able to access funding to participate in incubator projects

Animation of underutilised public places/venues for community benefit

Developments that are harmonious, inclusive, environmentally sensitive and engaging

Artists employed to support community to become more resilient

Clipper Mill- Baltimore USA

Situated on the site of a former foundry that played a key role in Baltimore's history, this new neighborhood is setting out to make some history of its own. A new community of artists, craftspeople, shops and restaurants now inhabit the former 1850's-era warehouse district. Built from a "green" perspective.

The developer created a space for artists to make and sell work. He subsidized their rental. He used the local artists work in street furniture and signage.

He invited a restaurant that just used local and organic produce. The space became a sought after neighbourhood.

Now there are more people at Clipper Mill than in the height of its industrial life. Having artists in the community was a selling point for the development.





The arts build resilient and flourishing communities

75% of Queenslanders said “I feel good when I can express myself creatively”

64% of Queenslanders said “The arts help me deal with stress, anxiety or depression”

82% of Queenslanders think the arts help us to understand others whose lives are different from our own

Community wellbeing and the arts

It focuses on the role of the arts in building strong local communities, both socially and economically, and the contribution the arts can make to long-term community planning currently underway in councils. The presentation is a joint initiative of Arts Queensland, the Local Government Association of Queensland and the Local Government Arts and Culture Reference Group.

<http://www.arts.qld.gov.au/arts/regional-exchange/advocacy-resources.html>

Beneficial partnerships

Are those that offer all parties outcomes that are clear and that share joint objectives

may include:

Business

- Chambers of commerce
- Tourism clusters
- Manufacturers
- Developers
- Transport companies

Government

- Libraries
- Schools
- Hospitals
- Government departments and buildings
- Local councils
- Railways
- Courts
- Gaol's
- Other levels of government could establish a residency in the Scenic Rim e.g. The Australia Council

Community

- Festivals and events
- Community centres
- Playgroups
- Visioning projects
- Recovery projects
- memorials

PARTNERSHIPS

The arts help us to see the manifestation of our culture. In other words the arts tells us about ourselves.

Placing an artist into a community or workplace in a meaningful way encourages dialogue and expression.

Projects that demonstrate partnerships between the arts, business, community and government make best use of available resources, support creative industries and help to support a stronger and more vibrant community.

Partnerships extend what is possible. Where synergies exist the end result is greater than the sum of the parts!

Creative communities are thriving communities

Research by the UQ Business School in 2003 showed that the most innovative and thriving rural towns in Queensland are those that publicly celebrate their artistic dimension and involve the broader community in creative experiences

The arts grow local economies

Creative capital is a significant factor in attracting and retaining skilled and professional staff in remote locations of Australia. (Desert Knowledge CRC and Curtin University of Technology 2007)

Domestic cultural tourists in Australia spend on average 78% more than non-cultural tourists, and international cultural tourists spend 64% more (ABS 2010)

The arts are a proactive way to explore complex community issues

84% of Queenslanders think the arts expose us to new ideas and get us to question things

63% of Queenslanders think that sometimes the arts are the only way of saying something important that needs to be said

RECOMMENDATIONS

The recommendations that follow are for the Scenic Rim context only and are a guide for Scenic Rim Council to Consider.

implementation

A creative talent pool to be developed that identifies artists not just by art form but by their capacity to work as an Artist in Residence and the packages or creative products they are able to supply.

An audit of council owned properties and buildings is conducted as part of the cultural policy review and this audit would identify existing spaces that are underutilised or show how they could use could include an Artist in Residence.

The potential to work with the planning scheme to identify suitable locations on council owned land for arts incubators and residencies.

Explore the potential to work with the planning scheme to allow for arts colony type developments to be approved.

Encourage creative partnerships between business and the arts

Include skill development specifically tailored for artists to be able to undertake residencies in communities and in business

Encourage approval of artists in residencies applications in our RADF and other funding programs.

Advocate for Scenic Rim as a setting for future federal government supported Artists in Residency programs for a national and international level.

Work with Australian Business Arts Foundation (ABAF) to develop a partner program that looks at bequests of properties that could be adapted to house Artist in Residence programs.

Appendix 1

Arts Dinner 3, 22nd June 2010 Artist in Residence Notes

An artist's residency should include?:

Lots of networking/creativity, product/sharing and fun
Have participants move out of comfort zones
Community involvement
Stimulation of new ideas
Opportunity to encourage children in arts
Being Open to the public
Sharing of ideas, skill building and inspiration
Community Artists!
A publicly viewable 'outcome'

Where in the Scenic Rim would be good places/ venues for artists in residency?

"Outlook" in Boonah
Schools
Arts in the Olives
Beauesert Information Centre
Old Town Hall (Beauesert)
Mt Barney Lodge
McGhee's Sheds at Lost World
At Art Centre/Galleries
Butter Factory
Campgrounds
B. & Bs
Chris Grimmatt's Artist's village
Binna Burra & O'Reilly's
Girraween National Park
Bunya Mountains?
Mt Barney

What might be included in selection criteria for artist in residency programs?

Talent
Previous Experience in Program
Needs to be worthwhile for artist – not a 'novelty'

Artist

Maintain professionalism
Will this artist "keep the quality" (sorry – no backyard people)
Needs to be worthwhile for artist, not a 'novelty'

Promotion

For self and for the organisers

Organisers

How to make it more affordable, therefore more acceptable – funding is always a problem
State Schools can't afford! So address this.

Promotion

Good visuals, not necessarily on line – Hard copy please!

Other

Is the effort for the artist worth it??
Can the organisers help here.
Properly Catered for, getting there, and \$\$ (not being greedy...)
Are we catering for multi cultural groups and promoting this. Include Migrants legal or illegal
Willingness to participate
The needs of the community and the sharing skills of the artist
Depending on the residency if working in community, a re... understudy of CCD principles.
Past exposure (pick artists who are unexposed and in their peak development stages)
Motivation (does artist have community benefiting attitude)

What might an Artist in Residence do during their residency that would benefit the community?

Conduct workshops
Leave some artwork to be enjoyed
Share what they learnt/produced/explored/dreamt of eg: Newspaper story – radio/TV interview – exhibition or performance
Blog/or profile the community/area to their home town/country
Display their work or show a performance of their skills at community level.
Create visual art to display to visually enhance community
Donate created work to community – focused organisations like schools, hospitals etc.
Develop skills that can be taught to community through workshops.
A Performance
Be inclusive of all
Depends on the residency parameters for the most benefit to community – assisting participants to develop through the experience as well as team work skills and knowledge.
Open the workshops to the community to observe and share to a degree the experience (open days during the residency).

What might an artist need during a residency

Culture exposure/inspiration through nature, books, other art, music dance etc etc
 Individual space/time without interruption
 Accommodation that is beautiful and comfortable
 A change of scenery
 - Artist placed in another town/place to expand, experience and open their mind
 Good food/tea, smile
 Wide range of materials and options
 Limited (but still some) interaction with other people (creative people)
 Placement organised before residency
 - All work produced goes into an exhibition that is already booked in, and through which explains to community their experience of their Artist residency.
 Depends on the desired outcome (s)
 Process or/and Product
 Ready access to material supplies
 Accommodation if out of home area
 Orientation and then community interaction opportunities
 A studio/place to work
 Access to internet/library – e.g. if writer
 Access/connection to other artists
 Someplace beautiful to sit and contemplate

How long should an artist's residency be?

2 weeks
 Depends on type of artist
 Anywhere from a week to a year
 Depends on outcomes needed
 Depends on Product
 As long as it takes...How long is a piece of string?
 No, at least a week, maybe a month.
 2 months minimum
 Depends on the kind of residency
 Depends on support and space given
 Something realistically achievable
 Residencies in detention centres?
 Depends on conditions of residency. A month could be too long – 6 months could be too short.
 Probably 1-2 weeks in this shire.
 It will vary – depending on the outcome you want
 Artist to have space to produce own work (2-6 months) +
 Artists as teachers/educators (2-12 months)+
 Artists building capacity over time and working in communities to develop an idea resulting in an event/exhibition/performance (3-12 months)+
 Can Flying Arts or someone please have artists in residence work with the children and all ages in DETENTION CENTRES.

What would be the pro's and con's of a fully subsidized long term artist in residency e.g. 8 weeks – 3 months, or 12 months

Greater skills sharing support

Raise/familiar with issues in community and ability to identify needs.
 Good opportunities to enhance artist skills from Community
 Opportunity to engage with all sectors of community
 Breaking down barriers (acceptance)
 Capture local culture and history/stories
 Financial pressure eased for a 'time' which may allow a deeper level of creative expression
 Focus in a single direction would generally inspire new ideas.
 Artists are notoriously 'fickle' eg. The 'muse' may not kiss? you...
 Pressure to "produce" may also hinder.
 Please ensure that there are Artists residencies in DETENTION CENTRES to help children and people of all ages there win back their sanity..
Pro – Enough time provided to make an impact on community/own work.
Con – If the artist does not have the necessary skills to work in community – can cause problems.
 Don't assume all artists have these skills.
 Feeling of loss when artist leaves – where to from there –sustainability/ maintaining momentum

What are the pro's and con's of artists residencies in schools?

Being valued by staff
 How much time could be allocated.
Pros
 Open Minds of young, are easily engaged and provide instant feedback of success/failure
Cons
 Short class time may be restrictive
 Disruptive environment

 Good idea if they can be accommodated
 No way?
 Can assist teachers to deliver curriculum
 Cost could be issue – needing funding to support
 Important – the residency is achievable/ manageable by teacher resources – process needs to be supported
 PD for teachers, students, families and potentially whole community
 Intellectual challenge (provides).
Pro
 Endless creative possibilities/ expression
 "Fresh Blood"
 New innovative ideas
Con
 Can become an 'art teacher' substitute
 Dynamics between artist and teacher
 Not supported properly
 Become the 'child minder'
Con
 Funding !!

Got to be fun, attractive to kids – it needs to be relevant to youth culture.

Noisy boisterous school children interrupt work
Set hours of school may limit artist's flexibility

Pro's

Teach children about artists/art

Gain inspiration from youth/innocence

Encourage a community feel

What kind of residency would be good in the Scenic Rim?

Indigenous Dance

Photography

Workshops

Pottery

Finding inspiration from the (visual) environment – "Art from Nature".

Any really would work – Blacksmithing

Textiles

Tamborine

Beechmont (Binna Burra Lodge)

What commitments or obligations should be placed on organisers of an artist in residency program?

Just support – financial and other?

Proper brokering?? – re team approach to perceived needs.

Comprehensive before and after feedback/ideas/ experience of artist-in-residence

Make program available for wide range of artists that are talented, potentially talented from regional communities that otherwise do not have exposure to such opportunities.

Clear understanding of roles + expectations

Accessible contact point for trouble shooting

Arrangement of any agreed-to event – eg workshops, talks

Promotion of Residency

Transparent decision making

Should artists be paid to undertake artists in residence?

Yes

If art is to be taken seriously – yes – like engineers

Yes

Depends on type of residency

Artists are hard working people who need to eat.

Therefore their labours should have some benefit for their future and survival

Yes. If for their own provider?. This could be a set fee/stipend; otherwise an equivalent salary offering.

Will attract better artists if you do

Absolutely!!! Not being greedy but...

Depends on conditions –

- if residence + materials + studio all supplied, then NO.

Depends on amount of profit business receives

– if mutual benefits, free

- If artist benefits more, artist pay

- if business benefits more, business pays.

Can't afford not to be paid

Participants to pay

What events/organisations in Scenic Rim might benefit from an Artist in Residence?

Rathdowney Heritage Festival

Just about any event/meeting

Arts in the Olives

Open Studios

Beaudesert Show

Boonah S. H. S.

Birdweek@ O'Reillys

'SPA' Arts Festival, Boonah

If you could ask the alliance of artists communities questions about what worked, or what to avoid in artists-in-residence programs, what would you ask?

Cost

What the next step is – Potential

What long term benefits

Support provision

When was there evidence that the program contributed to building community or addressing real issues in that community?

Balance – being too long or short

How much public/isolation time is generally most 'productive'?

(would depend on what the deemed outcome is really)

What are considered 'successful' outcomes anyway...? What to expect.

What level, kind of return is appropriate from an artist undertaking a residency?

What protocols should be followed when bringing in indigenous artist not of the region?

Was it of benefit?

Was it Expensive?

Was it Productive?

Follow-up from organisation?

Would you do it again??

Did you learn something "new" about yourself??

Why should we have artists in residence?

To share their experience

To take creativity to the next level – extend

Reach a level of excellence

To grow/expand ideas

To increase production

To share the 'workings' of the artistic mind and lifestyle
 To benefit the community and to focus attention on art in general or particular.
 To grow the skills of the art community in that area.
 To expand local skills in a chosen art
 Growing for the artist who is in residence as well as the whole community who gets to engage with artist.

What obligations should be placed on the artist during a residency?

None

Consideration of the culture of the particular community, with regards to art and presentation.
 There should be an outcome at termination of residence to return something to the community where by exhibition, work piece, donated or bought by community and display in prominent place or by some performance display.
 Depends on the residency objective
 To inspire those they work with
 Depends on the purpose of residency itself. Some exchange with local arts community would probably be mutually beneficial + a couple of workshops in the art form.
 Mutual ?– for professionalism and for the greatest outcomes for the participants
 Be prepared to impart their skills

What community organisations might benefit from working with an Artist in Residence?

All community organisations will benefit from performances and exhibitions by the artists at their events (community organisations).
 Tourism
 Organisations going through a change process
 Most organisations
 Schools
 BAMS
 Factories
 Urban utilities – water, gas etc.
 SES, fire, police
 Restaurants
 B & B's
 Day Spas etc.
 National park offices.
 New migrants – legal and illegal
 High Schools if we can afford it!! (funding issues here)
 BADCAP

What benefit might there be for local businesses in employing an Artist in Residence

New/Diff. customer base
 Cross-pollination of creative inspiration and ideas
 Networking

Developing lateral thinking for employees,
 Promotional visuals.
 Allows business to have insight into the arts/ creative sector of community
 Creativity – Expanding the Mind and Vision – whether by advertising or by design and development of new and creative products.
 Makes the business 'Look' good in the eyes of community
 Increase visitation from outside the region
 May increase youth opportunities or employment
 Possible economic benefits for business
<http://www.arts.qld.au/policy/artists-residence>

Who might benefit from an artist residency?

The participants
 Especially isolated members of community who have not found like sales?
 The artist
 The client
 The participants
 The general community
 Artists
 The venue (if a business for instance)
 The community
 Primary and High Schools
 The artist (personal business, satisfaction, skills, achievement)
 The business/organisation
 The community
 The artist's family
 The feeling/expression of art in community
 If Artist in Residence set up a workshop and helps community members who would like to learn or understand these skills.
 Anyone participating + community involved to a lesser degree



LIVE AT THE **CENTRE** SCENIC RIM ARTS & CULTURE

A society's values are the basis upon which all else is built. These values and the ways they are expressed are a society's culture. ...

Cultural vitality is as essential to a healthy and sustainable society as social equity, environmental responsibility and economic viability.

Jon Hawkes - The Fourth
Pillar of Sustainability

Art is not what you see but what you make others see-

Edgar Degas

