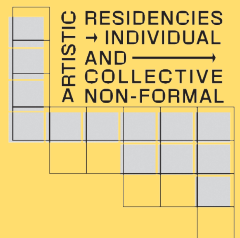


ARTISTIC RESIDENCIES → INDIVIDUAL AND COLLECTIVE NON-FORMAL LEARNING

a documentary portrait of the project



ARTISTIC RESIDENCIES INDIVIDUAL AND COLLECTIVE NON-FORMAL LEARNING - ARICNFL

Coordination:

Ricardo Raminhos

Authors:

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Co-funded by:



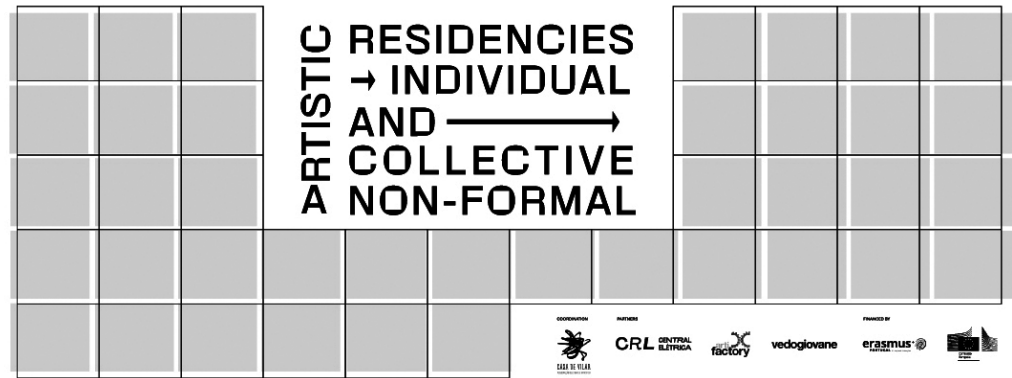
Partners:

Casa de Vilar (PT), Circolando (PT), Vedogiovane (IT), Artifactory (GR)



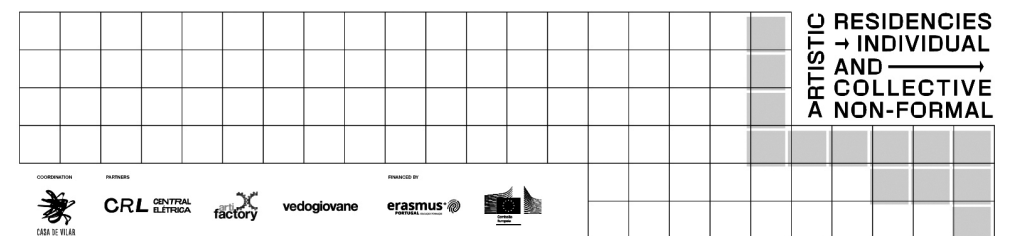
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ARTISTIC RESIDENCIES → INDIVIDUAL AND COLLECTIVE NON-FORMAL LEARNING

a documentary portrait of the project



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—————→ **Authors**

Authors

Cláudia Santos¹ | Pedro Vilela²

Participating in a project like ERASMUS KA210ADU / Artistic Residencies - Individual and collective non-formal learning was a deeply enriching experience for us at CRL - Central Elétrica.

Enrico Gentina³

“Thinking about the past to understand the present and design the future”.

This sentence by Herodotus sums up the project as a whole. The project tried to understand the reason for the existence of artistic residencies and what their role is in the artistic, cultural and social context of the countries involved.

We considered artistic residencies as a project of integration into the world of work as well as an internship at the end of an academic path. We discussed the topic together and tried to find a common language and path. This project was, in fact, a shared research project.

Gisela Firmino⁴

“Fail, fail again, fail better.”

Samuel Beckett’s phrase has accompanied me on this journey of discovering what an artistic residency actually is. Before this project, I saw residencies mainly as intense moments of creation with an mandatory outcome. Today, I realise that they can also be places for research, experimentation and creative freedom, where mistakes are part of the journey.

This project has helped me to rethink my own artistic process, to value research time without the constant pressure of presenting something completed. It is in this space of trial and risk that real growth takes place, where new languages are tested, ideas are explored, and one’s own limits are challenged.

At the same time, I can’t ignore the importance of inclusion in this context. Many disabled artists and Deaf artists are still shut out of these opportunities, either because of a lack of accessibility or to the absence

of conditions suited to their needs. An artistic residency is only truly complete when it is designed for everyone.

For me, this project has been a space for sharing, for learning and for building a more conscious and inclusive view of the opportunities that an artistic residency can generate for artists, regardless of their age, the start of their career or their specific needs.

Photini Papahatzi⁵

Participating in the Artistic Residencies – Individual and Collective Non-Formal Learning project has been a deeply enriching experience, both personally and professionally.

Through our research and gatherings, we brought together artists, curators, and cultural professionals to reflect on the questions exploring the true value of artistic residencies.

For me, this experience reaffirmed the importance of creating spaces for reflection, dialogue, and co-creation. Residencies are more than a place to work — they are processes of mutual learning, of building relationships, of discovering new ways to engage with local communities and landscapes. They challenge us to rethink the role of the artist, not as an isolated creator, but as an active participant in cultural and social ecosystems. The conversations with our partners, the walks, the shared meals — all these became part of a collective learning journey that I believe will inspire new pathways for collaboration across the Mediterranean.

Ricardo Raminhos⁶

Artistic Residencies: Between the Time of Creation and the Space of Transformation

Artistic Residencies inhabit an increasingly important place in the field of contemporary creation. They are hybrid and often temporary spaces where artists find time, resources and freedom to explore, experiment and question their practice. But they are also places of transition - between geographies, disciplines, cultures - that promote the displacement and the encounter as engines of transformation.

A residency is more than just a place to work; it's a **suspended time** in which one can leave the usual cycle of production to enter into a

more open, attentive and sensitive process. In these spaces, the artist is invited to **inhabit the unknown**, to make mistakes without fear, to listen to what emerges in the process. And in this gesture lies one of the model's greatest potentialities: the ability to generate not just works, but relationships, questions and new ways of being in the world.

However, no artistic residency takes place in a vacuum. It always depends on a web of relationships - with institutions, curators, local communities, cultural and political contexts. Each of these elements influences the way the residency is thought about, experienced and transformed. The **expectations are multiple**: the artist seeks time, support and creative freedom; the institution wants impact, local involvement and sustainability; the curator articulates visions, accompanies processes and mediates realities.

This ERASMUS+ project, entitled “Artistic Residencies in Individual and Collective Non-Formal Learning”, was born out of a desire to have a deeper understanding of these dynamics. We wanted to observe how residencies work, not just as spaces for artistic creation, but as **pedagogical, cultural and social devices** - capable of promoting non-formal learning, cultural mobility, community cohesion and institutional development.

We know from our experience and attentive listening that **there is no single way of doing an artistic residency**. Some residencies are more introspective and solitary, others are based on collaboration or community intervention. There are residencies in rural, urban, institutional or independent environments. All of them, however, pose essential questions: **how do we create space for risk? How do we welcome the process and not just the product? How do we respect the diversity of contexts and voices?**

In this sense, this project is not intended to offer definitive answers, but rather to **open up a space for critical and shared reflection**. We propose looking at artistic residencies as fields of possibility, where new ways of being, doing and learning can be tested - with time, with care, with attention to the peculiarities of each territory and each person involved.

At a time when acceleration, instability and isolation are affecting profoundly the artistic sector, defending the importance of residencies is also affirming the value of slow time, active listening and presence in a place. It is to recognise that art needs conditions to grow - and that these conditions are not limited to infrastructure, **but include relationships**,

care and contexts that are thought through in depth.

May this publication therefore be an invitation: to imagine, with generosity and courage, what an artistic residency can be - today, and in the future.



—————→ **Partners**

Casa de Vilar - Associação Cultural e Artística (Portugal)

Casa de Vilar - Associação Cultural e Artística is a private, non-profit association created on 30 March 2020 and based in the municipality of Viseu. Its mission focuses on the promotion and development of the arts in all its manifestations, fostering cultural creation, production and dissemination, as well as organising events and training activities with the aim of raising public awareness and contributing to territorial development through culture.

With an artistic team formed by Alexandre Sampaio, Gisela Firmino and Ricardo Raminhos, Casa de Vilar has established itself as a space for artistic creation and reflection. The association promotes partnerships and networks with other organisations and artists in pursuit of its objectives.

It has created an editorial line which, under the KAIROS Editions label, has enabled the editing and publishing of works such as “Species Plantarum - Expedição Quinta da Cruz”, “SENNA, 15 anos de teatro com a comunidade senense”, “Intimidade”, “O Jardim das Hespérides”, “A Toupeira que queria saber quem lhe fizera aquilo na cabeça - Percursos de Construção Cénica”, among others.

Casa de Vilar’s portfolio includes projects in several artistic areas. In the field of photography, “Species Plantarum - Expedição Quinta da Cruz” (“Species Plantarum - Quinta da Cruz Expedition”, “O Homem Tranquilo” (The Quiet man), “Sole Mio - Azores” and the most recent “Jardim das Hespérides” (Hesperides Garden) stand out. In the field of theatre and performance, “Os Brincos à Ronaldo e Outras Histórias” (Ronaldo’s Earrings and Other Stories), with more than 50 performances across the country and in Portuguese communities, and “Intimidade” (Intimacy), presented in museums. In the field of cinema and audiovisuals, the collaboration with Quinta da Cruz - Centro de Arte Contemporânea, a Contemporary Art Centre, with the publication of 12 episodes on the creation of herbariums and environmental awareness, “Gronelândia” e “Serra da Estrela - A Lenda” (Greenland and Serra da Estrela - The Legend). Regarding Theatre with the Community, we would like to mention the plays “Seia Serra Seiva”, “Serra da Estrela - A Lenda” (Serra da Estrela – The Legend) and “Cardo - Celorico On My Mind”. As part of the theatre-education-inclusion relationship, focusing on the development of socio-emotional skills, we would like to mention “Eu sou porque tu és!” (I am because you are!), “reflexo - teatro inclusivo”

(reflexion – inclusive theatre), “BEYOND”, “ecos - teatro inclusivo” and “ecoa - teatro inclusivo”, also inclusive theatre.

The association has played an important role in boosting culture and working with the community, promoting differentiating initiatives and contributing to the appreciation of art and artists.



Circolando, Cooperativa Cultural CRL (Portugal)

Circolando is an organisation with 21 years’ experience in the creation and management of Artist Residencies (AR) and cultural activities. Based in Porto, Circolando is dedicated to fostering artistic creation, offering support to artists at different stages of their career, with an emphasis on the performing arts, including dance, theatre and music. The co-operative maintains a network of national and international partnerships, as well as promoting artistic residencies, co-productions and workshops, providing a space for creative development and the meeting of artists from different disciplines and cultures. Circolando’s experience, with special attention to working with adult audiences, will be a great asset in collaborating with the project’s other partners.



Vedogiovane Società Cooperativa Sociale impresa sociale (Italy)

Vedogiovane is a social co-operative focused on promoting culture and social inclusion through art. Located in the Piedmont region of Italy, the organisation develops youth-related activities, including international exchanges and seminars, and has a long history of supporting artistic activities, mainly through artistic residencies. Since 2017, Vedogiovane has been managing artistic residencies at Casa Elba del Vicino, a space dedicated to hosting artists and promoting cultural experiences. The co-operative believes that art plays an essential role in social inclusion and in strengthening the local territory and brings to the project its expertise in RA management and in the development of cultural policies aimed at youth and interculturality.



ARTIFACTORY (Greece)

ARTIFACTORY is a non-profit organisation located in Greece, with a strong presence in the field of culture and the arts. The organisation is dedicated to promoting sustainable development through socio-cultural programmes, with an emphasis on education and social inclusion. ARTIFACTORY operates internationally, using cultural heritage as a tool to promote diversity and social regeneration. The organisation has extensive experience in implementing cultural projects and believes that culture and the arts can be agents of social transformation. By taking part in the project, ARTIFACTORY will share its experience in promoting cultural activities and creating spaces for the realisation of AR, offering new perspectives and practices to enrich the work of the other partners.



—————→ **Testimonials**

Casa de Vilar – Associação Cultural e Artística

The participation of Casa de Vilar - Associação Cultural e Artística as coordinator of the Artistic Residencies - Individual and Collective Non-Formal Learning (ARICNFL) project, funded by the Erasmus+ programme (KA210-ADU), represented a remarkable and deeply enriching stage in the association's journey. As a young organisation, created in 2020, this was its first experience of coordinating a European transnational cooperation project.

In taking on this responsibility, Casa de Vilar found ARICNFL to be a unique opportunity for organisational growth, to strengthen its skills in the area of international cultural project management and, above all, to deepen its knowledge of the practices and potential of artistic residencies in the training of adult artists.

The experience enabled Casa de Vilar to fulfil one of its main objectives: to actively contribute to the development of the arts and the creation of spaces for research, experimentation and artistic dialogue. Through close contact with partners from Portugal (Circolando), Italy (Vedogiovane) and Greece (ARTIFACTORY), Casa de Vilar benefited from a very rich exchange of experiences and perspectives on the dynamisation of artistic residencies as forms of non-formal learning, social inclusion and cultural and territorial development.

The project proved particularly valuable for the research approach it promoted. It was possible to reflect in depth on the various models of artist residencies in Europe, their typologies, funding challenges, accessibility and inclusion mechanisms, and the role these programmes play in valuing artists at different stages of their careers. At the same time, it made it possible to map good practices and outline recommendations that could support other organisations in setting up new residencies.

For Casa de Vilar, as a structure in the process of consolidation, coordinating this project was also a practical learning laboratory in the area of European cooperation, helping to strengthen its institutional capacity and broaden its network of international contacts. The experience also provided the opportunity to develop skills in managing multicultural consortia, organising training activities and collaborative research, as well as communicating and disseminating results at European level.

More than coordinating, Casa de Vilar felt deeply integrated into a movement of knowledge sharing and collective knowledge building, in line with its mission of fostering artistic creation and promoting the

dignified role of the artist in society.

This experience undoubtedly marks a turning point in the association's affirmation as an active promoter of innovative, inclusive and sustainable projects in the field of culture and the arts.

ARTIFACTORY

Artifactory, a dynamic cultural NGO based in Preveza, Greece, plays a key role in the Erasmus+ project "Artistic Residencies - Individual and Collective Non-Formal Learning". This initiative aims to establish a European Network of Artistic Residencies (AR) to facilitate the development, dissemination and promotion of artistic work across borders.

As a partner alongside Casa de Vilar and Circolando in Portugal, and VEDOGIOVANE in Italy, Artifactory contributes with its vast experience in cultural heritage, non-formal education and community involvement. Artifactory's involvement underlines its commitment to using the arts as a tool for inclusion, dialogue and empowerment.

Through this project, Artifactory aims to support the mobility and visibility of artists - especially those from the periphery - by creating opportunities for them to engage in intercultural collaborations, develop their practices and actively participate in public and cultural life through joining residencies. By promoting creative spaces based on equity and exchange, Artifactory continues to amplify diverse voices and reinforce the role of the arts in shaping inclusive societies.

Circolando

As an organisation dedicated to promoting artistic residencies for 10 years, this opportunity allowed us to immerse ourselves in new cultural and creative contexts, establishing meaningful connections with artists, curators and cultural managers from different parts of Europe. This exchange has naturally and inspiringly broadened our understanding of the vital role of artistic residencies as spaces for experimentation, research and collaboration.

Over the years, we have realised that artistic residencies go beyond the simple logic of producing works. They promote cultural exchange,

stimulate critical thinking and consolidate support networks between creators, acting as true engines of artistic innovation. These spaces offer not only time and structure, but also context and stimulus, allowing artists to develop their practices in dialogue with other realities and the communities that host them.

The support of the Erasmus+ Programme, by making an international project like this financially viable, played a decisive role in strengthening intercultural skills and collaborative practices. In our view, this reinforces the urgency and relevance of cultural policies committed to artistic mobility and to creating the conditions for the sustainable development of the arts. It also helps us to reaffirm our conviction that investing in artistic residencies means investing in creative freedom, diversity and dialogue. These are the elements that drive art as an essential tool for connection, reflection and social transformation.

Vedogiovane

When organising an artistic residency in order to host a project - whether it concerns a single artist or several artists - it is essential to carefully ensure the availability of a suitable workspace. This space is not just a physical location, but a crucial condition for the artist to explore, experiment and create in an authentic and free manner. It should be a protected, non-judgemental environment where the artist feels welcome and empowered to work according to the needs of their artistic language, their creative process and their specific project.

The workspace should therefore be flexible in terms of hours - following the general rules of the host facility, but without applying strict restrictions that could hinder artistic expression. It must also be tolerant to noise or material-based practices, which can vary significantly depending on the type of art involved (visual arts, performance, sound art, installation, etc.). Furthermore, it must be adaptable to the tools and materials required by the artist's practice, recognising that each creative process has its own technical and conceptual needs, and, thus, the space must accommodate them.

Equally fundamental to our vision of an artistic residency is the possibility for the host artist - or group of artists - to engage in a dialogical and generative relationship with the host territory, or a significant segment of it. We believe that a residency should not be a closed, autonomous

experience, but rather an opportunity for exchange, dialogue and mutual transformation between the artist and the local context.

However, it is neither realistic nor fair to expect the artist alone to take full responsibility for exploring and understanding the territory, or for identifying the relevant stakeholders for their work. For this reason, the hosting organisation should carry out preparatory work: a pre-planning phase to identify potential connections, shared areas of interest and individuals or groups active in the community who are open to collaborating with the artist. During the residency, this planning should evolve into a definite process of facilitation - creating opportunities for meetings, mediating contacts and supporting mutual understanding.

This approach becomes even more important when hosting artists from different countries or who speak different languages than the local community. In these cases, the hosting organisation has an added responsibility to build linguistic and cultural bridges, ensuring that distance does not become an obstacle, but rather an opportunity for enrichment and openness. Providing language translation or mediation, raising awareness among local residents regarding the importance of hospitality and intercultural dialogue, and creating informal and inclusive environments where the artist can express themselves without the pressure to over-explain or fully adapt - these are all key factors in making the residency experience truly accessible, fertile and transformative.

—————→ **Introduction**

The project “Artistic Residencies - Individual and Collective Non-Formal Learning” (ARICNFL), funded by the Erasmus+ KA210-ADU programme - Small-Scale Partnerships in Adult Education, aims to investigate and promote Artistic Residencies (AR) as a model of non-formal learning, both individual and collective. The main aim of this project is to deepen understanding of the role of ARs in the development and integration of artists in the European context, as well as to explore their potential as a tool for professional and personal growth for the artists involved.

The essence of this project is to analyse the feasibility and relevance of building a European network of Artistic Residencies, allowing for the exchange of experiences, practices and knowledge between different cultural entities and their audiences, as well as the best practices to be applied through a study with various stakeholders. Although ARs already play an important role in the arts, many artists still face challenges related to funding, recognition and the visibility of their works on international stages. Throughout the project, the role of ARs in different countries will be investigated in order to promote a common understanding of their advantages, difficulties and best practices.



The central questions guiding this project include: What are Artistic Residencies? How can they be streamlined to support artists at various stages of their careers, particularly those who face economic or accessibility barriers? Which are the best funding and management practices to guarantee the sustainability and positive impact of ARs, both for the artists and the organisations that promote them? And finally, how can ARs contribute to the creation of a collaborative and inclusive network that values cultural diversity and promotes artistic exchange between different European countries?



This book reports on the various stages of the project's research and implementation process, with the aim of presenting the results achieved and reflections on the path that lead us here. Its structure follows the evolution of the project and is organised as follows: Introduction, Project framework and partnerships, and Brief presentation of the Erasmus+ Programme (Small-Scale Partnerships). This is followed by five main chapters, which deal with the definition and evolution of ARs, their advantages, strategic impacts, funding models and the results of the survey carried out. The book ends with Closing Remarks and Suggestions for Continuity, which proposes the creation of a Mediterranean Network of Artistic Residencies, as well as a reflection on the impact of the project and the sustainability of the practices developed.

We believe that this project will contribute to the appreciation of Artistic Residencies, not only as spaces for creation and learning, but also as instruments for social, cultural and professional transformation, with a lasting impact on the communities involved.



—————▶ **Chapter 1 - What?**

Artistic Residencies are a constantly evolving phenomenon that reflects social, cultural and economic changes over time. Initially, they emerged as temporary spaces dedicated to creation and research, allowing artists the opportunity to work in different environments, away from everyday pressures. These programmes enable not only the development of artistic projects, but also the exploration of new ideas, experimentation and cultural exchange between artists and communities.

The origins of Artistic Residencies can be traced back to historical practices such as Renaissance patronage, most notably the Villa Medici in Rome. Throughout the 19th and 20th centuries, the concept of “artist colonies” gained strength, especially in countries such as the United States, with the creation of more structured programmes such as the MacDowell Colony, which established a formal model of artistic residency with logistical and financial support. In the 21st century, Artistic Residencies have multiplied and diversified, taking on more specialised formats and with a greater awareness of their cultural and social importance.

Currently, we can identify five main types of artistic residencies:

- Research and Development Residencies: focussed on experimentation and research, without the requirement of an immediate result.
- Production Residencies: Aimed at creating specific works, with access to studios, materials and technical support.
- Community Engagement Residencies: engaging local communities in collaborative processes through workshops, debates or artistic interventions.
- Interdisciplinary Residencies: bring together artists and professionals from other fields, such as science, technology or education, promoting innovation and the hybridisation of knowledge.
- Virtual Residencies: facilitated by the advance of digital technologies, these residencies contemplate remote working and have been particularly relevant during the COVID-19 pandemic.

In Portugal, artistic residencies have followed international trends, but with their own traits. The connection to the territory, the community and intangible heritage are some of the aspects that define these residencies, as depicted by the Residências Artísticas de Maceira (RAMA) project,

which has a strong commitment to the environment and local history. In comparison, residencies in countries such as Germany or the Netherlands tend to be more urban, with greater institutional support boasting a more market-orientated approach to contemporary art.

In Greece and Italy, Artistic Residencies have also developed in close relationship with the valorisation of heritage and cultural tourism. They are often promoted by independent collectives, universities or local authorities, with a focus on creating immersive experiences for the artists and the local public.

The definition and practice of Artistic Residencies varies significantly from country to country, with terms such as “workshop”, “atelier”, “artist host” or “creative fellowship” being used interchangeably in different contexts. Despite these variations, the common notion remains that of a space-time of freedom and creation, shared with others, where artistic processes are cultivated rather than finished products. Today, Artistic Residencies are not only places of creation, but also centres of exchange and mutual learning, where artists and communities get involved in a collaborative way.

“An artistic residency is a space-time for creation and experimentation, where artists develop projects and exchange experiences with other artists and often with communities.”



—————> **Chapter 2 – Why?**

Artistic Residencies play an essential role in the creative, professional and social development of artists and are therefore fundamental for the cultural ecosystem. As well as providing privileged environments for experimentation, exchange and research, residencies also promote cultural encounters, introspection and a significant social impact. In this chapter, we explore the reasons for the relevance and growing appreciation of this model, based on interviews, surveys carried out within the project, and comparative perspectives between the countries involved.

1. For Artistic Creation

Artistic creation requires time, space, active listening and freedom. The artistic residency offers the artist the opportunity to interrupt daily routines and immerse themselves in their creative process in an intensive and focussed way. By being apart from commercial pressures and immediate expectations, the artist finds a favourable environment for innovation. The absence of external pressures allows experimentation without the obligation to produce immediate commercial results, which often derives in new approaches and transformations in the artistic work.



Benefits:

- Time and space for creative exploration
- Freedom without demanding immediate commercial results
- A favourable environment for innovation and experimentation

2. For Professional Development

In addition to their importance for creation, artistic residencies are strategic moments for artists' professional growth. By taking part in a residency, the artist expands their network of contacts, establishes dialogues with other artistic practices and cultural contexts and has access to new audiences, which often results in greater visibility and institutional recognition. Residencies, especially international ones, can be seen as a seal of quality, a certificate that validates the artist's work and their professionalisation.

Benefits:

- Increased visibility and recognition
- Access to new professional networks and contacts
- Institutional accreditation and validation of artistic practice

3. For Cultural Exchange

Artistic Residencies are almost always intercultural experiences. Whether it's the presence of artists from different cultural backgrounds or the artist's immersion in a new territory, the residency promotes mutual learning and the confrontation of different perspectives. This cultural exchange contributes not only to artistic enrichment, but also to a deeper understanding and appreciation of cultural diversity. Residencies in peripheral or rural contexts, for example, offer a meaningful exchange between foreign artists and local communities, promoting deeper dialogue and mutual discovery.

Benefits:

- Exposure to different cultural perspectives
- Promotion of intercultural dialogue
- Valorisation of local cultural diversity

4. For Community Engagement

Many Artistic Residencies play an active role in cultural mediation and social transformation. By engaging with local communities, whether

through workshops, performances or collaborative processes, the artist not only contributes to enhance the dynamics of the territory but also promotes access to art and culture. This aspect is highly valued by institutions such as schools, local councils and associations, which host Artistic Residencies as part of a community engagement and cultural stimulation strategy.

Benefits:

- Stimulation of the social and cultural fabric
- Promotion of inclusion and access to culture
- Social and community transformation through art

5. For Cultural and Territorial Sustainability

Artistic Residencies have a direct impact on local and cultural development and can be engines of transformation for low-density territories or peripheral regions. As well as contributing to the requalification of spaces, residencies foster the creation of sustainable networks and can lead to the emergence of new cultural hubs. By integrating artists into local contexts, possibilities for settling and valuing cultural identity are promoted, also generating long-term economic and social impacts.

Benefits:

- Local development and revitalisation of territories
- Creation of sustainable cultural networks
- Appreciation of cultural identity and local heritage

Benefits reported by % of respondents

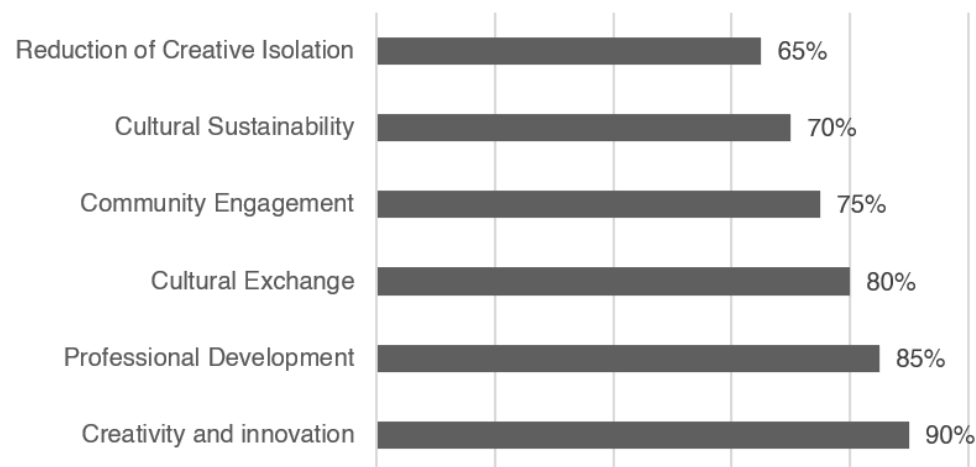


Figure 1- Benefits reported by % of respondents

6. Challenges and bounds

Despite the numerous advantages, Artistic Residencies face several challenges. The lack of adequate financial support for many residencies can bound access to artists in precarious conditions, making it difficult for emerging artists or those from communities at risk of exclusion to participate. Another challenge emerges when the demand for a final product, such as an exhibition or performance, conflicts with the artist's creative process. The balance between creative solitude and communal living is also a challenge, as not all residencies manage to reconcile these two dimensions effectively.

Challenges:

- Inadequate financial support
- Demand for results that can jeopardise the creative process
- Difficulty in balancing creative solitude and community engagement

Challenges reported by % of respondents

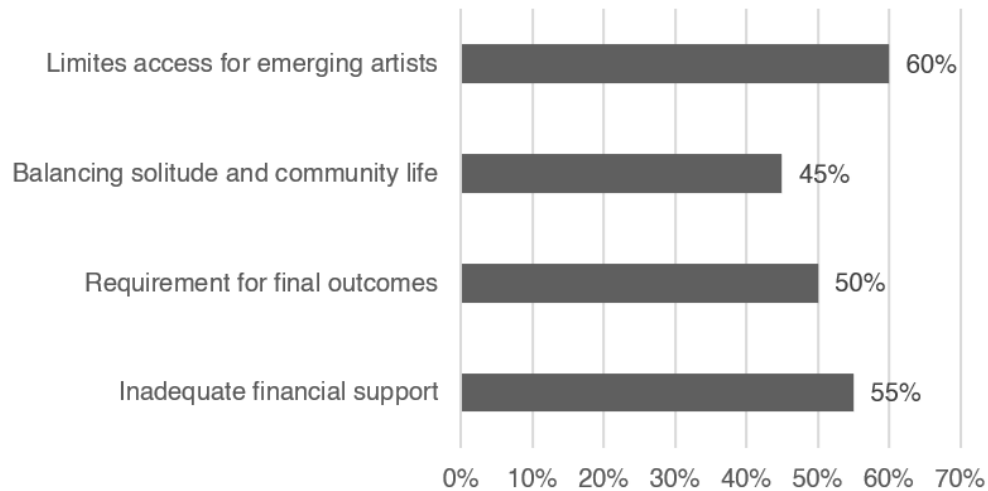


Figure 2 - Challenges reported by % of respondents

7. Comparative Perspectives: Portugal, Italy, Greece

In Portugal, Artistic Residencies are often integrated into associations or local authority contexts, with a strong focus on the relation with the territory and the community. Projects such as RAMA (Residências Artísticas de Maceira) illustrate the commitment to sustainability and the interrelation with the environment and local history. In Italy and Greece, Artistic Residencies are also strongly associated with the appreciation of heritage and cultural tourism, with a strong presence of independent artistic collectives and partnerships with universities and public entities.

Comparisons:

Portugal: focus on the territory and local community, with a strong tie to the environment and sustainability.

Italy and Greece: more diverse models, with a strong tie to cultural heritage and tourism, promoting the participation of independent artistic collectives.

Nowadays, Artistic Residencies are more than just creative spaces:

they are cultural devices that promote learning, participation and transformation. They play a crucial role in creating a more inclusive, experimental and collaborative culture that goes beyond the boundaries of artistic practice. Their relevance, as demonstrated by the interviews and the survey carried out, transcends the artistic sphere, and they are increasingly regarded as a means of cultural and social enhancement, both for the artists and the communities that host them.



→ **Chapter 3 – What 4?**

Artistic Residencies are designed to fulfil a wide range of objectives that benefit not only the artists involved, but also the wider cultural and social contexts in which they take place. These programmes act as essential platforms for creativity, professional development and cultural exchange, and play a key role in boosting and transforming communities.

1. For Creative Development and Innovation

The main aim of an artistic residency should be to provide artists with the time, space and resources they need to develop their creative practice. Away from the pressures of everyday life and the commercial demands, artists can devote themselves to the creative process in a more focussed and free manner. This environment favours experimentation and allows for the development of new, often innovative artistic expressions that contribute to the evolution of contemporary art.

Many residencies, especially in Portugal, encourage artists to explore the crossing between traditional and contemporary practices, which leads to new methods of expression that are both local and global. The residency, in this sense, is an opportunity for artists to challenge themselves and for art to evolve as new ideas and techniques emerge.

Testimonial from Miguel Moreira:

“The artistic residency... is a space for research and intensive immersion in creative work. The chance to get away from our daily lives and devote ourselves completely to art is fundamental for developing ideas.”



2. For Professional Growth and Career Consolidation

Artistic Residencies are also crucial tools for the artists' professional development. They offer the opportunity to enrich one's portfolio, gain visibility and establish network relations with other artists, curators and professionals in the cultural sector. Participating in prestigious residencies can reinforce public recognition and open doors for future collaborations, exhibitions and funding.

These programmes also work as talent incubators, allowing artists to establish valuable contacts, improve their professional skills and obtain new opportunities in the art world.

Testimonial from Marco Paiva:

"The residency space provides artists with an opportunity for reflection and experimentation, which is vital for gaining experience in an artistic career. It's a place where you can take risks without fear of failure."

3. For Dialogue and Cultural Exchange

One of the main purposes of Artistic Residencies is to promote cultural exchange between artists from different backgrounds and disciplines. This encounter between cultures contributes to the artistic and human growth of the participants, while fostering a greater mutual understanding and appreciation of diverse perspectives.

In many cases, Artistic Residencies in Portugal emphasise a rapprochement with local communities, favouring practices that cross traditional knowledge with contemporary approaches. This not only enriches the artists' work, but also strengthens the relation between art and territory, promoting a more inclusive and collaborative culture.

Testimonial from Simone Miglietta & Flavio Bianchini:

"This residency was an opportunity for us to work closely with the local community and, at the same time, reflect on contemporary issues from a local perspective. The cultural exchange was fundamental for the development of our project."



4. For Social and Environmental Involvement

Many contemporary residencies address social and environmental issues explicitly. Artists are encouraged to create works that establish a dialogue with the world around them, exploring themes such as social justice, ecological sustainability or community identity. In rural contexts, for example, many residencies have specific focuses on ecological practices or the preservation of cultural heritage, fostering a deep connection between art and the environment.

These residencies not only enhance artistic production but also raise awareness among the public to pressing global and local issues, stimulating discussions and transformative actions.

Michele Marmo's testimony:

"Our residency aims to engage the local community in processes of artistic creation, addressing themes that are relevant for everyone. Art, in this context, is not just an object of contemplation, but a catalyst for reflection and social change."

5. For Cultural Streamlining and Enrichment of the Public Space

In addition to their creative and professional role, Artistic Residencies fulfil an important role in the cultural life of communities. They contribute to local cultural programming, offering workshops, exhibitions and public performances that make art accessible to a wide range of audiences. Through these initiatives, artists invigorate territories and reinforce the value of culture as a common good, promoting active community participation in cultural production.

The impact of the residencies goes beyond individual creation, as they serve as a meeting point between artists and communities, promoting culture in an accessible and transformative way.

Testimonial from Ricardo Nicolau:

“Artistic Residencies are fundamental spaces for cultural production in any community. The exchange between artists and the interaction with the community is a process that contributes to local culture and awards visibility to creative work.”



6. Parallel Actions and Escalated Impact

In addition to the direct benefits for artists and communities, Artistic Residencies enable four significant parallel actions:

1. **Indirect mapping of the contemporary artistic fabric:** identifying and understanding the dynamics of the current art scene.
2. **Increasing the attractiveness of the territory for exogenous creators:** attracting new artists and creating a lasting relationship with the place.
3. **Articulation with the future cultural programme of the host organisations:** integration of the practices developed during the residencies into future cultural activities.
4. **Deepening cultural and artistic mediation with communities:** escalating the residency's impact on local culture and access to art.

Artistic Residencies are essential for fostering creativity, promoting professional growth and encouraging cultural exchange. The impact of residencies goes beyond the artists directly involved, as they contribute to the cultural enhancement and social transformation of communities. Their role in creating cultural dynamics and in the sustainable development of territories is undisputable, promoting a more participatory, inclusive and sustainable culture.



————→ **Chapter 4 – How?**

The **Artistic Residencies** operation varies significantly depending on the **funding, organisation and logistics** models applied. These residencies can take on different forms and structures, adapting to the needs of the artists and the contexts in which they take place. Flexibility and creativity in the management of these programmes are key factors for their success and sustainability.

1. Funding Models

The funding models for Artistic Residencies are diverse, reflecting the multiplicity of structures and objectives of each programme. Some of the main models include:

- **Public Funding:** many residencies are funded by **governments** through **public** or **cultural ministry funds**, such as the European Union's **Creative Europe** programme, which offers significant support for transnational cultural projects. In Portugal, public funding also originates from institutions such as **DGArtes** and local councils, which promote culture and the arts in the community.
- **Support from private foundations:** several **private foundations** provide grants and financial support for Artistic Residencies, allowing independent or smaller-scale programmes to be carried out.
- **Partnerships with Cultural and Educational Institutions:** some residencies have **partnerships with museums, universities or cultural entities**, which provide logistics and financial support, as well as promoting the integration of research and art.
- **Direct Artist Contributions (Self-Funding):** in some residencies, artists are responsible for their own funding, covering costs such as accommodation, transport and materials. For these cases, many artists resort to **crowdfunding** or **external subsidies** to finance their participation.

2. Types of Residencies

Artistic Residencies can be categorised based on **duration, type of activity** and **format**. Each type of residency offers different conditions and benefits to artists, depending on their focus and objectives. Some examples include:

- **Short and Long Term:** **Short-term** residencies can last from a

few weeks to a few months and are generally focused on intensive periods of work or research. **Long-term residencies**, which last longer than 6 months, offer a more sustained environment for artistic development and integration with the local community.

- **Production, Research, Community or Interdisciplinary Residencies:** these residencies have a specific focus, such as the creation of a work (artistic productions), research in a particular field (investigations), involvement with the local community (social and artistic encounters), or collaboration between different disciplines (exchange of knowledge between art, science, technology, etc.).

- **Virtual and in-person residencies:** given the technological developments and the context of the COVID-19 pandemic, **virtual residencies** have gained relevance. Artists can participate remotely, using digital platforms to collaborate, create and present their work. **In-person residencies**, on the other hand, require artists to be physically present, allowing them a complete immersion in the local environment and direct exchanges with the community.

3. Hybrid Formats

Artistic Residencies are often adapted to their **specific contexts** and are often flexible in terms of format, requirements and expected results. **Creativity** in the organisation and **sustainability of the models** are key to guaranteeing the success and continuity of the programmes.

Hybrid formats combine elements of various types, such as a in-person (face-to-face) and virtual formats or the combination of artistic production with research or community engagement. This flexibility is essential to respond to the diversity of artists' needs and cope with the logistical and financial challenges of the programmes.

Testimony from Michele Marmo (Elba del Vicino organiser):

“Our residency has a hybrid model, where we offer artists time for research and work, but we also promote a strong connection with the local community through workshops and performances. Our aim is for the residency to be not only a space for individual creation, but also a platform for social engagement.”

Testimonial from Miguel Moreira:

“The residencies I’ve done over the years had something in common: the space of creative isolation. However, I’ve always felt that a residency is an incubator for experiences, where the time for reflection and production is just as important as the final work that is presented.”

4. The Organisational Sustainability of Artistic Residencies

The success of an artistic residency depends not only on the availability of financial resources, but also on **creative management** and the **ability to adapt** to the challenges of the context in which it takes place. The creation of networks of **institutional partnerships**, the support of **patrons** and the exploration of **hybrid funding models** are essential to guarantee the continuity and impact of residencies.

In Portugal, the sustainability of residencies is strongly correlated to collaboration between cultural institutions, **local authorities** and **private organisations**. The creation of a **diversified funding system**, including



public and private funds, is one way to ensure that residencies can be maintained and expanded, offering ongoing opportunities for emerging and established artists.

Testimony from Ricardo Nicolau (curator at the Serralves Museum):
“The possibility of working with artists who come from different contexts offers a wealth of perspectives that is fundamental for the development of contemporary art. By opening doors to new collaborations and experiences, Artistic Residencies become a real laboratory of ideas.”

Artistic Residencies are a fundamental segment of the cultural ecosystem, contributing to the artistic, social and professional development of artists. Their operation involves different financial and organisational models, which vary according to the needs of the artists and the specifics of each programme. By combining different types and models, these residencies offer artists the freedom to explore, experiment and create, while promoting a positive impact on local communities. The residencies’ flexibility and ability to adapt is crucial to their continuity and long-term success.





Chapter 5
Survey results

As part of the “**Artistic Residencies in Individual and Collective Non-Formal Learning**” project, a survey was carried out with the aim of collecting the perceptions, experiences and expectations of artists, curators, residency coordinators and other cultural agents regarding the concept and practice of **artistic residencies**. This survey was an essential tool for understanding the different perspectives about this model, the motivations of those involved, the challenges faced, the impact of residencies and suggestions for the future. The main results obtained are presented herehunder. This chapter presents the statistical analysis of the data collected.

1. Characterisation of the participants

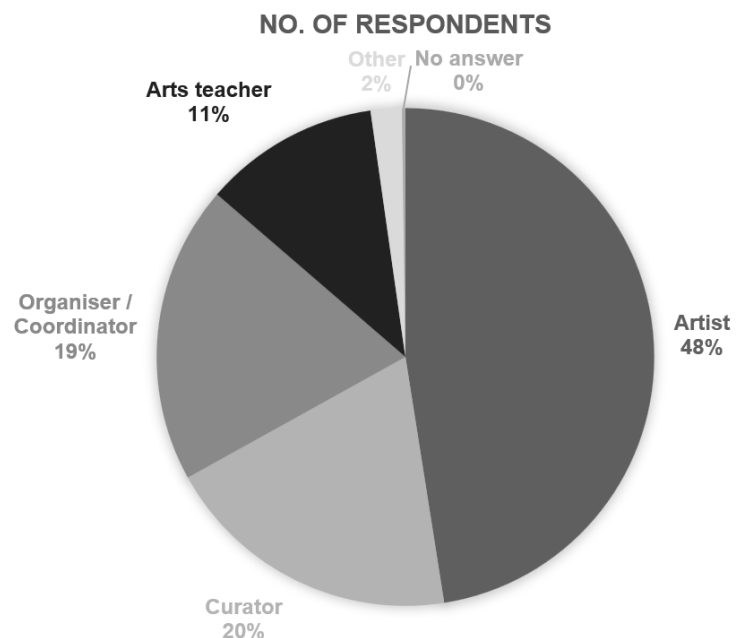
A total of 3612 responses were collected via an online questionnaire. The distribution of respondents by professional category was as follows:

Table 1 - Number of respondents

Artists	1716
Curators	702
Organiser/Coordinator	700
Arts teacher	413
Other	73
No answer	8

The following graph shows the sample distributed by percentage of respondents.

Graph 1- Sample by percentage

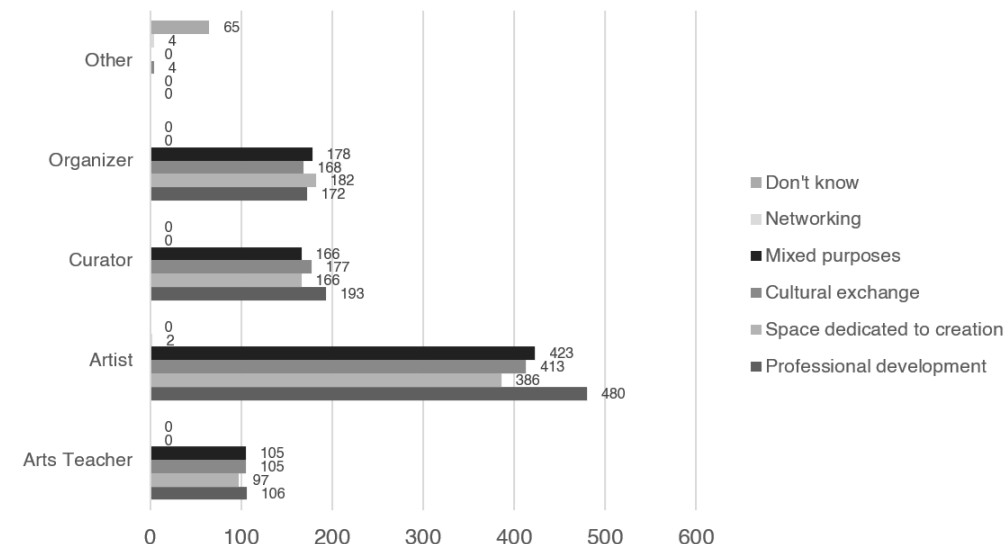


2. Global and Comparative Results

2.1. Main purpose assigned to artistic residencies

The aim was to understand the main purpose assigned to artistic residencies by the different professional groups. Respondents agreed that residencies are temporary, collaborative spaces for structured creation, as can be seen in the following graph.

Graph 2 – Purpose of Artistic Residencies



The results show a clear balance between professional development, space for artistic creation and promotion of cultural exchange. The significant presence of the “mixed purposes” option confirms that respondents see residencies as multifunctional structures adapted to the diversity of artists’ needs. The “Other” group revealed dispersed responses, suggesting less familiarity or heterogeneity of profiles.

2.2. Differences in the importance attributed to multiple dimensions

Respondents were asked to rate the importance of multiple key dimensions of Artistic Residencies, on a scale of 1 to 5. Table 2 shows the average responses per group of respondents.

Table 2 – Differences in the importance assigned to multiple dimensions

Categories	Arts development	Networking	Resources	Focussed work	Professional development
Arts teacher	4	4	4	4	3,99
Artist	4	3,99	3,99	4	4,01
Curator	4,02	4,02	4,02	4,02	4,02
Organiser/Coordinator	4,01	4,01	4,01	4,01	4,05
Other	1,41	1,41	1,27	1,3	1,36

There is great consistency between the main professional groups, with averages close to 4, indicating that artistic and professional development, networking and access to resources are recognised as structuring elements of residencies. The “Other” group has lower averages, which may indicate less involvement or minor direct experience.

2.3. Inclusion, interdisciplinarity and virtual residencies

The degree of agreement with statements about cultural diversity, inclusion of under-represented artists, virtual residencies and interdisciplinary collaboration was explored. The results can be seen in the following table.

Table 3 - Inclusion, interdisciplinarity and virtual residencies

Category	Cultural exchange	Inclusion of under-represented artists	Worth of virtual residencies	Interdisciplinary collaboration
Arts teacher	3,96	4,02	3,95	3,96
Artist	3,99	4	3,99	4,01
Curator	4	3,98	3,97	3,94
Organiser/Coordinator	4,04	4,05	4	3,97
Other	1,38	1,44	1,14	1,38

All the professional groups clearly value these strategic dimensions, emphasising the inclusive and innovative role of artistic residencies. The high classification values reflect the perception that residencies should function as platforms open to diversity and disciplinary crossover.

2.4. Preferences regarding the residencies’ focus

The preference regarding the focus of the artistic work developed during the residency was analysed: result, creative process or a balance between the two. Respondents were asked to select whether the residencies should focus on:

- Individual development
- Community engagement
- Collaborative projects
- Academic research

The following table shows the results reported by the sample.

Table 4 – Preferences regarding the residence focus

Categories	Both (Result + Process)	Collaborative projects	Community engagement	Individual development	Doesn't know	Outcome	Process
Arts teacher	153	0	0	0	0	144	116
Artist	569	10	0	6	0	530	601
Curator	250	0	2	0	0	243	207
Organiser/Coordinator	237	0	0	0	0	218	245
Other	0	4	4	0	65	0	0

The vast majority prefer hybrid models, with a balance between process and result. Outcome alone and Process alone also show some expression, but the preference for exclusive focus on individual or community development is marginal. This consensus reflects maturity in expectations regarding the pedagogical and creative role of residencies.

2.5. Criteria for the success of residencies

We assessed how respondents consider that the success of a residency should be measured. We can see the respondents’ answers in table 5.

Table 5 - Criteria for the success of residencies

Category	Quality of the work produced	Community engagement	Number of collaborations	Personal growth of the artist	Doesn't know
Arts Teacher	127	149	137	0	0
Artist	574	579	555	8	0
Curator	221	250	231	0	0
Organiser/Coordinator	205	260	235	0	0
Other	2	2	2	2	65

Multiple factors are valued: quality of the work, community engagement and number of collaborations. The artist’s personal growth is given less weight as a formal criterion, suggesting that participants favour tangible results and the external impact of the residency.

2.6. Age factors - Ideal age range

We tried to understand which age groups were considered appropriate for taking part in artistic residencies. The following table shows the results.

Table 6 - Age factors - Ideal age range

Category	Any age	19-40 years old	40-60 years old	+60 years old	Up to 18 years old	Doesn't know
Arts teacher	114	91	101	107	0	0
Artist	425	446	415	426	4	0
Curator	177	189	168	168	0	0
Organiser/Coordinator	175	159	211	155	0	0
Other	4	2	0	0	2	65

There is intergenerational consensus: all ages are considered valid. However, there were almost no responses in favour of the participation of underaged (-18s), which confirms the residencies' vocation as training devices for adults.

2.7. Inclusion of artists aged +40

The importance of supporting artists who start their careers at a later stage was explored. The results are shown in table 7.

Table 7 - Inclusion of artists aged +40

Category	Very important	Important	Neutral	(Doesn't know / Other)
Arts teacher	134	139	140	0
Artist	583	603	530	0
Curator	254	231	217	0
Organiser/Coordinator	247	227	226	0
Other	4	4	0	65 (no answer)

All the professional groups express an inclusive and favourable attitude to welcoming late-career artists, reflecting sensitivity to non-linear trajectories and the diversity of artistic paths.

2.8. Prioritising young artists

Agreement with the idea of prioritising young artists over older ones was assessed. The results are shown in the following table:

Table 8 - Prioritising young artists

Category	Strongly disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	Strongly agree (5)	Doesn't know
Arts teacher	140	136	137	0	0	0
Artist	565	573	572	6	0	0
Curator	224	245	233	0	0	0
Organiser/Coordinator	252	224	224	0	0	0
Other	4	2	2	0	65	0

There is a strong rejection of this proposal in all groups. The responses show that the majority of participants favour inclusive policies without age barriers.

2.9. Funding models

Respondents were asked to indicate the funding model they considered most appropriate to support the residences. The results can be seen in the following table.

Table 9 - Funding models

Category	State and institutional funding	Mixed model (partnerships)	Mixed model (sponsorship)	Financed by artists	Doesn't know
Arts teacher	219	194	0	0	0
Artist	864	846	6	0	0
Curator	351	351	0	0	0
Organiser/Coordinator	343	357	0	0	0
Other	2	0	4	2	65

There is a strong consensus on public funding and mixed models with partnerships. Pure self-financing or exclusive private sponsorship do not gather significant support, suggesting a vision of public responsibility and institutional cooperation.

2.10. Obligation to present material evidence from the research

The acceptance of the obligation to present material evidence following the artistic research developed during the residency was surveyed. The results can be seen in the following table.

Table 10 Obligation to present material evidence from the research

Category	Totally agree (5)	Agree (4)	Neutral (3)	(Other/Doesn't know)
Arts teacher	149	122	142	0
Artist	563	544	609	0
Curator	241	237	224	0
Organiser/Coordinator	225	228	247	0
Other	2	2	4	65

The majority agree with this requirement, considering that the work carried out must somehow generate actual results. Even so, they remain neutral, indicating an openness to some flexibility depending on the profile of the residence.

2.11. Obligation to leave one of their works for the organisation

Agreement with the obligation for the artist to donate one of their works to the organisation promoting the residency was assessed, and the results can be seen in table 11.

Table 11 - Obligation to leave one of their works for the organisation

Category	Strongly disagree (1)	Disagree (2)	Neutral (3)	Agree (4)	Strongly agree (5)	Doesn't know
Arts teacher	109	117	98	89	0	0
Artist	465	425	420	404	2	0
Curator	182	182	157	181	0	0
Organiser/Coordinator	168	173	185	174	0	0
Other	65	0	4	0	4	0

The majority of participants are against this obligation, considering that it may be inappropriate or limit the artist's creative freedom and management of their work.

Table 12 presents an overall summary of the main results obtained in each of the dimensions analysed in the study. It systematically

synthesises the patterns identified in the responses from the various groups of participants - artists, curators, organisers and arts teachers - enabling an integrated and comparative perspective of the different themes addressed. This summary table thus makes it possible to view the dominant trends in a clear and organised way, acting as an essential support for the definition of future recommendations and policies in the field of Artistic Residencies in a European context.

Table 12 - Summary of the main results

Dimension	General summary
Definition of artist residency	Consensus around temporary, collaborative space and structured creation
Benefits for organisations	Interaction with artists, creative stimulus, community and cultural diversity highly valued
Main purpose	Professional development, creation and cultural exchange of similar importance
Importance assigned (scale 1-5)	All groups assigned to it high importance (averages ~4/5)
Cultural exchange, inclusion and interdisciplinary collaboration	All groups agree on the cultural, inclusive and interdisciplinary role of residencies
Focus of residencies	Desired balance between outcome and creative process (Both, Outcome and Process)
Criteria for success	Success measured by quality of the work, community engagement and collaborations
Ideal age group	All age groups are seen as appropriate; clearly intergenerational focus
Inclusion of artists aged +40	Everyone agrees on the importance of supporting artists who start their careers after the age of 40
Prioritise young artists	Clear rejection of the idea of giving exclusive priority to young artists
Funding model	Preference for state funding and mixed models with partnerships
Material evidence from research	The obligation to present material evidence from research is generally accepted
Leaving one of the works for the organisation	Obligation to donate final works is not favoured

Across the board, the results show:

- A general consensus around the essential roles of Artistic Residencies, recognising their role as spaces for temporary, collaborative and structured creation.
- A strong appreciation of the professional, artistic, cultural and social impact of residencies, both for the artists and the host organisations.
- An inclusive and intergenerational perspective, where all age groups are considered appropriate, rejecting the idea of limiting access on the basis of age.
- The preference for sustainable funding models, based on public funding and institutional partnerships, rejecting direct self-financing by the artists.
- In terms of post-residency obligations, there is moderate acceptance of the need to present material evidence following the research developed, while the requirement to donate final works to the organisation raises more reservations.

3. Summary of the main qualitative conclusions

The study shows that artistic residencies are widely recognised by participants as essential instruments for artistic, personal and social development. Respondents demonstrated a solid knowledge of the concept of an artistic residency, mostly associating it with a space and time dedicated to creation, although there is still some confusion regarding other types of artistic support.

The main motivations identified for taking part in residencies include the possibility of working without distractions, contact with new cultural and professional contexts, public visibility of their work, exploring new creative approaches and engaging with local communities.

Elements considered essential for the success of residencies were also highlighted, such as the quality of accommodation and workspaces, financial support, adequate minimum duration, creative freedom and the stimulus provided by community engagement and the surrounding artistic context.

Despite the benefits, participants mentioned several prevailing challenges, including: difficulty accessing information and difficult submission processes, significant economic barriers, strict deadlines for delivering results, lack of technical and artistic support during the residencies and physical or cultural accessibility limitations.

The positive effects of participating in residencies are widely recognised by artists, namely through strengthening creative confidence, expanding professional networks, developing new working methodologies and having a lasting impact on their careers.

Several recommendations were also suggested for the future, including: the creation of a European platform for Artistic Residencies, the promotion of more inclusive and transparent selection criteria, investment in mentoring and artistic support programmes, strengthening the public visibility of residency results and promoting interdisciplinary collaborations that intersect art with other areas such as education, science, the environment or social intervention.

The survey thus revealed a clear appreciation of artistic residencies as multifaceted development tools, although there are still critical areas requiring intervention in terms of access, funding and accompanying artists.

The qualitative conclusions complement the quantitative data collected through the survey and, additionally, are based on the experience of the project partners, observations gathered during fieldwork and from contributions given by participants throughout the process.

4. Methodological note on the scope of the results

This chapter presents results based on a detailed quantitative analysis of the data collected through the questionnaire given to the various professional groups involved in the Artistic Residencies. The responses made it possible to describe the profile of the participants, gauge their perceptions of the objectives, focuses, funding models, success criteria and age issues related to the residencies.

Some of the qualitative conclusions presented here, particularly with regard to motivations, obstacles, suggestions for improvement and long-term impacts, were not directly surveyed through the statistical questionnaire. These dimensions are the result of an integration of the data collected with:

- The accumulated experience of the project partners and the cultural organisations involved;
- Qualitative observations gathered throughout the project implementation process;
- Complementary discussions held during work meetings and focus groups promoted along the development of the project;
- Theoretical references and good international practices in the field of artistic residencies.


Therefore, the report offers an integrated vision, combining robust quantitative data with qualitative interpretations based on practical experience and complementary research.

5. Suggestions for further studies

In light of the results obtained, it is recommended that future research into Artistic Residencies could include the following complementary dimensions:

- » Geographical characterisation of respondents
 - ◇ Include the country of origin of the participants, allowing intercultural comparisons and the identification of possible regional asymmetries within the European and Mediterranean areas.
- » Detailed exploration of personal motivations
 - ◇ Integrate specific questions about what drives artists to apply for and participate in residencies, delving into the dimensions of creative development, networking, visibility, experimentation and interaction with local communities.

- » Identifying the main obstacles and barriers to access
 - ◇ Include questions about practical difficulties experienced:
 - ◇ Submission procedures.
 - ◇ Economic and financial barriers.
 - ◇ Accessibility problems (physical, cultural or administrative).
 - ◇ Need for technical and logistical support during the residency.
- » Direct evaluation of post-residency impacts
 - ◇ To analyse how the residency experience has specifically influenced:
 - * The evolution of artistic practice.
 - * Subsequent professional opportunities.
 - * The creation of new international collaborations and networks.
 - * The acquisition of new methodologies and artistic approaches.
- » Suggestions and recommendations from participants
 - ◇ Include open questions that allow participants to share concrete suggestions for improving the residencies, contributing directly to the design of future policies and programmes.
- » Integration of interdisciplinary and intersectoral dimensions
 - ◇ Explore how residencies can intersect art with areas such as education, science, the environment, social intervention and innovation, creating more diverse and impactful creative ecosystems.



Chapter 5
Testimonies

In this chapter, we've gathered insights from **artists, curators and artistic residency coordinators** who took part in the “**Artistic Residencies in Individual and Collective Non-Formal Learning**” project. Their words translate the ideas discussed in the previous chapters, revealing, first hand, the profound impact of artistic residencies.

Ana Nuñez Rodriguez

Visual artist, photographer, and researcher



Ana Nuñez Rodriguez shared her experience of various international artistic residencies in recent years (Japan, Galicia, the Netherlands, Switzerland, Colombia, Ireland and Greece). For Ana, residencies are privileged moments of experimentation, research and the birth of new creative methodologies, often exploring the intersection of photography with other media such as sculpture and video. She considers it essential to choose residencies that are conceptually or geographically related to her work, which investigates the relationship between identity and nature. She also emphasises the importance of engaging with the local community as an integral part of her artistic and research process, whether through interviews, workshops, public presentations or direct contact with the inhabitants. She advocates working in groups, valuing exchange and the creation of collaborative networks with other artists and with the local area. He believes that a residency should ideally last at least three weeks to enable a real immersion in the local context. Finally, she recommends that residencies promote real results - even if only preliminary - as a way of structuring the work done during the residency period.

“The residency gives me the space and freedom to experiment with new means and methodologies, something that isn’t always possible in my typical context.”

“The most enriching thing about a residency is the constant exchange with the other artists and the local community - that’s where the real opportunities for growth happen.”

Angeliki Sigourou

Artistic Director of the Acropoditi Dance Center residency, Syros (Greece)



Angeliki presented the model of her artistic residency, the Acropoditi Dance Centre, which welcomes artists from various disciplines: dance, performance, photography, literature, music and visual arts. The residency runs throughout the year, with stays of 1 to 3 weeks, without funding, but offers artists free creative space and accommodation. In return, the artists offer workshops, masterclasses and public presentations of works in progress, promoting a dialogue with the local community. The focus is on providing creative time and space, stimulating cultural exchange between international artists and involving the community in the artistic experience.

“The most important thing is to give artists the time and space to create, think and develop their ideas.”

“Community participation in projects allows us to see our own place and community through the eyes of the artist, processing familiar information in new and different ways.”

Akshay Mahajan

Artist



Artist from Goa, India, shares his experience of participating in an art residency on the island of Ithaca, Greece — a symbolic, mythic place. He reflects on how residencies offer a space that is disconnected from daily life — a “bubble” where artists can experiment freely, explore new ideas, and embrace uncertainty. This creative “sandbox” allows artists to build and break ideas like sandcastles, learning in the process whether or not the outcomes last.

“A residency is this kind of space between reality and myth.”

“They give you this kind of sandbox as an artist to build sandcastles.

And sometimes these sandcastles can become something permanent.”

David Loira & Gonzalo Gómez

Creator and dancer / video maker (Spain)



In this testimonial, the artists report the experience of an artistic residency in Portugal, emphasising the distance from their usual daily lives, which allowed them to concentrate more on their creative work. They mention the freedom provided by the organisation, the access to well-defined workspaces and schedules, and the time dedicated to developing and perfecting the artistic piece. The residency culminated in a public presentation, which they consider an important opportunity to share the results of their work with the public and to test the piece they were developing. Despite the intensive tenor of the process, they value the experience as extremely positive and enriching.

“Being away from our daily lives allowed us to really focus on the work; we had the space, time and freedom to develop the piece in depth.”

“In the end, presenting the result to the public was interesting, as it gave us the opportunity to show and test the work developed over these weeks.”

Gisela Firmino

Artistic creator and producer



Gisela Firmino share her most recent experience in the world of artistic residencies, which she discovered in greater depth during her master’s programme. Before that, she was only familiar with the basic notion of intensive periods of work followed by a final presentation but was unaware of the other dimensions of these initiatives. She was positively surprised to realise that some residencies offer not only space and time to create, but also financial support, covering materials and fees, thus valuing the artist’s professional work. She also emphasised her interest

in residencies focused on research and experimentation, without the obligation to present an immediate result. For her own creative process, she considers a short format - one to two weeks - ideally, enabling her to maintain her focus and the pace of her work. The residencies have allowed her to rethink her artistic path and the value of creative work.

“It makes perfect sense to me that the artist should be paid, because during this period he is practising his profession.”

“Having time set aside just for creative action, without the pressure of presenting an immediate result, is extremely enriching.”

Marco Paiva

Actor, director, and artistic director of the company Terra Amarela – Inclusive Creation Territories, founded in April 2018.



He reflects on the importance of artistic residencies as spaces of time and experimentation that are fundamental for the creative process. He defines the residency as an “incubator” where concepts, materials and references are developed, placing experimentation at the same level of importance as the final artistic object itself. He argues that the creation of residencies should result from the articulation of various public and private organisations, guaranteeing diversity, physical, intellectual and social accessibility, adjusting to the different needs of artists.

Sharing his personal experience, he emphasises the immersive nature of residencies - a microcosm where artists live and work intensely. He also emphasises the importance of including accessibility from the conception of the residency spaces, allowing for a greater diversity of participants and, consequently, enriching the creative processes.

“A residency is synonymous with time and listening. A space where you can experiment and create, without the pressure of having to produce something immediately. It’s also a place to meet - with other artists, with different contexts, with new audiences.”

“It’s essential that residency spaces are accessible to all bodies and all voices. Diversity can’t just be a nice word: it has to be practical.”

Marconi Bispo

Actor, director, and playwright



Shared his first experience in an artistic residency, hosted by Circolando. For two months, he was able to step away from daily life and fully dedicate himself to research and the development of a new artistic project. He emphasizes the transformative power of this immersive time, which allowed him to engage deeply with a new city and culture while also “residing within himself” — reflecting on his own questions, artistic practice, and identity. The residency offered a dual experience: a connection with the other and a reconnection with himself, made possible by the physical and symbolic distance from his usual context.

“It’s the first time that I have the opportunity to spend two months in a place different from my own, to dedicate myself to research, to the construction of a work, to looking at the embryo of a work.”

“This residency was an excellent opportunity for me to reside with myself, with my questions, with my understanding of art and of work.”

“A residency always takes us away from our place — in my case, it literally took me away from Brazil for the first time and from many things I believed about myself.”

Michele Marmo

Coordinator of the Elba del Vicino project on the island of Elba



Michele presents this artist residency programme which, since 2017, has welcomed around 100 artists. The project offers artists a week’s stay with accommodation, food and resources to carry out artistic research on proposed themes, always in liaison with the local community. Through laboratories, workshops, interviews and final presentations, the residents explore new ways of approaching contemporary themes, promoting social involvement and cultural exchange with the region’s

inhabitants.

“Residencies are a way of activating the territory. We connect artists with the community, offer space, time and hospitality. And in return, we receive new perspectives, views, questions.”

“We always ask ourselves: if your neighbour was an artist, would you be happier? And most of the time, the answer is yes. Because the presence of an artist brings dialogue, sensitivity and new possibilities for living everyday life.”

Miguel Moreira

Actor and artistic director



“There’s one thing I think is fundamental in a residency: time. Time to think, to make mistakes, to find. The residency allows us to suspend ourselves from the outside world. It’s a place where you can test ideas without fear of error.”

“I need a physical space, yes, but also a symbolic space where I can be, without being forced to present results. Many residences today demand an immediate end product. That, in my opinion, is a distortion.”

Nadja Kracunovic

Serbian visual artist



In this testimonial, she shares her experience of an artistic residency at CRL in Portugal. For her, residencies are essential for artistic development, offering working conditions (such as studios), institutional support, creative freedom and space for research, without the pressure of presenting a final product. She also emphasises the value of residencies for networking, integrating into a new city and having social support in a welcoming environment. She finds these experiences highly productive,

both artistically and personally, and hopes to continue participating in artistic residencies in the future.

“Residencies are an important part of artistic practice: they offer facilities, institutional support and the freedom to develop and investigate projects, something that is often not possible due to a lack of resources or the constant pressure of having to produce results.”

“Being in a residency allows me to meet other artists, people from the organisation and the city; it facilitates integration in a new country and creates a support network that would be difficult to build on my own.”

Nina Kassianou

Curator and coordinator of the “Return2Ithaca” residency



Nina explained the structure and purpose of the Return2Ithaca residency. Every year 10 photographers are selected through an international open call. The theme is based on Homer’s Odyssey and invites the artists to address contemporary issues through this universal symbol of “return”. The residency also engages European curators who accompany the development of the projects during and after their stay in Ithaca. One of the main objectives is also to integrate the local community and foster cultural exchanges.

“The residency isn’t just about individual creation. We work as a community, sharing meals, ideas and experiences.”

“Each photographer comes prepared, but here they find the challenge of integrating their work into the broader theme of Ithaca and the Odyssey.”

Nuno Pereira

*President of the Board of LAC
Laboratório de Atividades Criativas*



Nuno Pereira describes the workings of LAC - Laboratório de Atividades Criativas, an artistic space that hosts around 50 permanent resident artists and offers three types of residencies: an annual one for local artists (with the aim of settling them in the city), short-term residencies open to national and international artists, and residencies by invitation linked to international thematic projects. The focus is on the creative process rather than the end result, fostering a collaborative environment where artists share ideas, techniques and questions. The residency works as a 'laboratory', where mistakes are part of the process. The space provides technical and logistical support, accommodation and strong links with the local community and schools. The structure's sustainability depends on the continued support of the municipality and funding programmes such as Creative Europe.

"For us, the artistic residency is more about the process than the result — we are a laboratory, and sometimes the error is the outcome."

"We aim to fix local artists in our city, so they don't need to go elsewhere to find proper conditions to work."

Óscar Silva

Terceira Pessoa Artistic Director



Óscar Silva highlights the fundamental importance of time and space in artistic residencies. He reflects on how creative work cannot exist without the proper conditions to develop — namely, physical venues and dedicated time. In their experience, residencies are essential to the quality and depth of artistic processes, especially in the performing arts, where technical infrastructure (like lighting and stages) shapes the outcome. The testimony also underlines the challenge artists face in justifying their needs to institutions and funders, often leading to frustration and a

sense of bureaucracy. Ultimately, the speaker advocates for residencies that offer freedom, flexibility, and trust in the artist's creative flow — allowing engagement with communities to emerge organically.

"Artistic residencies are not about the result — they are about creating the conditions for artists to be free. Everything else flows from that."

"We live in a time where time is scarce. Any structure that offers time and space for creation is precious — it's what allows art to exist at all."

Paulo Pires do Vale

*Commissioner of the
Portuguese National Plan for the Arts*



Paulo Pires do Vale emphasizes the transformative role of artist residencies in schools. These residencies are not about temporary art projects but about long-term involvement where artists engage with the school community — not as teachers, but as artists. The goal is to rethink education through interdisciplinary collaboration, artistic processes, and co-creation. This model challenges traditional school structures and fosters a deeper relationship between students, teachers, and the arts. He stresses the importance of time, listening, and working with (not for) communities to generate meaningful change.

"The artist is like a foreign guest... one day they arrive, one day they leave — but after leaving, they don't leave things the same."

"It's not about working for the community, but with the community — that changes everything."

"We need to un-discipline the school — rethink how school is structured since the 19th century."

Photini Papahatzi

Artist and Coordinator of Artifactory



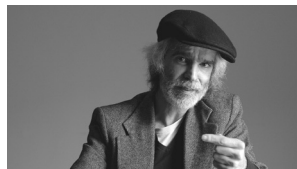
Photini Papahatzi presented Artifactory, a socio-cultural organisation that has been operating on the outskirts of Greece and Europe since 2017, with the aim of developing artistic residencies in its territory in the near future. As an artist with previous experience in residencies, she defends the importance of giving artists time and space outside their daily routines and comfort zones, allowing them to start “from a blank page”. She highlighted the multiple benefits of residencies, both for artists and for curators, organisers and local communities. For artists, residencies offer moments of reflection, experimentation and opportunities to collaborate with other artists and curators, fostering new creations and intercultural dialogues. For the communities, they are opportunities for direct contact with the artistic process and cultural enrichment. He also emphasised that engaging curators in residencies allows them to get to know the artists as people and not just as producers of works of art, creating close relationships that can result in generate future collaborations. He considers it essential that curators respect the artist’s creative freedom during the residency period.

“Creation doesn’t happen in the midst of daily commitments; the residency gives the artist the time and space to start from a blank page.”

“Curators have the luxury of time in residencies to get to know the artists as people - this human contact results in new inspirations and collaborations.”

Ricardo Nicolau

Curator and deputy director of the Serralves Museum



Ricardo Nicolau makes considerations on the key role of experimentation in Artistic Residencies, where the creative process takes on greater importance than the end product. He emphasises the importance of residencies, especially at the beginning of artistic careers, as spaces

for research, growth and expanding professional networks. It also emphasises how, for many artists, residencies have become an essential part of their artistic practice, allowing them to work in depth on specific themes while in different geographical contexts.

It also recognises the increased demands on the institutions that host artists, given the close accompaniment required for true immersion in the local context. Finally, he says that despite the advance of technology, physical contact and presence in the territory remain irreplaceable for deriving real impact from residencies.

“A residency is a space for experimentation in which the creative process is perhaps more important than the end result.”

“Artistic Residencies allow the artist to leave their usual context and therefore see with different eyes. For the artist, it’s a productive confrontation; for the host, it’s an opportunity to discover what is invisible in their own territory.”

“I’ve been working with artists in residencies for years now and I see how decisive these moments are. The residency has almost become an artistic medium in itself - there are artists whose work is inseparable from the residencies they’ve done.”

Samuel Silva

Visual artist, university professor and researcher



His testimony focuses on an in-depth reflection on the role of artistic residencies in creative and pedagogical development, highlighting that residencies work as spaces of displacement that take artists and students out of their routines, allowing them to experiment, confront their limitations and expand their autonomy. In the artistic-pedagogical residencies created with the Santo Tirso International Museum of Contemporary Sculpture, students leave the safe space of the classroom and enter a process of practical, collaborative and collective learning, also involving the museum’s teams.

This testimony also advises against the risks of Artistic Residencies being instrumentalised by institutional or funding agendas, stressing the importance of guaranteeing artists' freedom and creative autonomy. It also highlights the existence of self-organised models, in which the artists themselves create their residencies, especially in participatory and contextual practices, raising the debate between aesthetic autonomy and social engagement.

“Residencies put us in a state of strangeness, of ‘good threat’, which allows us to open up new research avenues and break away from the routines of the studio.”

“The core value of a residency is that it is a laboratory for experimentation; the artist must maintain their freedom and not be conditioned by external commitments or narratives that serve funding interests or political agendas.”

Simone Miglietta & Flavio Bianchini

Artists/performers from the Fraume Teatro collective



They took part in an artistic residency on the island of Elba as part of the Elba del Vicino project. The residency allowed them to further deepen their work “Camise Pierte”, which they had previously started in Salento, about the sexualisation of the coast and the impact of tourism and organised crime on the maritime economy. During the residency, they interviewed the local population to understand the community’s relationship with tourism and seasonal changes. They emphasise the importance of the residency as time dedicated to research, creative practice and contact with the community. They also emphasised the importance of collaborative work and the hospitality they got in return, which allowed them to work more intensively and productively than in previous contexts.

“An artist’s residency is a dedicated time that has to be lived intensely. Here we found a new perspective on the Mediterranean and on the relationship between art and territory.”

“The experience of being together, of sharing, allowed us to experiment with new languages. We mixed theatre and music, collected memories and created as a result from listening to the community. It was also a moment of research into tourism, gentrification and local identity.”

Spyros Paloukis

Photographer



Spyros shared his first experience of an artistic residency. Initially he hoped to end up with a lot of photographs but realised that the most important thing was the creative freedom and the time for thinking. The interaction with other artists, the contact with a new and unknown environment and the exchange with the local community were the most enriching aspects for him. He values the possibility of continuing the project started during the residency and emphasises the importance of some financial support (travel, meals) to enable artists from different backgrounds to participate.

“It was very important for me because it opened me up. I felt freer, like a child, experimenting and living.”

“The residency has a long-lasting effect: the project continues, we keep in touch with the curators and the artists.”

These **testimonies** reinforce the notion that an **artistic residency** is, above all, a **transformative experience** - for those who create, for those who host and for those who observe. Artistic residencies are spaces where relationships are woven, ideas are built, and futures are sown.

Analysing these testimonies, we can identify a number of frequent thematic keys:

Time and Space for Creation

- Pause routine, time dedicated exclusively to creation.
- The importance of experimenting without immediate pressure for results.

Research and Experimentation

- Residency as a research laboratory.
- Exploration of new media, intersecting disciplines (photography + sculpture, performance + music).

Immersion into the Local Context

- Relevance of the geographical and cultural context.
- Residencies as ways of stimulating the territory.

Community Engagement

- Active community participation: workshops, presentations, interviews, sharing of processes.

Artistic Exchange and Networking

- Relationships between artists, curators and organisations.
- Building future collaborative networks

Autonomy and Creative Freedom

- Symbolic space free from institutional or productive pressure.
- Beware of the risk of instrumentalization.

Institutional support and sustainability

- Partial or total funding: accommodation, meals, materials, fees.
- Challenges of economic and social accessibility.

Diversity and Accessibility

- Inclusion of different bodies, voices and needs.
- Diversification of the participants' profile.

Results and Output

- Valuing even preliminary outputs.
- Public presentations as a way of sharing.

—————→ **Closing Remarks**

The carrying out of the “**Artistic Residencies in Individual and Collective Non-Formal Learning**” project allowed for an in-depth insight on the fundamental role of artistic residencies in the contemporary cultural panorama, with a special focus on **Mediterranean** territories. Throughout the development of the project, it became clear that **artistic residencies** are not only spaces for creative production, but also platforms that favour **informal learning, intercultural dialogue, active citizenship** and **critical thinking**.

Main conclusions

The project demonstrated that Artistic Residencies have a **transformative role** that goes beyond simple artistic creation. They promote the **exchange of ideas**, the **personal** and professional **development of** artists, and make a significant contribution to the communities in which they take place. In particular, **local communities** play a central role in engaging with artists and their practices, establishing a **sybiotic relationship** between art and society.

A number of **key elements** have been identified for the success of an artist residency, including:

- **Ample time for creation and research:** time dedicated to artistic creation, away from the pressures of everyday life and the market, is crucial for artists to be able to explore innovative ideas and develop their projects in depth.
- **Fair and transparent financial support:** the majority of participants emphasised the importance of fair remuneration and **support grants** that allow artists to focus on their creative work without constant financial worries.
- **Adequate and accessible infrastructure:** well-equipped and accessible workspaces, as well as accommodation and **logistical support**, are essential elements for a quality residency.
- **Integration with the territorial and community context:** residencies must be associated to the **territory** and **local communities**, promoting engagement and the exchange of knowledge.
- **Openness to a diversity of artistic practices and profiles:** encouraging a **plurality** of artistic and cultural approaches within the residencies is a factor that enriches the participants’ experience.

The data collected through the **surveys** and **interviews** corroborates the importance of **strengthening collaborative networks** between organisations, as well as the need for **inclusive models** that guarantee access to all artists, regardless of their origin or economic stand. The financial sustainability of these cultural initiatives also proved to be a key concern, with ongoing and diversified support being essential to guarantee the continuity of the Artistic Residencies.

Suggestions for Improvement and Proposals for Continuity

Based on the results we obtained and considering the participants' reflections, a number of **suggestions and proposals** emerged to improve current practices and guarantee the long-term sustainability of artistic residencies:

1. **Creation of a Mediterranean Artistic Residency Network:** A **network to map existing residencies**, identify their specificities and facilitate the **mobility of artists** between partner countries. This network can also be an effective means of **stimulating the sharing of good practices** and establishing **common criteria for quality, accessibility and sustainability**.
2. **Mediterranean Artistic Residency Portal:** the creation of a **digital platform** that brings together information crucial for the ecosystem of Artistic Residencies:
 - » **Directory of residencies** with detailed information on programmes and selection criteria.
 - » **Open calls for submissions listing** to ease artists' access to available opportunities.
 - » **Testimonials and case studies** to share experiences and good practices.
 - » **Tools designed to support the organisation of new residencies**, including training materials and information on how to structure sustainable residencies.

3. **Promoting Inclusive and Sustainable Models:** encouraging **diversity and inclusion** in Artistic Residencies, ensuring that all artists, regardless of their economic, physical or cultural stand, have access to the same opportunities. To this end, **specific funds** should be created to support artists in the most vulnerable situations.

4. **Encouraging collaboration between different areas:** Artistic Residencies should be increasingly **interdisciplinary**, establishing intersections with other areas such as **education, science, the environment and social intervention**, to create **more dynamic residency models** that encourage collaboration between different practices and knowledge.

Project Closure and Continuity

The conclusion of this project does not represent the end of the work begun, but rather the **beginning of new possibilities** for the future of artistic residencies. The proposed **network** and **digital portal** have the potential to expand the project's impact, ensuring that residency practices become more accessible, collaborative and sustainable.

This project, which brings together artists, curators, coordinators and communities, **ultimately aims to create a culture of cooperation** in the field of Artistic Residencies, where **time, active listening and creative freedom** are guaranteed as fundamental conditions for art and culture to thrive.

Therefore, this publication does not end a process, but opens up **new possibilities** for action, inviting more **organisations, artists and political decision-makers** to join in this collective and transformative conception. Artistic Residencies will continue to be spaces of **freedom, creation and citizenship**, provided we can guarantee time, active listening and fair conditions for them to take place.



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APPENDICES

Annex 1 - Questionnaire

The questionnaire developed for the project participants aimed to collect qualitative and quantitative data on various aspects related to the Artistic Residencies, including:

- Prior knowledge about Artistic Residencies;
- Motivations for taking part;
- Previous experiences;
- Ideal conditions for an artistic residency;
- Difficulties encountered;
- Suggestions for improving and continuing artistic residencies.

The structure of the questionnaire was made up of closed and open questions, organised into the following sections:

1. Socio-demographic data
2. Previous experience with artistic residencies
3. Ideal artistic residency conditions
4. Barriers and difficulties encountered
5. Proposals and suggestions for future residencies

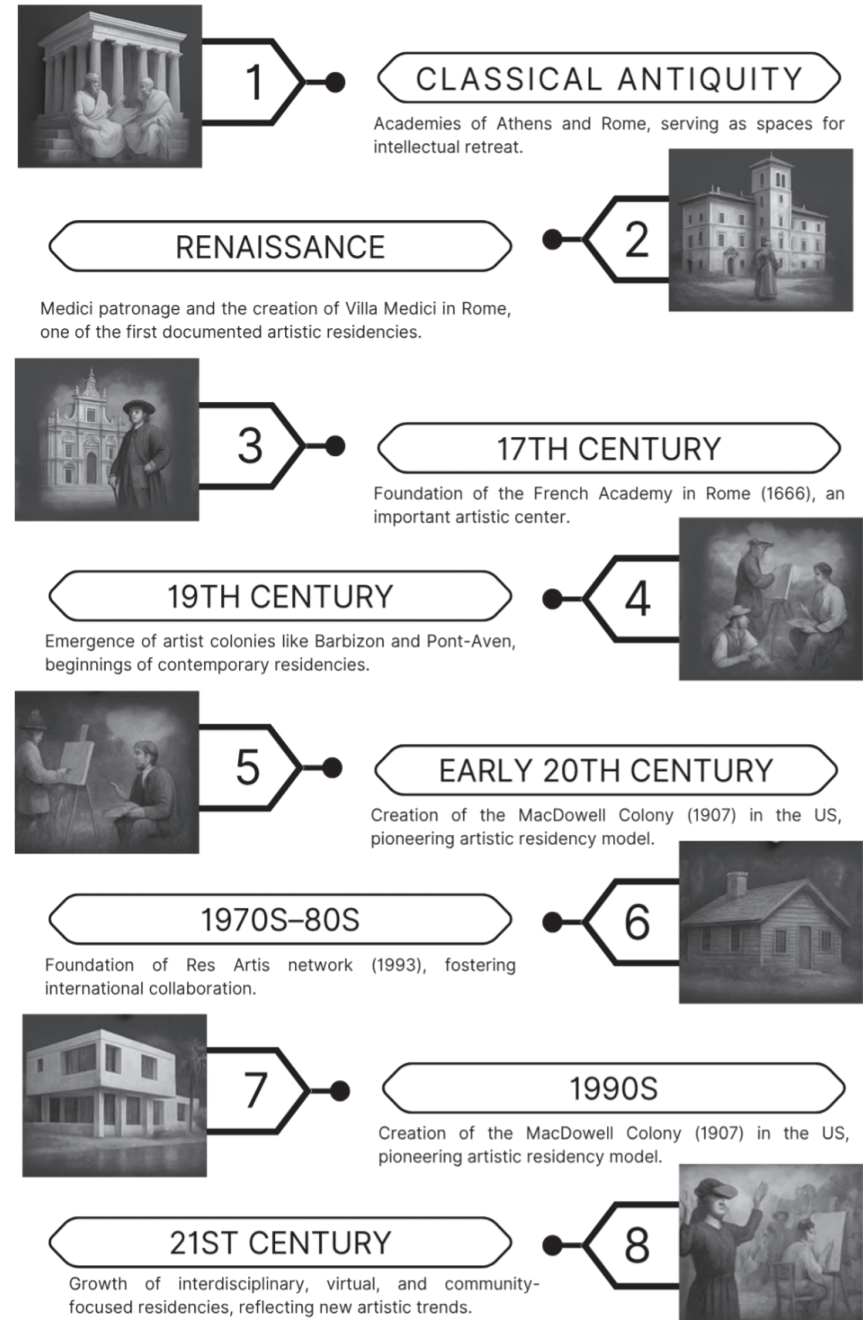
The results obtained with this questionnaire can be analysed in Chapter 5 of this book.

Annex 2 – Timeline of the History of Artistic Residencies

This chronology aims to present relevant historical milestones in the evolution of Artistic Residencies, from antiquity to the present day:

- **Classical Antiquity:** academies of Athens and Rome, which served as intellectual retreat spaces.
- **Renaissance:** Medici patronage and the creation of the Villa Medici in Rome, one of the first documented examples of an artist's residence.
- **17th century:** founding of the French Academy in Rome (1666), which became an important artistic hub.
- **19th century:** emergence of the first artists' colonies, such as Barbizon and Pont-Aven, which marked the beginning of contemporary Artistic Residencies.
- **Early 20th century:** creation of the MacDowell Colony (1907) in the United States, which established a pioneering model for Artistic Residencies.
- **1970s-80s:** expansion of artist residency programmes, particularly in Portugal and in several European regions.
- **1990s:** founding of the Res Artis network (1993), promoting international collaboration between Artistic Residencies.
- **21st century:** Proliferation of interdisciplinary, virtual and community engagement residencies, reflecting the new trends and needs of the artistic field.

ARTISTIC RESIDENCIES EVOLUTION



Annex 3 – Useful Links and Support Platforms

Below we have listed some **platforms** and **organisations** that provide support and information on Artistic Residencies:

- **Res Artis:**
<https://resartis.org>
- **On the Move** (artistic mobility in Europe):
<https://on-the-move.org>
- **Culture Moves Europe:**
<https://culture.ec.europa.eu/funding/culture-moves-europe>
- **Erasmus+ Project Results:**
<https://erasmus-plus.ec.europa.eu/projects>
- **Artist-Run Alliance:**
<https://www.artistrunalliance.org>
- **TransArtists:**
<https://www.transartists.org>
- **Instituto Camões - Support for the internationalisation of the arts:**
<https://www.instituto-camoes.pt>
- **DGARTES - Directorate-General for the Arts (Portugal):**
<https://www.dgartes.gov.pt>
- **Creative Europe Desk Portugal:**
<https://europacriativa.pt>

These **useful links** are practical tools and sources of support for those wishing to **initiate**, **promote** or **participate** in Artistic Residencies, widening the reach and prospect of these initiatives.

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