



**THE PHENOMENON
OF ARTS RESIDENCIES
IN V4 COUNTRIES**



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This publication was conceived as part of the project Connecting V4 ART-IN-RES carried out by Nová síť in 2020-2022 with support of the International Visegrad Fund.

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INTRODUCTION

Every process, evolution, progress needs time, support and inspiration to be nurturing and end in success. Art, too, has such needs. A balanced mixture of these ingredients helps us find the essence of what we do, bring new viewpoints, and change perspectives to reframe our thinking. As a result, we can witness many changes, searching for the right paths to our happiness and a feeling that our self-realisation has its place in our society.

For almost twenty years Nová síť has been monitoring needs of independent performing arts which is much more centred on development, exploration, and experimentation. On the one side there are artists, on the other side producers who can think about what such self-development requires, they are not afraid to support experimentation knowing that time and space for concentration are the keys. But there is also a “third party” that plays a role in this story – providers of arts residencies, individuals and groups who decide to adapt their facilities and offer them for concentrated work, a pause, a look back, a feedback.

In the course of ten years a unique and diverse group of arts residency providers has formed in the Czech Republic, an unprecedented occurrence in Visegrad countries. The Czech environment swiftly responded to artists’ needs, offering them various opportunities for preparations, concentrated work, but also, for instance, for multi-stage rehearsals. A phenomenon has been taking shape, advancing at an unparalleled speed. We have started seeing results. Artists’ desires to participate in residencies confirm that and show the importance of such process of creation. The Czech funding system is catching up as well, implementing changes in understanding of the needs of each performing arts discipline.

I am pleased that Nová síť was at the beginning of it all, ready to support these tendencies and thus contribute to a much-needed feedback. I am convinced, and I wish for a similar development in other V4 countries. Needless to say, it is the International Visegrad Fund that was one of the first to respond to our impulses ten years ago, launching a pilot programme supporting arts residencies – with financial assistance available to both the artists and the arts residency providers. The Fund has followed a trend evident throughout Europe, stepping in to support this boom.

This publication captures the current state of arts residencies for performing arts in V4 countries and shall contribute to a better navigation in the field but also argumentation. It is designed not only for those who provide arts residencies or participate therein, but it could also serve as an inspiration for strategic changes in the support of creativity and related funding procedures.

On behalf of Nová síť
Adriana Světlíková, Director

THE PHENOMENON OF ARTS RESIDENCIES

Tereza Lacmanová

*Coordinator of the programme for support of arts and managers
residencies ART-IN-RES, Nová síť, the Czech Republic*

Arts residencies for artists and culture workers are one of the key tools for cultural mobility, diplomacy, and international cooperation. They support development of creativity in performing arts and also contribute to social changes and regeneration of depressed localities, which outlines their economic potential.

There is no doubt that today arts residencies should be considered one of the fundamental keys for advancement in performing arts. In the competitive environment of the global world – at the same time economically and socially divided – they have become an indispensable part of artists' carriers and professional development. Not only they artistically inspire artists and support their creative processes but they also offer a network of contacts and, more importantly, access to new opportunities for artistic presentations.

Based on the principal of hospitality and trust, cultural exchanges connect the most developed parts of the world with the most distant areas, expanding our understanding of different cultures. This open inter-cultural dialogue builds new bridges between nations or repairs those destroyed by political conflicts. It provides asylum to artists – refugees, exiled cultural professionals – and at the same time creates new work opportunities for members of local communities. As such, it develops local and regional structures, being one of the dynamic sources of economic benefits of performing arts.

Arts residencies are certainly not a new phenomenon, a parallel could be found in cultural history of Europe all the way back to Renaissance, as they gradually spread to the entire world. They started as programmes for visual artists, but already prior to the beginning of the 20th century they were used for other art disciplines. Little by little they have become a regular practice offering artists as well as cultural and creative professional time and space for concentrated work outside of one's daily environment and

work structures. Since the beginning of the 21st century, one can speak of an expansion of an independent cultural field, evolving into new forms, dynamically responding to changes, trends, and needs of its own environment. Its concept seems still very open and subject to changes, however, due to a rapid increase in the number of new opportunities in artists' and culture workers' professional life, it has been significantly broadened and became more attractive.

TERMINOLOGY

CULTURAL MOBILITY

According to most strategic documents, arts residencies are one of the forms of **short-term mobility** of artists and workers in cultural and creative industries.

"Mobility is an integral component of artists and culture workers' professional carrier. Involving a temporary cross-border movement – often for the purposes of education, capacity-building, networking or work, it may have short-term tangible or intangible outputs and/or be part of a long-term professional development. Mobility is a conscious process, and those involved, whether by directly engaging in it or by supporting it, should consider its cultural, social, political, environmental, ethical, and economic implications." (On the Move, 2019)

ARTS RESIDENCIES

Arts residencies (sometimes also known as artist-in-residence) include a wide range of activities and models of operation. In short, arts residencies could be defined based on their general understanding in the European Union (EU) as *"providing artists and other creative professionals with time, space and resources to work, individually or collectively, on areas of their practice that reward heightened reflection or focus."* (EU, 2016)

In a narrower sense, host organisations *"invite artists, curators and other creatives to spend certain amount of time in a specific place and space outside of their daily environment. They are provided with time for reflection, research, to create and present, or produce. They are also encouraged to examine their practice within a broader community, meet new*

people, use new materials, experience life in a new locality. As such, arts residencies emphasise the importance of a meaningful and diverse cultural exchange and an opportunity to 'immerse oneself' into a different culture." (Žáková et al., 2019)

The most complex definition of arts residencies is offered by Res Artis – a global network of arts residencies.

„Arts residencies are:

- ▶ **organized, and offer sufficient time, space and resources;**
- ▶ **enablers of the creative process;**
- ▶ **reflective of their lexical meaning as 'an act of dwelling in a place';**
- ▶ **based on clear mutual responsibility, experimentation, exchange and dialogue;**
- ▶ **engaged with context by connecting the local to the global;**
- ▶ **crucial to the arts ecosystem;**
- ▶ **bridging mechanisms between different arts disciplines and non-arts sectors;**
- ▶ **tools for inter-cultural understanding and capacity building;**
- ▶ **essential professional and personal development opportunities;**
- ▶ **catalysts for global mobility;**
- ▶ **encounters with the unknown;**
- ▶ **profile-raising with immediate and ongoing artistic, social and economic impact; and**
- ▶ **important contributors to cultural policy and cultural diplomacy."**

(Res Artis – Worldwide Network of Arts Residencies, 2019)

HOST ORGANISATION

Arts residencies for performing arts are provided by **host organisations** that can offer suitable facilities for creative work (studios, theatre halls, a rehearsal room) and often also accommodations.

Most often they are non-governmental non-profit organisations. Recently however, hosts have included also organisations outside of art and non-profit sector, such as hospitals, educational institutions, and private businesses.

Some arts residencies are part of a programming of larger institutions, e.g. multicultural centres, theatres, festivals, museums, galleries, universities, or institutions of public administrations. Other host organisations provide and support arts residencies as their main activity.

Arts residencies take place in **residency centres** located in cities as well as in countryside, however, often outside the city centres, in isolated environments or nature areas.

RESIDENTS

Arts residencies could be offered to individuals or groups of creatives or workers in cultural and creative industries — identified as **residents**.

Residents of arts residencies for performing arts include artists and culture workers from the disciplines of theatre, movement, mime and dance theatre, dance, performance art and related non-verbal genres. In particular, it includes actors, dancers, mime artists, performance artists, scenographers, lighting designers, technicians and other members of artistic and technical teams, also managers, curators, dramaturges, producers and other workers and creatives in cultural field. Students, graduates, as well as professional artists participate in arts residencies.

In some cases, residents immerse themselves into local culture and community — they present their work, lead workshops, collaborate with local artists, or explore specific themes related to the community or location. Other times they work on their projects and concentrate on exploring and developing their own practice.

All depends on expectations, requirements and goals of both parties. The relationship between a resident and a host organisation is very important and defines the type of arts residency.

HOW ARTS RESIDENCIES WORK

The goal of arts residency programmes is to invite artists or culture workers to a specific place for a period of time indicated in advance, usually providing financial support for the duration of their stay. The location and time spent have a great impact on residents' creative work.

Arts residency programmes usually offer their participants accommodation, artistic coaching, production support, and/or an opportunity for presentation. They may require residents to provide a tangible outcome, like an artwork, or public engagement, like a performance, project, workshop, collaboration. Or, they may not ask for any prescribed outcome.

The processes of applying for arts residencies and selecting residents may vary. The common practice of providers, and intermediaries, of arts residencies is to announce an open call. However, some arts residency programmes are invitation-only and they invite specific artists, other residencies are accessible only through a special funding or partnership with other organisations or institutions.

Timeframes of arts residencies also vary. They may be offered year-long as well as seasonally. Sometimes they tie to an event and correspond with the event's timeframe. Residencies usually last several weeks, a month, or even years. The current trend favours shorter residencies compared to the past, down to "pop-up one day residencies" (EU, 2016). Specification of the duration often depends on economic situation and, in the case of international artists, on immigration and visa policies.

TYPOLGY

"Classic" arts residency model

▶ operated by institutions founded or funded by governments or funds on a global scale; the primary activity of such well-established institutions is to develop and present creative potential within their public service

Residencies connected to cultural organisations and festivals

▶ residents benefit from the closeness of the professional management and local audiences, whom they can present their work and get feedback from other professions as well as the public

Artist-led residency centres

▶ small organisations and residency centres that are an essential link in the local cultural scene

Production-based residencies

▶ focus on elaboration and practical realisation of a project, creation of the final production

Research-based residencies

▶ emphasize the creative process, experimentation, research, and search for solutions, approaches and methods

Thematic residencies

▶ stipulate a specific task for the residency or a creative intent to develop a given theme; they often relate to some degree to the locality or community

Interdisciplinary and cross-sectorial residencies

▶ aim to establish collaboration in different art disciplines but also across different sectors

(EU, 2016)

FUNDING

Arts residencies are operated based on a number of financial models, including:

- **models funded from public sources;**
- **models funded from private sources;**
- **mixed public and private models;**
- **hybrid models incorporating commercial agencies; and**
- **so-called reciprocal provision of arts residency.**

Host organisations' **financial models** vary depending on the source of funding of their operation and projects as well as their overall budget and the related offer and capacity to cover costs pertaining to residents' stay. All-inclusive models of residency programmes exist, providing invited artists with a complete package of services. Other models offer a partial financial support, for instance in a form of per diems. Some host organisations may provide its residents a stipend. Other models may not offer any financial support, on the contrary they may require a participation fee.

In terms of **public funding**, host organisations across the globe use national, federal, or regional state funding bodies including the means provided by ministries or national funds and programmes supporting mobility. In the EU context, most member countries allocate part of their public budgets for mobility of artists and professionals in culture and creative industries, and through these policies support and encourage cultural mobility.

The EU supports international projects and mobility of artists and cultural professionals through so-called community programmes and structural funds to be used by member countries. Current **community programmes** pertaining to mobility include, for instance, *Erasmus+*, *COSME*, *Horizon Europe (2021-2027)* and, particularly, *Creative Europe (2021-2027)*. Although there has not been a programme specifically supporting arts residencies, the *Creative Europe's* Culture strand is a key tool for supporting projects related to cultural mobility. It offers opportunities for development of innovative international projects in the form of collaborative production, co-production, promotion of artworks, and circulation of artists and culture professionals. *Creative Europe* has established a scheme for support of short-term mobility of artists, creators and culture professionals, *i-Portunus*.

Within the framework of **European investment and structural funds**, there are national operational programmes focused, among others, on development of cultural heritage, support of cultural community centres as well as sustainable forms of mobility. It includes, for instance, the *Integrated Regional Operational Programme (2021-2027)*; workers mobility is dealt with in the *Operational Programme Employment*; and *Operational Programme Jan Amos Komenský* covers research, development, education, and international mobility of students and workers in academia. There are also the *Programmes of Cross-border Cooperation and Programmes of Multinational and Inter-regional Cooperation Interreg programmes*, etc.

BENEFITS AND IMPACTS OF ARTS RESIDENCIES

Common benefits to this sector, that extend to all parties involved in arts residencies — residents, host organisations, sponsors, local community or a particular location, include:

- **artists' professional development;**
- **economic benefits for all parties;**
- **cultural development in general;**
- **strengthening of management and capacity building; and**
- **profile and information raising.**

For a **resident**, arts residency is an opportunity for creative investments, inspiration, development of ideas and understanding of deeper context, which leads to a development of new work and enrichment of one's own practice. Residency centres offer high-level research, access to new technologies and partnerships. Residents often receive professional and economic benefits in the form of financial support, accommodation, facilities, professional feedback and opportunities to develop their networks, contacts and audiences. They can expand their cultural awareness and competence as well as managerial skills.

Host organisations may gain experience and develop long-lasting relationships also at international level. Another benefit is development of a larger network of international artists, cultural organisations, sponsors, as well as diplomatic players across the world. Thanks to the invited artists, residency centres help revive local cultural scene, enrich the programmes and, consequently, appeal to new audiences. International residents in particular help increase the locality's reputation as well as the region's profile. Establishing new partnerships leads also to generating income and supporting local economy.

Sponsor organisations strive to increase cultural diversity, support intercultural dialogue, contribute to artists' development as well as that of the region. By providing financial support, investors contribute to cultural diplomacy and, as a result, strengthen business and political relations.

Local community benefits from the opportunity to directly work with artists, participate in creative process, organise events, and from experiences from the public programming. Residents' artworks and projects may help


improve the community's quality of life, restore a sense of belonging and connectedness with the locality, or support public's spirit of entrepreneurship.

Municipal, regional or national public administration bodies can get involved in residency projects through financing, promotion, and evaluation. As the EU (2016) states, this participation can improve their employees' organizational skills, improve the image of the specific territorial unit and ensure economically successful dynamics of the locality. This confirms the positive effect on transformation of depressed areas and increase in business activities after cities have implemented arts residencies in their regeneration strategies. Residency programmes held in landmark buildings and unused structures revitalise the spaces, give them meaning, and put them into economic operation, thus contributing to sustainability of cultural heritage for future generations.

In Europe, the number of municipalities wishing to join arts residency programmes network grows. Local administrations and leading officials are increasingly aware of the positive external effects of arts residencies, contributing in cities and regions to the following:

- **strengthening arts and culture** in the locality, which creates richer cultural offer for locals and tourists;
- **area's revitalisation and to social change** – residency centres in depressed neighbourhoods provide an impulse for businesses and creativity, ultimately contributing to the renewal of locality;
- **community inclusion** – by engaging local residents and addressing social issues, safe spaces and creative solutions are being developed and pathological phenomena reduced; and
- **intercultural dialogue** – *"open cities with an international prospect belong to the so-called 'creative cities,' and ultimately attract the interest of investors, business and economic activity."* (EU, 2016)

Residency programmes are an important part of the creative process and the international mobility of artists and culture workers. They enable residents to gain a deeper understanding of the host nations and cultures, while considering their own identity and cultural background. Cultural diversity and intercultural understanding is particularly crucial in times of political and economic tensions and especially when public opinion and attitudes across Europe periodically show signs of cultural intolerance.



Despite all the above-mentioned arguments, the benefits of arts residencies are still undervalued. One of the reasons is an absence of a concrete assessment of long-term impacts. We believe that this publication, too, will contribute to improving the state of support of arts residencies and changing cultural practice in general.

CONNECTING V4 ART-IN-RES

ABOUT THE PROJECT

Arts residencies is a phenomenon followed by Nová síť for many years. Since the International Visegrad Fund launched the Visegrad Artists Residency Program – Performing Artists Residency (VARP-PA) to support arts residencies in V4 countries, the demand, supply, but also forms of arts residencies have significantly evolved and become a key topic. It could be said that arts residencies have "come of age" as they have evolved from a marginal matter to an indispensable part of artists' oeuvre. Although slowly, the topic is making its way into the awareness of officials and politicians but also into subsidy programmes and legislation. Undoubtedly the status of arts residencies is expanding.

During our meetings with international colleagues, we came across a whole range of differences pertaining to the business of arts residencies in V4 countries, so we decided to look at the topic in a broader context. That is how Connecting V4 ART-IN-RES was born. In addition to the Czech Republic, the project included Poland, Slovakia, and Hungary, and Belarus – which we wanted to support in order to launch artists exchanges and arts residencies. The project was initiated by Nová síť, and Teatr A Part (Poland), L1 Association (Hungary) and Tabačka Kulturfabrik (Slovakia) joining in as partners. The project's aim was to map the current situation of arts residency practice in V4 countries and Belarus, and to inform about its development, opportunities, requirements and realisation status.

The entire project was carried out from 2020 to 2022 and consisted of meetings, discussions, and mobility of artists within the V4 countries. It started in "better times," before the impact of the Covid-19 pandemic and the war in Ukraine could be felt. Due to these unforeseen circumstances, we had to deal with a number of challenges, improvise, and find new solutions. Despite all our efforts, we were unable to complete the project in its entirety. Our Belarusian partner faced a number of problems from the very be-

gining due to the political situation in the country, which escalated after the full-scale Russian invasion into Ukraine. Our cooperation was no longer feasible. Also, some discussions had to be moved online or carried out with only a minimum number of participants. Despite all that, we managed to successfully complete the project, and this publication proves it.

The main part of the project consisted of meetings of industry experts, managers and artists interested in the topic, organized by project partners in Poland, Hungary, the Czech Republic, and Slovakia. The meetings yielded a number of inspiring conversations providing a closer look at the local specifics of arts residency programmes in individual countries. A final presentation of the research results took place in February 2022 at the Malá Inventura Festival as part of the one-day ART-IN-RES Symposium, which mapped the situation and practical impacts related to the development of residency centres in the Czech Republic and the V4.

The following chapters offer summaries prepared by coordinators of the research in individual countries and assigned expert organisations. Each partner approached the research in their own way. Some of the texts are, therefore, more analytical and others are more like an essay, reflecting on the issue at hand, asking questions with no straight answers.

Petr Kiška

*Coordinator of the project Connecting V4 ART-IN-RES,
Nová síť, the Czech Republic*

PARTNERS' PROFILES

ARTS RESIDENCY PROGRAMMES IN POLAND

For Teatr A Part Katarzyna Ilich, Grotowski institut, Poland

Arts residencies in Poland can be described in many ways. The rules of admission, duration of stay, form of residency, as well as the ways artists present the results vary depending on the conditions set by host organisation. What they share, however, is the idea behind them: a creative exchange between artists and organisations and venues where experiences, professional support and space are shared.

Residency programmes are organised by cultural institutions and organisations based in large cities, like Warsaw, Gdańsk, Wrocław, Poznań, Szczecin, but also in towns, such as Opole, Bytom and Lublin. Each organisation has an individual approach to the nature of residency, setting up rules with detailed information for applicants. It should be mentioned that each residency season follows its own set of rules, subject to change the following year.

Recruitment is usually carried out using an open-call format, providing an application form or by e-mail. Applicants must be of legal age, but sometimes the organiser limits applicants' age, stating that their programme is aimed at young artists. As a part of the programmes, organisers provide accommodation, and if this is not possible, an alternative is usually offered in order to provide the participants with the most comfortable working conditions.

In terms of financial support, residencies with a budget for artists prevail. 8 out of 10 organisations listed in the attached table provide financial support. The offered fee is structured as a reimbursement of the project's budget or, alternatively, as a financial or social support for the artists, typically paid as a lump sum. In all cases, the resident has a workspace, and professional and technical support at his/her disposal. In terms of specifics of a space for presentation and technical facilities, information included in the rules is usually rather general. Organiser only informs about the possibility of using a rehearsal room or a space to present work, without giving dimensions or equipment specifications.

In terms of programme financing, each organisation implements their programme slightly differently, allocating its own funds, with support of the Polish Ministry of Culture and National Heritage, authorities of provinces, and cities.

Institutions and organisers wishing to implement residency programmes are supported by Polish national cultural institutions. The Zbigniew Raszewski Theatre Institute in Warsaw (see below) and the Adam Mickiewicz Institute in Warsaw operate in the spirit of this idea. The mission of the latter is to initiate international partnerships and international exchanges, and promote Polish culture abroad.

In addition to the support provided by Polish institutions and organisations, Polish artists can benefit from foreign and international programmes. One such programme worth mentioning is the International Visegrad Fund which enables cooperation between artists from V4 countries. The Fund's programme is designed for individuals and artistic groups in performing arts, focusing on creativity and innovativeness of projects.

Warsaw

In Warsaw, two organisations offer residency programmes: Komuna Warszawa and the Zbigniew Raszewski Theatre Institute.

Komuna Warszawa is an independent avant-garde theatre which runs a programme called KW Culture Hub. For each theatre season, a new guest curator is invited and chooses the main theme of the residency and subsequent shows. Recruitment is in a form of an open call. The selected artists prepare and present six new works per year. They receive substantive support, technical assistance, and an opportunity to consult with experts. The residency ends with a presentation of their work. The programme is co-financed by the Capital City of Warsaw.

The **Zbigniew Raszewski Theatre Institute**, with support of the Polish Ministry of Culture and National Heritage, runs a residency programme aimed at artists from across Poland's eastern border. In previous editions, the Institute supported artists from Belarus, while the current edition is open for creative professions connected with theatre in Ukraine. The Theatre Institute invites numerous organisations and art institutions in Poland to cooperate with the aim to create a Polish residency network for international artists from countries with social and political tensions.

Gdańsk

Pomeranian Culture Incubator (PIK) is an artistic entity which, in the face of the Covid-19 pandemic, initiated a residency programme aimed mainly at assisting artists with promotion and non-artistic issues. Artists are provided with space to work in — dance and theatre studios, a music rehearsal room, a ceramics studio, and a warehouse. It is an interesting proposal for artists who need space to create in intimate conditions. Above all, the programme offers help with fundraising and promotion. Applications can be submitted once a month, and after the residency ends, it is possible to re-apply. PIK was established by the Marshal's Office of Pomeranian Voivodeship by consolidating artistic community of Pomerania, Lech Walesa Airport, and Znak Theatre Association. The initiative is designed exclusively for artists from the Pomeranian Voivodeship.

Apart from the less conventional local residency programme offered by the Pomeranian Culture Incubator, Club Żak in Gdańsk runs a residency programme for artists in contemporary dance.

Club Żak is a municipal cultural institution of the city of Gdańsk with a programme dedicated to contemporary dance. It is one of the oldest cultural centres in Poland. It functions as a cultural institution of the local government and also supports artists' residencies. The project, which is carried out at the Żak, is called "residency/premiere" and is part of the Gdańsk Dance Festival. The competition is intended for artists in contemporary dance theatre and graduates/students at art, theatre and ballet schools. Applicants should have experience with theatre productions of contemporary dance and ballet performances.

Wrocław

The **Jerzy Grotowski Institute** is the only institution in Wrocław that runs a year-long arts residency programme. It is designed for both the theatre companies and individual artists. Residents work on self-development, team work, and on improving various aspects of theatre work. Their stay at the Institute centres on a creative dialogue with tradition, and on improvement of craft, referring to the Institute's "research in practice" programmes. The residency ends with a presentation of residents' work. During the residency, artists can participate in the work of Institute's artistic and studio groups, including Studio Kokyu, Nucleus, Voice in Progress, THE SUN The School of Rena Mirecka, and Teatr ZAR. Residents may also explore the collections of the Ludwik Flaszen Reading Room and develop their projects under the supervision of selected specialist-leaders who are associated with the Institute. The residency takes place in one of the Institute's premises, the Na

Grobli Studio, which is a space for creative work as well as lodging facility.

Local support for artists is also worth mentioning. The **Creative Attitudes Centre** in Wrocław runs a programme called "microresidencies" intended for artists, especially young artists connected with Wrocław. It may feature workshops and artistic events for broader public.

Poznań

Poznan has two well-known residency centres.

The first one is **Zamek Culture Centre (CK Zamek)**. The residency is based on an open call. CK Zamek is open to various artistic projects by Polish and international artists and does not constrain itself with only one format or theme. Artists, if necessary, should be ready to produce their projects in an online version or have a substitute prepared in the format of an online event. The organiser has created two types of residencies: conceptual and production. The conceptual residency is called a creative residency, where artist focuses on working on a project or part of it and a final presentation is not required. A production residency must be completed with an artistic event.

The second residency venue in Poznan is the **Scena Robocza**, which operates under the official name of the Theatre Residency Centre. It is the only such place in Poland. The Scena Robocza is a regular, non-institutional repertory scene, with a programme consisting entirely of performances based on the residencies carried out therein. Over the course of nine years, Scena Robocza has hosted 38 residencies. The founders of this unique place are guided by the idea of creative and artistic freedom, and diversity in the creative process. The flagship residency programme of the Scena Robocza is called New Generation. It is a nationwide project using an open call format to choose one theatre project which would be included in the permanent repertoire of the Scena Robocza. The theme and form of the work is at applicant's discretion. The organisers provide the artists with space, comprehensive production, and promotional and administrative support. The project is co-financed by the City of Poznań.

Szczecin

Contemporary Theatre in Szczecin is a professional drama theatre and runs an arts residency called Artistic Stage New Situations. So far one edition of the programme has been held. Residencies at the Contemporary Theatre are aimed at creating interdisciplinary theatrical projects — plays,

performances, art installations — created on the basis of the institutional model of production of a play, with participation of in-house actors. The topic of the residents' works is at their discretion. Residents are employed in the theatre, either on the basis of a work contract or a fixed-term employment contract.

Lublin

Lublin has been progressive in the field of cultural activities for many years. The **Centre for Culture in Lublin** and **Lublin Dance Theatre** offer arts residencies in contemporary dance, as part of the programme Art Spaces Lublin.

Applications for the programme are submitted through an open call. The programme is intended for artists with Polish citizenship. The regulations provide specifications of the rehearsal room, including dimensions and equipment, as well as the financing rules.

Opole

The **Jan Kochanowski Theatre** in Opole runs a residency programme called Modelatornia. Its fourth edition is part of a project called Modelatornia Triennale.

Modelatornia is the name of an experimental stage of the Opole theatre. In the idea behind the residency competition, the organisers refer to Jerzy Grotowski, the legendary creator of the Laboratory Theatre, which started its activity in Opole. The programme has a website with contemporary aesthetics. The project is funded by the Jan Kochanowski Theatre and aims to select at least one winning work to be promoted in Opole and abroad.

The programme is designed exclusively for Polish professional theatre directors, theatre collectives, and students in their final year of directing arts studies.

Bytom

The **Rozbark Theatre** in Bytom has produced two editions of a residency programme called Young on Stage, supporting dance and movement theatre artists. A new call has not yet been announced.

Drawing a map of residency places in Poland and marking points on it, one

can say that the offer is quite extensive. The above list is only indicative, it does not fully cover all residencies in Poland and may not be complete. Residency programmes of different nature are also implemented, among others, at the Teatr Ósmego Dnia in Poznan, Teatr Rozrywki in Chorzow and the Institution of Culture Katowice Miasto Ogrodów in Katowice. An increasing number of institutions and organisations are becoming active in this area.

There is no single nationwide, up-to-date database of arts residencies in Poland. In 2016, the National Centre for Culture Poland created a nationwide database of residency programmes, with aim to collect and present offers and develop cooperation between artistic institutions. The artistresidencies.pl portal became a database bringing together all necessary information in one place. Unfortunately, the website is no longer active. The existence of such a database would obviously make it much easier for a potential applicant to find the right programme. At the moment, the easiest way to find information about residencies is on organisers' websites.

SHAPERS OF THE FIELD: THE CASE OF ARTS RESIDENCIES IN HUNGARY

Kinga Szemessy

L1 Independent Artists Association of Public Utility, Hungary

Basic research by Márta Ladjánszki and Kinga Szemessy,

L1 Independent Artists Association of Public Utility

For classification of arts residencies in Hungary, there are many distinct types according to Kari Conte, including:

1. proposal-based residency (during which artists are invited to carry out a performance proposal often based on in situ research);
2. collaborative residency (during which artists, who usually work in different places, get together to exchange ideas and research);
3. residency as a retreat (during which artists take time out from their practice);
4. guest artist residency (during which the artist will be responsible for the realisation of certain programmes over a set period of time); and
5. residency as a training ground (during which an emerging artist works alongside a more established artist).

(Ptak, 2011)

At this point, it is referring to those who explicitly use this term or 'A-i-R' (artist-in-residence) to describe their practice. At present, based on the conducted research, the following can be stated:

In Hungary, institutions that offer arts residencies for dancers and artists in performing arts are all based in Budapest. Most of them host collaborative and proposal-based residencies, such as art quarter Budapest, Bakelit Multi Art Center, Eva Duda Dance Company, and Workshop Foundation. But there are also those that define themselves rather as providers of space and professional mentoring, such as Artus Contemporary Arts Association and SÍN Culture Center. The L1 Association, on the other hand, falls somewhere in between category 4 and 5 stated above with its own unique residency programme that does not offer any grant but its international network, professional community, presentation opportunity and individual mentoring.

For many months, the very definition of an arts residency was in quest among the researching partner organizations (Nová síť - the Czech Republic; Tabačka Kulturfabrik n.o. - Slovakia; Stowarzyszenie Teatralne A Part - Poland; L1 Independent Artists Association of Public Utility - Hungary; Культ. Центр КОРПУС Cultural Center CORPUS - Belarus). A broader version proposes that an arts residency is about withdrawing oneself from the usual working and/or living conditions. Without the endeavour of essentialisation, relocation seems to be the core of arts residencies – both geographically and metaphorically.

Funding for arts residencies in Hungary

For dancers and artists in performing arts, the only available funding in Hungary supporting artist's participation in a selected arts residency is offered by the Imre Zoltán Programme. In addition, one could include the intent of going on arts residency in their application for structural support to the Ministry of Human Capacities (EMMI), or seek international grants, such as those provided through the Visegrad Artist Residency Programs (VARP), the STEP Beyond provided by the European Cultural Foundation (ECF), and i-Portunus.

A grant programme of the National Cultural Fund prioritizes young, emerging dancers and choreographers (at the moment there is no opportunity in Hungary for more experienced or non-professional creators to apply for residencies). An artist could receive approximately €800 to participate in an arts residency in Hungary and €1,600 for a foreign residency. The funding could be used to cover accommodation, studio rental, and travel fees, but not as honorarium or per diem.

Questions and answers related to Hungarian practice

The launch of the grant raised awareness about arts residencies. However, for applications for residencies in Hungary, one must submit an attestation of appropriateness of the venue. Such requirement indicates the scepticism of authorities towards local arts residencies and/or maybe their mistrust towards their purpose, perceiving the form as artist's vacation instead of a work time. Thus, not only this grant application defies the retreat-like residency formats but pushes artists toward a production, because an applicant must also submit the future production's playbill. In a way, the combination of the two requirements envisions and promotes a certain artistic lifestyle and aesthetic preference – it regards a theatre performance as a unit by which one's career/artistry progresses. Furthermore, this theatre performance is a type that needs proper dance flooring, lights, etc.

Notwithstanding, this initiative has provided 19 artists and art collectives with arts residency grant since 2018, out of which the majority went abroad and to organisations in which they saw a long-lasting networking opportunity. Based on phone calls and e-mail communication with the grantees over the course of this research, Germany seems to be the most popular choice (e.g., Emese Nagy – Munich, Máté Mészáros – Munich, Zsuzsa Rózsavölgyi – Berlin, Réka Oberfrank – Berlin). Although, there is an increasing number of artists who consider for a residency one of the V4 or non-EU countries (e.g., Ziggurat Project – Slovakia, Alexandra Rab-Kuti – the Czech Republic, Gyula Cserepes – Serbia, Viktor Szeri – Georgia, Armenia, Belarus, the Czech Republic), either because of their already existing professional connections, the researched topic (e.g., queer acceptance in post-Soviet countries), or due to a shorter travel distance allowing for a frequent back-and-forth travel in case they establish a partnership. A few applying artists used the grant for self-development in the frame of festivals and workshops (Bettina Jurák – Springboard Danse Montréal, FlammenCorazónArte – International Flamenco Biennial Sevilla). Knowing oneself is possible only by becoming the other, but looking at the list I wonder if these residencies take any step to avoid the 'valorisation of the East or West' cliché. **Do they enhance the artists' national identity or do they instead shape their post-national identity?**

Our investigations about the Hungarian context involved not only building up a soon-to-be published inventory of available arts residencies, but also convincing certain venues and organisations to match the above-described criteria of an arts residency (e.g., Békés Harcos Udvar, MANYI Cultural Workshop, Radhé Resort, Budapest Cultural Centre, Retreat Factory). In total we reached out to 57 organizations, and for this second part, we contacted people and places that otherwise host yoga

retreats, health and wellbeing workshops, are meditation centres, or have been accommodating artists' colonies (mostly visual artists).

Interestingly, even if the words 'alkotóház' (similar to a production house but emphasising the creative and not the agential aspect), 'művelődési ház' (a culture house inherited from the socialism), 'művésztelep' (territory occupied by an artists' colony – the most renowned internationally was in Nagybánya, but there were others, in Gödöllő, Szentendre, Szolnok, and elsewhere) are widely known in Hungary, however, 'művészeti rezidencia' (arts residency) per se is rather not. Why?

What difference in value they may hold that resisted the word 'arts residency' to overwrite the rest? Some venues that we approached refused to fill out our survey and to be included in our 'Art-in-Res' list, because, presumably, their business has been doing fairly well and/or they receive enough sustaining funds from the government (e.g., MANK Hungarian Creative Arts Non-profit Ltd. and its 'artist retreat houses'). However, there were also a few venues that might have kept away from the stress and city vibe associated with independent art scene, as usually their small-scale eco-hostels and retreat centres have been established with intention to leave behind these factors. As formulated by a manager of Biofalu in Máriahalom: *"I would gladly wait until the database is launched and only then join, because your world is quite strange to me."* I must admit, we would need further interviews to prove this standpoint of an undesirable residency network, although it already raises a crucial question of how arts residencies relate to, for instance, artists' colonies.

An arts residency could be also described as a guest-host model of a mission-driven community - but what shall this mission be? I see an attempt to avoid the recreation of neoliberal capitalism in a rural environment, but also to avoid a communist mode of operation. Do arts residencies carry such a greater noble aim, searching for a third way, or are they about providing rental service, coaching etc.? Is it a specific kind of tourism for artists, or possibly even their exploitation: offering modest, therefore cheap accommodation and a large empty space for a fee and an expectation to hold a work-in-progress presentation for the locals?

Do, in general, the honorary fees given to resident artists cover living allowances only for a solo creator, or also for a group of five?

*In other words: **To what extent do arts residency managers consider themselves shapers of the field of performing arts?***

Do they plea for a re-thinking of the role and a way of art making even in the social fabric, or do they see arts residencies solely as a business opportunity?

These emerging questions would need a new survey and/or interview series, because our previous one was focusing on facilities and services that the managers wish and could offer to artists. Interestingly, during the months of this research, we were informed of a few arts residencies that were recently in development by artists, which suggests an approach for arts residency to be regarded as an artwork in itself.

Space-making and community-building as art

However, what would be needed is not only a new qualitative investigation but an in-depth literature review, helping all partners get familiar with related publications, such as *"RE-tooling RESIDENCIES: A Closer Look at the Mobility of Art Professionals"* (2011), *"Artists Residencies, Challenges and Opportunities for Communities' Empowerment and Heritage Regeneration"* (2020) by Maria Rita Pinto, Serena Viola, Anna Onesti and Francesca Ciampa, or *"Policy Handbook for Artists' Residencies"* (2016) by the Directorate General for Education and Culture (DG EAC), an executive branch of the EU.

Residencies provide opportunities for artistic and social practices to intertwine

As it has been their goal from the very beginnings, the 1500s.

"Promoting the transition from an idea of the artisan artist to that of the intellectual, capable of capturing inspiration and influencing the environment in which it is formed," stated the Medici. Thus, the components that I also perceive important to outline any arts residency is its mission and contribution to the decentralisation of art, both in terms of location (the capital/countryside) and elitism (sponsored/self-financed, established/emerging/non-artists). Artists' colonies have always been holding onto such goals, and have been often considered alternative educational hubs, as well as counter-reactions to the model of academia. The famous European and North American examples from the last century, such as Monte Verità, the Bauhaus school, and the Black Mountain College, became known after their attempts to research a cooperative intelligence via interdisciplinary forms (including communal living) and reconnect with the spirit of places they inhabited. Furthermore, they were meant to welcome anyone regardless of their artistic or national background — *'in a context marked by antisemitism, nationalism, restricted mobility, the avant-garde movements expressed the aspiration to a common home for intellectuals across [borders].'* Taking this educative aspect into account, we are led to two discursive tracks: one on artistic research in higher education and beyond, and another on culture houses.

We should raise a question as to what extent we could look at the increasing number of sponsored artistic doctorates and similar non-

academic programmes as (extended) arts residencies. In Hungary, institutionalised artistic research offers artists financial stability and a chance to create without the pressure to avoid failure in creative process. The funders are either the government and universities (e.g., New National Excellence Programme), or organisations like the Workshop Foundation (Researching the Unknown programme) and SÍN Culture Center (Zero Step programme).

Many contemporary artists in Hungary have grown sensitive to the role of money in the arts, perceiving funders as taking an indirect control over their bodies. Like elsewhere in Eastern Europe, the political transition has created a shift away from the dubious situation of artists being sheltered by the government at the expense of their autonomy. But if not the government, then the economic trends try to domesticate artists. As Bori Groys predicted, artistic research (in universities) is one such area in which projects can be developed outside of commercial market and broader neoliberal logic. I agree with this observation, although, the more systematised and positivised their curricula become, the less space is left for trial — one could have already seen this shift with qualitative research which has also lost its originally emergent character.

How could arts residencies avoid falling into the same trap?

This question shall be explored in the continuation of this research.

The other query is whether the still existing culture houses are open to the idea of hosting contemporary artists for a residency or not, and why. **How could the past experiences of culture houses be translated into present-day counter-culture practices? What propagandistic and then later emancipatory purpose they served via arts and culture in relation to workers, and who they belong to today?** It is a very complex issue as those who formerly earned their degrees as 'népművelő' ('people's educators,' nowadays andragogues) can only be employed at these institutions, so they hold onto their positions and protect their territories. However, I perceive that the field of community and participatory art, and thus applied theatre experts, would be able to mediate between the world of culture houses and the elite of contemporary performing arts.

In conclusion, it is not only the lack of fully equipped and paid residency places what I consider problematic and urgently missing, but a wider, critical discourse around their case. For any further research, a broader roundtable discussion would be a pre-requisite, including operational and potential arts residency managers, also directors of culture houses, and yoga camp owners. They must decide which tendencies they are vested in. Alongside, a survey to map the needs of artists would be also helpful. However, I would argue that their desires might not necessarily reflect their needs of self-sustainability but the general market

demands. Thus, for instance, a residency place where they can rehearse with theatre lights to make the transition to a future venue for opening night smoother, in contrast to an environment in which they can practice self-care: ease and self-reflection without the pressure of finding answers and solutions.

ARTS RESIDENCIES IN SLOVAKIA

*Zuzana Psotková
Tabačka Kulturfabrik, Slovakia*

Artists and cultural managers in Slovakia are familiar with the term arts/ artists' residencies. They might have, however, different understanding of its content. The practice also confirms that arts residencies may include various types or models of collaboration between participants.

To simplify things, we can say that arts residency provides to an artist or a group of artists with a space or, to be more specific, conditions (it does not have to include only a physical space) allowing for a significant change in artist's daily routine, ideally including a change in geographic location, for the purpose of a concentrated creative work. The main participants include those who offer the opportunity of residency and those who accept such offer. What motivates each party, leading to mutually acceptable conditions for the residency, may vary case by case.

In Slovakia, there is a number of residency centres with a long tradition, most of them, however, support visual arts, sometimes literature. There are much less residency centres supporting primarily performing arts. The one established centre is **Theatre Pôtoň - Centre for Arts and Creativity** which is operated by the former culture house in a small town Bátovce. A more recent addition is the **Platform for Contemporary Dance** which coordinates residency activities in a gym integrated into the structure of the cultural and creative centre Nová Cvernovka in Bratislava.

Divadlo Pôtoň - Centre for Arts and Creativity focuses on education, presentations, and activities related to residencies in addition to their own production. According to their website, the centre has been offering residencies to Slovak and international artists since 2009. Throughout a calendar year, approximately 20 resident groups use their space – more than 80 artists. When selecting residents, they favour visual arts, site-specific projects, new media and theatre arts, including contemporary dance and movement theatre, but music projects and literature.

Platform for Contemporary Dance (PlaST) is a professional independent organisation with 58 artists as regular members and 16 legal entities as honorary members. It was founded out of the need to solve problems related to contemporary dance in Slovakia, with the aim to support the creation of a sustainable infrastructure for Slovak contemporary dance. Since 2018, PlaST has been coordinating the space Gym – its operation, residency activities, striving to improve its facilities and equipment. Since 2021, it operates an international residency programme, Residance.

Other opportunities for residencies are offered by independent cultural centres and venues that are members of **Anténa** – a national network of cultural centres and organizations operating in the field of professional independent contemporary art and culture in Slovakia. Anténa aims at improving the position of independent culture in society, with a goal to represent independent cultural centres in communication with state and local authorities, improve their position in the system of cultural policy and contribute to the creation of professional operational framework. It also initiates exchange of experiences, collaborations, joint projects, and supports distribution of artistic productions between cultural centres in Slovakia and abroad. Anténa has, at the present, 21 full members and 9 associates. The atmosphere, and activities offered by the members, along with the facilities they have, somehow naturally attract the creative potential of artists.

In addition to the above-mentioned Pôtoň Theater, **performing arts residencies** are also offered by other organisations, through regular or occasional open calls. In the recent past impacted by the Covid-19 pandemic restrictions, residencies were the only option for some cultural centres to keep their space at least to some degree occupied and programming alive – helping artists and using the free capacities that they unexpectedly had at the time when public events were banned. And so, paradoxically, at the time when many international mobilities around the world were cancelled or postponed indefinitely due to the travel ban, there was a space for residencies and mobilities for local artists. A map compiled and published by Anténa in 2021 captures the basic activities of its members. 18 of the regular members and one associate member state in the description of their activities that they regularly provide their space for some type of arts residency – **A4, Banská Street and nica, Bašta, Diera do sveta, Divadlo Pôtoň, Hájovňa, Hidepark, Kino Úsmev, Luč Club, Malý Berlin, Na peróne, Nástupište 1-12, Nová Cvernovka, Periférne Centrá, Žilina-Záriečie Station and Nová Synagóga, Tabačka Kulturfabrik, Wave, Záhrada and Eleuzína** as an associate member.

Recently, a number of organisations have announced on their websites an open call for performing arts, including the open cultural space **Klub Lúč**, independent cultural centre **Malý Berlín**, multimedia space for contempo-

rary culture **Nástupište 1-12**, cultural centre **Stanica Žilina-Záriečie**, cultural centre **Tabačka Kulturfabrik**, independent culture centre **Záhrada**.

Creative work done in arts residency programme benefits both the providers and the artists, it has the potential of laboratory-like cultivation of artists' poetics, of human and creative interconnection of places, people, ideas. We can say that the number of residency opportunities of different scope and type for artists in Slovakia is increasing. Their establishment is partly supported by the tools of the government's cultural policy (since 2018, the structures include a separate subsidy programme called **Activities of Residential Centres**) and partly by organic efforts of several cultural stakeholders to develop local scene and cultural community. With the increasing number of opportunities for residencies, we can trace their development and partial transformation of expectations from the progress and outputs of this type of artistic practice, both on the side of the artists and the organisers.

With the development of residencies, a growing number of people interested in providing them or using them as part of their artistic practice, various topics emerge, such as how to classify and measure the value of performed artistic work; how to approach a need for outcomes and pressure for public presentation of results of artist's work at the end of residency; where do the visions and capacity of residency providers meet with and diverge from donors' requirements and artists' needs? How to cope with uncertainties brought into this creative industry by the pandemic and how to respond to the legitimately growing demands for environmental protection?

It is important to identify these themes and challenges arising from the development and sustainability of arts residencies at the level of cultural managers and the V4 countries. As agreed during our discussions at the Connecting V4 ART-IN-RES project, they can benefit everyone involved.

BASIC INFORMATION ABOUT THE SITUATION IN SLOVAKIA

Position of residents in government's structures

Residents are guests of a cultural institution, or persons on a business trip. Organizations report their stay as necessary (place of artists' origin – EU v. outside the EU) to the relevant authorities. Together with the residents, they arrange for insurance, signing agreements on cooperation, and other matters.

Financial support - options

The main partner of both the artists and the residency venues is currently the **Fund for the Support of Arts (FPU)**, which since 2018 announces a separate subsidy sub-programme called **Activities of Residency Centres**. Only PlaST has applied for support through this programme. Divadlo Pôtoň – Centre for Art and Creativity, which also includes arts residencies in its programming, is applying for support through the programme **Activities of Larger Cultural and Arts Centres**.

Cultural centres with sporadic residency programming cannot use the Activities of Residency Centres sub-programme. They must seek funding elsewhere or use their general annual budget, which could be supported from an FPU sub-programme entitled Activities of Larger Cultural and Arts Centres or **Activities of Small Cultural and Arts Centres**. Artists can apply for support for their trips abroad through the **International Mobility and Presentations** programme, or through the scholarship version of this programme. They can also use the International Visegrad Fund programmes – VARP or **i-Portunus**. At the same time, they can follow occasional open calls for theatre artists and dancers announced by various cultural institutions, such as **K.A.I.R. – Košice Artist in Residence**, established in 2011 and offering these types of residencies (although it is not dedicated only to performing arts).

The need for arts residencies

With increased number of artistic groups and projects, the demand for residencies and residency venues in Slovakia has grown. Groups working on new works often do not have their own space, so the provision of facilities with appropriate equipment appears to be a necessity for production of artwork, or for its completion.

Forms of residencies

According to FPU guidelines, the minimum duration of a residency funded by the sub-programme Activities of Residential Centres is two weeks (it cannot be short-term residencies, or so-called micro-residencies) and the maximum is one year. The length of most residencies ranges from two to three weeks, sometimes with an option to re-apply. The fee offered to artists is rather symbolic, the main benefit being an undisturbed use of space, or basic technical and personnel support.

Residency organisers provide accommodation in their own premises, or they rent apartments that artists share during the residency.

Considering that only two organisations currently offer residency programming, then one of them operates in countryside – **Divadlo Pôtoň - Centre for Art and Creativity**, and the other – **PlaST** – in the capital, Bratislava. Cultural centres that provide residencies ad hoc are located throughout Slovakia.

In an ideal setting, arts residency benefits all involved participants. Artists are provided with a space (both physical and psychological) suitable for their work, conditions that help them concentrate, or even financial support in the form of scholarship, food, accommodation, or allowance for materials or travel expenses.

ARTS RESIDENCIES IN THE CZECH REPUBLIC

Tereza Lacmanová

Coordinator of the programme ART-IN-RES, Nová síť, the Czech Republic

In general, the Czech Republic (CR) has a widespread cultural infrastructure. Currently, there is a number of non-governmental non-profit organizations that manage, act as intermediaries, or directly provide residency programmes and operate residency centres. In addition to theatres and cultural centres in Prague that also provide arts residencies, a large percentage of residency centres are located in regional areas, both in culturally significant areas and small towns and rural parts.

The field of arts residencies inevitably faces numerous challenges, such as the absence of a respected definition of arts residencies, lack of statistical data and financial resources and inadequate support systems and tools, insufficient level of openness of local authorities and understanding of the wider public. In spite of that, systematic development of residencies and encouragement of related activities can be perceived as continuous since 1989, following historical and international models.

Most residencies are traditionally offered in visual arts. The number of residencies for theatre, dance, and literature has been growing, while the fewest residency venues and programmes are currently intended for music disciplines. However, support platforms and networks are emerging, and activities in performing arts are leading the way.

ART-IN-RES programme

In 2020, an online platform for arts residencies for performing arts called ART-IN-RES was launched. It maps host organizations providing arts residencies in the Czech Republic. As a result, artists can more easily connect with residency centres and find opportunities in the form of open calls for residency programmes in theatre, dance, and performance. Host organizations providing arts residencies use the website to announce their open calls and share news from the field. The website is also a gateway for foreign artists and professionals looking for basic information about the artistic operation and residency practice in the Czech Republic. Nová síť operates the platform and serves as the programme's guarantor.

The database currently lists over 30 providers of arts residencies for performing arts and the ART-IN-RES platform is open for new registrations. Majority of registered residency centres implement to a greater or lesser extent a formalised residency programme providing artists and sometimes also culture and creative workers with specified time and space for concentrated work. Approximately half of them also offer accommodation in the residency venue or in partnership with a third party. In some cases, the offered services could be broader and include, for instance, help with promotion, curatorial or dramaturgy assistance, connecting with local community or experts, financial support to cover the costs of residency, provision of meal, and other services. Organisations usually announce their own calls for applications for arts residencies. Some programmes are open to international collaboration, others are intended only for local applicants. The centres' strategies, extent of their support, as well as management quality vary.

Arts residencies typology

It can be said that in the Czech Republic, in accordance with the EU classification mentioned earlier, residencies for performing arts are most often provided by **art institutions and festivals** or by the artists themselves. The **"classic" type** of arts residency, as understood by the EU, funded by governments and international funds, is not typical in the Czech Republic. There is no residence centre founded by the Czech government, and the closest resemblance of the classic type residency is the arts residency programme provided by the Institute of Arts - Theatre Institute. There is an upward trend in arts residencies for projects in **research** phase as well as **thematic residencies**. On the other hand, a large number of residency centres call for research and high-quality, long-term preparation of projects, challenging the systemic pressure on the production of performing arts projects. There is also an increasing number of so-called **managers residencies** offering space for concentrated work specifically to culture and creative professi-

onals. However, **inter-sector residencies** are rare in the Czech Republic.

There is a growing phenomenon in the Czech Republic of arts residencies operated in **historical buildings**, such as barns, farms, cottages, historic residential houses. The civil society is trying to revive them with cultural programming and put them into economic operation. In many cases, owners of these premises have decided to provide arts residencies to support artistic activities and development of art practice, increase cultural offer in the locality, and sometimes it is the owners' business intent to benefit from the potential of their buildings. Such residency centres often pop-up outside of the city structures, in rural areas.

Czech residency centres are furthermore located at important **castles, spas, Baroque buildings, and cultural and industrial landmarks**. For theatres and multicultural centres, running arts residencies tends to be an additional activity, as they focus primarily on providing public programming. Professional theatres often do not have free capacity to provide space during their season, but they can offer arts residencies off-season. However, this is more characteristic of established theatres than of theatres with their own troupe. It is common that every theatre and cultural centre employs a different strategy and dramaturgy. Nevertheless, there is an increasing number of **creative laboratories and hubs**, providing artists with space for research and production, and offering arts residencies as well, even though it is not their primary activity. Currently, there is only one **arts residency house** in the Czech Republic specialising in providing arts residencies for performing arts—the residency house POD JAVORY. It is run by the organization REZI. DANCE in the village of Komařice. Švestkový dvůr in Malovice could be also mentioned, it is, nevertheless, also a home to the theatre Divadlo Continuo and provides educational activities.

SELECTED HOST ORGANISATIONS - THE CZECH REPUBLIC

Bohemia Farmstudio

Farmstudio – an independent project of the Farmstudio cultural centre – is located in the Kokořín natural reserve area at a unique historical site of early 19th century farmhouse in the village of Vysoká, nearby Mělník. It provides facilities for arts residencies, symposia, lectures, workshops, festivals, art schools' plain-airs, camps for dance and theatre groups, and for other activities in contemporary visual and performing arts (photography, painting, installation art, performance and site-specific art). In addition to their own programming and events, Farmstudio offers their space to other

cultural entities. Established in 2014 by Pavel Matela, Farmstudio runs with a support of the Farmstudio Association. The venue is gradually undergoing reconstruction.

Moving Station

Moving Station is a distinctive, Pilsen-based alternative scene for contemporary theatre, dance, and interdisciplinary art experiments. Since 2000 it has hosted artists from all over the world. It is an inspiring space housed in an impressive, revitalized historical building from 1904, a former railway station Pilsen-South, now managed by Johan — a centre for contemporary art and education. The 2015 renovation brought life into a space that now allows — through arts residencies — for an expansion of the network of collaborating artists and support of new talents. The Moving Station's core spaces include a theatre hall, coffee shop, conference room, and a spacious Secession-style entry hall.

REZI.DANCE

Arts residency house POD JAVORY No. 17 is located in the foothills of the Gratzen Mountain in the village of Komaříce. Here, the REZI.DANCE Association built the first ever residency house for performing arts in the Czech Republic from a farmhouse with an enclosed yard, nearby a forest, meadows, groves and ponds. Since 2016, it has been a place sought after by artists and culture managers, providing them with space for inspiration and new approaches in their artistic practice — contemporary dance, theatre or literature. Every year in August, REZI.DANCE announces an OPEN CALL as part of the A-I-R programme, offering 20 paid residencies for performing arts. It also hosts performances intended for the local community, and organises movement and dance workshops for children and adults. Markéta Málková and Aleš Hrdlička are the patrons of REZI.DANCE's arts residencies programme.

Naplaveno

Since 2019, the Naplaveno association has been based in Stružinec, a small village with only seven inhabitants. Here, the Fendrychs family has been renovating their barn to transform it into a rural theatre hall with facilities for arts residencies. A cottage, a barn with a theatre hall, a trailer, a workshop, and a hectare of meadows and beauty of the surrounding nature offer an opportunity to create, relax and get away from a city noise. The association aims to support cultural events in the Jistebník municipality, emphasizing

closeness and dialogue while bringing together local residents and people from cities or different corners of the world.

SE.S.TA Centre for Development of Choreography

The organisation SE.S.TA has been supporting the development of contemporary dance and related art disciplines in an international context since 1999. Since 2010, it operates as the first centre in the Czech Republic dedicated to the development of choreography. In Prague, SE.S.TA provides residencies with coaching for choreographers (since 2007) and organises the international contemporary dance festival KoresponDance (launched in 2009, moved later to Žďár nad Sázavou). In 2012, SE.S.TA launched a year-round arts residency programme at the compound of the Žďár nad Sázavou Castle, providing facilities for preparation of performances, time for research, space for meetings and sharing of questions and experiences for up to 18 projects per year. The programme supports primarily choreographers, but is also open to artistic projects in theatre, literature, music, and circus. Residents are expected to present their work to local audiences.

Studio ALTA

Studio ALTA was established in 2008 in the industrial halls of Holešovice as a space for creation and presentation of dance and movement arts. The organization gradually transformed into a multicultural centre, and in 2020 moved to the western wing of Invalidovna, a Baroque landmark. Operating at Invalidovna, Studio ALTA serves not only as a cultural centre and creative hub, but also as a community centre and platform for meetings, mutual inspiration, and collaboration of artists, activists and various social groups and individuals. The space of Invalidovna offers ample opportunities for cultural and social use, studios and rehearsal rooms for artists, and a coffee shop and community garden. Studio ALTA has been providing residencies for professionals and students almost since its inception, responding with its residency programme to artists' needs and industry changes. In 2022, it opened a residency programme, as a 'multi-layered house,' serving the cultivation of one's own artistic practice, as a space for concentrated work, as well as for relaxation and a chance to relate to one's immediate surroundings.

Švestkový Dvůr

Švestkový dvůr is a theatre, art, and education centre located in a former farm in the village of Malovice in South Bohemia. Since 1995, the place has been the seat of the theatre Divadlo Continuo, whose members live

and work here. Švestkový dvůr was completely renovated in 2015. As a residency venue, Švestkový Dvůr welcomes artists of all disciplines looking for a place for concentrated work with all facilities included (theatre space, accommodation, kitchen, office space, theatre club, toilet and bathroom, workshops with technical equipment, etc.), including an opportunity for presentation and subsequent reflection of their work, and production and technical support. The locality does not have any infrastructure, so it offers an opportunity for total concentration for creative investigations.

Waldstein Loggia

Waldstein Loggia is a Baroque-era site featuring a stunning exterior summer house overlooking a beautiful park, and an Honorary Court with farm buildings. In 2022, construction of a multifunctional theatre hall will be completed including facilities for artists and new space for artists' residencies. Waldstein Loggia is not, at the present time, a residential space, therefore it cannot offer comfortable living conditions, such as heating, size of rooms, and privacy. It is, however, a very inspiring place, with a distinctive atmosphere of a historic site built atop a beautiful park with gardens and woods. The organisation believes that any likely discomfort would be offset by strong, inspiring genius loci of this place.

MeetFactory

MeetFactory is a non-profit international centre for contemporary art founded in 2001 by artist David Černý. In the wake of the destructive floods of 2002, MeetFactory was forced to leave its premises in Prague - Holešovice, and the project was resurrected three years later in an industrial building in Prague's district of Smíchov, in a unique space squeezed between a motorway and railroad. The programme was re-launched in 2007 after extensive renovation. Dramaturgy of the MeetFactory's programme features four sections — music, a gallery, theatre, and artists' residencies. The international residency programme was launched in 2007 and is the largest studio programme in the Czech Republic. MeetFactory offers 15 studios, inviting each year more than 30 visual artists, curators, musicians, theatre directors, and writers.

Petrohradská kolektiv

Petrohradská kolektiv is an artist-run initiative with its own cultural production, dramaturgy, and space for experimentation and contemporary art, founded in 2015. It provides artists and their work with space, freedom and

much-needed attention. Petrohradská kolektiv organises exhibitions and carries out educational activities, performing arts projects, and residencies for Czech and foreign artists. They strive to contribute to the development of art in society by supporting, producing, and presenting new artistic projects and other proposals. The residency programme launched in 2016, when the compound's studios welcomed foreign artists for the first time. The goal of the programme is to create an open platform for international artistic dialogue, connect different cultures, and support emerging artists across disciplines.

ARTS RESIDENCIES FUNDING

In terms of funding of arts residencies in the Czech Republic, there is no integrated systematic support from public sources. At present, it is possible to use funding from subsidy programmes of the **Ministry of Culture of the Czech Republic** (MKČR) for support of cultural activities, international cooperation, mobility, etc. Artists can apply for funding to produce their projects, and host organizations for their year-round operations or a production of specific projects. MKČR also provides funding to individuals for artistic or study purposes through a scholarship programme. During the course of preparing this publication, some changes have been introduced in the government subsidy system, directly impacting the support of arts residencies. The driving force behind the changes is primarily the mandate of the National Recovery Plan (NPO) — a plan of reforms and investments that the Czech Republic and other EU members are implementing using the funds from the Recovery and Resilience Facility (RRF). A reform of the Czech subsidy system can therefore be expected during the years 2024/25.

International arts cooperation receives by far the largest amount of **public funding** budgeted for support of culture in the Czech Republic, i.e. funding provided by MKČR. MKČR most of all supports activities of its departmental institutions and state-founded organisations established by MKČR. Through these cultural institutions, the government supports international cultural cooperation projects, residencies, and artists and culture workers mobility. Direct financial support of performing arts projects with international reach proposed by cultural non-governmental non-profit organisations takes place through subsidy procedures and the State Culture Fund. Some projects of international cooperation in culture are also supported at the state level by the Ministry of Foreign Affairs of the Czech Republic and the Ministry of Education, Youth and Sports of the Czech Republic.

In terms of support by **local administrations**, direct support for arts resi-

dencies and cultural mobility is minimal. One exception is the City of Prague which through its grant system finances a number of projects related to cultural mobility, including arts residencies. New subsidy programmes have been created to support arts residencies also in the city of **Pilsen** (2022), and in the **Hradec Králové and South Bohemia Regions** – an inspiration to other regions.

Other sources of support include **programmes, funds, and foundations** dedicated to support international cooperation, mobility and arts residencies. They include, for example, the **International Visegrad Fund, Czech-German Future Fund, and Goethe-Institut**. Intermediaries of arts residencies also play a specific role in this field. The non-profit organisation **Nová síť** is an example. As part of the ART-N-RES programme, it provides financial support to both the residents and host organizations, a unique mission in the Czech Republic. Support for arts residency centres can also be received from organisations helping with development of community life, such as **Nadace via** which supports interesting community projects and strives for the development of philanthropy. Last but not least, it is possible to benefit from the work of **volunteers**, for instance those associated with Tamjdem and INEX. Some host organisations use also **private resources** – donations from individual donors, patrons, and sponsors.

To support the mobility of artists and culture workers, including arts residencies, it is also possible to consider the so-called **EU community programmes and structural funds** (mentioned earlier in the chapter on funding), EEA and Norway Funds, and other foreign sources.

CONCLUSION

The field of arts residencies has evolved considerably since the beginning of the 21st century. It has found new forms and responded to changes in this dynamic environment, trends in performing arts, and needs of artists and culture and creative workers. Despite being an old tool for support of creativity, cultural mobility, diplomacy and international cooperation with many positive externalities in the social, economic, cultural and geographical context, the field of arts residencies still lacks sufficient representation, understanding and support at the policies level, programmes and strategies of municipal, regional, national, and transnational authorities.

At the EU level, the value of mobility of artists and culture workers has been acknowledged thanks to the pressure of experts and representative organizations, and cultural mobility is, for example, one of the priorities of the European Agenda for Culture as well as part of the Work Plans for Culture. However, the official i-Portunus cultural mobility support programme is only in the pilot stage.

Even in V4 countries the development of the field of arts residencies and the need for them is evident. Thanks to the support of the International Visegrad Fund and the Connecting V4 ART-IN-RES project, the partner countries have opened a dialogue focused on the examined issues. The project's goal was to map the current situation and opportunities for arts residencies in performing arts in V4 countries. Unfortunately, it is not possible to draw general conclusions based on the initial research and current data. Due to a different geopolitical and socioeconomic situation, in each country the arts residency field is in a different stage of development and faces specific challenges and constraints. Despite that, it can be concluded that the Czech network of arts residency providers is significantly more developed compared to other V4 countries, including its capacity to provide facilities to local artists. The Czech Republic also enjoys far greater interest from international residents and already offers its own open calls directly to providers. A greater degree of international mobility opportunities for Czech artists is evident. This trend is confirmed by a growing interest in launching new co-production projects.

It can also be summarized and emphasized how important it is to respect and preserve the regional, cultural, and structural diversity of host organisations managing residency centres or programmes, as well as diversity in the strategies and models of arts residencies. The openness of concepts allowing to respond to changes is desired in our turbulent times. For development of the field, it is important to spread awareness about the value and benefits of arts residencies towards the public, professional community, and policy and strategy makers, and to implement a system of financial support. It is crucial to create conditions for a healthy and freely flourishing field of arts residencies and decentralization of culture, not for standardized and unified procedures. At the same time, it is necessary to pay attention to a sustainable approach to cultural mobility and to perceive its positive as well as negative effects on society.

The challenges related to arts residencies have yet not been sufficiently mapped in V4 countries. Statistical data and deeper analyses are missing. This publication could make the topic more visible and serve as a starting point to be followed up with further studies and research. The subject has a great potential, arts centres together with other centres of culture could help with development of society and economy. The potential of a development through arts residencies in social, economic, cultural and geographical context could not be fulfilled if the efforts keep running into legislative, administrative and regulatory barriers and meet with a divided approach without concept and systemic support. At the moment, Nová sít works within the NPO on a research project entitled “Absence of the programme for support of arts residencies as an effective tool for developing creativity, and strengthening artists’ and culture workers’ capacities and creative sustainability.” The resulting study should also provide arguments for implementing changes in the Czech subsidy system. A future prospect is a creation of a platform similar to the Czech portal, ART-IN-RES, for arts residencies in V4 countries. It would significantly simplify the search for information, data, and support options.

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The Phenomenon of Arts residencies in V4 countries Connecting V4 ART-IN-RES

Authors collective:

Authors of texts: Tereza Lacmanová, Adriana Světlíková, Kinga Szemessy,
Katarzyna Ilich, Zuzana Psotková

Concept: Adriana Světlíková, Petr Pola, Magdalena Špačková

Project coordination: Petr Kiška

Editing: Tereza Lacmanová, Adriana Světlíková, Petr Kiška, Petr Pola, Zuzana Smugalová

Translation: Kateřina Kyselica

Graphic design: Terezie Chlábcová

Copy editing: Michaela Zelková

Project coordinator:

Nová síť z.s., Czech Republic

Project partners:

Teatr A Part, Poland – Marcin Herich

LI Independent Artists Association of Public Utility, Hungary – Márta Ladjánszki

Tabačka Kulturfabrik n.o., Slovak Republic – Zuzana Psotková

Belorussian partner:

Cultural Center CORPUS

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PRACTICAL INFORMATION AND CONTACTS

Nová síť <http://novasit.cz/>

Teatr A Part <http://apart.art.pl>

L1 Independent Artists Association of Public Utility <http://www.l1.hu/>

Tabačka Kulturfabrik <https://www.tabacka.sk/>

International Visegrad Fund <https://www.visegradfund.org/>



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