



Space Invaders

The Toolkit

Written by FrancisKnight Contemporary Arts Practice

‘The Space Invaders project was the most successful art project ever to take place within the centre. The artists were positive in engaging with all sectors of the community and they were wholly committed to the task in hand and the people they were working with on all levels.’

Chrissie Williams, Project Manager, Castle Connections

Contents

Introduction	3
Background	4
<hr/>	
The Case Studies	5
<hr/>	
Castle Connections, Queenborough.	6
The Artist in Residence	7
Blue Town Heritage Centre, Sheerness.	9
The Artist in Residence	10
Training Ship Hazard, Faversham	12
The Artist in Residence	13
<hr/>	
Planning an artist residency	14
What are the benefits of hosting an artist residency?	15
What are the benefits to the artist?	16
Why do you want to host an artist residency?	17
What can your organisation offer?	18
When is the best time to host an artist residency?	19
How do you find the right artist for your residency?	20
Guidance on supporting artists	22
What are the challenges?	23
Marketing and promoting your artist residency	24
Tips to fund a workspace	25
Evaluation	26
Get started	27
<hr/>	
Useful links	28
Glossary	30
Appendix	31
<hr/>	

Introduction

Space Invaders was an opportunity provided by **host organisations**⁺ to enable a guest artist to work in a temporary new environment. It provided the time and space for an artist to develop work and creatively explore new ideas.

All three host organisations identified areas within their buildings that could accommodate the **artist commissions**⁺; from shared public space, to dedicated studios, to exhibition.

Participation and involvement by people who either worked in or used the host's venue were essential in meeting criteria for the commissions. Artists who demonstrated meaningful engagement in their **practice**⁺ were encouraged to submit proposals.

The Space Invaders commissions have informed this Toolkit to promote a new model of providing artists' temporary **residences**⁺ across a range of contexts, demonstrating the benefits of hosting **creative practitioners**⁺ within an organisation.

The toolkit aims to provide best practice guidance both for host organisations and for artists, including planning an artist residency, important factors on hosting artists, successes and failures, possible funding avenues and case studies from the Space Invader commissions.

The toolkit has been developed to be used as a guide for future provision of artist residences in Swale.

The Space Invader project was funded by Arts Council England and Kent County Council.

⁺ Please refer to the glossary on page 30

Background

Art at the Centre (AATC) is a nationally recognised and pioneering scheme dedicated to developing an exemplary model of how art can become an integral part of the regeneration process.



AATC aims to stimulate involvement and engagement of local communities in the **regeneration**⁺ process and often works in partnership with other organisations in order to ensure multiple entry points for a wide diversity of audiences. The promotion of **best practice**⁺ in commissioning high-quality public realm artworks is also a priority, as is a commitment to contributing to the development of a dynamic, supportive and sustainable arts infrastructure throughout the South East of England.

AATC Swale focused on the whole of the borough. One of its priorities was to promote and stimulate community engagement and establish a reputation for quality art (both public art and arts activities) and to support local artists' initiatives to facilitate their collective presence as a creative industry. For further information AATC Swale visit: www.artatthecentreswale.co.uk

AATC Swale carried out a feasibility study with a range of potential host organisations. These organisations were selected not only for their potential for establishing long term workspace and short term **project workspace**⁺ for artists but also as demonstrators to other sites/hosts. Specific aims:

- » To identify spaces with potential for development into temporary workspace for artists in Swale.
- » To expose the creative process to a new audience.
- » Meaningful engagement with the community which inhabits the space.
- » To provide artists with the opportunity to make new work responding to their environment.

⁺ Please refer to the glossary on page 30

The Case Studies

The artist selection process for the Space Invaders commissions was carried out in two phases. The first phase consisted of an open call out to create an initial proposal outline responding to the **artist brief**⁺.

The second phase consisted of the drafting by a selection panel of a shortlist of artists for further development of their ideas, which would be presented at interview stage for final selection.

⁺ Please refer to the glossary on page 30

1

Castle Connections / Juneau Projects

2

Blue Town Heritage Centre / Lucy Steggals

3

Training Ship Hazard / Luce Choules



Castle Connections

Queenborough

www.castleconnections.co.uk

Castle Connections is a community centre based in the heart of Queenborough with a remit that includes arts and cultural provision. The building originally housed the local school, and has a strong legacy of connecting with the local community. Castle Connections is governed by committee and has one full time manager.

All age ranges use the centre and facilities include a sound studio, a cafe, a sprung dance floor, and an arts room with working kiln. Independently, it is challenged to identify projects to programme into the designated arts space, and is seeking support to extend the way it works to increase participation in the centre's arts programmes.

Specific spaces were identified within the building that would be available to use during the artist residency:

- » An art room with kiln and ceramic wheel facility that is shared with the public.
- » A sound studio with mixing desks.
- » A sprung dance floor in the upper hall, which can be used for performances and events.

1 The Artist in Residence: Juneau Projects

<http://www.juneauprojects.co.uk/>

Artists Philip Duckworth and Ben Sadler formed Juneau Projects in 2001. Their work involves the use of a variety of media including painting, sculpture, music, animation and installation, often in collaborative and **site-specific**⁺ ways.

They have exhibited nationally and internationally with institutions such as PS1, New York; Eichigo-Tsumari Triennale, Japan; Tate Britain, London; and British Art Show 6. They are represented by Ceri Hand Gallery.

Juneau's residency at Castle Connections was an opportunity to develop a new piece of work in collaboration with the local community and in relation to the history of the surrounding area. They took the opportunity to look at their own practice in a new way, in a new location with a new community.

For the first part of the commission Juneau Projects based themselves at Castle

Connections and started with an initial period of research. They were resident in the centre on Monday and Tuesday of each week and used their time to interact with the users of the centre and to develop connections in the wider community.

'Castle Connections has a strong interest in craft activities at the Centre. We felt that, given our own interest in craft

and the hand-made, we could develop new work that would be of interest to the Centre's community as well as having a clear position within our wider practice. The chance to work in a collaborative environment whilst also maintaining a studio-based method of working was a unique opportunity for us to explore further.'

Juneau Projects

⁺ Please refer to the glossary on page 30



'I would like to say first that I enjoyed the art fete... when you put on your next art fete, could you let us know.'

Participant



1

Creative Fete

Saturday 17th March,
10.00am – 2.00pm

The culmination of their residency developed into a village fete idea that would take place at Castle Connections and showcase the creative talents of the local people. Juneau projects built

stalls and exhibition stands with the help of the Centre's youth groups and invited the community to contribute something handmade for the fete, including craft, hobbies, art and cookery.

Local artist Linda Brinklow read to the audience her poem about a terrible event on the

Island during WW2, the Big Fish band got everyone up on their feet to dance to a sing-along tune and animation made by the centre's youth group played on in the background.

90 people participated in artist-led workshops with 250 visitors attending the Creative Fete.



‘Practical support was provided by many of the staff and users of Castle Connections: both the paid staff and volunteers were very helpful, offering support when needed. We were provided with a space to work from, the art room, and we were able to work as we wanted in here. We were made to feel very at home at the centre though and felt we could use the whole building throughout the residency period as needed.’

Juneau Projects



Blue Town Heritage Centre Sheerness

The former Blue Town Cinema and Music Hall, Blue Town Heritage Centre, is a not-for-profit community enterprise, which aims to protect and promote the Sheerness Dockyard Heritage.

The Heritage Centre contains artifacts, photographs and publications relating to the history of Sheerness and the Island as a whole and still provides cinema facilities.

Specific spaces were identified within the building that would be available to use during the artist residency:

- » A large empty first floor space, which has potential either as a temporary workspace or as an exhibition space.
- » A fully furnished stage with seating area downstairs, which is ideal for a **performative**⁺ event or film work.

⁺ Please refer to the glossary on page 30

The Artist in Residence:

Lucy Steggals

<http://lucysteggals.co.uk/>

Lucy Steggals is a visual artist who is concerned with creating new and/or personal narratives.



Lucy is interested in exploring **site/situation**⁺-specific work and in working directly and collaboratively with people on developing projects that can be encountered in public spaces.

She builds environments and orchestrates situations where people can actively participate and interact. Her sources range from found objects or images, to the everyday and the playful, whether drawn from popular culture, souvenirs, everyday ephemera, history, mythology or the environment.

As with all the artists in residence, Lucy Steggals developed a proposal for her time at the Blue Town Heritage Centre.

(Please see appendix 1 example of an artist proposal)

⁺ Please refer to the glossary on page 30

‘The location and the Heritage Centre were the perfect partner for me for the project. I very much enjoyed meeting Blue Town and the people who live, work, and pass through there.’

Lucy Steggals



Colour Mining – Blue

Lucy took up residency in the Blue Town Heritage Centre for 3/4 days a week over a 6 week period and began to look at the history of Blue Town. Her proposal for the residency, Colour Mining – Blue, was to explore with local people, through colour, their place.

30 people donated blue items during the residency with 250 visitors attending the exhibition.

‘What fascinates me about Blue Town is the unique and independent nature of the community which appears to have its own way of doing things both historically and now.

I am interested in the way over the years the people who live, (in the past around 6500 now approx 100) work, and pass through this unusual triangle of the island of Sheppey do things. There appears to be a culture of co-production, co-creation, barter, exchange and resourcefulness.

I would like to attempt to adopt some of these methods to devise an evolving collaborative project with people in Blue Town, centred around the colour that gave the town its name.’

Lucy Steggals

Through her residency Lucy Steggals collected and created an alternative archive of photographs, film and audio data of the colour blue. Over the weekend of 16-18 March, participants could take a tour of the neighbourhood with local expert Jenny Hurkett to explore the area’s rich history. Everyone who visited the centre received their very own unique piece of blue from Blue Town.

Her blog at www.colourmining.co.uk details a diary of her process.

In September 2012 Lucy will return to the Heritage Centre to show a film created in response to her colour mining journey. The blue archive will also be donated including her pair of blue shoes worn every day she was there.

3

Training Ship Hazard

Faversham

www.bluetownheritagecentre.com

Training Ship Hazard (TS Hazard) is the base for the Faversham Sea Cadets and is situated beside Faversham Creek in the town's Conduit Street. www.faversham.org/community/youth/faversham_sea_cadets.aspx



TS Hazard is a listed building built around 1475 as a town warehouse and is named after the ship that Faversham supplied to fight the Spanish Armada in 1588.

The Sea Cadet Corps is a nationwide voluntary uniformed youth organisation, open to all young people aged 12 to 18, and with Junior Sections open to those of 10 to 12 years of age. It is Britain's most successful nautical organisation for the development of young people, with Units run by enthusiastic adult volunteers.

For this residency space was shared between the artist and the host. Space was identified upstairs as a large open area where some equipment was stored. The building was used twice a week for training sessions but remained empty between these times. The appointed artist had to negotiate the use of space with the host to fit around its schedule.

40 people took part during the residency with 200 visitors attending the exhibition.

The Artist in Residence: Luce Choules

<http://lucechoules.wordpress.com/>

Luce Choules is a visual artist whose practice explores physical and emotional geography, locating experiences of landscapes through transformative cartography. She is interested in journeys recorded on the land and water.

Luce Choules explores physical and emotional geography. She records journeys on the land and water – such as the marks of a pathway and the wash of the shoreline, or the movement of people on the land and sea. She is an experienced explorer/artist and recently returned to the UK from a three-year stint in Spain and the French Alps.

How the Wind Blows

This was a collaborative project between the artist and the Sea Cadets at TS Hazard. During the residency, Luce Choules walked the Saxon Shore Way between Teynham and Whitstable, looking for sites to photograph the winds that blow along the creek and estuary around Faversham. The Sea Cadets contributed to parts



of this work by suggesting sites and areas for Luce to investigate. An image-lab was constructed inside the training ship with the Cadets, which formed a giant map of the area. The residency also included a study trip to the National Maritime Museum and National Portrait Gallery in London, and creative workshops focusing on stories about the cadet's kit.

‘I look for hidden texts in the histories and geographies of an area. As a dissemination of fieldwork, I produce comprehensive large-scale mapping publications showing photographic and written elements. These are a critical part of my practice and form an interface between the work and a readership.’

Luce Choules



Planning an artist residency

What are the benefits of hosting an artist residency?

An artist residency is beneficial for both the host organisation and the artist. It can provide the host organisation with a new, fresh and exciting perspective on existing qualities and identity.

Host benefits:

- » Involvement and engagement of local communities
- » Forging partnerships and creating networks
- » Encouraging dialogue between existing and new audiences
- » Breaking down barriers
- » Developing new audiences
- » Promoting the reputation for high quality arts in Swale
- » Offering the public opportunities for personal development
- » Encouragement of new perspectives and enjoyment through art.
- » Establishing a greater reputation for quality art
- » Capturing the existing qualities and identity of the organisation / area

A written report or evaluation should be considered that will detail the residency and can be useful for annual reports or for future funding applications.

What are the benefits to the artist?

Being an artist in residence can stimulate new ideas in a new environment. It can provide opportunities for local artists, as well as regional, national and international artists, to spend time exploring their work.

It can also provide a much needed resource for an **emerging**⁺ artist who is starting out in their career.

Artist benefits:

- » An opportunity to make work responding to the context of the environment
- » A cultural and artistic exchange
- » Nurturing experimentation and stimulate new ideas
- » Support for research
- » Sharing skills

⁺ Please refer to the glossary on page 30

Why do you want to host an artist residency?

If you are thinking of hosting an artist residency you need to think about the purpose for this and what you hope to achieve from it. You may consider for your organisation:

- » Raising the profile
- » Exploring the past or future development
- » Promoting and marketing the facilities and activity that takes place
- » Providing opportunities for a community to become involved in the organisation
- » Engaging with a new audience

Defining the purpose of an artist residency - 'the residency focus' - is the first step and until you define what you want to offer you won't be able to identify suitable artists. A clear defined purpose will enable artists to select a residency that is right for them and make the opportunity a success for both host and artist. It will also help you when you come to evaluate your residency to see what has and hasn't been achieved and what could be improved.

What can your organisation offer?

Hosting an artist residency can cost money. Your organisation must decide what it can offer and what costs the artist will be responsible for. Some residencies cover all the costs, whilst some don't cover any costs at all.

If, however, your organisation has no funding for an artist residency but would like to host one, then you will need to consider making an application for grant support. There are number of ways of finding funding.

Go to page 25 to find out more information.

Potential costs to consider:

- » **Artist fees⁺**
- » **Travel and accommodation costs**
- » **Food and refreshments**
- » **Art supplies**
- » **Technical assistant**
- » **Insurance**

As the hosting organisation you may be able to cover some of these expenses as part of your daily running costs, which can be described as a benefit to the artist, but you must be clear from the outset what costs the artist will have to cover.

⁺ Please refer to the glossary on page 30

Facilities

As with the Space Invaders commission you can offer space and facilities for the artist residency.

It is important to be clear about the kind of workspace that is available. The needs of a visual artist will be different from those of a writer.

You will need to detail:

- Size of the space
- What equipment is available
- Any furniture that can be supplied i.e. desk/chair
- Power supply i.e. electricity

Accommodation

Will your organisation be able to provide accommodation as part of the artist residency? If so describe what is on offer, if not can you help with finding appropriate accommodation?

Financial support

As with the Space Invaders commission an artist fee was offered as part of the residency. If you can offer a fee you will need to make it clear what you can offer and what it is meant to support.

It may support:

- Facilitating workshops with the community.
- A final body of work that is to be exhibited within the organisation.

When is the best time to host an artist residency?

As a hosting organisation you must take into account the demands upon your facilities and the pressures of running the day to day business activities.



It may be that the quieter times of year are better-suited or that timing the residency alongside a regular programme, event or activity would be beneficial to your organisation.

You will need to consider:

- » How long is the artist residency for?
- » How much time is expected from the artist?
- » Do you have the staffing resources to assist with the management of the residency?
- » Preparing the advertising of the opportunity and scheduling time to assess applications.

How do you find the right artist for your residency?

Finding the right artist is key to the success of your artist residency. You may want to attract an artist whose particular art form can utilise your facilities and resources. It may be that you are looking for a particular type of artist, for example, a visual artist to define 'the artistic quality' of the residency.

As with the Space Invaders commission, an application procedure and selection process will enable you to attract a suitable candidate.

Artist brief

An artist brief is designed to inform potential artists in residence of the criteria, aims and objectives that are expected to be fulfilled during the residency.

You will need to consider:

- The residency focus
- The benefit to the artist
- The benefit of the residency for the host
- Introduction to the host organisation
- The role of the artist
- The aims of the residency
- Artistic quality
- Targets and outcomes
- Budget (If applicable)
- Contract and reporting structure
- Copyright (All artworks and research products from the residency will remain the copyright of the artist)
- Application procedure: artist's CV, his/her proposal statement for the residency, supporting material demonstrating the artist's practice, budget breakdown (if applicable).
- Selection process
- Eligibility (Do you want local artists, regional, national or international? Should the artist be emerging or experienced?)
- Timetable (How much time is expected from the artist? – is it dedicated days/hours/ times of day?)
- Deadlines and contact details

(Please see appendix 2 example of an artist brief)

Advertising the opportunity

You will need to consider where you promote this opportunity for artists. Use your local networks: Swale Borough Council, for example, can advertise the opportunity and use their databases and networks to send the information around. They also have a database of local artists that would be interested in taking up the opportunity.

Specialist arts and cultural websites can also be used to advertise the residency opportunity and will promote locally, regionally and nationally. The advantage of using online advertising is that most are free of charge.

(See the useful links page for further information)

Application procedure

As with the Space Invaders Commission, artists are often selected through a competitive application process but they can also approach an organisation/venue if they have their own project.

You will need to take into consideration the supporting material that the artist has sent in with their application.

You should ask for:

- An Artist CV outlining their education and experience with referees details.
- Supporting work demonstrating artist practice.
- Proposal statement for the residency.
- Budget breakdown if applicable.

Selection process

You will need to decide how you will be selecting the artist. You may decide that an interview panel will be made up of representatives from your organisation; director, or board members, community groups.

Selection criteria drawn from the artist brief will help you at interview stage in selecting the right artist.

(Please see appendix 3 for an example of selection criteria)

Contracts and agreements

Prior to the residency and before any work has been produced, you will need to draw up an agreement/contract that will be signed by both the host organisation and the resident artist.

The contract or agreement will need to cover:

- Clear outline roles and responsibilities of the artist and the organisation.
- Other staff involvement from the organisation, including supervisory and reporting responsibilities.
- Dates and times of the residency.
- Clear definition of venue, resources and facilities.
- Payment details (artist fees if applicable.)
- Insurance.
- Cancellation policies.
- Copyright issues.
- Health and safety policies and child protection/ safeguarding practices should be addressed, with clear induction provided before commencing work.
- Any methods and values of working in support of the organisation's ethos, i.e. a code of conduct.

It also good to attach the artist brief that outlines the background, aims and objectives of the residency.

(Please see appendix 4 for an example of an artist in residence contract)

Guidance on supporting artists

Once you have selected your artist and contracts have been signed and agreed, you will need to take into account the needs of your resident artist and ways in which you can support them during their time in your organisation.



Things to consider:

- » **Local information** about the area, including accommodation available.
- » **Introduction** – arrange some time for the artist to meet your staff or main people who work within the organisation.
- » **An induction** around the building that includes health and safety issues.
- » **Contact sheet** with all relevant information, including emergency telephone numbers.
- » **Provide a clean and tidy area** for the artist to work in.
- » **Make introductions** between the community groups and the artist in residence and offer continued support throughout the residency. Artists will need guidance on who they should work with if community engagement is part of the aims of the residency.
- » **Establish with the artist the times** that you would like them to be available to work with the public.
- » **A clear timetable/structure** will guide the artist on how the residency will work and allow them to also have time to make work during the residency.
- » **Provide information** about the artist and the residency through posters and fliers that can be easily seen in the venue and distribute within your community.

What are the challenges?

As with all new ventures, there will be times when things may not go to plan during the residency, but most challenges can be overcome with good planning, communication and a supportive staff.

Things to consider:

- » **Financial challenge** – Be realistic about what you can do with the resources you have. Stopping a residency because you have been over-ambitious or haven't secured enough funding could cost you more and have impact on the organisation.
- » **Physical** – Do you have adequate space to hold a residency? Does the artist you have chosen need specific workspace?
- » **Staffing** – Does the organisation have the capacity to facilitate an artist residency? If workshops, classes or open days are planned, who will help the artist with these activities?
- » **Support** – Do your staff/board support the residency opportunity? Without team support the residency could fail.
- » **Communication** – Getting the right message out about the artist residency is key. Your staff will need to be able to promote the residency to the community who use your organisation.
- » **Planning** – Have enough time in planning to coordinate the promotion of the opportunity, from early stages of writing the brief, to advertising, appointing, managing and promoting.
- » **The Artist** – Choosing the right artist for your residency is very important. Getting the wrong artist could alienate the community who use your organisation.
- » **Outcome of the residency** – Artists work in very different ways and the outcome of the residency may not be what you expected and could be challenging for your community. Focus on promoting the creative process and experience rather than on the final outcome of the residency.

Marketing and promoting your artist residency

As a host you will need to consider how and where you will promote the residency. You may already know your target audience and regularly update them but you can also use this opportunity to reach out to a new community who may not be aware of your organisation.

Marketing and promotion can be another added cost to the residency but if you can tie this into existing resources, for example a regular newsletter, this will help with staffing resources.

- Newsletter
- Brochure
- Organisation's website
- Artist websites
- Facebook page
- Twitter
- Local connections
- Local authority
- Local newspaper and radio stations
- Artist's own networks

Press releases

Press releases announce a range of news items from one-off events and activities to promoting a service or resource that is available from an organisation. They can also be used to generate a story; a feature in a local newspaper can provide much added publicity to your residency. Press releases need to be short, concise and punchy to

attract readers. It is also good to include an image to illustrate your story.

A press release should include:

- **Who** – Names of the artist in residence and the host organisation
- **What** – details of the residency/event/activity
- **When** – timescale of the residency or specific dates if it's a one-off activity
- **Where** – address details and where the residency is taking place in your organisation.
- **Why** – the aims of the residency
- **How** – funding opportunity or community/audience need within your organisation

A lead contact name and details must be included so that journalists can get in touch with the right person for further information.

Distribution of information

Marketing publicity can be sent to various outlets, from local shops and cafes in the neighbourhood, to local tourist information centres, museums

and libraries. You can also ask them to distribute your publicity to other branches or venues as many venues have internal postal systems.

Press releases and information should be included on local community websites, arts and culture websites, groups, clubs and societies in your neighbourhood. Swale Borough Council will also list your events or include your details on the community pages of their website.

Social media

Social networking is a great way of distributing information; it can often be low cost or free and creates interest and builds on networks. Artists are using this form of instant messaging to get their information out immediately to as many people as possible. Twitter and Facebook are two examples of technology that can make new friends, build followers, create audiences and potential **ambassadors**⁺ for your residency.

(See the useful links page for further information)

⁺ Please refer to the glossary on page 30

Tips to fund a workspace

Not all funding streams will match the aims of your residency. When you have identified the right fund it's always a good idea to work closely with the funders whenever possible.

They will have set time frames in which to apply and this can guide you in planning your residency. Most funding streams will need to see a plan of the activity you are proposing, with identified aims and outcomes that can be monitored for evaluation purposes.

Funding applications take time and you will need to factor in the time pressures that this could bring to the day to day running of the organisation. If you are thinking of linking into a larger organisation they may have funding officers who can help with the funding application and help with the administration.

Most funding pots have criteria you must also take into account. The funders' priorities may change the nature of the residency you want to host. It may also be the case that you don't need funding in order to host your residency and can support the residency within existing running costs of your organisation.

Public funding

This type of funding ultimately comes from central or local government. Public organisations like Arts Council England will fund artistic

and cultural activity, events or engagement where new art work is created or new audiences are developed.

Kent County Council operate 'Kent Community' a free database of funding opportunities providing instant access to the UK's largest database of funding information for charities, credit unions, hobby groups, churches and social enterprises.

Kent County Council also administer grant and loan schemes: these can be Member Community grants, Small Community Capital projects and Local Scheme grants.

Councils for Voluntary Service in Kent

Some organisations within Kent can offer fundraising support to voluntary and community groups including advice and on-going project support.

Specialist funding

Some funding streams have specific activities, age groups, ethnicity criteria for their funding. It may be that these aims tie in with the aims of your residency.

Heritage Lottery Fund (HLF)

All Our Stories is a new scheme designed to help local communities to explore and learn about their past.

Special Needs Grants Programme

Offers grants for projects aimed at people with particular health needs or disabilities.

Comic Relief – UK Grant Programme

The new range of grant programmes are expected to be launched in spring 2013 with grant making resuming in summer 2013. Comic Relief can give grants for running costs and capital costs.

Applications are accepted from the voluntary and community sector throughout the UK, including constituted voluntary and community groups, charities, social enterprises, co-operatives, faith organisations and community interest companies.

(See the useful links page for further information)

Evaluation

Evaluation is a great way of recording any results from your residency. If you have received funding you may have to collect information and provide your funders with with evidence on how the residency has achieved its aims.



As a host organisation you can use evaluation to work out what has gone well and any improvements you may need to make, what your audience think about the residency and the chance for the artist to feedback on their experience too.

What information should I collect?

From the very beginning of planning your residency you will have defined its purpose, its aims and outcomes. This will focus the kind of information you will need to collect to help evaluate the successes and improvements you may need to consider.

- » What went well
- » What didn't work
- » How things could be improved
- » Numbers of attendees
- » Any marketing evidence; newspapers, TV, radio
- » Photographs and documentation
- » Write down comments from artist, visitors

(See appendix 5 for example of evaluation forms)

Get started

We hope you find the Space Invaders Toolkit useful.
Please use the resources to maximize the opportunities to explore the range of artists out there and help develop your organisation to try out new ideas and attract new audiences.

Useful links

Art at the Centre, Swale

www.artatthecentreswale.co.uk
<http://swale.gov.uk>

Case Studies

Castle Connections, Queenborough
www.castleconnections.co.uk

Blue Town Heritage Centre, Sheerness
www.bluetownheritagecentre.com

How do you find the right artist for your residency?

Arts Council England provides a free service for arts-related commissions/events and news. You can use art news to announce arts-related events, news and call-outs for exhibitions.
<http://www.artsjobs.org.uk/arts-news-listings/>

Marketing and promoting your artist residency

Twitter is a free information network. Millions of people, organisations, and businesses use it to discover and share new information. With Twitter, anyone can read, write and share messages of up to 140 characters. These messages, or Tweets, are public and available to anyone interested in them. Twitter users subscribe to your messages by following your account. Followers receive every one of your messages in their timeline, a feed of all the accounts they have subscribed to. <https://twitter.com/>

Facebook is a free social networking site that connects people with friends, family and business associates. It's a good way of building contacts and connections and an accessible marketing tool. <http://en-gb.facebook.com/>

a-n the Artists Information Company

a-n's publications and programmes are designed to meet the professional needs of artists and the visual arts sector, identifying changing trends and new needs. Founded in 1980, a-n the Artists Information Company is acknowledged as a leading UK agency supporting the practice of visual and applied artists, and is perhaps best known for producing a-n magazine and the sister website. It is behind a membership scheme for practising artists, which includes insurance cover as a key benefit.

a-n the Artists Information Company takes free listing information and also paid advertising space: <http://www.a-n.co.uk>

Tips to fund a workspace

Arts Council England

Arts Council England is the national development agency for the arts in England, distributing public money from the Government and the National Lottery. Contact your local office for more information: <http://www.artscouncil.org.uk/funding/>

Kent County Council

Kent Community is a free database of funding opportunities providing instant access to the UK's largest database of funding information for charities, credit unions, hobby groups, churches and social enterprises. The website features information on charitable trusts as well as government and lottery schemes: www.kent.gov.uk/communityengagement

Kent County Council Grant and Loan Schemes

These schemes are either administered by KCC or administered on behalf of KCC by a third party.

Member Community Grants

Each county councillor has £10,000 per annum for projects benefiting local groups. Contact your Community Engagement Team.

Small Community Capital Projects

Can consider bids up to £20,000 for larger capital projects.

KCC Local Schemes Grant

Awards for revenue or minor capital projects meeting KCC strategic objectives.

http://www.kent.gov.uk/business/business_support_centre/help_and_advice_for_businesses/grant_opportunities.aspx

Councils for Voluntary Service in Kent

Some organisations within Kent can offer fundraising support to voluntary and community groups including advice and on-going project support.

Swale CVS & Volunteer Centre, Sittingbourne:
www.swalecvs.org.uk/

Heritage Lottery Fund (HLF)

This new £1m scheme supported by the Heritage Lottery Fund (HLF) is designed to help local communities to explore and learn about their past. The scheme will be run in tandem with a new BBC series The Great British Story –

A People's History, presented by Michael Wood, which will be aired on BBC Two.

Funding is available for activities such as researching local historic landmarks, learning more about customs and traditions, delving into archives, and finding out the origins of street and place names.

Grants can range from £3,000 - £10,000. Applications will be accepted from a wide range of organisations including community groups, heritage organisations and charities. Applications need to be submitted by 31 July 2012.

Special Needs Grants Programme

Wolfson Foundation: offers grants for projects aimed at people with particular health needs or disabilities.

Funding can be used for new buildings, major refurbishment work, equipment or vehicles. Charities are encouraged not to apply more than once every five years. There is a two-stage application process. Initially an outline of the project should be submitted. <http://tinyurl.com/c7podwl>

Comic Relief – UK Grant Programme

The new range of grant programmes are expected to be launched in spring 2013 with grant making resuming in summer 2013. Comic Relief can give grants for running costs and capital costs under the following programmes.

Applications are accepted from the voluntary and community sector throughout UK, including constituted voluntary and community groups, charities, social enterprises, co-operatives, faith organisations and community interest companies. www.comicrelief.com

Glossary

Ambassador	Individual who will represent and positively talk about a cause/ scheme/activity or venue
Artist brief	Descriptive information that includes facts and figures
Artist commissions	Assignment and instruction
Artist proposals	A suggestion/intention of an idea/ work
Artist fees	What artists charge for their time
Best practice	A good way of working that is fair and equal
Creative practitioners	Someone who works in the arts and another description for an artist
Emerging	Artists early in their career
Engagement	Taking part in an activity
Host organisation	A company/business/club/society that can provide a place/space for an artist in residence
Performative	Relating to a performance or speech
Practice	Artist's way of working
Project workspace	Artist studio/work place
Regeneration	Renewal of an area
Residences	Length of time spent in one place
Site/situation	Work that has been created specifically for an event/activity
Site-specific	Work that has been created especially for a place/venue

Appendix

Appendix 1	An example of an artist proposal
Appendix 2	An example of an artist brief
Appendix 3	An example of selection criteria
Appendix 4	An example of an artist in residence contract
Appendix 5	An example of evaluation forms

Creditations

Photographs by Matt King

The Blue Room Project Proposal



Space Invaders Commission – Blue Town Heritage Centre Colour Mining – Blue

A blueprint is a scheme, a plan, a draft, a trace....

What fascinates me about Blue Town is the unique and independent nature of the community, which appears to have its own way of doing things both historically and now.

The items in the collection in the Blue Town Heritage Centre have all been donated by local people. The town itself derives its name from the blue houses that used to be in abundance. These houses were built from bits of chip (wood no longer than three feet long) and painted with blue naval paint, the former salvaged and the latter liberated from the dockyard. I think it is also relevant that Sheerness was the location of one of the 1st co-operatives in the UK (established in 1816).

I am interested in the way over the years the people who live (in the past around 6500 now approx 100), work, and pass through this unusual triangle of the island of Sheppey do things. There appears to be a culture of co-production, co-creation, barter, exchange and resourcefulness. I would like to attempt to adopt some of these methods to devise an evolving collaborative project with people in Blue Town centred around the colour that gave the town its name.

The Blue Room (the empty 1st floor space) will be the focal point for what we will call 'colour mining'. It will become a space to talk, collect, create and exchange knowledge, stories, and stuff. It will be extended over the duration of the project through participation and collaboration with local people. The project will continually grow and play out over a series of stages.

1) Mid Jan - Feb

Working with local people to create an archive of blue things. Initially sourcing blue artifacts, books, photographs etc. from the Heritage Centre's own collection (kit kat wrapper, smallest loom in a blue box, a blue chair, blue lips on an advertising poster).

Then branching out into the wider community by working with the volunteers at the centre to spread the projects message by word of mouth. We would knock on doors and flyer in the area asking people to donate or loan us something blue. This could be anything from a button, bike, ornament, bag, flower, ladder, chair, book, crate, piece of fabric, clothing, wool, food, paint, paper, bottle, shoe, cup, umbrella, painting, photograph, bear, jug, vase, glass, bottle top, etc. This archive of blue would be housed and displayed it the Blue Room for the duration of the project.



2) Jan - Feb

To explore photographically (possibly in partnership with the camera club who have regular meetings at the centre) blue things in the town (doors, plaques, bins, signs, flower pots, crates, bicycles, cars, factories, buildings etc) and add this evidence to the blue archive.

3) March

Using the archive (contents of the Blue Room) as material and inspiration. Creating and planning a series of temporary interventions into the urban landscape of Blue Town that re-introduce and re-present the colour blue. These interventions would be done in collaboration and in collusion with local groups, businesses and individuals (stitching group, camera club, gardeners,

carpenters, Whelan's, the pub, the cafe, window cleaners, dock workers). The outcome is impossible to predict but possible starting points could be:

- 1 Creating small blue houses (local craftsmen) from reclaimed wood and re-inserting them into the car park space in the town.
- 2 Covering the front of a house in blue clothing (stitching group and window cleaners).
- 3 Creating a blue shoe tree (everyone).
- 4 Mending and fixing the broken blue planter on the clock wall and filling with blue flowering plants (gardeners and handyman).
- 5 Displaying assemblages of blue things in people's windows (residents).
- 6 Having a tower (using crates) of blue things on display in Whelan's yard.

By working directly with people's specific knowledge and skills to practically create work, I hope to foster relations, partnerships and creativity. All these interventions would be made a reality over one weekend in March where audiences would be invited to wander the town in search of the colour blue. Hopefully uncovering not just those things we have inserted but the many blue objects, plaques etc. that already exist in the town.

4) March

The whole process will be documented in photographs and on film and a short film will be created to be distributed to people who were involved. This film would also be shown in the heritage centre's theatre.

The Blue Town Heritage centre is a unique space in that it is all at once a space, museum, archive, theatre, cinema, shop, and a place for research. When I went to visit recently, the volunteer (Peter) who showed me around had an inspiring passion and protectiveness over this magical space. I am acutely aware that the centre has been there for some time and that I am a visitor. I would like to develop a project that explores existing histories of the place and creates new memories. Working with people to build on a heritage and culture past and present, old and new borrowed and all blue.

My approach to the project would be as a learner not a teacher, as a visitor not a resident, with the aim to surprise people in a creative and playful way. I am interested in developing an urban practice, which is inclusive and respectful of the desires of the inhabitants of the area.

Space Invaders

Temporary Workspaces for Artists in Unusual Places

To note: in the context of this brief, the term artist stands for either an individual artist or a collaboration between artists.

Art at the Centre is commissioning a series of artists' temporary workspaces in unusual settings across Swale. It will take place in three locations with a range of partner organisations: a community centre in Queenborough, a heritage centre in Blue Town, Sheerness and a Sea Cadet Training Centre in Faversham, places which have an interest in embracing the benefits of hosting a commissioned artist. This set of commissions will form a case study to promote a new model of providing artists' workspace across a range of contexts, demonstrating the benefits of hosting creative practitioners within an organisation. Space Invaders is not only a set of innovative commissions, but also a pilot model for future provision of art spaces in Swale.

Benefit to the Artists:

- A funded opportunity to produce a new site-specific work.
- To inhabit an unusual workspace for a temporary period.
- To engage and develop a piece of work collaboratively with the partner/host.
- To raise the profile of the artist's practice.

Benefit to the Hosts:

- To develop new audiences for (or 'friends of') the venues, and offer existing audiences a distinctive and meaningful creative experience.
- To have a unique, high-quality artwork created in response to the host.
- To raise the profile of the host organisation within the wider community.
- To explore the potential benefits of providing temporary workspace for an artist without incurring financial cost, or needing to seek funding.
- To achieve a greater understanding of the benefits of hosting the arts within an organisation, and the learning opportunities this can offer.

Art at the Centre (AATC) is a nationally recognised and pioneering scheme dedicated to developing an exemplary model of how art can become an integral part of the regeneration process. AATC aims to stimulate involvement and engagement of local communities in the regeneration process and often works in partnership with other organisations in order to ensure multiple entry points for a wide diversity of audiences. The promotion of best practice in commissioning high-quality public-realm artworks is also a priority, as is a commitment to contributing to the development of a dynamic, supportive and sustainable arts infrastructure throughout the South East of England.

Castle Connections – Host introduction

Castle Connections is a community centre based in the heart of Queenborough. The building originally housed the local school, and has a strong legacy of connecting with the local community. The building is situated next to the site of Queenborough Castle, a once grand castle owned by the King in the 14th century. In 2005, with the help of English Heritage, the BBC's Time Team undertook an archaeological dig on the site exploring the castle's foundations.

The building's users come from groups for all age ranges, from toddler groups, to youth groups, to elderly dinner groups; the centre welcomes everyone to use its facilities. The workspace will be located in the centre's first floor art room. The art room is used by local art groups, including life drawing and ceramics, and therefore the appointed artist will need to negotiate use of the space with the host.

Role of the Artist

The appointed artist will establish a temporary work space or base in negotiation with the host of the building, and will be expected to spend at least half of their allotted time for the project being present in the space, making work. The Space Invader project aims to promote partnership and collaboration with the host and users of Castle Connections, therefore being visibly 'present' is an important part of the process.

The appointed artist will contribute to promotional activities (press and marketing) supporting the Space Invaders programme. The artist will be expected to provide regular updated reports on the progress of the project to the team and attend meetings as required. Please note that any costs for travel and accommodation incurred by the applicant are included in the overall commissioning fee.

The successful artist will need to provide evidence of CRB disclosure and proof of Public Liability Insurance prior to the project commencing.

Appointed artists will be expected to take part in a formal evaluation process managed by

the AATC team and involving the artists, host, participants and audiences to assess progress against milestones, schedule and project outcomes.

Project Aims

The Castle Connections Space Invader project will aim to:

- Provide workspace for an artist.
- Frame and articulate the existing and inspirational character and qualities of Queenborough.
- Engage audiences with the heritage and future of the site.
- Provide learning opportunities for local residents to encourage their creative development (through talk and/or seminar event).
- Produce, through a process of continuous research, a body of site-specific artwork which is relevant to the site and locality.

Artistic quality

The artist must demonstrate a commitment to high quality and artistic merit. Quality and merit relate to innovation, creativity, vision, originality and the power to communicate and interpret ideas, as well as to the highest possible standard of delivery in all aspects of a project's development and implementation.

The art project developed will:

- Reflect a deep connection with place, making connections for the participants and communities who live and work in Queenborough.
- Bring positive benefits for the general public and the creative community.
- Demonstrate a methodology for strong community engagement of participants and audience in the development and delivery of the work.

Targets and Outcomes of Project

- Body of evidence to develop the case study.
- Creation of a new and unique site specific/ responsive artwork for exhibition or presentation at Castle Connections in March 2012.
- Engagement of local publics (as participants and audience) in the development and exhibition or presentation of the work.
- A Space Invaders publication
- One talk and/or seminar to discuss the workspace model developed.

Contract and Reporting Structure

The successful artist will be expected to sign a contract with Swale Borough Council, which sets out the terms and conditions of the commission, including aims and targets of the project. The artist will report to the Art at the Centre Project Co-ordinator, Nicole Mollett.

Copyright

All artworks and research products from the residency will remain the copyright of the artist.

Applications

Applicants should provide:

- An outline proposal for the project – a maximum of two sides of A4.
- Up to five images of your existing work. These may be submitted as digital files on CD/ DVD. Digital files must be in JPEG format QuickTime/MediaPlayer movies of not more than 30 seconds duration each.
- List of images, which should identify the images alongside the following details: artist's name, number, title, medium, date, location and commissioner (if relevant).
- Curriculum Vitae including contact details: name, full address, telephone number and email address. It may include a brief statement about your artistic practice if you feel this is helpful. It should cover no more than two sides of A4.
- Names and contact details of two referees.

Selection

Selection will be via a competitive process. Applicants should provide sufficient information with their submission to assist with the evaluation based on the following criteria:

- Experience and capability of the applicant.
- Demonstrable understanding of the aims and objectives of the brief.
- Capacity of the applicant to deliver the work within the proposed timescale.

Eligibility

Applications are considered from individual artists and collaborations. The process is open to those who are UK or international residents. We are committed to equal opportunities for all and the submissions will be judged as seen, purely on merit and without prejudice.

Timetable

It is anticipated that the following timescales will apply:

Closing date for receipt of applications	15 December 2011
Interviews	10/11 January 2012
Appointment of artist	January 2012
Final presentation of residency productions	End of February/ early March 2012

Further information

Further information can be obtained from Lead Artist, Art at the Centre, Swale Borough Council.

Making an application and submission process

The deadline for submissions 15 December 2011

Email proposals, images etc to

Or hard copies sent to:

Art at the Centre, Swale Borough Council,
Swale House, East Street, Sittingbourne,
Kent ME10 3HT, UK

Late applications will not be considered.



Castle Connections Space

Castle Connections offers a range of art-based services as well as a community cafe and rooms for social events. There is disabled access to all areas including the art room, which is situated on the first floor of the building.

Castle Connections is run for local people by local people.

Chrissie Williams (Centre Manager)

Castle Connections occupies the site of the former Queenborough Primary School, established in 1857. The school was maintained on the site until the 1970s when it was closed.

In 2004 a group of community leaders campaigned to have the building brought back into community use and Queenborough Town Community Centre Ltd was formed.

The building is well used as a community hub and local people of all ages and abilities use the centre to participate in various activities and come together. There are youth clubs, over 50s clubs, yoga, tai chi, art, pottery, bingo sessions, lunches, aerobics, information days and exhibitions.

- There is a strong interest in working with craft and textiles, especially within the older generation who visit the centre.
- There is a kiln and ceramic wheel facilities available to the resident artist, who will be able to share the space with the public, and use it as a studio for the duration of the residency.
- There is a newly refurbished sound studio with mixing desks, which are available for use.
- There is a sprung dance floor in the upper hall which can be used for performances and other events.



Art at the Centre – Space Invaders

Selection Criteria

Selection committee member

Applicant

Criteria	Score: 0-3	Comments
RESPONDING TO THE AIMS Understanding of the brief and the overall project		
THE PROPOSAL IDEA Artistic integrity: vision, originality.		
PRACTICALITY Feasibility – proposal is realistic and deliverable		
PREVIOUS WORK/CV & IMAGES Quality, experience of delivery, conceptual awareness, and standard of delivery and implementation		
RELEVANCE TO LOCAL AREA/CONTEXT Extent to which proposal draws upon and responds to local context		
ENGAGEMENT & PARTICIPATION Offers learning opportunities for host. Is the level of participation feasible/suitable? What are the benefits?		
AUDIENCE DEVELOPMENT Does the proposal develop new audiences, or raise the profile of the organization?		
FINAL ARTWORK/ LEGACY Will the final product have lasting impact within the local community and the wider Swale arts context?		
Total		

Space Invaders March 2012

Artist Contract

TERMS OF AGREEMENT

For the provision of an artist residency, hosted by: HOST'S NAME

INFORMATION ON THE RESIDENCY: Art at the Centre is commissioning a series of artists' temporary workspaces in unusual settings across Swale. It will take place in three locations with a range of partner organisations: a community centre in Queenborough, a heritage centre in Blue Town, Sheerness and a Sea Cadet Training Centre in Faversham, places which have an interest in embracing the benefits of hosting a commissioned artist. This set of commissions will form a case study to promote a new model of providing artists' workspace across a range of contexts, demonstrating the benefits of hosting creative practitioners within an organisation. Thus, Space Invaders is not only a set of innovative commissions, but also a pilot model for future provision of art spaces in Swale.

Please see the Artist Brief attached to this contract.

Please read this document carefully and then sign to confirm that you agree to abide by the terms of the contract and its conditions as stated below:

This agreement is made on (date)
between ARTIST NAME and Commissioner HOST NAME.

This document constitutes an agreement between HOST NAME (commissioner) and ARTIST NAME (artist) to establish a temporary workspace or base as part of an artist residency.

Commissioners

CONTACT DETAILS

Artist

CONTACT DETAILS

Residency timeframe

Start Date (includes preparation time) On signing of this agreement

Finish Date:

Location:

Duties

The Commissioner will be responsible for:

- Communication/progress reports with the artist.
- Ordering materials in consultation with the artist.
- Press release/marketing with all parties.
- Help in identifying suitable community groups/individuals.
- Securing permissions/licences if needed.
- Health and safety risk assessments.

The artist will be responsible for:

- Research and Preparation for the residency.
- Consulting and agreeing with the commissioner on a suitable approach for the workshops.
- Creating an original work during the residency.
- Delivering and leading the workshops/event (IF APPLICABLE TO THE RESIDENCY.)
- Communication/progress reports with the commissioner.

Venue facilities and resources:

Specific spaces will be available to use during the artist residency:

- An art room with kiln and ceramic wheel facility. (This is shared with the public).
- A sound studio with mixing desks.
- A sprung dance floor in the upper hall, which can be used for performances and events.

Fees and Expenses (IF APPLICABLE)

HOST NAME agrees to pay the Artist £ (this includes artist expenses). All sums payable are exclusive of VAT and other duties or taxes.

In consideration of the services to be provided by the Artist under this agreement HOST NAME agrees to pay the Artist in three instalments:

- The first instalment of £0.00 on signing, return of this contract with an invoice payable to HOST DETAILS.
- The second instalment of £0.00 by DATE with an invoice payable to HOST DETAILS.
- The third and final instalment of £0.00 on completion of this agreement with an invoice payable to HOST DETAILS.

Ownership, Copyright and Reproduction Rights

1. The Artist will retain legal title and ownership of the Work until payment on completion of the commission.
2. The Artist agrees to transfer ownership and the Copyright in the Work to the Commissioner upon completion and the Commissioner is therefore entitled to sell, lease, reproduce or hire out the Work without permission of or consultation with the Artist. Any registered and unregistered design rights in the Work are hereby assigned by the Artist to the Commissioner.
3. The Commissioner shall be entitled without payment to the Artist to make (or authorise others to make) any photograph, sound work, film or video of the Work and to include this in any advertising brochures or other publicity material or film video or television broadcast.

Credits and Moral Rights

The Artist will retain moral rights as the Creator of the Work in accordance with Section 78 of the Copyright Designs and Patents Act 1988 but agrees to lend at no extra cost the Work's preparatory drawings, sketches, maquettes, video, sound work, photographs or other permitted reproduction to the Commissioner to be exhibited, published or issued to the public.

Conditions of Agreement

1. No variation of any contract may be made unless in writing and signed by the parties thereto.
2. The Artist must hold public liability insurance up to £5m and professional indemnity insurance of £2m and any other relevant insurances/performance licences and provide proof of these to the promoter prior to the commencement of the residency.
3. The Artist must hold a clean Disclosure Check, enabling her/him to work with children and vulnerable adults, and provide proof of this to the commissioner prior to the commencement of any workshops. (AS THE HOST ORGANISATION YOU MAY WANT TO OFFER UNDERTAKING A CRIMINAL RECORD BUREAU DISCLOSURE IF THE ARTIST HAS NOT BEEN CHECKED.)
4. It is advised that the Artist provides adequate personal cover against theft and damage.
5. The Artist will be responsible for their own tax and national insurance contributions.
6. In the event of illness or emergency preventing attendance, the Artist must inform the commissioner without delay.
7. Except in the case of illness or emergency, any Artist unable to attend the residency must notify the commissioner at least one full working week in advance.
8. In the event of non-attendance without notification, HOST'S NAME shall be entitled to deduct from monies due the Artist a sum equal to any expense or loss incurred by the Council as a result thereof.
9. HOST'S NAME is under no obligation to reimburse any expenses incurred by the Artist in connection with the services provided, unless the sum shall have first been agreed in writing between the Artist and the Commissioner prior to commencement of the residency.
10. The Artist must carry out the terms of their contract in accordance with HOST NAME policies and procedures. Failure to comply with these regulations may lead to termination of the contract at the discretion of the Commissioner.
11. Any grievance relating to the operation of any part of this agreement should in the first instance be discussed between the Artist and the Commissioner. If there is no resolution found between both parties, the matter should be passed to NAME OF STAFF IN HOST ORGANISATION.

Both parties: We agree to abide by the terms and conditions of agreement as listed

Artist: I enclose a copy of my current disclosure check and public liability and public indemnity insurance certificate

Commissioner:

Artist:

Signed:

Signed:

Print name:

Print name:

Position:

Dated:

Dated:

Audience Feedback Sheet

We would be grateful if you could take a few minutes to answer the following questions, aimed at capturing your experience and thoughts.

1) What brought you here today?

2) How did you hear about the event?

3) What do you know about ORGANISATION NAME?

4) Have you attended any other events here? If so what have you been to?

5) What was different about your visit today?

6) How has the event/visit changed your perception of ORGANISATION'S NAME?

7) What type of event would make you visit again?

Thank you for taking the time to answer this questionnaire.

Signed:

Date:

Artist Evaluation Sheet:

We would be grateful if you could take a few minutes to answer the following questions, aimed at capturing your experience and thoughts.

1) How were you briefed and prepared before starting your residency?

2) How did you rate the location and the available facilities?

3) How well were you supported during your residency?

4) How did you rate the publicity/promotion of your residency? Was it presented well?

5) How did you rate the hospitality/welcome on your residency?

6) Have you any other comments/suggestions on how ORGANISATION'S NAME could improve its support to artists?

Thank you for taking the time to answer this questionnaire.

Signed:

Date: