



University
of Wrocław

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Evaluation of the European
Capital of Culture
Wrocław 2016

EVALUATION STUDY

REPORT OF THE ARTIST

IN RESIDENCE PROGRAMME

A-I-R WRO

Evaluation of the European Capital of Culture Wrocław 2016

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1. Preamble

The intention of evaluation of The Artist In Residence Programme A-i-R Wro was to check how the assumptions were implemented in practice in three main areas constituted by its objectives:

- reference to the European dimension,
- learning,
- networking¹.

It was around these topics that our interviews were focused, it was what we were looking for by travelling with artists to such places as the Roma encampment on Kamińskiego street in Wrocław, by participating in meetings of local residents animated by the artist in Zacisze district, or by taking part in workshops for students conducted in the Multicultural Park - Old mine Science and Art Centre in Wałbrzych. However, we did not deal with how the residency influenced the locals or what did the stay in Wrocław mean for the artistic development of individual artists.

The question of the quality of achieving the objectives was not only imposed by an understanding and description approach, but also by an assessment-oriented approach. The main issues raised are as follows:

- Do and how residencies teach? Who and what do they teach?
- Do and how residencies support networking? With whom and for what?
- Do and how residencies take up the European theme?
- How are the European values and Europe itself defined on their basis?
- How is the artist's role evaluated?
- These questions marked the horizon of our exploration, and the presented report is a record of it.

At this point, we will only briefly refer to the aspect that we feel is dominant in this programme: learning. This conclusion is based on the volume of interviews and observations. We have based on a simple quantitative analysis: most of the transcription pages contain answers that fall within the scope of learning. We also used a qualitative analysis of the material: when asked for other areas, we received answers that were very close to the subject of knowledge enhancement. The sentences like "I thought it would be different", "I did not expect it", "At first we did it so and then we changed it", or more dramatic: "I felt lonely and had to find myself the points of support in the city", point to a change of conceptual framework (in Mezirow's theory terms) and for crossing the border (in terms of bell hooks).

The Artist In Residence Programme A-i-R Wro was a place of active learning for all participating cultural centres, artists, organisers and committed residents. Education understood in this way contained elements of risk and boundary crossings. This process was accompanied by strong emotions: from sadness, anger, resentment, to empathy, tenderness and love, defined in many aspects.

Addressed to adult participants and implemented by mature people, the programme was inscribed both in the theory of

Jack Mezirow's transformational learning and the theory of transgressive learning by bell hooks (Gloria Watkins). The conceptual framework for adults, created as a result of socialisation in a given culture, is extremely rigid. Basically, we adults learn only what we already know. We do not accept any new values, rituals, stories or myths (categories that constitute the Hofstede model of culture) because, in a metaphorical way, they "bounce against our heads", they do not pass through these frames. The only chance for learning happens if there is a break in this framework. This is due to the conflict, being pushed out from the cognitive comfort zone, experiencing dissonance, etc. The role of art, especially that performed within the residence, cannot be overestimated in this sense.

Participants, artists and organisers (both on behalf of the Impart Festival Office of the European Capital of Culture Wrocław 2016, as well as from residence centres) indicate in the research on a wide spectrum of uncertainty surrounding the activities described herein, on the difference of many implementations from what was previously planned, on the significant role of time and place of the event, and, quite importantly, on the fact that this readiness for uncertainty, elements of chaos, surprises and changes are the main value of this programme. This, among other things, distinguishes the residence from the project: not everything can be planned, and then "weighed and measured". As in many other areas of artistic or humanistic work, the scientific insight has nothing to do here, at most it can show the "mathematical world". The world created as a result of the meeting of the artist, the place, the locals, the centre is a much more complicated reality and illogical truths will definitely not work in it. . Although the A-i-R Wro Programme team did not weigh or measure the effects of the artists' work, this does not mean that the residence was a holiday at taxpayers' expense. Both interviews with artists, organisers and participants, as well as participatory observation, point to the vastness of the work made during the residencies: hours spent in libraries, exploring museums, cognitive walks, in order to get to know the place in the case of site specific works, or many hours of workshops. In this case, the residence became an entry into a community up to the limits of sacrificing one's own intimacy. Artists and their hosts visited the doctor together, looked for a place to stay, integrated during the visit to the grandmother of one of the creators or exchanged everyday duties (e. g. one of the artists babysat a child in the Roma encampment). In other words: it hasn't been holiday, as the residents had to foot the emotional bill..

Participants, organisers and artists have crossed many boundaries: institutional, mental, cultural. The metaphor of how an institution was learning (this time we can place it within the theory of The Fifth Discipline by Senge - the learning organisation) was Klaas Burger's residence. The construction of a barrack in the "Barbara" bar, in the very heart of the European Capital of Culture, by a group of Roma people from the encampment was not so much crossing of boundaries as crushing them. The fact that the builders were not treated instrumentally by the artist "animating the community", who has allocated part of his budget to the remunerations for them, as well as making the barrack a place of intimate encounter with art and poetry, and from the ritual of selling roses by the Roma people in the Market Square - the procession of sharing roses as sharing beauty, it all arose much controversy. It met with criticism, paradoxically, mostly in the social media, and from people who have never been to the Roma encampment. Perhaps this is why they did not understand that the barracks inside were not disgusting, but rather cozy and clean. Consent to this residence from the leaders of the ECOC Wrocław 2016, as well as permission of the city authorities to build a barrack in the city centre, while the magistrate was in the middle of a trial with a Roma group, and the participation of many employees of the Impart Festival Office in the procession with roses are examples of transgressive learning, learning in action, in taking risks, in crossing boundaries.

This is what can be considered the dominant feature of the whole residence programme, executed carefully and bravely at the same time. And the fact that the barrack from Barbara got a new life (after transporting it to the encampment it became the home of Herman Ciurar and his family) becomes a metaphor of the continuity of the A-i-R Wro's activities. Same as the local residents of Zacisze district, who continue to meet, although the artist who initiated this process, Nina Adelajda Olczak left long ago.

Below, we present a report from our research.

2. Introduction - artistic residencies

Artist residencies (A-I-R - Artist in Residence) is a well-known form of practicing various types of art. However, the ways in which they are practiced, artist selection or overviews differ from each other. Residencies can last from several weeks to many months, and the organisers often provide the artist with a place to work, tools necessary to carry out the project and/or a scholarship, but in any case it is an exchange that is important: the resident gets the opportunity to do his/her work in a comfortable way, and in return he/she gives the results, e. g. an exhibition or a presentation, it can be workshops or a series of meetings. Institutions implementing residential programmes may focus on the following types of activity:

- educational residence where the artists cooperate primarily with curators and specific institutions (e. g. museum, gallery),
- solitary residence: its characteristic feature is the intensive artistic work of the resident, who does not have to worry about the everyday life matters,
- residence dedicated to networking, where there are several artists in one place, and in addition to work, it is also important to establish contacts. Such residencies sometimes take place in large artistic colonies, where up to a dozen or so artists can be hosted at the same time,
- residence based on rare work tools offered by the residence organiser to the artist,
- socio-practical residence, where it is particularly important to establish contacts and work with the local community, which is involved in the activities of the resident. These types of residencies are often a response to identified social problems occurring in the place of residence.

Although the residencies are organised by different institutions, which is reflected by their different character, apart from providing conditions for creative work, they serve to establish a dialogue with the artist and inspire the visitor to take selected aspects of the location into account when creating their work.



Photo 1. Kamila Kamińska, *You are a rose residence of Klass Burger*

The idea of artistic residence was born in the United States, where, to this day, the famous Woodstock Byrdcliffe Guild colony, the first official institution of its kind, is still operating. The most famous European residential centres are located in Berlin, Vieira, Paris, Amsterdam and Barcelona. The most active Polish organisers of artistic residencies are Villa Decius (mainly literary residencies), Ujazdowski Castle Centre for Contemporary Art, WRO Art Center, Keret House, POLIN Museum of the History of Polish Jews, and since 2014 - also Impart Festival Office 2016/ECOC Wrocław 2016, which implements The Artist In Residence Programme A-i-R Wro.

Many artistic residencies aim to combine artistic work with the spirit of the place where the residence is taking place and the community that lives in it. The Institute for Sustainable Living Art & Natural Design has developed ten guidelines to help the artists find their way into the new place and its cultural and social characteristics. These include: the need to be inspired by local nature, a guarantee of freedom for the resident's interpretation, and involving them in the everyday life of the community in which they happen to be².

Artists wishing to take part in residencies rarely receive an individual invitation, more often they take part in an open recruitment procedure, which allows them to receive this specific prize in the competition. A CV, a portfolio and a description of the project are needed to participate.

3. Methodology of the evaluation of the Artist In Residence A-i-R Wro

3.1. THE ARTIST IN RESIDENCE PROGRAMME A-I-R WRO AS A PART OF THE ECOC 2016

The A-i-R Wro programme has been run since 2014 as part of the European Capital of Culture Wrocław 2016. Its scope was defined by the main and specific objectives of the ECOC 2016 Multiannual Programme³, which are as follows:

- increasing the attractiveness of Poland, the Lower Silesia region and the City of Wrocław through the organisation of ECOC 2016,
- comprehensive presentation of Polish culture on the international arena in its full extent and richness,
- raising awareness that culture is within the meaning of today's development policy and the implementation of cultural activities raises cultural and social competences, thus contributing to the long-term process of building the social and intellectual capital of the whole of Europe.

Whereas, the specific objectives of the ECOC 2016 Multiannual Programme include:

- increasing the participation of inhabitants of Wrocław, Lower Silesia and Poland in cultural activities carried out within the programme of the European Capital of Culture Wrocław 2016,
- launching a process of qualitative change in attitude towards the culture, which means liberating creative, social and professional activity,
- developing the idea of a cultural tourism and increasing the number of tourists visiting Poland, Lower Silesia and Wrocław,

- strengthening of the cultural and creative industries sector in Poland, including intensification of cultural exchange in Poland and abroad, strengthening the process of strategic thinking about the development of culture in Poland and Wrocław, which was initiated by the competition for the title of the ECOC 2016,
- promotion of Wrocław, Lower Silesia and Poland in Europe,
- organisation of special cultural programmes contributing to social cohesion,
- highlighting the richness of cultural diversity in Poland and Europe and strengthening intercultural dialogue.

As the programme's organisers state themselves, the initiative of artistic residencies is as follows:

an interdisciplinary programme (...), which since 2014 has been run as part of the European Capital of Culture Wrocław 2016. It aims to create, based on cooperation with local and foreign partners, an international platform enabling artists, curators, managers, organisations and institutions to cooperate and exchange practices and knowledge. Above all, however, it is intended to promote artists, support their development and mobility, as well as to strengthen cultural links beyond the borders, not only those set out on the map⁴.

In 2014 and 2015, more than twenty residencies were established in cooperation with institutions and/or individuals from 11 European countries (Lithuania, Belarus, Ukraine, Slovakia, Hungary, the Czech Republic, Germany, the Netherlands, France, Spain, Italy). In 2016 alone, the number of residencies increased significantly. Artists from various fields of art: photography, film, performance, sculpture, poetry, music, dance and others, participated in artistic exchanges. The aim of the programme was for the artists to visit Wrocław or Lower Silesia or for the Polish artists to go to selected residential centres in Europe, where they realized their own projects, establishing cooperation with local communities, not only artistic ones. Interaction is considered to be one of the strongest points of this programme, as it allows the visitors to feel the local climate and inspiration is mutual. During the already completed residencies, the artists cooperated with schools, art universities, cultural institutions, representatives of ethnic minorities and local artists.

The program has its website (www.airwro.wroclaw2016.pl/rezydencje) and Facebook fanpage.

3.2. AIM OF THE STUDY, RESEARCH QUESTIONS AND ENVIRONMENT EXAMINED WITHIN THE EVALUATION PROJECT.

The evaluation project was to answer the question whether the assumptions of The Artist In Residence Programme A-i-R Wro were implemented correctly. The evaluation of the programme was carried out by a research team composed of representatives of social sciences and its results are to be used mainly by non-academic circles (especially persons and institutions implementing or planning to implement similar initiatives), as well as entities commissioning the research. Scientific research (...) can either select the appropriate means to achieve the predetermined objectives or assume that the results can only be achieved with certain objectives. In other words, knowledge can be instrumental or reflective. Depending on the answers to questions for whom? and for what purpose? four types of knowledge resulting from the research can be distinguished: professional, expert, critical or public knowledge.

Therefore, the character of knowledge developed in the research project is expert (instrumental knowledge directed mainly to non-academic environment).

The basic research question was the one about the implementation of the programme guidelines. Detailed questions were formulated during working meetings devoted to the discussion of particular assumptions of the European Parliament, which refer

to the idea of ECOC Wrocław 2016. They are the following:

General questions:

1. Have the three objectives of The Artist In Residence Programme A-i-R Wro been met?
2. What barriers were encountered?
3. What opportunities have emerged from the implementation of the actions?

Specific questions:

1. To which European values, how and to what extent, they referred to in residencies?
2. Has the implementation of the programme contributed to the deepening of cooperation between cultural institutions, artists, towns and cities?
3. What was the dynamics of the organisations' learning process?

The interviews were transcribed and then analyzed from the point of view of the KAD methodology (critical analysis of discourse): multistage qualitative coding of concepts constituting areas of analysis determined by the questions. The material was analyzed without dividing it into its source - we did not study the centres or residents, but the level of achievement of the programme's objectives. All interviews provided data on European values (similarly, all respondents answered the same questions). In a similar way, information on learning and networking was collected. The multi-degree analysis resulted in saturation of the material with data: the interviews lasted from half to one and a half hours each, all of them covering 122 pages of transcription with continuous text. Respondents, in a free biographical narrative, have often referred to issues from some area while answering questions about another. As mentioned in the introduction - especially the aspects of learning and its dynamics appeared on practically all stages of the interview. It is worth noting that the interviews were not conducted by unqualified subcontractors, but by members of the research team, which from the very beginning agreed on the interpretation framework and scope of the search. This allowed for both empathetic way of asking additional questions, as well as analysis and interpretation during the interview, which was aided by participatory observations and reading Internet sources. However, no detailed analysis of web pages and social media records were carried out, as this was not allowed by the scope of the study (the scope of the study is planned to be extended).

The analysis strategy therefore included:

- 1. interview,
- 2. transcription,
- 3. reading with pre-coding within 3 problem areas,
- 4. discussion among researchers,
- 5. extraction of detailed categories of interpretation (their list includes graphs),
- 6. a re-reading with a second encoding step, within the extracted interpretative categories from each area,
- 7. coding in the form of a list of keywords and representative quotations,
- 8. description.

During the research, interviews were conducted with artists living abroad [5], as well as representatives of residential centres [3] and artists carrying out their residencies in Poland: in public institutions and non-governmental organisations or social cooperatives [3]. The interviews were also conducted with programme staff employed by the ECOC Wrocław 2016 [4]. In addition to interviews, the research team conducted open participatory observations in the activities related to the researched residencies [22]. Internet content related to the programme was also explored: first of all an official website, a fanpage on Facebook and, if created, websites dedicated to specific initiatives. Observations and interviews with the organisers of the residencies (residential centres, NGOs, social cooperatives, etc.) were conducted only in Poland, while the study of residencies in Europe was limited only to conducting quality interviews with artists (before and after the residence) and analysis of available content available on the Internet.

3.3. QUALITATIVE CASE STUDY AS THE METHODOLOGY CHOSEN FOR THE PROJECT

*The method of the **qualitative case study** was not so much determined by methodological preferences as by the researcher's interest in a particular case. It remained at the centre throughout the entire research process and could be examined using any chosen techniques (the specific characteristics of the case study are not determined by the chosen data collection and analysis techniques, but rather by the case). The advantages of case studies are also recognised by evaluators of the programmes from different disciplines, and for qualitative researchers the main advantage of case studies is the optimization of the ability to understand a given phenomenon or a specific case by providing an answer to a research question and the credibility of the continuous triangulation of descriptions and interpretations throughout the whole duration of the examined phenomenon and the influence of the context (social, political and other) on its shape. A detailed description of the case's actions makes it easier for other recipients (not originating from the research environment) to understand it⁵.*

The selection of the case study was preceded by several important decisions. Firstly, it had to be considered whether a case has easily identifiable boundaries. Secondly, the researcher had to construct a research question and determine its character. The questions typical of this method take the form how? and why? A case study is an appropriate test method when the study focuses on phenomena that occur at this point in time. Thirdly, it had to be considered whether the proposed study required control of behavioural conduct. "Case study is the preferred method of contemporary phenomena in a situation where it is impossible to manipulate important behaviours. Here, a single case study was a separate residence. Due to the limited duration of the project and the long duration and diversity of the A-i-R Wro programme, decisions were based on the material gathered during the evaluation of twelve selected residencies.

3.4. SELECTION OF RESEARCH CASES

Due to the large number of artistic residencies, we decided to limit the number of cases to 12. Whereas, due to the specific nature of the evaluation programme, three residencies from each of the following categories of cases were subject to evaluation:

- polish artists travelling to a selected country for residence,
- foreign artists coming to Poland as a part of an open recruitment process,
- foreign artists coming to Poland as part of an invitation from a given residential centre,
- foreign artists coming to Poland as part of cooperation with an NGO/social cooperative.

In the end, we dealt with thirteen residencies and for this reason (it is a lot for the chosen methodology), the selection of cases was characterised by a two-phase approach. The research team first collected quantitative data on the whole phenomenon (conversation with persons responsible for project coordination, analysis of programme documents, website) and then selected specific cases to be investigated. Some pragmatic issues, such as access to artists or the language they use, also played a role. For this reason, the most general assumption in the process of selecting research cases was that they had to take place from July 2016, and people covered by the survey spoke Polish or English.

3.5. DATA COLLECTION AND ANALYSIS METHODS AND TECHNIQUES

When collecting the data, we used several sources of evidence, the most important of which were in-depth qualitative individual interviews and open participatory observation. The analysis of archival documentation and archival materials and physical

artifacts (artistic works created within the residence) was also an auxiliary technique used in the evaluation.

- qualitative narrative interviewing is one of the most commonly used techniques currently used in qualitative research. “There are many ways of conducting an interview (...). In most cases these are individual interviews, based on a scenario that provides for the most important topics to be addressed”⁶. Interviewing instructions prepared for particular categories of respondents are included in the report⁷. Most of the interviews that were carried out during the survey were one-off individual interviews or, in particular cases, conducted twice (when artists going to residencies outside Poland were involved, because in this case the researchers did not have the results of the participatory observation). The concept of H. and I. Rubin was used to design interviews, which “recommend flexible (...) and continuous projects, instead of plans that were set at the beginning and then only implemented”. Further, the author of the article, U. Flick, explains: The flexibility of the project meant that we adapted the way in which respondents were selected - and even some of the questions - *to the progress of the research and to what was happening on the ground and in our field of interest. (...) Continuity meant that research was redesigned - adaptation and improvement of the project - throughout the research process*⁸. The Rubins postulate, therefore, that the subsequent interviews should include new questions and other topics, which is dictated not only by the openness to topics and clues that may be brought in by work in a specific area, but also by the innovative character of the evaluated project, which has not been studied yet,
- direct (open) participatory observation is considered as a technique characteristic of ethnographic research to complement qualitative interviews. Due to the limited duration of the research and for ethical reasons, it was decided to conduct open observation, if possible participatory (i. e. conducted from the perspective of the participant of the artistic activities). When designing a study using observation, however, it has to be remembered that “this type of work cannot be programmed. In practice, the researcher is confronted with a lot of unexpected situations, as can be confirmed by reading any research biographies published so far. (...) The point is not only to observe methodological rules”⁹. Therefore, it was taken into account that the exact nature of the observation performed may differ to some extent from the designed model,
- reading of documents is complementary to quality interviews and observations. The survey encompassed, first and foremost, the official documents related to the programme, such as the regulations of individual open calls, and was used for the construction of interviews,
- reading the Internet content will also supplement the research procedure and will allow for a more complete insight into The Artist In Residence Programme A-i-R Wro. We have taken into account all the network communication related to the implementation of the programme, especially the content made available through Facebook. This aspect of the research made it possible to prepare for observation.

The project used five of the six most commonly used sources of evidence in case studies: documentation, interviews, participatory/direct observation (depending on the possibilities) and physical artifacts. In case of the residencies abroad, we based primarily on the artist’s narration.

Due to the novelty of the evaluated project, an inductive strategy of material analysis was chosen, i. e. data development from scratch. Yin notes the many advantages of this strategy (developed, inter alia, within the framework of grounded theory):

6 U. Flick, *Projektowanie badania jakościowego*, tr. P. Tomanek, Warsaw 2010, p. 137.

7 Look: Annex 1.

8 Look: U. Flick, *op.cit.*, p. 138.

9 M. Hammersley, P. Atkinson, *Metody badań terenowych*, tr. S. Dymczak, Poznań 2000, p. 34.



Photo 2. Art for Peace residence of Anna Skubisz; Source <https://www.facebook.com/anna.skubisz.58/>.

instead of thinking about the theoretical assumptions, data should be sifted. Whether it is through the previous play with data or when you see the patterns for the first time, you'll probably discover that some of your data is forming a useful concept. If you treat this as a starting point for the analytical path, it will lead you deep into the data and maybe it will allow you to see additional dependencies¹⁰.

The research was carried out within the University of Wrocław at the request of the Impart Festival Office 2016.

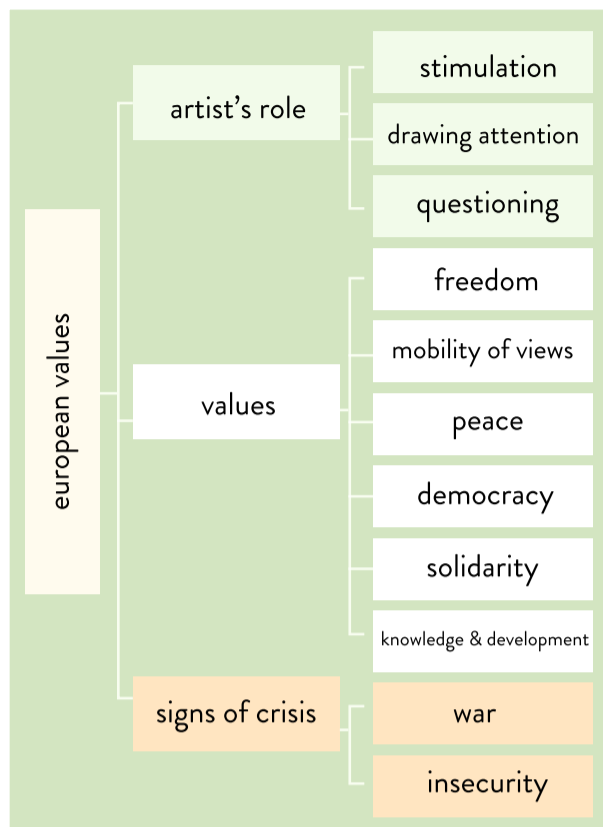
4. Kategorie interpretacyjne: wartości europejskie, uczenie się, sieciowanie¹¹

For me, art is such a mirror. Each creative output presents a subject (...) in a different light. As if it was asking questions, it is questioning certain things and making things that have been forgotten, or nobody pays attention to them.... (...) to stop and think about it. Such interventions can lead to some changes, and it is important to stop at some point and look at certain things from another side, to question them. Question ourselves and question our entire development, our society as a whole, what is happening in Europe and in the world [R10]

The European dimension of the programme included, inter alia, common aspects of European culture and the strengthening of cooperation between all the entities involved in the residence: institutions and organisations, artists, cities and residents. The aim of the programme was therefore to build or strengthen networks, which in the future may result in further joint initiatives. The stories of networking have highlighted three main aspects:

¹⁰ R. K. Yin, *Studium przypadku...*, Op. cit., p. 168.

¹¹ These categories have been derived directly from the programme objectives, the subcategories have been derived from empirical data - they are illustrated by graphs included in the analyses later in the document.



- networking tools,
- goals,
- entities involved in that process.

The narratives concerning common European values focused primarily on freedom, development and democracy, but they also focused on the role of the artist in the contemporary world, especially in the face of the crisis in Europe.

The European dimension of the project was also reflected in the narratives about the contemporary situation in Europe, the role of the artist and European values.

General learning? That such a stay of someone who is creative and open to share their creativity and knowledge, but also the ability to cooperate with others that it is very valuable for us. [R3]

Graf 1. Wartości europejskie (opracowanie własne)

It is clear from the discussions that, at this time, Europe and the values with which it has been linked for hundreds of years are in crisis. Respondents often talked about fear and the fact that what was natural for a certain period of time suddenly ceases to be so, and there are completely new moods and desires that disturb the interlocutors. These changes have also become a factor that stimulates reflection on the Old Continent:

because it is only now (...) that I have started to reflect on what Europe is for me and (...) I have felt such a greater connection with Europe as (...) as a community of values and views of various things (...) in a modern, cosmopolitan way of openness, respect, diversity and I think it is the most important for me.

The European crisis is not only linked to the most visible issues, such as the influx of refugees and unemployment, but also - and perhaps above all - the resulting moods.

I believe that the current time is very difficult and challenging for Europe. I, as a generation of thirty-year-olds, am terrified of what is happening in Europe. For me, Europe now conceals uncertainty, intolerance and hate in general"[R2]

Another respondent says:

No, it is terrible. It is just that everything will disintegrate and it's absolutely not a funny mood"[R6].

Another respondent described the contemporary situation as a time of tremor, when everything mixes up and overflows, and a time of uncertainty as to what the new situation will look like after stabilisation [R11].

One of the most important categories in talks about Europe was the vagueness of its situation, the lack of any kind of predictions for the future, which gives rise to anxiety, fear or aggression [R12].

Myszę, że sytuacja jest bardzo skomplikowana i napawa mnie strachem szczerze mówiąc, nie wiem w jakim pójdzie to kierunku (...) ale myślę też, że Europa (...) niekoniecznie sobie radzi z tym zadaniem i chyba to mnie najbardziej martwi, że (...) nie ma jakiegoś pomysłu jak tę sytuację rozwiązać i to mnie napawa strachem i obawami [R2].

The projects carried out within the framework of the residence often referred to the feeling of destabilization and tried to refer to the values on which modern Europe was built, such as tolerance, peace and freedom: “I would like to see Europe meant by tolerance above all, community, acting together and supporting each other, and culture, and its cultivation in each country and exchange, because such exchanges are very interesting, and getting to know other cultures and people and how they perceive the world, and activity, and in the field of art it is crucial and needs to be truly nurtured” [R7]. Freedom was also understood as mobility, possibility of easy movement and living in a different cultural environment: ‘I can say that... because of Brexit... as I say, I agree with the European Union and I believe that such a solution is better than the closed borders (...) we are influencing each other, we should think about what unites us and not how different we are “. [R.12].

I think that the situation is very complicated and I am frightened, frankly speaking, I don't know what direction it will take (...) but I also think that Europe (...) doesn't necessarily deal with this task and I think it worries me the most that (...) there is no idea how to dispel this situation and it fills me with fear and anxiety. [R2]

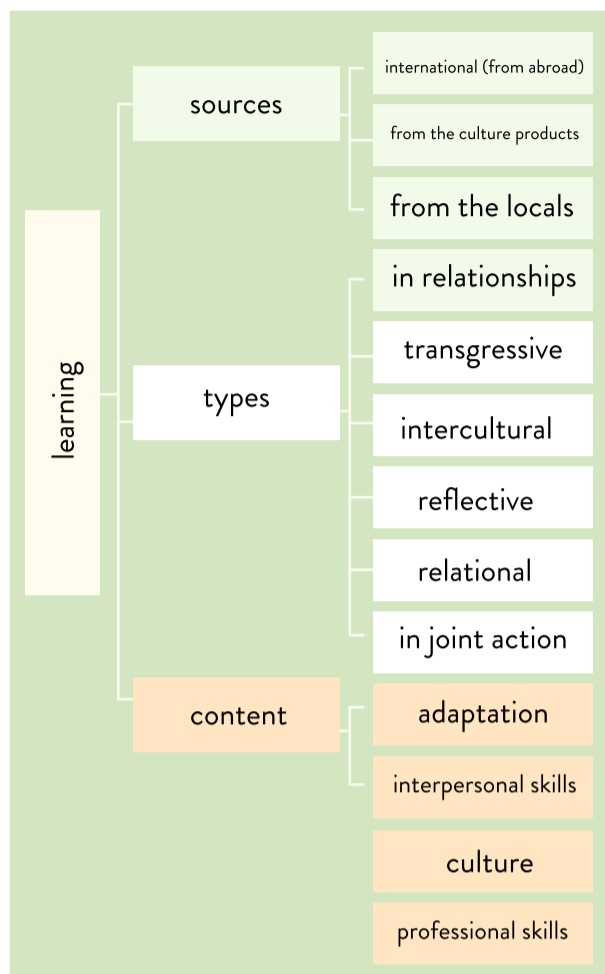
Emphasized was the role of the artist, who, today, should speak about matters of importance, about the social situation, as well as a constant belief in great words, which we sometimes fear to use, and on which people often slip semantically, but still believe in them. For me, this is the basis (...) of this great creation, which is the Union, and we simply need to start with it - from conversations, from meetings, by trying to achieve common ground.[R6] The most important thing is to continue doing your job in spite of the unfortunate moods. Art has the potential to change the world, but not to its total extent; by painting a beautiful image or creating a breakthrough exhibition - contemporary art can initiate a change in the consciousness of an individual who will want to improve their immediate surroundings, their 5 centimetres [R7]. In the statements of some artists, this change rose to the rank of a true revolution, but in fact it was about bringing a group of people closer together, about a positive change in the chosen space of a housing estate [R8].

The role of an artist and art is also to engage, encourage reflection, show certain things in a different perspective or simply inspire. In this respect, they have proved their worth with the residents and education through art, culture, community building, bonds. Telling people that something can be done in a group. The fact that culture is not just going to the theatre (...). To educate, tame and build a society that is aware [R9].

I believe that art is the privilege of free, democratic societies. It is only when we are really relaxed that we do not have to worry about anything, then we can produce the aesthetics. Today I would like to take responsibility for what is going on and go in this direction, I do not feel well with doing purely aesthetic, arty kind of things. [R8]

Other values, which came up in interviews and for which the residence should create conditions, are deviation from established paths and innovativeness: the residence is a time where one can escape from their artistic path chosen so far and use [the time] to experiment [R4]. Other respondents pointed out, however, that a complete absence of restrictions may not only hinder work, but also relations between residents and employees of the hosting institution [R6].

To describe the “European dimension” in the cognitive sphere, respondents used the following categories: “diversity”, “openness”, “cosmopolitanism”, “modernity”, “cooperation”, “lack of an idea”, “no substantive discussion”. In the emotional sphere, the description contained the following feelings: “fear”, “uncertainty”, “respect”, “hate”.



This is the moment in Europe when artists not only can, but also should speak out - precisely on the subject of the European crisis. (...) This voice is unhampered enough (...) to be able to count. [R5]

Educational potential. Another important aspect that has been reflected upon, was the educational potential of The Artist In Residence A-i-R Wro. It was a new initiative, created specifically for the European Capital of Culture 2016 in Wrocław, and that is why its importance for the editions in the coming years was emphasized.

We have divided the category of learning, which we have already highlighted many times, into the following subcategories: sources of knowledge, methods of learning and content.

Learning in various dimensions seems to us to be a leading category, which appeared in conversations conducted with people involved in the residence programme. The learning dimension was divided into the following categories: sources, types, content.

The identified sources of knowledge relate to where the persons and institutions involved in the organisation of the A-i-R Wro gained information and competence from. It was therefore a conversation with those who had already had experience in hosting artists from other countries or regions, both at home and abroad.

This knowledge was gained during informal meetings as well as during events especially organised, e. g. the already mentioned conferences A-i-R Wro Talks. Such actions were beneficial to each of the parties and also translated into relations between the parties: "we feel so satisfied that this transfer of experience did not go into thin air, but simply translated into something. That these experiences have been taken into account. Of course, not only ours (...) But it is visible, and this also translates into the quality of these everyday relations "[R6]. In addition, the strategy has made it possible to build up a programme that addresses the specificity of the location and situation compared to residencies located in other cities/countries. Without pushing at an open door, innovative programmes were created, that took into account the nature of the place where they operated and drew on the experience of others. [R1]. Resident artists could also learn from the locals, learning, firstly, the perspective of "here and now".



However, it may not be the most important thing to learn how to plan and carry out this type of activity, but to learn relationships, to look from a different perspective, to be inspired to rework your goals and objectives. This concerned all participants in the A-i-R Wro programme and referred in particular to the following aspects:

- **interpersonal competences**, such as, for example, setting boundaries, accepting responsibilities and mutual communication: how much responsibility for the resident does the receiving institution hold (in terms of organising time, etc.) is assumed by the host institution. The need to set certain boundaries was mentioned not only by people representing residential centres, but also by artists themselves (“sometimes it is necessary to sift as much as possible, because sometimes these are false alarms, to focus attention on oneself and devote more time”[R6]). Some residents also pointed out the need to define the boundaries and specify what part of the work at residence belongs to whom and take caution in establishing friendly relations, because sometimes they lead to conflict. [R8],

What have we learned yet? This is working with people (...) live. When some thought appears at the back of the head, some kind of intuition, something unspeakable, it is necessary to stop the mind and bring that thought to light, just pull it out, to phrase it... [R6]

- **professional competence**, i. e. what the residence centres gained after each of their residencies. (even if some of them were less successful): These are mainly “hard” competences related to the management of a similar initiative, contracts, finances, promotion, etc. Sometimes the residence was also a test for an institution, that had to cope with unforeseen situations, and prove that we were prepared to do so. [R2]. The artists did not emphasize this too often, because they mostly used methods that had already been known and improved for years, but they could also improve their skills or learn something completely new [R9],
- **culture**: not only cultural artefacts, but above all cultural and social conditions, in which the residents found themselves [R6]. The acquisition of knowledge on this subject was connected not only with the artist’s everyday professional work, but also with everything that happened in his or her free time and related to the daily life of the hosts:”we (...) walked with him [the artist - authors] for walks, provided them with insight” [R5],
- **allowing oneself to adapt to existing conditions**, which, in our understanding, is accepting that the visions of the resident or the institution taking care of him/her differ from reality, practising improvisation skills [R8] or working in a situation where not all administrative issues were fully completed - this included, for example, a delay in signing a contract or not clearly set financial issues. Learning a measure of detachment in such situations, as well as the ability to modify one’s plans, while sticking to the general goal and vision of the residence, is a very important dimension of learning and experience [R3, R2]. Both residents and institutions have learned to act in a way that is somewhat vague, and accepting this to a greater or lesser extent.

They are learning precisely to meet the challenges of today’s world, simply not to be afraid of what I don’t know. [R6]



Photo 5. *Residence of Kama Sokolnicka*; Source <https://www.facebook.com/airwro/?fref=ts>.

In addition to various sources and contents of learning, there are also a few types of learning that have been most frequently mentioned, such as:

- learning in action, i. e. during creative work itself, when professional competences and the perspective of a different culture, in which they found themselves, were most often acquired,

The meeting with the bookbinder, we spent two intense days there in the workshop, which was such a mystical experience in a sense that everything lasted for a long time, it had to be done very carefully, but also the effect was fantastic in the end. [R12]

- reflective learning, which emphasizes the importance of looking at oneself and reworking the incentives one has received during both work and leisure time,

At the beginning they always come, they see the city and think so very, very shallowly. And then, from week to week, something clicks and they start to see many layers, contexts, variables that result from relations, centralisation or decentralisation of activities in particular sectors, etc.[R13]

- transgressive learning: by crossing the boundaries of what is known to us and what we feel safe in,

However, I started to believe in this communication, that one can meet another person. I learned that, in fact, people can communicate. [R11]

Because despite the fact that we know each other, it is always the case that you stay with each other 24 hours a day in another country and somehow it allows to identify new properties of individual people in the group. [R12]

- intercultural learning, which has always taken place in contact between representatives of different cultures in the broad sense,

And the residential programme is really a project dedicated, from start to finish, to the exchange of experiences

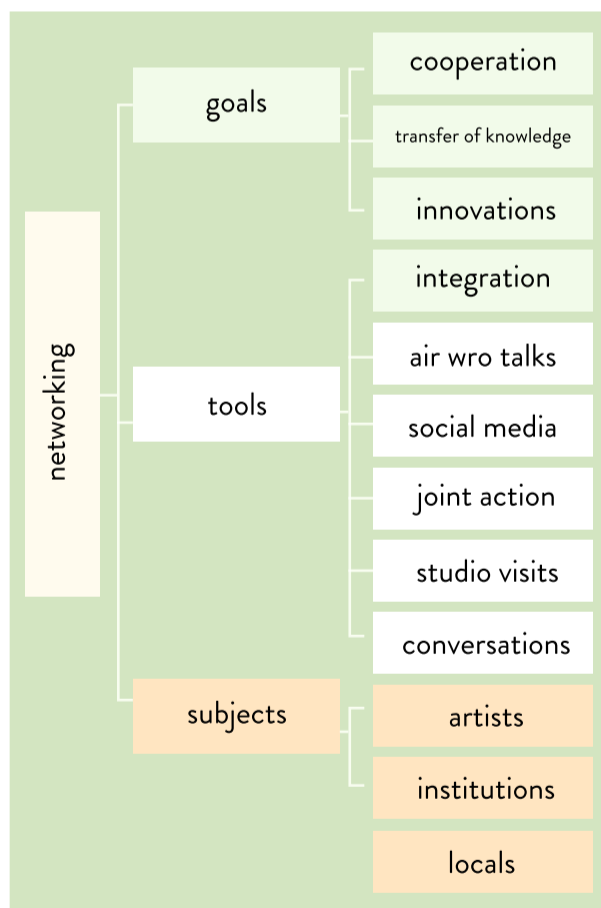
and attitudes, not only in the field of culture, but also different, for example, political or economic perspectives of people from different countries - young as well as older people who survived their political transformation in other countries. [R6]

- learning in relations, i. e. more or less purposeful and structured transfer of knowledge

It was such a thing that we were learning from each other, they had a chance to learn to sit down, make employee sessions, that we sit down and work for an hour, then take a break and make lunch, then sit down again and work for an hour. I learned to work with people who have a different approach to time, that if we make an hour arrangement, it doesn't have to be at this exact hour when it happens, it may be half an hour later.[R9]

Sometimes we are expected to entertain people, communicate, educate, involve the local community. But it seems strange to me, especially when you arrive for a short period of time. Then, you cannot influence the community. You come and leave, you do not even understand what is going on. [R12]

Networking (establishing contacts between the entities involved in residencies) is one of the most important objectives of residence programmes implemented in Poland and abroad. The entities participating in The Artist In Residence Programme A-i-R Wro are divided into three main categories: artists, institutions and local residents. During the two years of the residential programme, there have been various interactions between them; in case of some residencies, this cooperation has been the leitmotif of the whole initiative.



This cooperation was conducted on several levels:

- **office (Impart Festival Office) – receiving institutions (residential centres, NGO).** Work on the level of formal issues (administrative, legal, financial) aimed at meeting the artist's needs,
- **receiving institutions – other institutions** (e. g. schools, galleries). The level allowing - in case of some residencies - to involve a specific group of locals into artistic activities. An example of this is the residence of Anna Skubisz, a Dutch resident, who worked in the Old Mine in Wałbrzych, and who invited students from one of the local schools to work with her. For the residential centre, it was an activity that corresponded to its purpose, which helped to establish “contacts, new acquaintances”, which resulted in “ideas for projects”. However, as the respondent admits, Wałbrzych's location and its distance from Wrocław meant that the cooperation and number of contacts made was not so large, and the planned further activities can only be discussed after the celebration of 2016, when will start the regular institutional cooperation [R2].

Graf 3. Sieciowanie (opracowanie własne)

of Arts and Design in Wrocław, and welcomed the students of the Faculty of Art Mediation.

What recommendations? Involving inhabitants in as many activities as possible within the institution, in which the artist reside and, depending on what the resident decides to do, trying to involve the local community in these activities [R2].

- **artist – receiving institution.** It is connected with further cooperation, which can be established after the residence, provided that funds were found. Residencies were often described as a good time for networking (...) in case of foreign or other exchanges, bonds of cooperation are created [R8]. Some of the institutions, for whom A-i-R Wro was not the first residence programme, were talking about contacts with former residents, which still exist since the visit of a given artist even a decade earlier [R5]. They also stressed that the emergence of formal structures, at some point of time, enabling residencies, not only facilitated inviting guests from abroad or from another region of the country, but it also allowed to develop a reputation of a trustworthy residential centre [R6]. Very often the agreements concluded with institutions working in the field of art make it impossible to pay out any scholarships to the incoming artists, which blocks similar initiatives.
- **artist/institution** – local community and internal networking of the locals; most often these activities were planned and limited in time (i. e. the cooperation expired at the end of the residence), but the importance of this component is noticed by practically every interlocutor. In some cases, however, it was possible to initiate bonds that persist until today, i. e. eight months after the end of the artist's work. For example, the residence of Nina Adelajda Olczak (Revolution in Zacisze), which, among other things, resulted in bringing together a group of neighbors from Zacisze district, who have been organising monthly neighbourhood meetings since the time of the residence. They are taking place in the villa, where an informal group “Warstwy (Layers) Group” is operating (together with the Wersja Foundation organising the residence described here) or in one of the residents' houses.¹²
- **institution – inhabitants,** a platform that fosters the establishment and strengthening the network of contacts, e. g. by persuading artists to rework their ideas for artistic activity in such a way as to meet the real needs of the local community. For the students and teachers who participated in Anna Skubisz's activities in Wałbrzych, it was not only the involvement in the project itself, but also, for example, the possibility for students to use English language in practice [R2]. However, it was also noticed that the duration of the residence did not favour establishing real cooperation between the artist and the community: it seems that residencies do not favour this, because it is a short time, when we fall into an environment we do not know. At the beginning there is a sense of relish, and I don't know, it would have to be very complicated and would have to create a network of exchanges [R8], also [R12]. Some of the respondents talk about difficulties in reaching the locals, and one of the residents admits that practically all the contacts she managed to establish were made possible by the gallery hosting her, based on people interested in art and artistic activities in the city [R10].



Photo 6. Art for Peace residence of Anna Skubisz; Source <https://www.facebook.com/anna.skubisz.58/>.

¹² Text on one such meeting from the perspective of the participants can be read here: <http://cowiemechanikolotnictwie.blogspot.com/2017/02/spotkanie-w-ramach-programu-warstw.html>.

- several residencies were held as part of the programme, during which a group of artists were sent to one place, but who worked on separate projects, which fostered establishing cooperation **between those artists** [R9]. In other cases, such contacts were created during more or less formal meetings. As one of the residents admits, this aspect was missing, i. e. contact with Polish artists [R12].

All the time exhibition cooperation is on, and at this moment literally (...) two weeks ago - I get an invitation from them. It's really something very touching that they'll have their first solo exhibition in Frankfurt and they invite me to make a speech at the opening. As they understand (...) that something important happened here. [R6]

The main networking tools turned out to be:

- a specially organised space for the exchange of experiences, i. e. the cycle of the **A-i-R Wro Talks**. These conferences were both a space for learning and for networking. Contacts established during these meetings had a real impact on the future residencies: "this person was recommended to us, she wanted to stay here at such a residence, we agreed to it. A little bit outside the scope of our activity, but we were also very interested in what she was doing there". [R6],
- **social media** – first of all, the Facebook pages of the programme and of the individual entities involved in residencies. Social media were one of the main channels of communication on the events taking place within the programme,
- **studio visits/talks** – official and unofficial meetings, which enabled the Lower Silesian entities to get to know each other, exchange views, experiences and expectations. Like the A-i-R Wro Talks conferences, they were an important tool for acquiring theoretical and practical knowledge about residence programmes,
- **joint action** - during which many of the previously agreed details were changed and renegotiated. This is particularly mentioned by respondents related to the hosting institutions, receiving residents, who have not been involved in such activities so far.

The goals of making as many contacts as possible were: knowledge transfer, integration, cooperation and innovation. The transfer of knowledge and experience in the network was important, because a programme in such form, which would deal with artistic residencies, happened for the first time in Wrocław [R9]. Emphasized was the importance of the discussions on how artistic residencies function elsewhere, which allowed us to develop our own model of activity, which, however, referred to the acquired knowledge. The aim was therefore to create a programme that would work in the specific realities of Wrocław and Lower Silesia as part of the 2016 celebrations.

Identified barriers:

- location of the institution far away from the "centre",
- formal/financial issues,
- unclear plans of further cooperation.

Identified good practices:

- creating a platform for exchange of experiences.

Identified chances:

- cooperation with potential local partners (e. g. schools)
- establishing lasting cooperation with artists
- increased recognition of cultural institutions in the local community
- response to existing social problems (requires the involvement and sensitivity of the artist, institutions and locals).

5. Directory of Recommendations

Analysed were the way and level of achievement of the three programme objectives relating to:

- the European dimension (referring to it in residencies, deepening the understanding of values, promoting them),
- networking (activation of cooperation, domestic and cross-border contacts, continuation of activities after residence),
- learning within the organisation (new competences acquired by participants, executors, institutions and organisations).

It is interesting to note that the European dimension, especially in the area of axiology (values represented by Europe), aroused strong emotions, while the question of values, at first, caused consternation and hesitation. Body language, as well as communications such as sighs, rolling the eyes, etc., indicated the importance of these topics, the necessity for them to be undertaken by artists, but also ambivalence, uncertainty and fear. We firmly believe that the European dimension is being addressed in this programme in a profound, committed, reflective and unobvious way.

In contrast, networking is clearly implemented in the programme: it implies mobility. The journey, the meeting and the exchange are its intrinsic features and as such, they metaphorically show in the residence “The Roads to Home”, but also in the journey of the “encampment barrack” (peripheries) to “Barbara”(centre). Sometimes the respondents regret that they did not manage to get to know local artists or see more, which is an indication of the importance they attach to this task. It seems significant to note the recommendations given by residency centres, which have been carrying out such activities for a long time and stress that in many cases the work with the artist has been continued and resulted in many invitations. An important networking tool successfully used by the Impart Festival Office 2016 was the A-i-R Wro Talks: meetings for networking. Learning was a goal that pinned together the entire Artist In Residence Programme A-i-R Wro - so it is present in all fragments of transcriptions, including those where we do not ask for it directly. Both the types of competences acquired as a result of this programme (from professional to interpersonal) and the dynamics of this process observed in the statements as well as in the activities indicate a high level of achievement of this objective.

Recommendations are divided into four categories based on the subjects from which they are derived. Below we present what should be noted, how organisers can improve their work and artists their creative journey, which the residence is without doubt. We would like to indicate though, that each residence is a unique learning experience. Like the residence itself, it is an unobvious and multi-threaded process:

I don't think that everything that we write before we arrive at the residence must be implemented from A to Z, because what we find and what happens will always be a bit different from what we imagined, like it happens with all things. (...) you just come here and you have to adapt yourself to a new situation and people, so that it is quite natural [R10].

These recommendations may be partially applicable and sometimes completely inappropriate to the specific situation. The residence is people, and as we all know: working with them is full of surprises. Recommendations are presented in the form of 10 indications.

Recommendations resulting from the specific nature of the residence, from the perspective of four groups: artists, local communities, host institutions and organisers.

Artists

- going to a new place, you can't think that after a week you will understand it better than the locals.
- residence is not synonymous with adoption and does not provide for all needs, such as nutrition or medical care.
- the curator/institution have their responsibilities and cannot devote unlimited time to the resident.
- changes and surprises are an integral part of the residence.
- one of the most important goals of the residence is the artist's self-development.
- residence is not a project, so it doesn't have to bring measurable and quantitative effects, which means that you don't have to work under pressure.
- it is the resident who makes a loss, while wasting time during the residence.
- the residence means formalities that have to be completed, but here you can use the help of your host.
- it is worth signalling the problems to the hosting institution early on.
- accessibility is a guarantee of effective networking.



Photo 7. *Cienie / Shadows* exhibition by Mathilde Lavenne;
Source <https://www.facebook.com/airwro/?fref=ts>.

Local communities

- the resident is a guest, he or she deserves respect and understanding for the culture from which he or she is coming.
- it is worth working with schools and other public institutions, where it is easy to find project participants.
- project participants do not have to engage gratuitously: they can benefit from contact with English language for example..
- not every residence must have an impact on the local community, so artificial links can be questioned.
- inhabitants have the right to react reluctantly to artistic activities, which for some reason they do not accept.
- inhabitants can attend workshops and then resign from them, which does not automatically mean that the residence is a failure, but only that it sometimes interferes with professional or family responsibilities.
- involving inhabitants in activities should always be subject to ethical considerations, e. g. making homeless people into works of art is unacceptable, especially if it is done by a person who has never been in touch with homelessness and its causes.
- involving inhabitants in the work on the project should be paid for, rewarding an artist who carries out tasks with the hands of the inhabitants is unacceptable.
- it is generally accepted in Europe that English language is sufficient for the residence, but it is certainly worth inviting bilingual artists, e. g. of Polish origin living in Germany or in other countries, because it is not contrary to the principle of mobility, yet it facilitates contacts with the inhabitants, especially in the case of a short-term residence.
- the purpose of residence is not a social change, let alone an infrastructural change of a given community.

The evaluation studies were carried out in three centres with a completely different residential history: one of them is a veteran (WRO Art Center), who has been running residencies for years; the other one is an experienced team and institution; while the third one is a respectable, large institution, which, however, organised residences for the first time. Differences in these experiences lead to interesting conclusions, e. g. that those most experienced in organising and conducting residential programs advise to leave as little space as possible for spontaneous activities. A key recommendation emphasized by all three institutions was the importance of the relationship, i. e. a kind of “spark” between the host and the resident, so it would be good if the latter were known to us from other projects or had appropriate references.

- residence is not an adoption commitment, but sometimes one has to be helpful. The modalities of assistance and mutual responsibilities should be established at the start.
- it is worthwhile to take into account the recommendations of other centres or institutions, it is advisable to continue cooperation with the same artist within the next residencies.
- the initial expectations and concerns may change, but many of them can be predicted right away, which would be useful to establish immediately. The contract identifies many of them, but there are also non-formal issues, such as the triviality of everyday life, which should be discussed at the beginning so that they do not become serious issues.
- it is advisable to provide the resident with an additional companion from outside of the institution, e. g. volunteers who can spend their free time with them.
- a good solution is to locate the resident in or near the institution.
- controlling the creative process is at odds with the idea of artistic freedom, so beware of it.
- the two most important features of the residence are its volatility and unpredictability, so its final effect may turn out to be different than planned.
- people-to-people contacts cause various conflicts, so it is worth providing a mediator in advance, preferably someone from outside the hosting institution.
- support should be provided to the hosts, when they need to clearly define the line between institutional assistance and abuse of courtesy.
- the residence is an excellent opportunity to learn and establish professional ties.

Organisers

- residencies are a generator of learning and networking.
- it is impossible to introduce innovations without using the experience of those who have already organised such an undertaking, it is worth consulting them.
- residence is not a project, it does not have to end with a result that was expected.
- nothing in the course of residence is as sure as surprises and changes.
- residence is an excellent platform to work on difficult and controversial topics, such as racism or religious prejudice.
- artistic freedom is the basis of residence, respect for the local community is the only thing that restricts it within the framework of specific projects.
- residence is not a social programme, so this dimension should not be fetishized.
- learning is the basis of this work, sometimes it requires mediators, outsiders who show the entities involved in a given residence what the situation is from the other side.
- residence is not a political support programme for the city authorities.
- good relations with hosting institutions should be taken care of, not only because they also gain experience, but because they have a different organisational culture, such as working in different hours.



Photo 8. Revolution in Zacisze residence of Nina Adelajda Olczak; photo by Agnieszka Wieszczevska

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7. Annex 1.

INQUIRY INSTRUCTIONS

1. Interviews with artists

- Please tell us a few words about yourself and your art.
- When and where was your residence? What happened there?
- What was the main theme and inspiration for your artistic activities?
- Who did you work with? Who did you interact with in your residence and what kind of relationships were those? Have you cooperated with cultural institutions, and, if yes - which ones?
- Do you think that the cooperation you have established can last?
- What moments were particularly difficult for you during your residence? Did you have to modify your pre-departure assumptions at some point?
- What was particularly good in your residence? What do you remember best?
- What do you think about the programme application procedure?
- How did your relationship with the office responsible for the execution of your residence develop? What has worked? Would you recommend any changes?
- What are your views on the current situation in Europe?
- What values would you think Europe represents?

- How can art contribute to Europe, can it be a kind of an intervention?
- How did you involve the local community in your project? How did you inform them that something will happen?
- Have you encountered any difficulties in involving local community members? Was it a specific group? If you have had any problems, why did they happen?
- Have you learned something from the people involved in your project?
- Was this form of residence attractive for you? Why was it? Why was it not?

2. Interviews with the team of the Artist In Residence Programme A-i-R Wro

- What is the objective of the Artist In Residence Programme A-i-R Wro? What actions does it take to implement this goal?
- What is so characteristic of artistic residencies? What is the difference between the residence and the project?
- What problems did you encounter most often when working on the programme?
- How would you rate the contacts between the residence office, artists and residential centres/NGOs/social cooperatives?
- Does your cooperation have a chance to continue in the future? What kind of collaboration would it be outside the programme?
- What did you learn from the programme as organisers?
- What are your views on the current situation in Europe?
- What values would you think Europe represents?
- How can art contribute to Europe, can it be a kind of an intervention?
- What would be your main recommendations for institutions wishing to implement a similar initiative?

3. Interviews with the representants of residential centres/NGOs/social cooperatives

- Which residencies did you organise?
- Why did you decide to organise the residence? What was the procedure for joining the programme?
- What problems did you encounter most frequently during the realisation of the residence?
- How would you evaluate the contacts between the residence office and artists as part of your joint work?
- With whom did you make contact within the A-i-R Wro?
- Does your cooperation have a chance to continue in the future? What kind of collaboration would it be outside the programme?
- What did you learn from the programme as organisers?
- What are your views on the current situation in Europe?
- What values would you think Europe represents?
- How can art contribute to Europe, can it be a kind of an intervention?
- What would be your main recommendations for institutions wishing to implement a similar initiative?

8. Annex 2.

CASE STUDIES COVERED BY THE STUDY

Project Meerschmerz – może współdzielne

Artist: Beata Rojek (and a gang of dolphins: Florie Adda, Lucia Bricco, Wojtek Furmaniak, Małgorzata Goliszewska, Raúl Hott, Gabriela Kobus, Anna Lauenstein, Patrycja Mastej, Iza Moczarna-Pasiek, Lindsay Parkhowell, Kamil Radek, Zośka

Reznik, Matteo Rovesciato, Sonia Sobiech)

Beata Rojek describes herself as a painter, although she admits that she uses different techniques and is open to various artistic collaborations. Painting allows her to gather thoughts and capture the problem she intends to work on. In Autumn 2016 she took part in a residence in Leipzig, which was supposed to be a response to the exhibition “Terra Mediterranea”, presented earlier at the Halle 14 Centre for Contemporary Art, focusing on the issue of perception of the Mediterranean Sea and bringing forth a debatable concept of the basin as a barrier between the surrounding countries. In cooperation with Zofia Reźnik and Sonia Sobczak, the artist took up philosophical reflections on the multidimensional situation of the Mediterranean Sea, and her project was to provide people with a space for communication and, at the same time, provide them with an opportunity to express their opinions on this subject. Rojek’s artistic activities combined literary text, image and sound. Their main motif was the question of people’s specific inability to communicate with each other. The two-month-long residence was to end with an exhibition and, as the artist emphasizes: “This was a very fast-track creative and production process”.

During her work, Rojek established contacts with many people who supported the creative process and inspired her. The creators associated with Beata Rojek were referred to as the “gang of dolphins”, because the considerations about these mammals had a significant impact on the final form of the project. Asked whether the cooperations can be lasting, the artist points out that these contacts are long-distance, because the people she met move around Poland and the world. However, she stresses that if there is a willingness and ideas to create something together, it will surely be possible. The established contacts can certainly bear fruit in the future.

She has some criticism of the application procedure. In case of admission to this residence, the criteria were clearly set out in terms of reference to the existing exhibition. However, the application form was full of inaccuracies and misunderstandings, as if it had been badly translated into Polish. When asked about the formula of the residence, Rojek replied that she would prefer one with more freedom for the artist’s own ideas. In this case, the topic was precisely defined and artistic research had to fit within the required area. What the artist is very pleased with is the reduction of official formalities to the minimum necessary, both by the Impart Festival Office 2016 and the hosting gallery.

According to the artist, the situation in Europe is characterised by tremor. Everything is wobbling, not stable, overflowing, pouring out, and mixing. It is not clear what to do to introduce an order or at least predict the direction of these developments. It is interesting for Rojek that although Europe is a small continent, it has such a diverse history of art and culture. Their elements are constantly permeating, yet at the same time each country and region retains its own distinctiveness and defends its own freedom. This distinctiveness but, at the same time, possibility of creating a mosaic seems to be its most important value. Rojek emphasizes that art is a dialogue, a safe field, a platform where everyone can meet.

The residence has restored the artist’s belief in the ability of people to communicate with each other and in the need to connect with others. She admits that she was initially sceptical about the project’s objectives, she didn’t believe people can do that. She considers the experience gained during the project to be especially good, restoring faith in humans.

Project *At the other end of the table*

Artists: Magdalena Kreis, Natalia Romaszkan, Ewa Służyńska

In November 2014, the first residence was taking place as part of the then crystallising Artist In Residence Programme A-i-R Wro. Three ladies: Magdalena Kreis, Natalia Romaszkan and Ewa Służyńska travelled to San Sebastian, which was the European Capital of Culture in the previous year. The interview was conducted with the first of them. Magdalena Kreis does not call herself an artist, rather a creator and educator. She has been carrying out educational and animation activities for many years and she enjoys working with children the most. During the interview, however, she spoke on behalf of all residents taking part in the project and presented their common perspective, as the project *At the other end of the table* was carried out by the whole group, from the concept, through the application, implementation, to the summary and evaluation. It is also the only residence with a group of female creators, so it may show us experiences different from the rest.

The idea behind the project was simple: to explore the Basque cuisine, which is an important element of the region's identity, and to present its flavours, characteristic elements, events and atmosphere around the table in an artistic way. From the very beginning of their stay, the residents created an artistic book, which was formally a kind of a private diary, a travel journal and a cookbook. The assumptions made in the application were quickly verified by reality. This is because, in legal terms, many things work differently in San Sebastian. It is not easy to obtain permission for e. g. an external mural. However, thanks to the cooperation of the Spanish ECOC Donostia San Sebastian, it became possible to paint two internal murals in a nearby school, which decorated the children's canteen. During their residence, the Polish women also learned how to cook and how to bind books during a two-day work in the bookbinding workshop.

The contacts that were made were often very friendly and spontaneous. Turning up in various places, the residents evoked a feeling of curiosity and desire to talk and to get to know them. When asked about the durability of the established cooperation, Magdalena Kreis answers: None of these meetings or relations we established throughout the entire duration of the residence were strong and binding enough to give hope for continuation and development. She points out, however, that this was largely due to the specific nature of a group trip. Stimulating closer contacts was not necessary, so none of the residents was looking for such relations. They were guardians, curators and companions for themselves. A person with whom they have maintained contact and with whom they stay in touch is Iker Tolos, the artistic residence coordinator of the ECOC Wrocław 2016 on San Sebastian's side.

Kreis thinks positively about the application procedure of the programme. She recalls that the preparation of the application was not hard, one thing she considers difficult at that stage was the quantitative data, e. g. on the supposed number of recipients of the project. The two-stage application formula also seemed right to her: "The commission had the opportunity to see who we are and what kind of energy is carried by certain actions, or whether this idea fits in with the person who comes here (...)". The open formula of the project and the fact that it is not necessary to attach the artistic portfolio and present oneself as a recognized artist is something that has attracted their special attention (as well as something that allowed them to apply and win!) and made the Artist In Residence Programme A-i-R Wro a real breakthrough.

Project *We all carry images of the past that obscure our perception of the present.*

Artist: Anna Zuber

Graduate of painting at the Eugeniusz Geppert Academy of Art and Design in Wrocław, she also studied at the Académie Royale des Beaux-Arts. In her artistic and visual activities she explores themes of perception and memory. In 2015 she carried out a residence in Kosice, in the Šopa Gallery, in cooperation with K. A. I. R. (Kosice Artist in Residence).

We all carry images from the past that obscure the perception of the present is a photographic project that the artist wanted to develop for a long time. She emphasizes that the trip and the opportunity to spend two months in peace, in a studio and with all the facilities of the residence I got, is a dream for every artist.

She is open to new situations and she knows that the work of an artist who carries out activities outlined earlier in an application may differ from the original concept. It is natural for Anna Zuber to adapt to new situations, because she travels constantly, and always finds something good in international contacts. Travels inspire her, the more cultures she discovers and observes, the more she is convinced of how much there is to see and explore. Asked about what she learned from her residence, she says: *From the first moment we open our eyes in the morning, we learn something and it will be so for the rest of our lives.* For her, every experience is a learning lesson that brings development and reflection.

She emphasizes that observing the work of other artists during the residence, living and communing with people presenting other domains of art (dance, sculpture) was very interesting for her and opened many opportunities for cooperation.

Her favourite method of artistic work is screen printing. She helped the Slovak gallery to create a silk screen printing studio, and with Petra Houskova they made the first screens and exposed them in a homemade way. Activities started during the residence were completed thanks to a grant awarded to the gallery for the workshop equipment, the purchase of a screen printing table and necessary materials. That is the thing Anna Zuber enjoys the most. She is in constant contact with Houskova and in

2016 she was invited to conduct a silk screen printing workshop in the Slovakian gallery.

When asked about the problems that occurred during the residence, she talks about difficulties in reaching out to people who are not interested in contemporary art. She admits that few people “from outside” took part in the project. Inhabitants of Kosice, who provided her with their slides, were mostly included in the project through gallery’s incentive. She is very happy with the results of the project and its course.

Anna also sat on the A-i-R Wro committee for the recruitment process for the residence in Kosice in 2016. It was very difficult for her to be on the other side and to evaluate applications. She stresses that one can write a project applying to categories and assumptions, but the most important should be a person, their enthusiasm, what they represent as an artist or activist. She points out that a person who thinks of carrying out a project according to their predetermined assumptions, may not be able to accomplish much, that one needs to be sensitive and creative in order to cope with the work in the new environment.

Situation in Europe is a complicated subject for her. She would like the concept of Europe to be based primarily on community, support and joint action connected with cultivating the culture of each country. She underlines the importance of exchanging experiences, opportunities to learn about other cultures and world views. For each artistic work demonstrates a topic or thought in a different light, raises questions and gives an opportunity to stop and think. For Zuber, a critical approach is the basis for development.

Project *The Roads to Home*

Artist: Karolina Błazejczak

“The Roads to Home” project is one of the winners of the second edition of the competition for co-organisation of artistic residencies by NGOs and social cooperatives. It was created as a result of cooperation with the Tymoteusz Karpowicz Foundation for Culture and Education, and it was curated by Lech Moliński. Karolina Błazejczak, an artist from Szklarska Poręba, decided to set off on a journey through Lower Silesia - getting to know the stories of road builders and, at the same time, the history of her family home and her mother Elżbieta. Karolina’s mother settled down in Lower Silesia in 1978-1994 and belonged to a team of road construction workers, in the area around Gryfów Śląski, Świeradów Zdrój, Barcinek, Rybnica, Zgorzelec and Czerniawa. The expedition into her past has become a pretext for restoring memories and stories about the Lower Silesia’s past, the 1980s and the transformation period. The result of this several-week-long trip is a cross-media project, composed of a literary reportage, a series of short videos and a set of archival photographs - all produced by the artist herself.

Project *Verses*

Artist: Jakub Szafrąński

As part of his artistic residence in San Sebastian, which took place in Autumn 2016, Jakub Szafrąński created a reportage (including photographs, videos and descriptions), where the main character was a contestant in a Bertsolaritza competition, Bertsolaritza being the Basque art of improvised sung poetry. Thus, he wanted to reflect on the value of mother tongues - their uniqueness and their ability to cross boundaries.

He studied philosophy at Maria Curie-Skłodowska University in Lublin and although he was determined to pursue academic career, after two years he abandoned his doctoral thesis for journalism and photography. He moved to Warsaw and started working for Krytyka Polityczna (Political Critique). This environment has shaped almost every aspect of what he is doing today, that is “my documentary photography”. In Krytyka Polityczna, from the very beginning, there is a strong emphasis placed on the importance of building and developing cultural institutions and the social and political involvement of artists. Szafrąński himself always tries to come up with work that is useful and touches upon socially important issues. He states that the documentary greatly limits the possibility of authorial creation, but still requires a great subtlety in the choice of means and patience in their improvement. He admits that he constantly has to balance between journalism, i. e. covering various events with a camera, and an attractive way of exposing his work and looking for an

element that will inspire reflection on the part of the viewer. The subject of his activities within the artistic residence programme was to show the way in which a traditional and globally unique activity of few people turns into a well-organised discipline involving whole communities. The inspiration came from the research conducted by the Basque people themselves on Bertsolaritza's phenomenon: it is a reflection on language, culture and the art of improvisation. During his work he cooperated with The Association of the Friends of Bertsolaritza (Bertsozale Elkartea), which is responsible for organising most of the events connected with this art. It also runs schools and creates archives. Thanks to association's help, Szafranski had access to current events and an opportunity to meet the most important competitors of today's Bertsolaritza. Bertsolaritza's performances take place during rural games or weddings, in schools and nursing homes. By documenting them, he had the opportunity to get to know the broad spectrum of Basque society. When asked how he wanted to involve the local residents in his project, he answers: "The project generates natural interest during its implementation. Few foreigners previously worked on this topic, especially in the countryside, in small towns and villages. I try to use this situation by talking about work in Poland and looking for references, common values for the Basque and Polish folk culture".

The application procedures for the Artist In Residence Programme A-i-R Wro did not cause him any problems, he found all information widely available and encouraging, filled in the application form and sent it to the organisers. As he recalls, once the application was accepted: *we have quickly started to address each other by first names, and I do not think we had any doubts that we would be able to meet all formal commitments swiftly and that we would be able to concentrate on the creative side of the project. Direct and e-mail, telephone or Skype communications proceeded smoothly. Working with large institutions requires understanding and attention to detail, which may seem trivial, but all subsequent procedures were presented to me in an exhaustive and accessible way, so that there were no misunderstandings or delays.*

His attitude towards the situation in Europe is full of hope. As he writes: *The situation in Europe is better than ever before in history, but the greater is our fear for it and the greater should be our concern. The problems of this continent are the same as those of the whole world, and we have to believe that they can be successfully and positively solved - calmly, using the tools developed together over decades and by a community of all of us. The biggest challenge is the shamelessness of politicians and the fact that changes for the better are made laboriously, sometimes it takes years, and changes for worse often hit us within a day.* For him, the European values are, above all, hope for cooperation and prosperity of various cultures, often very different from each other. It is also a hope for cooperation for peace and prosperity, despite the mutual harms, even the most terrible ones. What can art contribute to Europe, or can it be a kind of intervention? He believes that almost every demonstration today is also a visual expression of the values professed by its participants. In politics, artistic and performative means (albeit most often very simplified, striated and vulgar) are used on equal terms as social engineering. Artists, as public figures, are called upon to speak and define their position on social issues. Both artists and cultural institutions have to work together, and most often face local and central government units. In the last decades, the artists have been operating on the margins of social systems. In order to survive and work as effectively as possible, they must be able to find themselves in politics at one level or another. They must fight for fundamental labour rights and constantly demand for their place within a system that is geared towards generating profit rather than value. This is reflected in their art, which also serves to achieve certain effects or to express disappointment or to draw attention to problems. When it comes to artistic interventions in favour of other people or social groups, he believes that this is their natural need, something that is simply a result of the sensitivity that seeks expression. However, there are obstacles: bashfulness and discouragement of creators and the fear of institutions dependent on different sources of funding, which is why everyone should help each other to overcome these barriers. To do this, we need to take care of fair and reliable financial accounting for our work in order to maximise our strength. Strong art can give Europe its demystifying power against hypocrisy and cynicism, and offer escape and repose to millions of people who are cluttered in the technocratic production system every day.

Project Revisit

Artist: Nina Adelajda Olczyk

The *Revolution in Zacisze* project took place in one of the housing districts in Wrocław in the summer of 2016. The artist came to Wrocław from Germany with a view to improve the neighborly life of Zacisze residents. During the General Revolutionary Assembly, it turned out that although the estate consists mainly of villas surrounded by gardens, so it is not as impersonal as large

housing estates, the neighbors rarely know each other, and even if they do, they still do not spend time together. From the very beginning, the project involved intensive work with the local community, and the whole project focused on activities in the villa at Jana Kochanowskiego street. It was there that the Revolutionary Staff was founded, and all activities were carried out under the name “Revolution in Zacisze”. They included discussions, meetings, film screenings and workshops on non-violent communication. All these efforts ended in July 2016, but the *Revisit's effect* is maintained until today in the form of regular, monthly meetings of residents, which take place not only in the former Staff but also in the homes of the residents.

Project Ghetto Relay

Artist: Alessandra Ferrini

Alessandra Ferrini is a visual artist from Florence, who was hosted in Wrocław in October and November 2016 as part of the *Ghetto Relay* project. The project was to be an artistic response to the European migration crisis and was devoted to the work of illegal immigrants in southern Italy. Working without permits in tomato farms, these people are often not aware of their rights and are exploited by the local mafia. In Wrocław, the artist implemented a socially involved project aimed at encouraging young people from schools in the vicinity of Wrocław to reflect on common European values (if there are any at all). The project also featured two screenings of the film *Radio Ghetto Relay* and two meetings with its creators.

Project Womenstate

Artists: Agnieszka Bresler, Irene Ros

Agnieszka Bresler is an actress, but as she confesses, the stage itself does not give her as much as working with people - as it was there that she found the meaning of life. For her, the theater is becoming a dead concept, it appeals much less to her, and she feels it is very hard to reach someone who is not in touch with theatre every day. However, she still believes in theatre as a tool of work, as an opportunity to meet people. In the artist's opinion, the art must generate change, otherwise it has no right to exist. Especially in times like these, when social and political unrest is growing overnight. It is then, that the art becomes more meaningful and this is what the artist tries to do and show during all of her projects. Bresler is involved in creative activities that are placed on stage, but she does not have to be there. According to her, “Womenstate” is a project about women, for women, created by women. Agnieszka Bresler and Diego Pileggi are the co-leaders of the Jubilo Foundation. The Foundation's activities focus on cooperation with marginalized communities and reaching out to them with artistic projects (mainly theatre projects). The recently finalized projects involved the Roma community, the homeless and people in the refugee camp in Bosnia. At the beginning Agnieszka Bresler was involved in the organisation of the events, now her duties were taken over by someone else, while she conceptualises and develops artistic projects.

“Womenstate” won the highest number of points in the 4th edition of the competition for NGOs, social cooperatives and cultural institutions for the realisation of an artistic residence. To cooperate on the project, Agnieszka invited Irene Ros, an Italian director whose work has been connected with gender equality and the role of women. The activity of the Jubilo Foundation is an attempt to create a space for the beauty of an excluded woman, a beauty often disclaimed by the woman herself, unnoticed by her surroundings, a hidden beauty, beauty that requires exploration and discovery. The artistic residence consisted of several stages: the preparatory period, which took place much earlier, Irene Ros's arrival and the time of the microresidence - a series of workshops and the final presentation of what was achieved. A number of materials were collected for the latter:

photographs taken during the workshops and excerpts from conversations held there. All of them made up a symbolic portrait of an excluded woman. The artists held a series of meetings and workshops in two places - the female detention centre of the Prison No. 1 in Wrocław and St. Brother Albert's shelter for women and mothers with children. The activities with the residents of these institutions have also become a starting point for Bresler and Ros to build an original performance inspired by the meetings that

took place. Open show for the public took place on the 4th of December 2016 in Barbara. The letters written by the women met during workshops (written to themselves or to other women) were presented there. In the background, one could hear conversations about why women feel excluded and how they function on a daily basis. The space was filled with photographs from the artists' visit to the prison and the shelter, and Agnieszka Bresler held the hand of an invisible woman in a coat. An additional element of the arrangement was a bunch of clothes hangers, which have become a political symbol nowadays, but are also strongly connected with the image of a woman. The final show summarizing the residential activities turned out to be close to what was planned by the artists.

The Jubilo Foundation is constantly seeking financial support for all its activities, because as a foundation it does not have permanent resources. The thinking of the people working there must always be long-term and planned well in advance. For Agnieszka Bresler, an important aspect of the undertaken activities is the longevity, an attempt to build something bigger, to establish closer relations with the people with whom they cooperate at a given moment within the Foundation. She believes that this is why the programme of artistic residencies has become a fantastic platform for them to carry out their activities. She treated her participation in the programme as an opportunity to plan activities for the following year (continuation after the end of the residence), to test her ideas and to try herself out in cooperation with the invited artist (as she did not know Irene Ros beforehand). As she points out, everything they do is to give the floor to those who do not have a voice, or have the least of it. The social change that is caused by artistic activities is extremely important to them - as a result of the moment of meeting, during which a passer-by can stop and see someone with whom they do not come into contact on a daily basis.

Agnieszka Bresler learnt about the artistic residence programme open call from facebook. All information was available on the website, the application form was not too complicated. At first she was not sure who she would like to work with, so a very important moment for her was the time of consultation with the A-i-R Wro organisers.

Questions about Europe and European values have proved to be very difficult, but also important. She lived in Scotland for several years, which she claims has shaped her as a human being. It is there that she made her own opinion about what emigration is, what is the mobility of people between the countries of Europe, what is tolerance and multiculturalism. For Bresler, Europe is, above all, a space - a space that is very open. She returned to Wrocław because of its multiculturalism. The Jubilo Foundation itself was founded by six people from different countries: Canada, Greece, Korea, Spain and Italy. She, in turn, defines herself as a European citizen first, and only then as a Polish citizen. As she points out, only two years ago, we would rather talk about the values of the European Union. Now the situation is very difficult, but it is even more necessary to talk about those values and fight for them. According to her, there must be a value that would be Europeanism itself, which means the meeting of all nations on our little continent.

Project #YOUAREAROSE

Artist: Klaas Burger

Visual artist and journalist from Breda. He primarily addresses the problem of exclusion from culture and is also known for engaging groups living on the fringes of society. In 2015, he worked in Wrocław on the project "How to try to act as if there was a future?", where he invited Roma inhabitants of the encampment in Kamińskiego street and local activists to participate. Among other things, its aim was to examine the possibilities of full participation of all the residents in the social and cultural life of the city. The activities, summarised in Łokietka 5 - Infopunkt Nadodrze, became part of the Burger's series "The Future Works", which explored the ways of perceiving social problems in various European cities.

In 2016, he developed this project, continuing to study the phenomenon of social exclusion, but this time in a broader context of national minorities. In cooperation with representatives of Wrocław's creative community, including a painter Piotr Gardecki and actors from the Jubilo Foundation, he conducted a number of artistic and educational activities aimed at getting to know and bringing together representatives of various national groups, but also at including the Roma community from Wrocław

into the cultural space of the city. The activities took place in Barbara in July. A barrack was also created there, as part of the residence, modelled on those in which the Roma people live every day. The whole project was entitled “#YOUAREAROSE”, because the starting point for all activities was the moment of meeting of the rose sellers (coming from the Roma community) with potential customers in the very centre of the city. The whole project ended with a “Parade of Roses” led around the Market Square in Wrocław.

Project Art for Peace

Artist: Anna Skubisz

The residence of Anna Skubisz was held in Wałbrzych in June 2016. The artist, who is primarily involved in sculpture, wanted to engage young residents of Wałbrzych in artistic activities. Five Wałbrzych schools took part in three weekly workshops, where wool sculptures were collectively created, using the felting technique. The sculptures were to symbolize human goodness and encourage active involvement in the work for maintaining peace in the world. The students not only co-created the exhibits, but were also involved in the elaboration of the concept of the exhibition, which took place in Wałbrzych in June. The workshop resulted in sculptures of angelic figures, which were exhibited in the Old Mine for two months from the official opening of the exhibition, on 24 June 2016.

RESIDENCE ORGANISERS

Old mine Science and Art Centre in Wałbrzych

The Old Mine in Wałbrzych is a unique complex of above-ground mining structures and underground route, which used to be the part of the “Julia” Coal Mine. The revitalisation, which was completed in 2014, brought new life into the former Wałbrzych mine. The modern Old mine Science and Art Centre was created with respect for mining tradition, unique scenery and local industrial landscape. The Old Mine is a 4.5 hectare of old industrial buildings, enriched with authentic equipment including a protected and accessible machinery park. Thanks to the guides working here - miners who worked in the “Julia” mine many years ago - every visitor can not only see the huge scale of the mining infrastructure, but also have an opportunity to learn about the specifics of a dangerous and demanding miner’s work.

In 2015, the Old Mine was awarded the prestigious title of “Zabytek Zadbany 2015”, which additionally emphasized the uniqueness and scale of the performed revitalization. Currently, the Old Mine is the biggest attraction of post-industrial tourism in Poland, being the anchor point of the European Industrial Heritage Trail (ERIH), one of seven such places in Poland and the only one in Lower Silesia.

The Old Mine joined the artistic residence programme for the first time in 2016.

BWA Studio

For many years this place was a studio of BWA Wrocław, and later it transformed into a gallery presenting projects and art of young artists. Nowadays, it has officially converted into the first street laboratory in Poland - MIASTOPROJEKT (CITYPROJECT).

The concept of the new Studio is to explore the problematic aspects, which were in the area of interest of the International Biennale of Urban Art OUT OF STH. So far, their activities were analyzing phenomena that are difficult to classify and that occur in the public sphere. The studio thus becomes an accessible and progressive place combining the functions of an open studio, reading room, space for meetings, debates and workshops, while maintaining the character of an art gallery.

WRO Art Center

Historical building of former Otto Stiebler's coffee roasting plant, since 2008 the seat of WRO Art Center - an artistic/curatorial project realized since 1989, which has been developing on the basis of an international event in the field of contemporary art, media and communication - first the festival, then the WRO Biennale. The space adopted for the WRO Art Center hosts exhibitions, shows, screenings, workshops, discussions and lectures. Unique international multidisciplinary projects are being developed there, both in the context of contemporary art and in the context of broader cultural reflection. As part of the international exhibition and residential programmes, original projects are being developed to explore the creative potential of new technologies in the sphere of innovative relations of image, sound and perception. As part of the WRO Biennale, an international review is organised, assembled from applications submitted by artists from all over the world, as well as programmes and exhibitions prepared by invited curators, concerts and performances. Thematic conferences are also being held.

In 2007-2009, as part of an artistic exchange between Lower Silesia and Alsace, the WRO Art Center ran a residence programme for artists and curators from Wrocław and Strasbourg. Depending on the changing organisational conditions and sources of financial support, the WRO Art Center offers international artists, curators and media arts organisers the opportunity to take advantage of residencies and internships. So far, more than 30 people have participated, and the works created during these stays have been presented, among others, also during subsequent editions of the WRO Biennale.

