

Artist residency, a creative tool for public policies

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The artist residency is both a strategic and inventive tool, at the service of a territory's public policies, and contributes significantly to the support of artistic emergence. A space for experimentation and artistic research, its success is real, but the multitude of initiatives guarantees neither fair working conditions (remuneration, contract, support by a professional structure), nor a concerted strategy. The role of impetus and support from the *Directions régionales des affaires culturelles* (DRAC) is therefore essential. The objectives of this study are to provide keys to good practices, while pointing out the new realities of artistic creation (pluridisciplinarity, participation, digital in particular) that the residency programme implements insofar as it is the vector of a dynamic of collaboration and exchange that opens up institutional, disciplinary and geographical borders.

This study is presented as a vast inventory that takes into account the entire national territory (international policy is not its purpose) and which allows principles and methods to be identified, based on the terms of the 2016 circular relating to "support for artists and artistic teams in the context of residencies". The artist's residency, "research" or "in territory", is presented as a laboratory for creation and dissemination, but also for mediation and cultural action insofar as it implements a project conceived by artists (or authors in general, such as curators) and thus renews the forms of relationship with the public (in particular in the context of artistic and cultural education).

The ten chapters that make up the first volume thus make it possible to draw up an assessment of what exists, based on examples from the field in networks of creation, dissemination, training as well as in intermediary places or even within rural and urban territories (regional natural parks, urban renovation and development projects). Interviews with professionals (artists as well as cultural managers) form the second volume and update the expectations and objectives of the different actors and the pitfalls to be avoided. The observations and work sites opened up in these chapters build the framework of a *residence plan* and are summarized in the form of twenty recommendations including:

- Reinforced support for residencies by the DRAC, regular meetings to exchange experiences and best practices at the national and international levels, the establishment of a vademecum on the modalities for implementing residencies in all sectors of artistic creation, in particular by ensuring that the regulations on the remuneration of artists and authors are better known (based on the experience of the visual arts sector), a dedicated website.
- Different types of residencies to be developed contributing to a sustainable path for the artist: "tremplin" residencies in the framework of support for the integration of graduates/emerging artists ; "associate artist" in the labelled networks of the visual arts, as in the music sector; artist "in companies" for the performing arts based on the experience of the visual arts, while favouring "cross-residencies".
- A support role and a strategic function of the DRAC to be asserted in a logic of co-construction with the local authorities.