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# Index

Survey results.....	1
Characterisation of the participants.....	1
Global and Comparative Results.....	2
Main purpose assigned to artistic residencies .....	2
Differences in the importance attributed to multiple dimensions.....	3
Inclusion, interdisciplinarity and virtual residencies.....	4
Preferences regarding the residencies' focus .....	4
Criteria for the success of residencies .....	5
Age factors - Ideal age range .....	5
Inclusion of artists aged +40.....	6
Prioritising young artists .....	6
Funding models.....	7
Obligation to present material evidence from the research .....	7
Obligation to leave one of their works for the organisation .....	7
Summary of the main qualitative conclusions .....	9
Methodological note on the scope of the results.....	10
Suggestions for further studies.....	10

# Survey results

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

## Characterisation of the participants

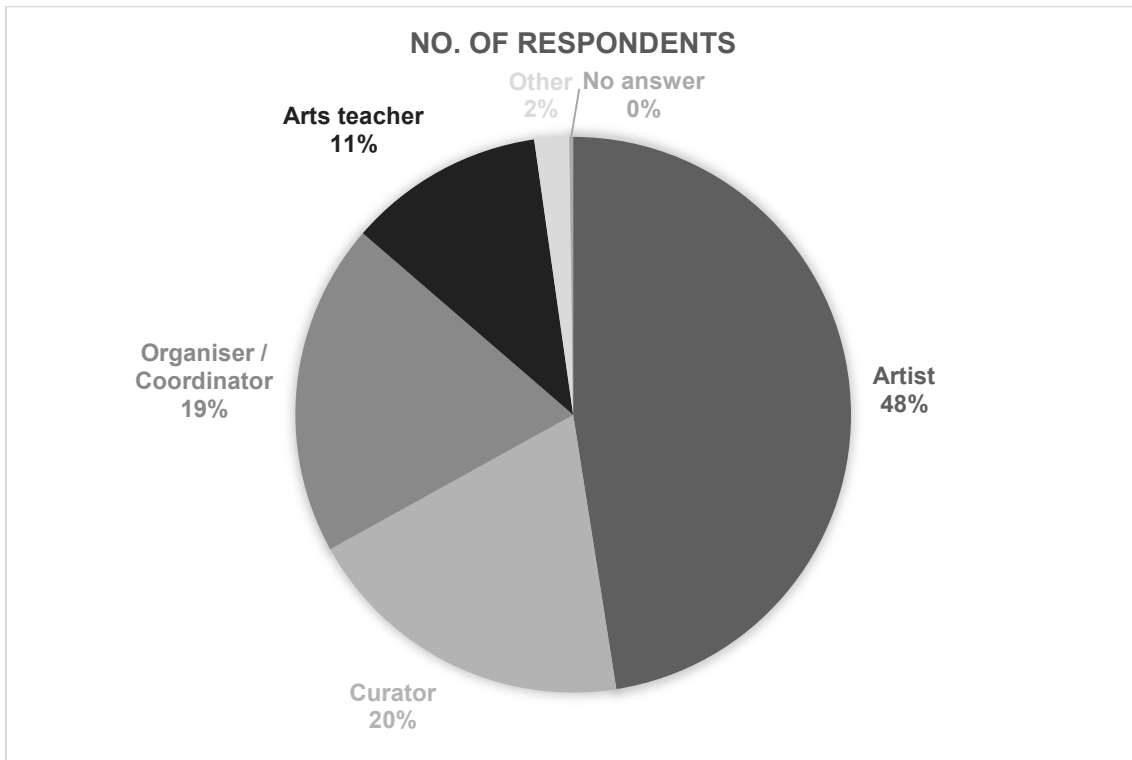
A total of 3612 responses were collected via an online questionnaire. The distribution of respondents by professional category was as follows:

*Table 1 - Number of respondents*

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

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

Graph 1- Sample by percentage

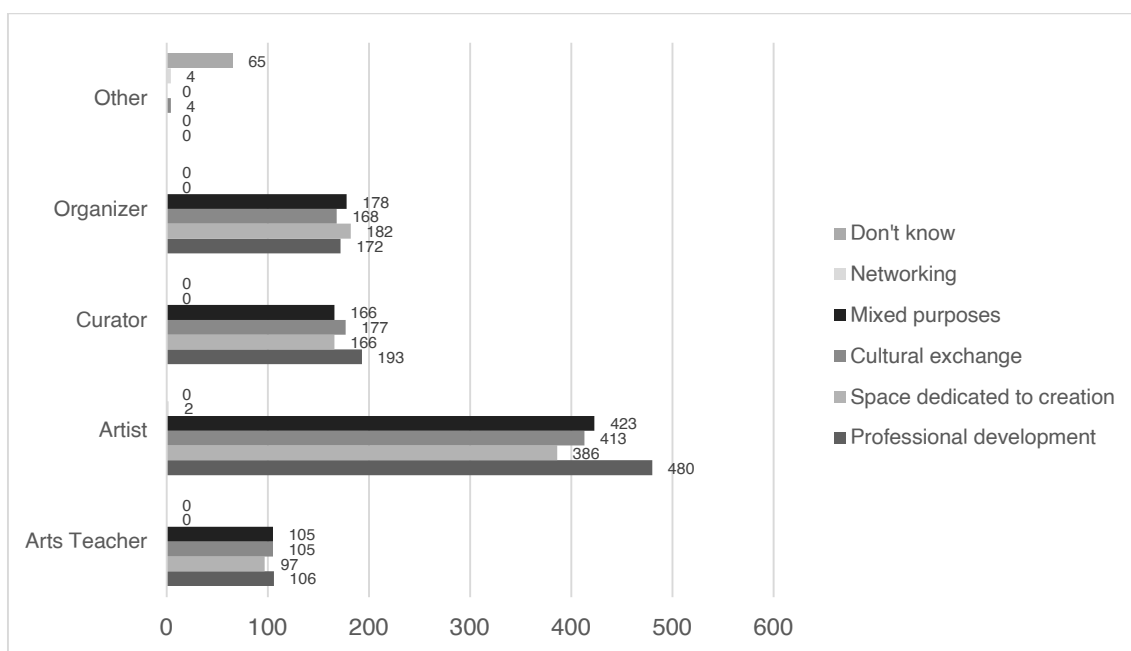


## Global and Comparative Results

### Main purpose assigned to artistic residencies

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

Graph 2- Purposes of artistic residencies



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

## Differences in the importance attributed to multiple dimensions

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

Table 2 - Differences in the importance assigned to multiple dimensions

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

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

## Inclusion, interdisciplinarity and virtual residencies

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

Table 3 - Inclusion, interdisciplinarity and virtual residencies

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

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

## Preferences regarding the residencies' focus

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

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

The following table shows the results reported by the sample.

Table 4 – Preferences regarding the residence focus

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

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

## Criteria for the success of residencies

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

Table 5 - Criteria for the success of residencies

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

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

## Age factors - Ideal age range

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

Table 6 - Age factors - Ideal age range

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

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

## Inclusion of artists aged +40

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

Table 7 - Inclusion of artists aged +40

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

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

## Prioritising young artists

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

Table 8 - Prioritising young artists

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

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

## Funding models

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

Table 9 - Funding models

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

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

## Obligation to present material evidence from the research

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

Table 10 - Obligation to present material evidence from the research

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

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

## Obligation to leave one of their works for the organisation

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

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

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

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

Table 12 presents an overall summary of the main results obtained in each of the dimensions analysed in the study. It systematically synthesises the patterns identified in the responses from the various groups of participants - artists, curators, organisers and arts teachers - enabling an integrated and comparative perspective of the different themes addressed. This summary table thus makes it possible to view the dominant trends in a clear and organised way, acting as an essential support for the definition of future recommendations and policies in the field of Artistic Residencies in a European context.

Table 12 - Summary of the main results

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

Across the board, the results show:

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

## **Summary of the main qualitative conclusions**

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

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

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

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

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

Several recommendations were also suggested for the future, including: the creation of a European platform for Artistic Residencies, the promotion of more inclusive and transparent selection criteria, investment in mentoring and artistic support programmes, strengthening the

public visibility of residency results and promoting interdisciplinary collaborations that intersect art with other areas such as education, science, the environment or social intervention.

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

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

## **Methodological note on the scope of the results**

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

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

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

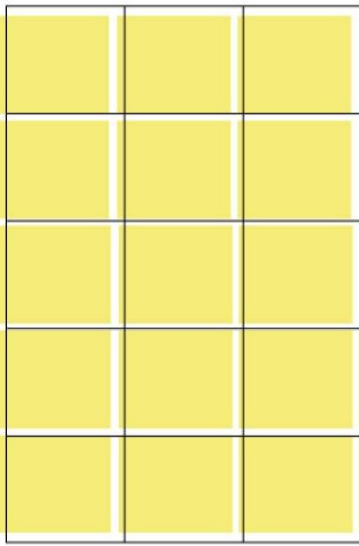
Therefore, the report offers an integrated vision, combining robust quantitative data with qualitative interpretations based on practical experience and complementary research.

## **Suggestions for further studies**

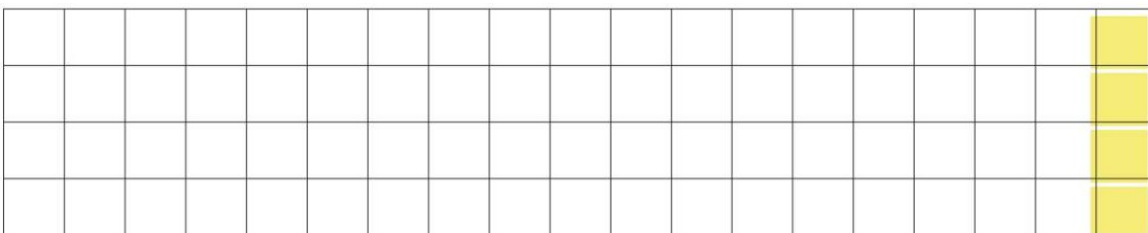
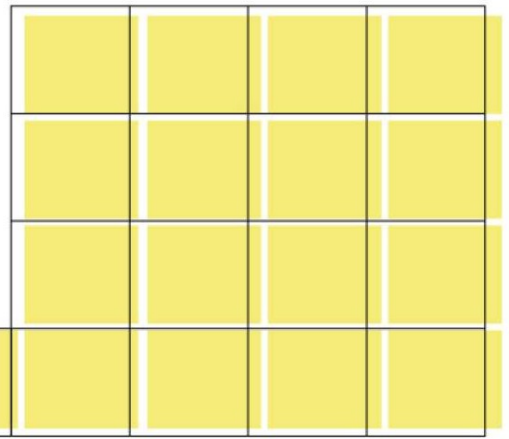
In light of the results obtained, it is recommended that future research into Artistic Residencies could include the following complementary dimensions:

- Geographical characterisation of respondents

- Include the country of origin of the participants, allowing intercultural comparisons and the identification of possible regional asymmetries within the European and Mediterranean areas.
- Detailed exploration of personal motivations
  - Integrate specific questions about what drives artists to apply for and participate in residencies, delving into the dimensions of creative development, networking, visibility, experimentation and interaction with local communities.
- Identifying the main obstacles and barriers to access
  - Include questions about practical difficulties experienced:
  - Submission procedures.
  - Economic and financial barriers.
  - Accessibility problems (physical, cultural or administrative).
  - Need for technical and logistical support during the residency.
- Direct evaluation of post-residency impacts
  - To analyse how the residency experience has specifically influenced:
    - The evolution of artistic practice.
    - Subsequent professional opportunities.
    - The creation of new international collaborations and networks.
    - The acquisition of new methodologies and artistic approaches.
- Suggestions and recommendations from participants
  - Include open questions that allow participants to share concrete suggestions for improving the residencies, contributing directly to the design of future policies and programmes.
- Integration of interdisciplinary and intersectoral dimensions
  - Explore how residencies can intersect art with areas such as education, science, the environment, social intervention and innovation, creating more diverse and impactful creative ecosystems.



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