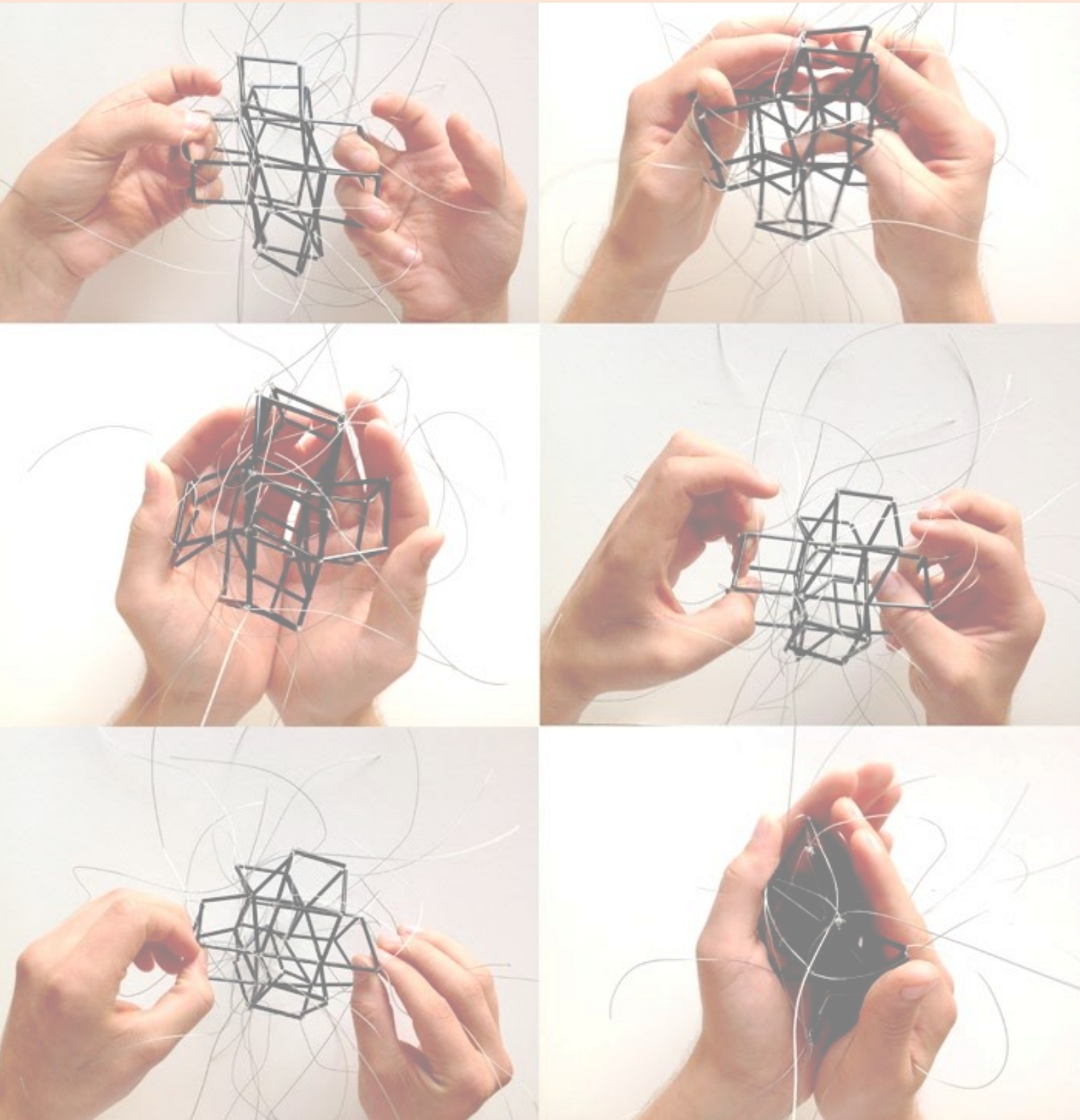
Culture

KING'S College LONDON

King's Artists - Toolkit



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Cover image: Les Bicknell, Testing models for squeeze fold bend and expand, *2014; Back cover image: Tamsin van Essen,* Bone Structures *as part of* The anatomy of transformations *project, 2014, photo credit: Jacqueline Garget; left: Dr Lola Frost,* Coming Alive *(cropped), 2010*

Introduction – how to use this toolkit

Across King's, arts and culture offer distinctive opportunities to students and academics, helping to deliver world-class education and research that drives innovation, creates impact and engages beyond the university. One way that King's has used its creative spaces and outputs to engage with the public and the arts and culture sector is through artist residencies.

Residencies can play a powerful role in making connections across disciplines, between the university, the people and the organisations around it, between different communities and across different ways of thinking. Within a university setting, residencies provide opportunities for artists to spend time in an academic environment and are a valuable learning model for both staff and students.

The *King's Artists* programme enhances research and learning through providing new and distinctive collaborative opportunities, creating a practice-based research model in different settings across the university and offering student opportunities for creative and sector experience. The activity collected around current and previous *King's Artists* spans nearly fifteen years and from across all faculties, hosting both national and international artists. There is currently a portfolio of over 25 *King's Artists* and artwork has been produced in an extensive range of media, including: painting, printmaking, literature, theatre, music, performance, installation, photography, video, textiles, 3D printing, waxwork models, ceramics, and fashion.

This toolkit is to assist academics and departments at King's who wish to work with an artist in the university setting. It has been developed as part of the *King's Artists* programme and includes practical information for those seeking to set up their own artist residency project, tips and suggestions from academics and artists who have previously collaborated with King's, and a range of links to external resources.

The toolkit is also a growing resource, responding to new developments and feedback. If you have any feedback or are interested in developing an artist in residence programme in your department or faculty, please email culture@kcl.ac.uk.

This toolkit is split into **three sections,** each containing information, advice and links to additional resources to help you create and support an artist in residence in your department.

You may wish to consult the toolkit from start to finish, or you may choose to focus on specific sections that are particularly relevant to your needs.

Part one

is focused on the planning aspects of a residency and includes links to networking resources and information about writing a collaboration agreement.

Part two

is focused on the implementation and management of a residency, giving tips on how best to induct an artist to the university and how to publicise a residency.

Part three

is focused on the evaluation of the residency and provides examples of the types of review method and advice on creating a legacy for the project.

Left: David Borrington, And Did Those Feet In Ancient Time, LONDON 2012, *2012*

Glossary

A quick guide to some of the terms used in this toolkit.

Artist in residence
A period of time during which an artist works in a new location and engages in reflection, research and production of new work. At King's, artist residencies are collaborative projects between guest artists, academics and students.

Blog
Online blogs and webpages can often be a useful platforms for describing personal experiences, usually in a colloquial and informal manner. Keeping an artist residency blog can be effective for promoting the project as well as for evaluation purposes by keeping both written and visual records of residency activity.

Contract
The contract is an important part of setting up a residency. It is a legal agreement between King's and the artist(s) that outlines the purpose of the project and what the responsibilities are of each party to deliver the project.

Deal memo
A deal memo is a document which is used to gather key information needed to prepare a contract, such as names, dates, project summary, deliverables, payment schedule and budget codes. It is usually no longer than two pages and is used as an internal document.

Intellectual property
Intellectual property (IP) refers to creative outputs, such as inventions; literary and artistic works; designs; and symbols, names and images used in commerce. IP is protected in law, by copyright for example, enabling people to earn recognition or financial benefit from what they invent or create.

Podcast/Vlog
A digital audio/video file made available on the internet for downloading to a computer or mobile device. In relation to an artist residency, podcasts/ Vlogs can be used to record project talks and symposia as a way to archive events as well as disseminate the information to a wider audience.

Project initiation document (PID)
A PID helps the academic department and artist involved in a cultural project understand the running, outcomes and impact of the work. It is a living document, created at the beginning of a project, updated throughout and completed soon after the project is finished.

Public and Employers' Liability Insurance
Public liability insurance covers the cost of claims made by members of the public for incidents that occur from an organisation's activities. It covers compensation for: personal injuries and loss of, or damage to, property. Employers' liability insurance protects an employer against the cost of compensation claims arising from employee illness or injury.

Vox pop
A vox pop is a short video recording of a person voicing their opinion or thoughts on a particular topic. Vox pops could be used during a residency to record the artist talking about the project or to gather feedback from student participants.

Top: Paddy Hartley, Papaver Rhoeas *(composite line-up), 2015*

The benefits and potentials of artist residencies

One of the key benefits of an artist residency is the networking opportunities they create. Partnerships established during residency programmes can be an effective way for King's to create ongoing dialogues with the wider arts and culture sectors.
For academics, artist residencies are important learning models. They provide opportunities for staff and students to engage in creative projects beyond their formal studies, allowing them to expand on their academic work through different contexts and mediums. For artists, residencies create opportunities for expanding a creative practice through collaboration. In a university setting, residencies offer opportunities for guest artists to teach and acquire knowledge from academics and students. They may be introduced to new areas of research, as well as techniques and skills specific to an academic setting.

Professor Gordon McMullan, lead academic for Elpida Georgiou's residency in the Department of English said:

'I believe in giving students access to creative artists wherever possible, and I liked the idea of bringing an actual visual artist into the department to give the students a sense of the connections and differences between academic/ critical engagement with texts and creative engagement with a given non-textual medium'

Dr Siobhan Tattan, The listening watch *(performance still), 2010*

Types of residency

If you are thinking of setting up an artist residency in your department or faculty, consider what type of residency you wish to establish. It may be the case that you wish to create an exhibition or that you want to organise community workshops. Some examples of different residencies at King's include:

- Culminating in an event such as an exhibition, theatre production or symposium.
- Community engagement projects including participation opportunities for the public.
- Creating a new product such as a book or a mobile app.

You can refer to the case studies on the *King's Artists* webpages for more information on the different types of residencies that have been established at King's over the past 15 years.

The length of a residency can vary from weeks to years depending on the project.

- The Centre for Philosophy and the Visual Arts (CPVA) in the Department of Philosophy have a small scale residency programme that invites artists to join lectures and meetings that have specific relevance to a creative project.
- Dr Milena Michalski is the Leverhulme artist in residence in the Department of War Studies from December 2016 until November 2018. Regarding her residency, Milena said:

  'It is wonderful to work with people I have successfully collaborated with before and to be in contact with new colleagues within a department which is so bold and imaginative in its embracing of art and artists.'

Connecting with an artist and the appointment process

An artist residency can offer opportunities to learn and develop creativity in an academic setting.

The following resources and support materials could help you connect with artists and guide you when planning or managing an artist residency.

Eleanor Crook, Wax Portrait Of Virginia Woolf *(cropped), 2015*

Finding vehicles for interaction

A common challenge academics face is finding ways to interact and connect with artists. Perhaps an artist has approached you about a project or you already have an artist in mind but, if you are looking for ways to contact artists, opportunities pages on websites can be a good place to start.

If you advertise the residency on the King's website, do also create a listing on external culture websites for added engagement. Below are links to notable arts and culture websites where you can advertise a residency opportunity:

- **Arts Council England**
  artscouncil.org.uk/news-and-jobs
- **Crafts Council**
  craftscouncil.org.uk
- **Artquest**
  artquest.org.uk/opportunities/
- **A-n** *(please note that there is a membership cost)*
  a-n.co.uk/network/
- **ArtRabbit**
  artrabbit.com/artist-opportunities
- **London Artist Quarter**
  londonsartistquarter.org/artist-hub/meet-all-artists/all
- **Axisweb**
  axisweb.org/about-opportunities/
- **isendyouthis**
  isendyouthis.com/opportunity.aspx

Another option is to contact student societies and KCLSU. Previously projects have come to fruition through academics being introduced to organisations through King's societies, such as the Law School's *Home is where the art is* exhibition in collaboration with the charity Café Art.

Networking and attending exhibitions and events is also another way to connect with artists. Most of the websites mentioned above advertise cultural events and have mailing lists to keep you up-to-date with upcoming opportunities.

King's works with Penna Plc, a marketing and advertising agency, to administer recruitment campaigns across the university. More information about the publications they advertise in and their prices is available on the Human Resources webpage:

- Advertising prices

Human Resources also provide several helpful guides, forms and information packs about recruitment, including:

- Recruitment process
- Interview panel composition
- Recruiting candidates from outside the European Economic Area

Application criteria

If you are advertising a residency opportunity, you will need to write a clear and easily accessible brief or specification outlining the criteria of the project.

Think about potential outcomes and impacts you would like the residency to deliver and what experience and skills an applicant would need to have in order to meet these objectives.

An example of an open call is available on The Art House website.

Professor Vivienne Jabri, lead academic for Baptist Coelho's residency said:

'I involved one of my PhD students in the application process. This ensured continued engagement between myself, the artist and the now early career academic.'

Drawing up a collaboration agreement

A collaboration agreement is a written contract and is a legal document. It is a contract between an artist and an academic department to establish roles and responsibilities of each party, as well as a project timeline, finance and fees. The department and lead academic involved in producing the residency should be the lead contact for the agreement.

Drawing up a collaboration agreement is a vital first step in establishing a residency and writing one before any intellectual property (IP) has been generated can save time and negotiation later on.

Naomi Mcintosh, Paper Structures *(cropped), 2015*

The contract is laid out into the following sections:

Project description and project team

Timeline

Consider the minimum and maximum time the artist will need to meet the outputs of the residency as well as the time of year the residency is to take place. Take into account quieter times of the academic year such as the holidays - more facilities may be available but students and staff might be absent and therefore unable to participate in workshops etc.

Agreed project outputs/deliverables

This section should include a clear and upfront brief outlining the roles and responsibilities of each party, detailing the purpose of the project and what can be offered from King's as part of the residency.

Finance and fees

Outline the costs and expenditures related to the project, including what the artist is being paid, as well as the direct costs and contributions of each party, including internal and external funding. Please see the following page for more information on finance and how to pay artists.

Reporting and evaluation

Marketing, communications and credits

Intellectual property (IP) rights

There is more information on IP and the *Code of practice for research* on King's website.

Note that there can be a substantial amount of administration involved in an artist residency.

Identify what the outputs and deliverables of the project are well in advance and be prepared for additional tasks to arise throughout the residency.

There may be support available in your department/faculty, or you may want to employ students to provide operational assistance.

When drawing up a collaboration agreement, integrate additional administrative and technical support into the project and its budget.

The Culture team has created templates of example contracts, a deal memo and PID for project teams to use.

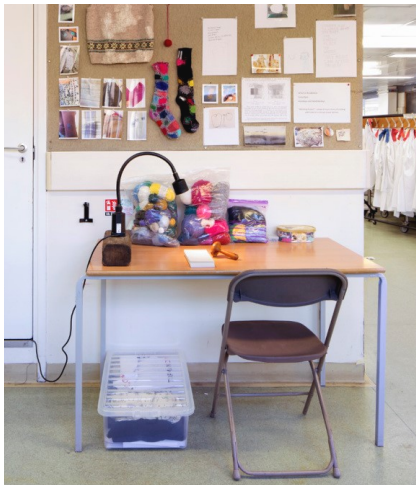
Please note that these templates are only guides to help you gather the required information and are not to be used as the final documents for a residency project.

Please email culture@kcl.ac.uk if you would like to receive copies of the templates.

Finance and fees

When planning a residency, consider what financial support will be needed. You must identify what resources are required and how much the project will cost. Funding may be required to cover:

- **Accommodation**
- **Visas** (please see the next page for more information about visas)
- **Transportation** for both the artist and their work/equipment
- **Material expenses**
- **Studio and/or lab facilities**
- **Hiring rooms and/or equipment**
- **Artist stipend and fees**
- **Staffing for events**
- **Additional administrative support**



Celia Pym's workstation for her project Mending and Anatomy *in the dissecting rooms on Guy's Campus, 2014, photo credit: Michele Panzeri*

Paying artists

King's College London supports appropriate rates of pay for artists. Payments depend on the artist's level of experience and what they intend to do on the residency project. There are various ways to pay artists and the appropriate method depends on their employment status. If you need further guidance about paying artists at King's, please email **culture@kcl.ac.uk**.

The following organisations have helpful information on industry standard payment rates:

- **Paying Artists,** Exhibition Payment Guide: http://www.payingartists.org.uk/wp-content/uploads/2016/10/Paying-Artists-Exhibition-Payment-Guide.pdf
- **The Artists Information Company**, guidance on fees and day rates for visual artists https://static.a-n.co.uk/wp-content/uploads/2018/01/Guidance_on_fees_and_day_rates_for_visual_artists_2018.pdf
- **Artists' Union England**, a guide on fair remuneration for artists' labour artistsunionengland.org.uk/wp-content/uploads/2015/03/Draft-Rates-of-Pay-doc-March-25th-2015-AUE2-1.pdf

Funding

Below is a list of funding bodies that you may wish to apply to:

- **Arts Council England** (artist(s) must apply because universities are not eligible) artscouncil.org.uk/funding/grants-arts
- **Arts Council Ireland** (artist(s) must apply because universities are not eligible and the artist(s) must be born in, or resident in, the Republic of Ireland) artscouncil.ie/funding/
- **Creative Scotland** (at least one project participant must have a registered address within Scotland. For Open Project Funding, note that applicants from outside Scotland looking to undertake activity which takes place outside Scotland will only be eligible if the project is able to demonstrate that it provides significant benefit to Scottish-based artists and/or audiences) creativescotland.com/funding/funding-programmes
- **European Research Council** (funding schemes for academics and researchers) https://erc.europa.eu/funding/starting-grants
- **Wellcome Public Engagement Fund** (both academics and artists are eligible to apply) wellcome.ac.uk/funding/public-engagement-fund
- **AHRC** (academics and postdoctoral researchers are eligible to apply) ahrc.ac.uk/funding/ and sciculture.ac.uk/funding/ for the specific Science in Culture Theme grants

(Please note that the Leverhulme Trust artist in residence scheme is currently closed)

Insurance and Permit procedure

Permits to work have to be issued when external contractor's carry out manual labour on university grounds, including the use of ladders and tools. In this case, 'contractor' refers to anyone carrying out work in the gallery, such as artists or technicians. All permit requests must be made at least 5 working days in advance and King's staff must apply for a permit on the contractor's behalf.
If you need further guidance about insurance and permits, please email compliance-estates@kcl.ac.uk.

The procedure for applying for permits is two-fold:
Firstly, the company or person doing the work must be set-up on the King's assurance system. To do this they need to complete and sign a **HS57/F064** form and provide their up-to-date insurance details as outlined in the form. If it is a person doing the work, they will need to have their own public liability and employer's liability insurance. They must also complete and wet sign the **Contractors Site Induction** for Strand campus, which remain valid for up to one year. Completed forms need to be sent to assurance-estates@kcl.ac.uk.

- HS57/F064 form
- Site Induction for Strand Campus

Secondly, once Assurance has confirmed the company and workers are on the system, Risk Assessments and Method Statements (RAMS) need to be completed for the time period that work will be done. RAMs are sent to strandplanner@kcl.ac.uk stating the names of the workers who require a permit and the exact dates and times the permit is needed for.

The following links to the King's website give further information about permits and hiring contractors:

- Rules and Regulations for Contractors
- Permit to Work Procedure

Visas

If an artist is from outside the European Economic Area (EEA), they may need to have a visa in order to work in the UK. There are different types of visa and you need to understand which to apply for. **If you would like further information about applying for visas at King's please visit the internal Human Resources page UK visas and immigration (UKVI) and research governance**.
It is also advised to check the following links on GOV.UK regarding the visa application and fee process:

- **Apply for a UK visa:** gov.uk/apply-uk-visa
- **Check if you need a UK visa:** gov.uk/check-uk-visa
- **Work visas:** gov.uk/browse/visas-immigration/work-visas
- **Visa fees:** gov.uk/visa-fees
- **Routes of entry for artists and entertainers:** gov.uk/government/uploads/system/uploads/attachment_data/file/450237/Entering_the_UK_Arts_Ents_leaflet_August_2015.pdf

Above: Tamsin van Essen, Bone china structural trials (cropped) as part of The anatomy of transformations *project, 2014, photo credit: Jacqueline Garget*

Induction for the artist

A full induction is essential when an artist begins work at the university so they can become familiar with their resident department and the wider campus.

It is recommended that departments organise an induction programme for the first few days of the residency, which should include:

- **An orientation of the campus, particularly informing them of evacuation routes** and providing them with information about health and safety policies. More information about this can be found on the Human Resources web pages. These pages contain university-wide information on health, safety and emergency arrangements. Faculties and directorates must provide details of individual local arrangements to new staff and students as part of the local induction process.
- **An introduction to diversity and inclusion policies**, including providing a copy of King's Equality and Diversity statement.
- **An initial meeting between the artist and the department, especially the key team members they will be in contact with.** Organising initial meetings between the artist and your department can ensure that they feel comfortable communicating any issues or questions they may have.
- **Reciprocal visits for artists/academics to their respective work environments**. This could include visits to or from research groups and institutes to share insights into their research that may provide inspiration for the artists.
- If the artist is planning to work with students, it might be beneficial for them to **sit in lectures and seminars** as a way for the students to get to know them. Depending on the nature of the residency, there may be scope for the artist to contribute to the teaching or setting up creative activities in lessons. This may also help increase student engagement with the residency.

Key induction documents include:

- Getting started at King's
- Arts & Sciences welcome pack
- General information about health and safety at the university
- Fire safety induction
- First aid and accident reporting
- King's diversity and inclusion policies
- Contractor's induction - this needs to be completed if the artist is planning to build on site. The induction needs to be completed and submitted to Estates 5 days in advance. Information about rules and regulations for contractors can also be found on the King's website.

Key suggestion
Make sure the artist is as independent as possible so that they do not have to rely on academics and departmental representatives for assistance, i.e. give them access to email, department resources and the library etc.

Dr Riccardo Sapienza, when commenting on Shelley James and John Grayson's residencies in the Faculty of Natural & Mathematical Sciences, noted:

'The Faculty gave maximal freedom to the artists, which has proven to be very effective as both could find their way to engage the students, one with small one-to-one sessions and the other with a long collective project.'

Top: Michael Takeo Magruder, A New Jerusalem *(video still), 2014*

Support strategies

Once a residency has begun, academics need to ensure they are managing the residency effectively and providing the relevant support for the artist. Below are some suggestions for increasing collaboration and communication throughout the project:

- Identify a member of the department to be the key contact for the artist who can offer additional administrative and technical support when needed.
- Consider the artist as an integral part of the department. Mutual respect is an important aspect of establishing good relationships between project partners and therefore it is important that the artist feels like part of the team.
- Prepare in advance, but let projects evolve by allowing for plans to crystallize once an artist is present. Flexibility is a key component in collaborative projects.
- Maintain communication and be willing to facilitate relationships between the artist, the department and the university more broadly. This should be an ongoing process, not just a step taken at the start.

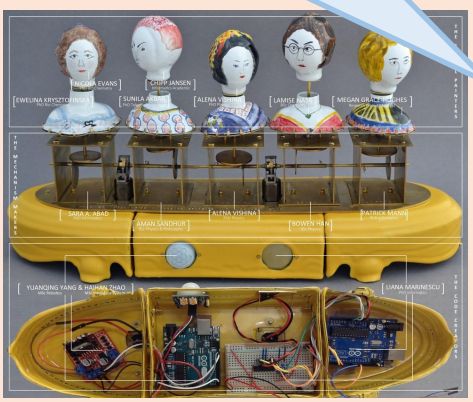
Harald den Breejen, Co-director of the Centre for Philosophy and the Visual Arts (CPVA), noted:

'Being situated in the university presents us with the unique opportunity to allow artists to develop their practice. Because our residency programming is tailor-made to the participants, the meetings between our academics and artists can become mutually surprising and enlightening.'

Hester Reeve, Good Old Aunt Sally *(cropped), 2014, photo credit: Jonty Wilde*

Dr Matthew Howard, lead academic for John Grayson and Karina Thompson's artist residencies, noted:

'We kept a record of the residency with blogs, talks, photos, videos and questionnaires for student participants to complete after workshops. We also published scientific papers based on some of the work and had meetings with the funders to feedback on the progress of the residencies.'



John Grayson, Hacking the enlightenment, *2016*

The importance of gathering feedback

Gathering regular feedback from the project team and participants is a valuable tool for conveying the process of the residency and for showing impact, from initiation until completion:

- Establish a regular meeting schedule throughout the course of the residency and be sure to give the artist an opportunity to provide feedback, review project impacts, evaluate progress, and identify any additional objectives or needs of the team.
- Taking minutes at meetings can help project team members track decisions made along the way. Even photos of meetings can be helpful in telling the story of the collaboration later on. Use methods to illustrate the development of the project most clearly, whether these are images, video, blogs, lists or podcasts.
- If the residency engages students and/or the public, think about how to capture feedback most effectively from project participants . You may want to use feedback forms or decide to record participants speaking about their experiences in the form of vox pops or audio clips, which could then be uploaded to the King's website.

Increasing engagement

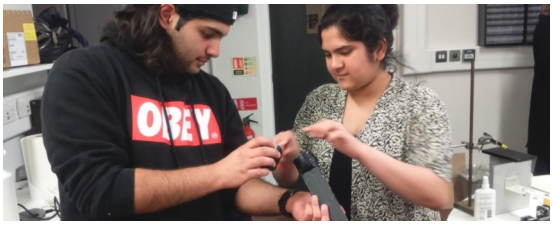
Artist residencies are most successful when they are integrated into existing teaching and research programmes. Success depends on the project contributing to the strategic aims of faculties and should not be considered only as add-on programmes of activity. Increasing engagement can provide longer term benefits and impact for the artists and institution and so it is important to reflect on how to involve students, staff and the wider public with the residency. Key questions to consider are:

- How will the residency engage with students/the university/the public?
- What plans need to be made to ensure this engagement can happen?
- What support will the team need to realise these plans and how can the resident department/faculty help with this?

Student engagement

The university has numerous platforms through which to disseminate information to students, some of which are:

- actively promoting opportunities in classes
- departmental emails and newsletters
- speaking to KCLSU and student societies
- departmental social media channels (Twitter, Facebook, Instagram)
- student pages on King's website. Also consider including an 'Opportunities for students' page on your department home page, and
- if offering paid opportunities these can be advertised on King's Talent Bank. Please note that King's is an accredited London Living Wage (LLW) employer for all staff as outlined on the internal HR pages.



Dr Shelley James, *King's Artist* in the Department of Physics as part of the *Parallel Practices* project with Craft Council, commented:

'Workshops for students were advertised through an events newsletter, which generated a lot of interest. And then also through word of mouth—particularly as students and staff learnt the days and times when I would be around.'

From top: Dr Shelley James, King's students with a kaleidoscope created as part of a Parallel practices *workshop, 2016; Tamsin van Essen, children look at objects on Tamsin's artist residency worktable as part of Open House at the Life Sciences Museum, Guy's Campus , 2014*

Public engagement

Public engagement forms an integral part of research and activities across King's and helps to fulfil the ambition of being a fully engaged university. King's is a sector leader within the development of cross faculty cultural programmes connecting the public with academic research through artistic collaboration, in partnership with sector organisations, and artist in residence initiatives are a key part of this programme.

Tony White, a *King's Artist* who worked on a project in collaboration with the Department of French, said:

'The exploration of the Revolutionary Calendar that the residency enabled proved to be very productive in terms of the stories and approaches it has generated, opening up many new opportunities to explore literature and performance in the public sphere.'

Publicising and promoting a residency

Publicising a residency is a key step to widen engagement with the project. The Culture team can provide an online platform for the marketing of residencies and can also host multimedia content related to your project, including video, photography and podcasts.

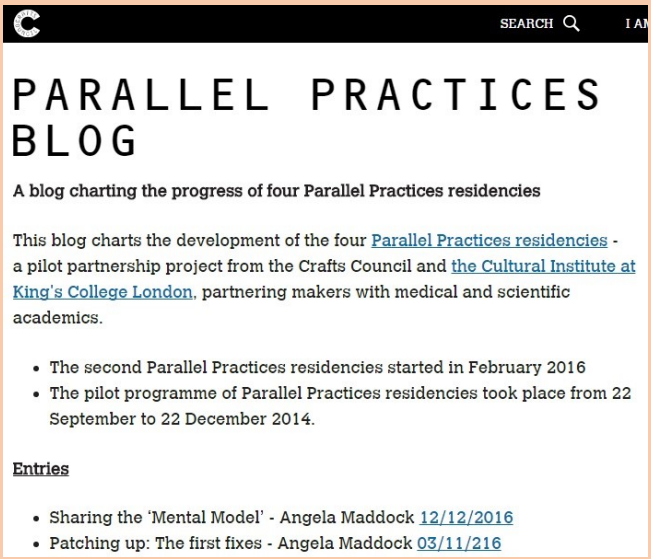
Using social media is an effective way to promote projects to a wider audience. Increase interest and engagement by using images, videos and gifs in your posts and use relevant account tags and hashtags. For example, follow or tag @CulturalKings on Twitter so the Culture teams can share and promote the residency.

It is important to reflect King's branding when representing the university. For guidelines about King's corporate identity, see the Brand Communications internal webpage here. Also see King's internal page about social media guidelines for more information about using social media in a professional capacity.

Agree on a credit line that acknowledges the project team and partners, such as: **[*Project name*] is a collaboration between King's College London's Department of [Department] and [artist(s)] as part of the *King's Artists* programme.**

Also consider what internal, local and national networks you can access to promote the residency. For example: connections with other departments or partner organisations, collaborating with student societies and KCLSU, departmental newsletters, mailing lists, networking at cultural events.

Examples of publicity material


SEARCH

PARALLEL PRACTICES BLOG

A blog charting the progress of four Parallel Practices residencies

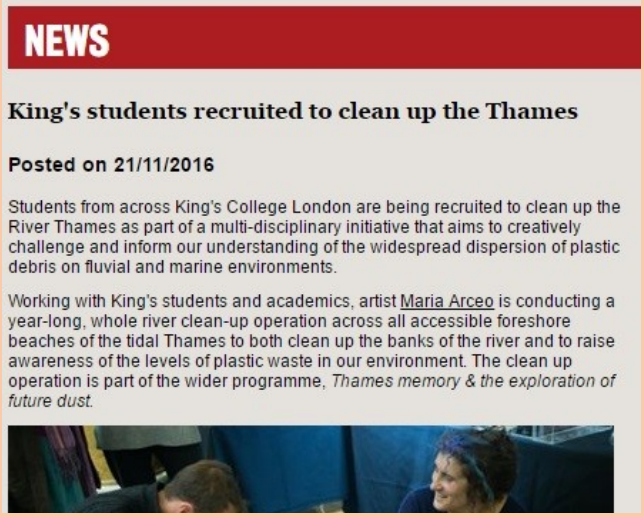
This blog charts the development of the four Parallel Practices residencies - a pilot partnership project from the Crafts Council and the Cultural Institute at King's College London, partnering makers with medical and scientific academics.

- The second Parallel Practices residencies started in February 2016
- The pilot programme of Parallel Practices residencies took place from 22 September to 22 December 2014.

Entries

- Sharing the 'Mental Model' - Angela Maddock 12/12/2016
- Patching up: The first fixes - Angela Maddock 03/11/216

Blog page—*Parallel Practices*


NEWS

King's students recruited to clean up the Thames

Posted on 21/11/2016

Students from across King's College London are being recruited to clean up the River Thames as part of a multi-disciplinary initiative that aims to creatively challenge and inform our understanding of the widespread dispersion of plastic debris on fluvial and marine environments.

Working with King's students and academics, artist Maria Arceo is conducting a year-long, whole river clean-up operation across all accessible foreshore beaches of the tidal Thames to both clean up the banks of the river and to raise awareness of the levels of plastic waste in our environment. The clean up operation is part of the wider programme, *Thames memory & the exploration of future dust.*

King's website—Maria Arceo

Cultural King's @CulturalKings · 2 Nov 2016

Discover more work by Leverhulme Artist in Residence and #TracesofWar exhibitor Baptist Coelho baptistcoelho.com

Twitter—Baptist Coelho

Centre for Philosophy and Visual Arts

20 January at 16:10 ·

NEW: Mini-residencies. CPVA invites Cheryl Simmons and Mel Franklin this spring term.

Mini-residencies

Facebook—CPVA mini-residencies

Evaluation as a learning tool

The aim of any evaluation work is to share learning about the factors that led to either the success or failure of your project, the results achieved and the wider applicability of those lessons. The process of evaluation creates an opportunity to share insight and knowledge and **it is a learning tool that empowers all stakeholders by expanding their knowledge base and enhancing their skills**.

Questions to consider when evaluating an artist residency include:

- Which methods best capture the outputs and impacts of the residency?
- Which reflection tools will best explain what has happened?
- What have I learnt? How can it be applied to future research?
- What was the residency's impact on students, staff, and the wider arts and culture sector?

Dr Milena Michalski, the Leverhulme artist in residence from 2016—18 in the Department of War Studies, said:

'I am keeping various types of record, both artistic and bureaucratic. I have a sketch book and photographic documentation of the artistic process and then I keep notes of any meetings I attend which could relate to the project, both within King's and in the wider community. I am also considering keeping a blog as a record of the project's progression.'

The Culture team has created an evaluation form template which can be downloaded below.

Please note that the template is only a guide and is not to be used as a final document for a residency project. **Please email culture@kcl.ac.uk if you require further assistance with evaluation.**

Evaluation form template

Evaluation methods

It is important to consider which types of evaluation method will work best for a capturing the outputs and impact of a residency. For example, if there is a large number of visual outputs, a visual report may better reflect the project than a predominantly written format.

Evaluation methods may include:

- an internal evaluation event with the artist and project partners
- interviews either face to face or via Skype
- written forms like journals, lists and feedback forms
- audio/video recordings such as vox pops, vlogs, podcasts or legacy films and
- a website or blog resource: for example, Lisa Appignanesi has a website dedicated to her residency project titled *The Brain and The Mind*, which was a collaborative project with the Department of English. The website includes written and visual content from the residency including videos of the conferences Lisa organised.

As well as reflecting on the project and its outcomes, also orientate the evaluation towards the future and reflect on how the work will have an impact on future research and creative outputs.

From top: Dr Milena Michalski, Legacy, *2014; Naomi Mcintosh, neckpiece as part of her* Parallel Jewellery Collection, *2016*

Legacy and sustainability

Before and throughout the residency, continue to reflect on the impact it will have at King's and in the wider cultural sector both during and after the project.

During the residency think about how the project can evolve to achieve different outcomes or engage with different people . Reflect on what the residency has achieved when and how a follow-on activity or perhaps a further project might build upon its legacy.

Some questions to consider regarding the legacy of the project might include:

- What is, or could be, the lasting legacy of the project?
- How can the team ensure the findings of the project reach the anticipated beneficiaries, and beyond, to other stakeholders and audiences in the sector?
- What support does the project need to disseminate its research and creative outputs?

Professor Vivienne Jabri, lead academic for Baptist Coelho's residency and co-curator of the *Traces of War* exhibition said:

'The impact value of our artist residency programme was evident in the exhibition, *Traces of War*, held in the Inigo Rooms between October and December 2016. The exhibition was widely reviewed and has raised much interest in the arts community. We have now established an Arts & Conflict Hub in the Department of War Studies as a direct consequence of these collaborations. Hosting symposia around the exhibition is also crucial is ensuring legacy, as is the production of written material, a catalogue and other publications.'

Baptist Coelho, Mountain Lassitude *(installation detail), as part of the* Traces of War *exhibition, photo credit: Baptist Coelho*

Regarding her residency project, titled *The brain and the mind*, with the Department of English, Lisa Appignanesi commented that:

'The project had an invigorating cross-disciplinary thrust which challenged the thinking of any individual participant in a given field and proved illuminating for the audience of students and public. It now has an ongoing virtual life [on the project website].'

Other possible ways of sustaining the impact of a residency might include:

- Hosting residency material on the King's website;
- creating a website and/or blog;
- producing a publication or catalogue;
- publishing materials in magazines and/or journals;
- uploading visual materials to sharing sites like YouTube and Flickr.

Legacy films are also a great way to present and promote the outcomes and impacts of a residency.

These films usually review the aims and scope of the project, describe the collaboration between academics and cultural sector practitioners, and present some findings and recommendations for future working. For example, the legacy film for the *Parallel Practices* project can be viewed here.

Resources

Toolkits

ACT Government, Artists in residence toolkit

Alliance of Artists Communities, Social-practice residencies :: toolkit

Aylesbury Vale District Council, Public art toolkit

Space Toolkit

Scottish Arts Council, Partners toolkit

Funding and awards

COLLIDE, COLLIDE International Residency Award

Res Artis, Funding sources by region

TransArtists, Residency funding

Further artist in residence resources and links

a-n The Artists Information Company, How to work with artists

Artists Access to Art Colleges (AA2A), Artist profiles

Creativeworks London, Researchers-in-Residence and Entrepreneurs-in-Residence

Engage, Working with Artists and Galleries: A Toolkit for the Museum and Heritage Sectors

Exploratorium, Artist-in-Residence program

British Library, Translators In Residence

Janet Hetherington, An exploration into how artist residencies serve as a training tool for civic engagement, MAPSI conference paper

Matthew Caines, Artist in residence schemes: top tips, The Guardian

Res Artis, List of residencies

Somerset House, Makerversity

TransArtists, Artist in residence checklists

The Foundling Museum, The Foundling Residency

Weather Stations, Writers in Residence

Examples of artist in residence programmes in other UK universities

Birmingham University
birmingham.ac.uk/culture/artists-in-res.aspx

Bournemouth
aub.ac.uk/widening-participation/raising-aspiration/artist-residence/

Exeter emps.exeter.ac.uk/physics-astronomy/research/astrophysics/newsandawards/artist-in-residence/

Leeds
leeds.ac.uk/forstaff/news/article/4318/universitys_first_artist-in-residence_returns_to_leeds

Queen Mary University
airproject.qmul.ac.uk/about/index.html

UCL
ucl.ac.uk/festival-of-the-arts/festival-of-the-arts-news-publication/2015/ucl-artists-in-residence

University of Wolverhampton
wlv.ac.uk/mashow/student-gallery/artists-in-residence/

Warwick Arts Centre as part of the University of Warwick

warwickartscentre.co.uk/about/artistic-commissioning/this-is-tomorrow/

Examples of artist in residence programmes in international universities

Institute for Research in Applied Arts, University of Applied Sciences, Düsseldorf , Germany
pbsa.hs-duesseldorf.de/forschung/iraa/air

MIT Center for Art, Science & Technology (CAST), MIT University, MA, USA
arts.mit.edu/visiting-artists/

Nida Art Colony, Vilnius Academy of Arts (NAC), Vilnius, Lithuania

nidacolony.lt/en/residence

RMIT University, Melbourne, Australia
intersect.rmit.edu.au/

University of Chicago, IL, USA
arts.uchicago.edu/arts-public-life/programs/artist-residencies

kcl.ac.uk/culture
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Toolkit