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WRITING ARTISTS' RESIDENCIES IN SCOTLAND

The value of residency experiences from the perspective of the artist

Morag Iles (PGR)

PhD Thesis | University of Glasgow

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Abstract

Conducted in collaboration with three Scottish residency organisations: **Bothy Project**, **Cove Park** and **The Work Room**, this research project explores the value of artist residency experiences in the practice, career, and livelihood of artists. Following an ontologically driven framework, which acknowledges the performative nature of the research process (Gibson-Graham 2008), this research purposefully prioritises the processes of value formation from the perspective of the artist; capturing how residencies are felt and experienced by residents in relation to ongoing material and discursive entanglements.

The varying activities and residency offers proffered by **Bothy Project**, **Cove Park** and **The Work Room** are indicative of the range and scope of residency practices available in the contemporary climate. As studies, each organisation's residency offer is not intended to (re)present an exemplar residency opportunity in a simple positive sense (Vergunst and Graham 2019). Rather, this thesis exemplifies and demonstrates the environmental and conceptual conditions in which ideas, practices, and artworks flow *through* the world. In turn it draws attention to that which artists are working *with* in the development of their practice and identity.

The nascent academic field of residency research, within which this study resides, has accelerated during the delivery of this thesis, with the majority of theory being developed by the sector and practice-led research. This thesis contributes to this by highlighting a constellation of value-based themes, which research participants have identified as cumulatively transforming their practice identities and artistic subjectivities (Mezirow 2008; Wakefield 2013). Framing residency as a process-method (Healy McMeans 2021), the research advocates 'artist-centred' residency opportunities, in which residencies are considered part of the 'textility of making' (Ingold 2009).

Preface: valuing the unexpected

Valuing the unexpected is a theme throughout this thesis (Vergunst and Graham 2019). It both embraces ‘residency as a method’ (Healy McMeans 2021) for engaging with new ways of knowing and *doing*, as well as illustrating the ‘distinctive liveliness’ (Vergunst and Graham 2019: 19) of the collaborative research endeavour, which responds to and rubs up against real world issues. The implications of such real-world ‘intra-actions’ (Barad 2003) are exemplified in Chapter 4, in which, I outline how the COVID-19 pandemic interrupted my proposed data collection timetable, halting all data collection activities and forcing me to postpone a 14-day residency at Sweeney’s Bothy on the Isle of Eigg. Even though the far reaching, unprecedented global impact of the pandemic is universally recognised, the interruption to proceedings felt like a failure in the research plan. Activities and events were deferred, rescheduled, delayed, suspended and some, ultimately lost. In Professor Harriet Hawkins (2017) book, *Creativity: live, work, create*, Hawkins (2017) presents Professor Tim Ingold’s (2009) approach to creativity and improvisation, articulating: ‘to improvise is to follow the ways of the world as they unfold, rather than to connect up a series of points already traversed’ (Hawkins 2017: 47). By employing tactics of improvisation and leaning into that which is unfolding and finding value in the unexpected, I have written my way through research and its practice, knowledge and its residence (Schneider 2019), evoking and enacting the forces of residential practice on the page.

Chapter 1: Introducing the project

This thesis documents the value of residency opportunities from the position of the artist. It reflects on the role of residencies in an artist's practice, work, and livelihood, whilst simultaneously interrogating the notion of 'residency' as a concept. It has been written on the basis that what is valued has to be investigated not assumed. In this introductory chapter, I consider the context within which this project has been produced and delivered. I explore how the study's genesis has shaped its methodological underpinnings, and how contemporaneous studies have informed an approach to residency research. The discussion presented includes:

- information on the administration of the Collaborative Doctoral Award (CDA) within which the study has been conducted;
- an introduction to the practice and concept of artists' residencies and their position as a burgeoning field of academic research;
- a contextualisation of the Scottish residency landscape, with a brief introduction to the project's three industry partners: **Bothy Project**, **Cove Park** and **The Work Room**.

The chapter concludes with the project's research questions and objectives, alongside an outline of the thesis structure.

Setting the scene

Collaborative Doctoral Awards (CDAs) encompass research inquiries of 'mutual benefit' (Hill and Meek 2019) to all project stakeholders. It is a point which is exemplified in the *Creative Economies Studentships*¹ synopsis, the directive under which this project is being conducted:

The SGSAH AHRC Creative Economies Studentships are a collaboration between SGSAH, AHRC, HEIs and organisations. They seek to connect HEIs, organisations and a PhD researcher on a project of mutual benefit to all involved. They present an

¹ The *Creative Economies Studentships* include 13 collaborative projects funded by the Scottish Graduate School of Arts and Humanities (SGSAH) from the Arts and Humanities Research Council (AHRC). Initiated in October 2017, this particular set of studentships aims to generate knowledge that is situated in, and applicable to the creative and digital sectors.

opportunity to work on a fascinating research project, make connections with industry and access resources and expertise not normally available within a PhD.

The projects [...] have been identified by the industry partner ensuring that the researcher's work is fulfilling a research need already noted by an organisation in the sector. Working with an organisation outwith academia offers unique training and development opportunities of benefit to the PhD and the researcher's own personal development ('Scottish Graduate School for Arts & Humanities', n.d.).

It is common practice that CDAs work with one to two organisations. This research topic was developed collaboratively by three; **Bothy Project**, **Cove Park** and **The Work Room**, organisations offering artist residency opportunities in Scotland. Initially, each organisation had contacted the Scottish Graduate School of Arts and Humanities (SGSAH)² independently, looking to create an internship which could support an evaluation of their services. SGSAH, recognising the serendipity in each request, subsequently invited the organisations to create a research group to identify and develop the parameters of a possible research project. It is important to note that the research group did not exist before this point, the partnership being established as part of the process of building a project that could fulfil the requirements of a PhD as well as the needs of each organisation. At this point the University of Glasgow (with supervision support from Glasgow School of Art) was appointed the associated academic institution, and supervisors, alongside representatives from each industry organisation, managed an interview process, which led to myself being appointed the researcher. It was through this process that the partners' expectations around the project were reframed.³

At its inception the aim of this doctoral project was to articulate the value and impact of rural, urban, and interdisciplinary residency experiences on individuals' artistic practice,

² The Scottish Graduate School of Arts and Humanities works with the 19 universities operating across Scotland to support research, projects, training, advocacy and networking opportunities in the arts and humanities. It is funded by the Scottish Research Council and the Arts and Humanities Research Council (AHRC) and is home to the AHRC funded Doctoral Training Partnership (DTP), which managed the administration and delivery of the Creative Economies Studentships.

³ This study began in October 2017, at which point I was undertaking the PhD part-time. I conducted the first academic year over two years, October 2017 – October 2019, moving to full time, November 2019. Due to the impact of COVID-19 on the delivery of the project, I was granted a nine-month funded extension. The final written thesis was not submitted until July 2023.

whilst simultaneously capturing the impact of residency activities on each site's geographical community and the wider cultural sector. The objective was that the results of the inquiry would generate a speculative evaluation framework for each partner organisation and inform policy on artist development, as well as adding critical knowledge to artist residency research, a nascent field in academia.

In applying to conduct this doctoral research project I found its status as an applied collaborative study an exciting proposition. It presented an opportunity to work alongside reputable residency organisations, engaging in research that would have meaningful impact on opportunities for artists, as well as support partner organisations to improve their internal structures and delivery capacities. What had not been considered was how conducting a live collaborative research project would require delicate negotiations; meeting the needs and expectations of each stakeholder, whilst 'traversing' (Neuwirth 2019: 4) agendas, priorities, practicalities and timelines, as well the effects of a global pandemic on the operational capacities of each partner and the delivery of the research process.

The ontological politics of collaborative research projects

The answers we take from the world can never be fully dissociated from the questions we take to it, and those questions are temporally and spatially situated (e.g. Haraway, 1988) – and, therefore, politically per-formative. (Griffiths and Brown 2017: 667)

The 'doing' of collaboration and the applied setting within which this project unfolds highlights the ontological (the way reality is viewed) and epistemological (how reality is examined) complexities of this study. Working with operationally active organisations means engaging *with* unfolding possibilities, diversions, interruptions, and entanglements as each research partner navigates the slipperiness of the world. The consequence of these options is that 'reality itself is multiple' (Mol 1999: 74) and as such, the object of study is no longer to provide a realist 'perspective' *of* the world but to make visible the options encapsulated *through* the mode of inquiry. Thus 'ontology becomes the effect rather than the ground of knowledge' (Gibson-Graham 2008: 620); produced, performed and enacted

by the research practices which make knowledge visible (Mol 1999; Law and Urry 2004; Gibson-Graham 2008; Fenwick and Edwards 2013).

Acknowledging the performativity of knowledge production highlights the ethical responsibility of the researcher to confront and recognise how their research approach contributes to the confirmation or disruption of knowledge. J.K Gibson-Graham's 2008 paper, *Diverse economies: Performative practices for 'other worlds'*, proposes practices of ontological reframing to ensure marginalized narratives are in focus:

[This] experimental approach to research is characterized by an interest in **learning rather than judging**. To treat something as a social experiment is to be open to what it has to teach us, very different from the critical task of assessing the ways in which it is good or bad, strong or weak, mainstream or alternative (ibid: 628, emphasis my own)

Gibson-Graham's 'methodological ambiguity' (Alexander and Wyatt 2018) in pursuit of equitable knowledge led me to question how concepts and practices of 'value' and 'impact' were positioned in the genesis and design of this project.

Definitions of impact

The title of the Arts and Humanities Research Council (AHRC) programme within which this project is situated – the *Creative Economy Programme* – is predicated on a taxonomy which measures the value of impact in of the Cultural and Creative Industries (CCI's) quantitatively. This, alongside the programme being financed through a government initiative titled, the 'National Productivity Investment Fund' (NPIF) - which is 'earmarked for raising UK economic growth over six years from 2017 – 18 to 2022 – 23' (Giles 2017) – reflects an 'economically inflected' (Belfiore 2015: 4) discourse; an articulation which was adopted in the 1980s under New Public Management agenda (Crossick and Kaszynska 2016).

AHRC articulates that the *Creative Economy Programme* aims to emphasise:

[T]he importance of arts and humanities research in generating impact across the sector, ranging from micro-businesses to large corporations' ('AHRC Creative Economy Programme', n.d. emphasis my own).

In reviewing how the UK Research Councils' (which includes the AHRC) define 'impact' there is an emphasis on 'economic competitiveness' and 'increasing the effectiveness of public services and policy' (AHRC as quoted by Belfiore 2015: 4), which seemingly judges and limits arts and humanities research impact by its contribution to economic growth and short term impact (Belfiore 2015; Elfving 2019). It is through this simultaneously practised definition of 'research impact' and the emphasis placed on the 'economic value of the cultural sector', that the field of cultural policy has been embroiled in an unhelpful dichotomy between research in the cultural sector that is considered 'critical' and that which is considered 'instrumental and advocacy driven' (Bennett 2004; Scullion and García 2005; Belfiore 2016). Therefore, following on from Gibson-Graham, this study practises 'methodological humility' (Law and Singleton 2005: 350), employing an emergent research design to ensure 'emerging ethical and political engagements with 'value'' (Whitham et al. 2019: 1) and impact are mobilised through a qualitative research inquiry.

To borrow from marketing and business practice, this ontologically-driven framework adopts a customer dominant logic (CDL), which places the 'consumer' at the centre, rather than the 'service provider'. Thus, the focus shifts from measuring the assumed value provided by the service organisation to assessing how the 'consumer' forms value with the service provider in the context of their wider ecosystem of activity (Heinonen and Strandvik 2015). Specifically, in relation to this topic, it asks how the artist conceptualises the value of their residency experience in the context of a dynamic and unfolding practice, career, and livelihood. In turn, adopting an artist-centred logic supports the residency partners attached to this research enquiry to:

- articulate the value of their 'services'/ experiences from the perspective of residents;
- determine their position within a network of organisations providing residency opportunities;
- identify opportunities to innovate and design new 'services' which correspond to the requirements of practising artists.

Artists' residencies

To contextualise the finding of this research enquiry it is fundamental to also acknowledge the specific cultural, geopolitical, and material conditions entangled in the practice, history and study of artist residencies in the Global North. Therefore, before introducing the research questions and objectives which guided the delivery of this study, I would like firstly to present a tentative typology of artist residency models, before briefly introducing the development and scale of artist residency opportunities in Scotland. Following, I will briefly outline the fledging networks being developed between researchers studying in the burgeoning field of residency research. This subsection should be considered a precursor to the literature review where residency practice and research is contextualised from a Western art historical perspective.

Towards a loose typology of residency models

The ubiquity of contemporary residencies makes it difficult to provide a succinct definition of what an artist residency is. In her 2019 essay, *Cosmopolitics For Retreats*, curator and researcher, Taru Elfving discusses the etymology of the term 'residence':

[which] originates from Latin ('one who remains seated') and refers to the domicile or official of a ruler or high official, usually an imposing dwelling such as a castle or manor. On the other hand, the English words 'residence', 'residency' and 'resident' open up a plethora of positions, associations and related practices: foreign agents on the history of colonialism and espionage, medical students specializing in hospitals, individuals and businesses registered in some location, student housing, teaching positions, and official housing at the workplace. In a more general sense, residence refers to long-term or permanent domicile (Elfving 2019: 224)

The diverse practises of 'being in residence' Elfving (2019) describes, highlights the different ideological indicators present in the creation and/ or delivery of 'residency', which, in addition to the Western art historical perspective, influences the varying characterisations of contemporary residency opportunities in the Global North.⁴

⁴ Exciting research is currently being carried out by my peer, Pau Catà, documenting a counter history to residency engagement, focusing on developments in the Global South.

Building on the existing literature, I have generated a loose typology of residency models. As an exercise, the creation of a typology is not intended to be restrictive, boundary making or 'bureaucratic' (Dahl 1987). Rather, it draws attention to the complex and dynamic processes in which the life and work of an artist is entangled in (Elfving and Kokko 2019). In addition, it provides a platform from which the diverse residency practices referenced within this study may be further discussed.

Following the writing of curator and residency director, Johan Pousette⁵, Giorgia Gandolfini⁶ (2015) identified residency opportunities as falling into one of three models: the 'traditional retreat model', the 'process orientated model' and the 'production orientated model' (Gandolfini 2015). Professor Pascal Gielen⁷ (2019), however, uses Mikhail Bakhtin's notion of 'chronotope'⁸ - an interdependent meshing of time and space (Gielen 2019) - to conceptualise residencies into four categories: 'My Chronotope', 'Network Chronotope', 'Alter Chronotope' and 'Embedded Chronotope' (Gielen 2019). Although, Pousette, Gandolfini and Gielen attend to the topic of residencies from different perspectives, each categorization broadly aligns to similar ideological positions. Therefore, using these categorizations as a starting point, and whilst aiming to avoid the dangers of essentialist terms (Sacramento 2012), I will present four discursive residency models:

a) the 'retreat' residency

⁵ Pousette's 2011 article 'Artists in Flux', published as part of *RE-tooling Residencies: A Closer Look At The Mobility of Arts Professionals* is a widely cited article in the practice-led residency literature.

⁶ Gandolfini is a curator and researcher and manages an online depository for published research and writing on artist residencies for New York based residency organisation, Residency Unlimited.

⁷ Professor Pascal Gielen is the editor of international book series, *Antennae – Arts in Society*. Each book focuses on a particular cultural phenomenon in the contemporary art world. Critical thinkers are invited to contribute an essay mapping a particular themes interaction with society. In February 2019, a book focusing on artist residencies was published, *Contemporary Artist Residencies Reclaiming Time and Space*.

⁸ Chronotope is a literary theory that was developed by Russian philosopher Mikhail Bakhtin. For Bakhtin a chronotope references the unity of time and space in narrative. It was developed to identify chronotopes in the analysis of western novels. However, the theory is also used in the study of narrative imagination, whereby the reader visualizes the entire world of the narrative as an evolving spatial and temporal situation (Ceruleanthought, n.d: n.p).

- b) the 'process' residency
- c) the 'production' residency
 - i. the 'context specific' framework
- d) the 'embedded' residency

As a guide, I will describe how each model operates 'ideally' (Gielen 2019);⁹ addressing the ideology underpinning the models creation; contextualising, and illustrating each model by giving a contemporary example; highlighting where Gielen, Pousette and Gandolfini's categorizations meet and diverge. As is forewarned by Gielen (2019), a resident will rarely encounter a residency model in its 'ideally' iteration. Likewise, those managing residencies, may not identify their residency operation as existing within one model alone.

a) The 'retreat' residency

The 'retreat' model of residency is associated with removing the resident from their daily context and immersing them in an isolated environment, which is often, but not exclusively, in a rural location. The isolation inherent in retreat residencies aims to eliminate unnecessary distraction and support a level of introspection, which encourages and inspires the creative act. For Gielen (2019) retreat residencies (which he references as 'My Chronotope') are 'grounded in the belief that creation has to come from the deepest self and that talent is something someone is born with' (Gielen 2019: 44). This assumption is based on the ideological interpretation of 'artist as genius' and although it is an arguably outdated view, residencies as 'retreats' have been criticised for contributing to an overtly romanticised perception of art, artmaking, and artist, which may account for Gandolfini (2015) labelling this model as 'traditional'. This, alongside popular culture's appropriation of retreat as a luxury wellness holiday experience, has led to problematic misunderstandings of the 'retreat' model residency, resulting in a number of contemporary residency spaces rejecting the notion of residency as 'retreat'.

⁹ The concept of the 'ideal type' was developed by sociologist, Max Weber, 1904.

b) *The 'process' residency*

The 'process' residency as it is interpreted here, merges Pousette (2011) and Gandolfini's (2015) 'process-orientated model' and Gielen's (2019) 'Network Chronotope', categorisations which share fundamental similarities. Firstly, both describe a residency model that is designed to support the resident to experiment without the requirement of a finished product and secondly, each discuss residents taking part in networking opportunities with 'substantial' (Pousette 2011; Gandolfini 2015) support from residency operators. The examples Gielen and Gandolfini use to illustrate their point are also comparable.

Gielen (2019) discusses Rijkakademie in Amsterdam,¹⁰ a residency facility which can house up to 50 artists over a two-year period. During their time at Rijkakademie, the resident takes part in a programme of peer-to-peer exchange, alongside workshops with industry professionals. On site, residents have access to technical equipment, expertise, a library, and a historical art collection. The public are invited to interact with residents through open studios, performances, and lectures. The process is considered open-ended and there is no expectation that the resident will have produced anything at the end of the two years.

Gandolfini's example of a 'process orientated model' is Residency Unlimited,¹¹ which was the primary case study in her 2015 study of artist residency programmes, titled *Networked Artist-in-Residence Programs in the Networked Contemporary Art System*.¹² Situated in a former church in Brooklyn, New York, Residency Unlimited's (RU) space is considered:

multifunctional, acting as a hub and meeting place for RU's various communal activities, public programs, including talks, screenings, performances and exhibitions. Here artists and curators in residence meet with RU staff, conduct research, and at times produce work. ("ABOUT Residency Unlimited" 2014).

¹⁰ Established in 1870 by King William III, [Rijksakademie](#) was considered a classical artist training academy until the 1980's when it was adapted to fit within the 'process' residency model described above. In 1992 Rijksakademie moved to the renovated cavalry barracks where it is currently situated.

¹¹ Gandolfini worked for [Residency Unlimited](#) as Programme Director Assistant, January – May 2015.

¹² Gandolfini conducted the study whilst undertaking a MA at the University of Bologna, Italy, 2014 – 2015.

Gandolfini's study drew three conclusions; firstly, artist in residence programmes can limit an artist's environmental uncertainty, secondly, the residency could be viewed as a 'brokerage node' within a highly networked contemporary art system and finally, residency programmes are 'catalysts for social and intellectual capital' (Gandolfini 2015).

By contrast, Gielen's assessment of the 'process' residency is more critical of network transactions: '[t]he situation is not characterised by introspection but rather by exhibitionism. It is after all not just about seeing as much about being seen' (ibid 2019: 46). The scepticism articulated by Gielen is shared by a number of practitioners in the field (McRobbie 2002; Baumann 2016; Larose 2018; Kirn, n.d.), who would challenge Gandolfini's conclusions that residencies 'limit' environmental uncertainty by proposing residencies can shape such uncertainty too, a discussion which is further analysed in the literature review.¹³

Both examples, however, whether labelled 'process-orientated' or 'network' residency, present a model which uses a curated programme to develop a residents skills, knowledge, and networks within a group context. As discussed in the literature review, the desire to develop artistic communities, living and working alongside one another is akin to the practices of the historically titled 'artist colonies',¹⁴ which were established in America and Central Europe during the nineteenth and twentieth century.¹⁵ Moving from cities to rural locations enabled artist communities to build alternative economies, sharing creative and cultural practices, which alongside the inspiring rural milieu drove artistic innovation and experimentation.

¹³ Please see section titled 'In practice residencies can be paradoxes', for more information.

¹⁴ It should be noted that to avoid the language of colonialism in reference to artistic communities the Artists' Communities Alliance (ACA), which describes itself as 'the global authority on residency culture and operations' has rejected the term 'colony' in relation to artistic communities ("Artist Communities Alliance: About," n.d: n.p.).

¹⁵ Art Historian, Nina Lübbren (2001) has documented the origins of 'artist colonies' in Europe in, *Rural Artists' Colonies in Europe 1870 – 1910*.

The artist-led micro residency, a concept which has grown in popularity in the last decade,¹⁶ could be considered the contemporary manifestation of artist communities. As is defined in a research report, published by Tatsuhiko Murata (2012), founder of Youkobo Art Space, a micro residency in Japan. A micro residency is: ‘small-scale (in terms of size of facilities) and small scale (in terms of budget), Artist Run, Independent, Grass Roots and Highly flexible’ (Murata 2012: 2).¹⁷ It is a framework that is arguably counter to the highly managed, extensively resourced, large scale residency operations, such as Rijkakademie.

Murata’s (2012) definition of a micro residency is taken from a letter Youkobo Art Space received in 2005. Entitled *A Brief Essay of Appreciation by Lois Recoder and Sandra Gibson*¹⁸ Gibson and Recoder reflect on their experience in residence at Youoko:

In an impromptu presentation at Youkobo, we spoke about what makes this particular residency so extraordinarily different than the others and came to the conclusion that it had to do with “smallness of scale” coupled with “vastness of flexibility.”

The “micro” in terms of size coupled with the “macro” in terms of the flexible. Which goes to say that nearly everything is possible at Youkobo. The artist is completely free to explore, interpret, and personalize what Youkobo offers as “art space.” (Murata 2012: Appendix 1)

Within the context of artist led endeavours, Gielen’s (2019) criticisms of ‘exhibitionism’ feel less relevant. Here, the ‘process’ led residency can be viewed as an opportunity to participate in activity beyond individual endeavour. It represents a collective generosity, reciprocity, and trust; a freedom felt by belonging to and learning from an inclusive community.

¹⁶ Since its inaugural meeting in 2012, [The Microresidence Network](#) has grown to include over 70 globally situated artist-led micro-residencies.

¹⁷ [Youkobo Art Space](#) is based in Tokyo, Japan. The name translates as a ‘studio (‘kobo’) for ‘you’ (‘you’ in Youkobo meaning ‘play’ in Japanese)’.

¹⁸ The full letter is transcribed in Murata’s report (referenced), Appendix 1.

c) The 'production' residency

As suggested in its title, the 'production' residency model assists the resident in the production of an artwork. Pousette (2011) defines a 'production' residency as necessitating:

a residence centre that can offer artists time and space, support from professional staff and funding to create a new work of art. The residency may encompass an entire project – from conceptual development to research, planning, fundraising and the production of finished work – or it may be confined to the initial phase or overseeing the final realisation of the artwork. The personnel at a production residency tend to consist of professionals who contribute their theoretical, technical and financial expertise to the project. (Pousette 2011: 46)

In this exchange between artist and residency the resident's time is quantified by their labour, their production of an artwork, whether physical or ephemeral. The resident is considered a 'cultural worker', producing 'cultural goods and services', which live beyond the life of the residency itself.¹⁹ However, as has been alluded to, different residency frameworks can fall between models depending on the agenda of the organisation and / or individual managing the residency. To illustrate this point further I will interrogate the 'context specific' residency framework, which as an exercise, confirms the complexities and challenges of placing particular delivery frameworks within broader ideological models.

i) The 'context specific' residency

In a 'context specific' residency the artist does not 'expect to find inspiration within themselves... but notably outside themselves, in scientific knowledge, in social issue, or in convenient skill' (Gielen 2019: 47). Participation in such residencies is driven by a genuine desire to work in an alternative context. Gielen references this as an 'Alter-Chronotope' – an opportunity for a resident to inhabit a new space and use residency time to develop new skills, gain insights and/ or build connections in the residency situation.

¹⁹ Ephemeral work will usually be documented or archived in some way to account for the residency 'product' existing.

In the UK, the context specific framework was pioneered by the work of the Artist Placement Group (APG). Initiated in 1966 the APG negotiated placements for artists in organisations, factories and / or government departments.²⁰ Their aim was to reposition the role of the artist in society by challenging public perception and reframing the role of an artist as a key worker, fundamental to the development of social, cultural and intuitional innovation (Hudeck and Sainsbury 2012; Jones 2016). John Latham,²¹ a founding member of the APG, described artists on placement as an 'incidental person', independently observing the organisation, producing work directly inspired by the context in which they were situated. The engagement was considered 'artist-centred' (Dahl 1987; Jones 2016). However, in the '80s and '90s the framework evolved from 'artist-centred' to 'people-place centred' (Dahl 1987). Residencies within the 'context specific' framework were, for the most part, created with the belief that an artist in residence was not 'incidental' but a contracted service provider (Stephens 2001; Jones 2016).

England's *Year of the Artist*, 2000 – 2001, provides a useful example of the framework's evolution and adaption.²² Designed as a national residency programme, the ambition of the scheme was to 'celebrate living artists and to promote greater awareness of the role and status of the artist in society' (Stephens 2001: 55). Arranged in collaboration with the Regional Arts Boards,²³ 977 residencies were set up in geographical communities across England between June

²⁰ The Artist Placement Group was initiated by Barbara Steveni, John Latham, Anna Ridley, Barry Flanagan, David Hall and Jeffrey Shaw (Hudeck and Sainsbury 2012).

²¹ After his death in 2006, artist, John Latham's studio home, [Flat Time House](#) (FTHo) in Peckham, London was opened as a gallery, learning and residency space (2008). The space also includes an archive of Latham's work. When alive, Latham considered Flat Time House to be a living sculpture.

²² The [Year of the Artist](#) was managed by, Arts2000, an organisation that was established to specifically organise the programme, with support from the Regional Arts Boards. As documented by Stephens (2001), the programme was 'the culmination of the Arts Council's series of 'Years of...' which began with the Year of Music in Birmingham in 1992, running through to the Year of Architecture in Glasgow in 1999' (Stephens 2001: 43).

²³ Regional Arts Boards were established in 1991 and were the English subdivisions of the Arts Council of Great Britain. They included, Eastern Arts, East Midlands Arts, London Arts Board, Northern Arts, North West Arts Board, South East Arts Board, southern Arts, South West Arts, West Midland Arts and Yorkshire and Humberside Arts.

2000 – May 2001. An independent evaluation of the programme, conducted by Kevin Stephens (2001) concluded that although artists reported developing new skills, they also felt constrained by time restrictions and beholden to the agendas of local authorities and arts managers. These interactions resulted in participating artists perceiving residencies as managerial tools to deliver arts policy (Stephens 2001; Jones 2016), as opposed to opportunities to develop and share their creative practice.

It is undeniable that the movement of artists from private studio to public domain has changed society's relationship to the role of the artist (Doherty 2004 as cited Pousette 2011), triggering a process of social and economic instrumentalization, which has, rightly or wrongly supported a mushrooming of residency opportunities (Gielen 2019). From residencies in healthcare settings to educational establishments, scientific laboratories, as well as institutional placements such as Facebook's Artist in Residence scheme,²⁴ residencies have become an integral part of the machinery (Elfving and Kokko 2019), resulting in an operational paradox (Jones 2016) which I will discuss further in the literature review.²⁵

The challenges emerging from the 'context specific' framework's ideological shift from artist to person-place is illustrated by Pousette (2011), who defines the 'context specific' framework within the 'process-orientated' residency model. As illustrated in the quote below, Pousette's classification reflects the ideological 'artist-centred' approach of the Artist Placement Group:

The notion of process, embedded in this kind of residency, also refers to artistic practice and its content. This prioritises the conceptual element of the creative process in relation to the artist's own development of ideas, and an interest in sharing this with an audience as a part of the working practice. In the 1960s and 1970s, artistic research became an important part of the

²⁴ As described on its Facebook page, the [Facebook Artist in Residence scheme](#) is an 'on site initiative', which brings artists to Facebook's headquarters in Silicon Valley, America, to work 'alongside employees as a means to energize, inspire, and challenge the community'.

²⁵ Please see section titled 'In practice residencies can be paradoxes, for more information.

creation of an artwork. [...] In this context, process both describes traditional methods, leading to the birth of a new artwork, and includes artistic research, experimentation and development. (Pousette 2011: 46)

I would argue what Pousette describes here is a situated arts practice, which could arguably take place under any residency model, depending on the practice of the resident. Defining 'context specific' residencies within a 'process' model negates the impact market logic has had on the growth of the residency field (Heynen et al. 2007; Weber et al. 2014). Thus, I have chosen to address the 'context specific' residency within the 'production' model, whilst acknowledging that for some (artists and / or residency managers) it may be 'process' orientated and / or embedded within a socially engaged artistic practice.²⁶

The 'embedded' residency

The 'embedded' residency model invests in the resident as a human, being and existing in the residency space beyond the parameters of the traditional timebound residency period. Time is not quantified by artistic activity but an investment in living, which acknowledges 'the artist as a lifelong resident of the whole wide world' (Gielen 2019: 49). To illustrate the 'embedded' residency model Gielen references the Land Foundation in Thailand, a rice paddy field located outside Chiang Mai, where artists, farmers, and members of the community alike, live and develop projects (artistic, ecological, and otherwise) over weeks and lifetimes.²⁷ In such residencies, practising as an artist is the same as practising as a human, the resident's entire body of work is considered 'one big exercise in living' (Gielen 2019: 48). Likewise, Pousette (2011) presents an 'embedded' residency framework, which was developed during his tenure at the Baltic Art Center (BAC)²⁸ in 2004. The framework, titled, *Production in Residence* (PIR), is defined by Pousette as a 'process-oriented

²⁶ Socially engaged practice is a term used to describe art which is created in collaboration with people from communities of geographical, cultural, or social interest. The participation and social engagement is the material of the artwork, as much as any publicly presented outcome.

²⁷ The land was acquired by artists in 1998 but as is articulated on [the land foundations website](#), exists 'without the concept of ownership [...] it is there to be used and can be used'.

²⁸ [Baltic Art Center](#) is based on the island of Gotland in the Baltic Sea.

production' model. It offers the resident 'unconditional time' (Pousette 2011: 51), which supports the individual to develop alongside a world 'in constant flux' (Pousette 2011; Sienkiewicz-Nowacka and Sosnowska 2011):

BAC decided not to build a structure with permanent workshops and technical equipment as we realised that we could never manage to update this fast enough to respond to the changing demands of artists. Instead, we built personal connections to a professional production network – including construction workers, architects, software programmers, mechanical workshops, tailors and pilots – which could meet the most diverse needs. (Pousette 2011: 51)

In outsourcing skill and talent to the local community BAC ensures the organisation, resident, community, and any artwork which may be considered a by-product of this relationship are invested in one another beyond the lifetime of production, each becoming a stakeholder in one another's practice. Artist Perri Mackenzie²⁹ identifies this as 'embeddedness': 'the reverberating resonance of intersubjectivity' (Mackenzie 2012: n.p.), which captures the entangled and dynamic layers of spatial and temporal action present in residency experiences.

'Operating ideologies'

In addition to overcoming these seemingly opposing perspectives between residency as 'a place to rest, or to produce, to think and share or create tangible results' (Serino 2015: 7), each framework's 'operating ideology' (Elfving and Kokko 2019) is also influenced by how the residency programme is delivered; most commonly by patronage, fellowship, public funding and / or self-funded by the resident. These factors can be governed by the residency's geopolitical position, as well as the residency manager's ideological values.

Patronage and Fellowship

From their formalised inception, it has been common in western Europe and America, for wealthy benefactors to privately fund artists' residencies. This has either been through the

²⁹ [Perri Mackenzie](#) is an artist and writer who was commissioned by [Scottish Sculpture Workshop](#) (SSW) to contribute to *OUTING on residencies and ruralities*, a publication reflecting a two-day symposium at SSW in 2011.

benefactor offering their own residence or by funding an artist's attachment to an institution. Benefactors' motivations have, for the most part, remained entirely personal. Institutional 'fellowships', however, became more established in the 20th century (Campbell 2016). An early and influential example of this arrangement, as documented by Thomas. W. Beggs (1940)³⁰ was the relationship between painter John Trumbull and Yale College. From 1831 till his death in 1843 Trumbull received 1000 dollars per annum. In return, the college were bequeathed the artist's painting collection which was exhibited in a gallery designed by Trumbull himself. As stipulated in the original terms of agreement, once the price of admission to the gallery had repaid the cost of Trumbull's total stipend, the additional proceeds would thereafter support students on lower incomes to attend Yale (Beggs 1940: 17). The concept of legacy in a residency situation has led to a number of ceremonial residencies, where an individual of note is attached to an institution in honour of their work/ contribution to the arts (Campbell 2016). Contemporary institutional fellowships-cum-residency schemes usually include a minimum 12-month attachment, for which the fellow/ resident is either provided a salary or sponsorship for the allotted period, with the expectation of the arrangement at the discretion of the residency organiser.

Publicly funded and self – funded

In addition to institutional sponsorship, residencies may be publicly funded, most commonly through revenue funding and/ or funding from Trusts, Foundations, and corporations. Funding can be received by organisations whose primary activity is the delivery of artist residency experiences, for example the three organisations included in this study, **Bothy Project**, **Cove Park** and **The Work Room**, or for organisations who offer residencies as complimentary to their core, such as those at the Victoria & Albert Museum (V&A).³¹ From a UK context, to receive revenue funding, which typically comes via national arts councils³² or

³⁰ Thomas. W. Beggs was a member of staff at Pomona College, California, America. In his article *The Artist-in-Residence*, Beggs explores residency models in higher education institutions in America.

³¹ The [V&A](#) is considered the 'world's leading' museum of art and design. Its permanent collection holds 2.3 million objects, spanning 5,000 years of world history. The museum offers a range of [residency programmes](#) from 12 to 3 months in length, attached to different curatorial, learning and research departments. It has three on site studios, including a ceramics studio.

³² There are four National Art Councils in the UK, each of which is considered the primary arts development agency for their respective nations; [Arts Council England](#) (ACE), [Arts Council Wales](#), [Creative Scotland](#) (formally

local authorities, an organisation needs to be legally incorporated. Whereas, to receive funding from Trusts and Foundations an organisation needs to be registered as a charity. Corporate funding arrangements are at the discretion of the company, who may fund artistic activity as part of their 'corporate social responsibility'. The distribution of funding to the artist depends on the design of the residency; and may cover an artist's time, materials, expenses and/ or travel costs.

Self-funded residencies do not offer financial remuneration and are typically 'paid for' experiences although an artist may independently fundraise to cover costs. As identified, the artist-led micro-residencies are often built on low budgets, avoiding the administrative burden of governance structures or financial accounting. Therefore, micro residencies do not always provide funding to residents. However, as highlighted by Murata (2012) it is often the lack of structure and associated bureaucracy that attracts particular artists to such residency opportunities.

It is important to note that a singular residency organisation can offer a multitude of pathways to engagement. For example, **Bothy Project** and **Cove Park** offer multiple modes of engagement, each of which is funded differently (please see page 62 and page 76 for more information). However, it must also be acknowledged that each pathway does impact on the accessibility of a residency experience, which is arguably shaping and distorting the importance and magnitude of residencies in the life and work of contemporary artists and makers, an argument which is again further explored in the literature review.

Residencies in Scotland

Whilst this thesis concentrates on the practice and impact of residencies on international artists', it specifically focuses on artist residency opportunities offered in the geopolitical context of Scotland. In 2011, Scottish Sculpture Workshop (SSW),³³ an arts centre and

known as the Scottish Arts Council) and [Arts Council of Northern Ireland](#). Each distributes funding on behalf of the Government and National Lottery. Prior to their creation in 1994, ACE, Arts Council Wales and the Scottish Arts Council were represented by the Arts Council of Great Britain.

³³ [Scottish Sculpture Workshop](#) (SSW).

residency facility in Lumsden³⁴, hosted 'OUTING', a two-day symposium bringing together rural residency organisations from across Scotland. In the publication that followed the symposium, *OUTING: on residencies and ruralities*, Nuno Sacramento (the then Director of SSW)³⁵ documented the rise of residencies in Scotland:

In 2010, soon after its inauguration, Creative Scotland announced a particular focus on artists', or more broadly termed, creative practitioner's residencies. Until that moment residency programmes had been quietly taking place in a multitude of different locations throughout Scotland. This new focus of attention posited increasing strategic value on residencies on a national level, unleashing the potential for generating new meanings by embedding artists in context. The marriage between art and tourism (or economy), and a large investment by the statutory body, has encouraged the resurgence of creative residencies – particularly in idyllic and remote rural locations – across Scotland (Sacramento 2012).³⁶

More recently, as a resource for artists, two independent research projects have mapped contemporary residency opportunities in Scotland. Firstly, artist and researcher, Dr Patricia Healy McMeans (2021) developed an online 'Scottish Residency Database' as part of her practice-led PhD research on social studio practices and residential learning. The online database includes an interactive map recording residencies available across Scotland (as shown in Image 1.1).³⁷

³⁴ Lumsden is a village located in Aberdeenshire, Scotland.

³⁵ Nuno Sacramento was director of SSW from 2010 – 2016.

³⁶ [Creative Scotland](#) is the national development agency for the arts and creative industries. It is comparable to Arts Council England (ACE), a non-departmental public body of government. Formed in 2010, Creative Scotland manages activities, which had previously been administered through the Scottish Arts Council and Scottish Screen.

³⁷ [Scottish residency database](#).

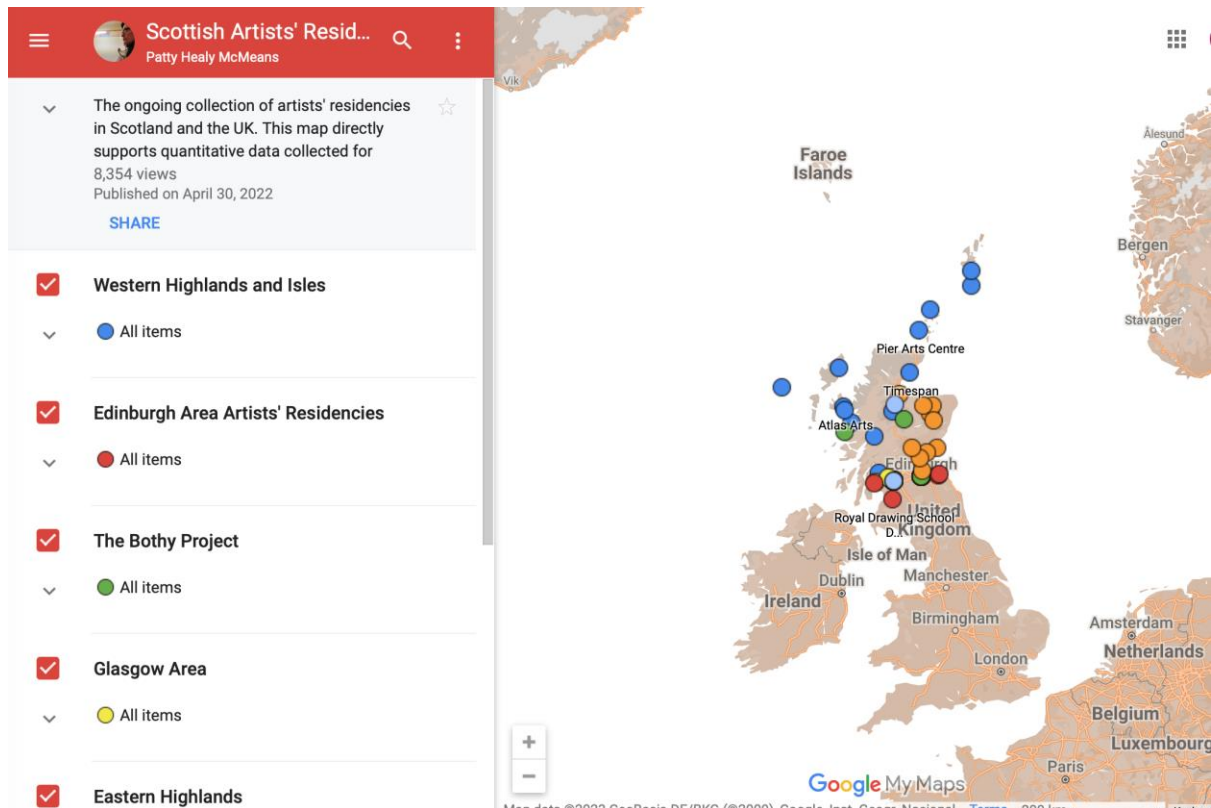


Image 1.1: Screenshot of 'Scottish Artists' Residencies Interactive Map' created by P. Healy McMeans as part of her Practice-led PhD research (Healy McMeans 2022).³⁸

Similarly, Dr Steve Greer, Senior Lecturer in Theatre Practices at the University of Glasgow, has developed the 'Live Art in Scotland - Practitioner Directory', an online resource listing residencies, funding, and professional development opportunities available for interdisciplinary artists working across Scotland.³⁹

Building from this, this research concentrates on residency opportunities offered by three organisations: **Bothy Project**, **Cove Park** and **The Work Room**. As outlined in the section of this thesis titled, 'Setting the Scene', the process which brought together these three residency programmes was serendipitous. Their selection is not indicative of a hierarchy amongst residency organisations in Scotland. If anything, this grouping of three different residency opportunities is representative of the ideological and operational diversity of

³⁸ The map is accessible via ['The Social Studio Research'](#) website.

³⁹ The resource has been developed as part of [Live Art in Scotland](#), an AHRC funded project, which is developing 'a new history of experimental performance in Scotland since the late 1980s'. The 'Practitioner Directory' is available from the project website.

‘residency’, as an experience and a concept. The residency programmes studied as part of this research project represent a mixture of urban, rural, interdisciplinary, as well as artform-specific residency experiences. In chapter 3, I outline each residency organisation in detail. However, for the purposes of flow each is introduced briefly below.



Image 1.2: Map of Scotland with **Bothy Project**, **Cove Park** and **The Work Room** sites marked.⁴⁰

Bothy Project

Bothy Project supports the development, creation, and maintenance of a network of small-scale, off-grid creative residency spaces in Scotland. Initiated in 2011 by artist, Bobby Niven and architect, Iain MacLeod, the bothy structures are inspired by traditional mountain shelters and hand crafted from sustainable materials. Designed in collaboration with artists and makers, each building’s design responds to the landscape and the communities within which it is situated. **Bothy Project** is a company limited by guarantee, and during the lifetime of this research project became a registered charity.⁴¹ As an organisation its primary

⁴⁰ Image true as of May 2021. Outline map of Scotland purchased royalty free from [Maproom](#).

⁴¹ **Bothy Project** became a registered charity 31 January 2018.

objective is to create platforms for residents ‘to explore *creativity, landscape and living simply*’ (Bothy Project 2021).

Cove Park

Cove Park is a live-work artist residency centre in Argyll and Bute, on the West Coast of Scotland. Its curated residency programme supports a diversity of artists at different career stages, working within a range of artistic disciplines. Founded in 1999 by patrons, Peter and Eileen Jacobs, **Cove Park** is a charity and Creative Scotland Regularly Funded Organisation (RFO).⁴² From its award-winning spaces sited on the Rosneath Peninsula, **Cove Park** has hosted over 1500 residencies for national and international artists, groups, and organisations.

The Work Room

The Work Room is an artist-led membership organisation for artists working in dance, movement, and choreography across Scotland. Alongside a programme of networking and professional development opportunities, **The Work Room** hosts financially supported residencies from its purpose-built studio space at Tramway in Glasgow. The diversity of its membership informs the organisations artistic programming and policies, which are delivered on behalf of the membership by a small staff team. Through its ‘grassroots leadership’ **The Work Room** aims to ‘empower artists to lead in their practice’ (The Work Room, n.d.), contributing to a strong and sustainable independent dance sector in Scotland. **The Work Room** is also a charity and included within Creative Scotland’s portfolio of RFOs.

Artists’ residency research

Since the early 2000’s to date, critical discourse on – and relating to – residencies has been building momentum. As is established in the literature review which follows, the majority of literature reviewed for this thesis was published between 2000 – 2022, representing recent

⁴² Administered through Creative Scotland (Scotland’s national development agency) Regularly Funded Organisations are traditionally provided three years revenue funding. However, due to Creative Scotland’s 2019 funding review and the ongoing impact of the Coronavirus pandemic, the 2018 – 2021 portfolio’s funding schedule has been extended into 2022.

growth and interest in the field of residency research. In addition to this, during the life of this research project, a number of practice-based research enquiries have been initiated and submitted. The energy in this area is reflected in the flourishing networks between residency researchers, of which this project has been included.

As is documented in the section titled, '**Bothy Project Study**' (page 115) in May 2019 I was introduced to Dr Anna McLauchlan, who was also researching residents' experiences of **Bothy Project** residencies. Due to similarities in our data collection methods, McLauchlan and I collaborated on a survey, the results of which were later published as a report, *Experiences of Bothy Project: A report compiled from a survey of 'live/work' residency participants* (2020), and informed the findings presented in this study, as well as McLauchlan's subsequent article *Working the site: the site-specific art of Bothy Project live/work residencies* (McLauchlan 2022).

Concurrently, in February 2019, I attended a conference for residency organisations. The conference took place in Kyoto, Japan, and was hosted by international residency network, Res Artis. During the conference I was introduced to Irmeli Kokko and Taru Elfving, editors of *Contemporary Artist Residencies Reclaiming Time & Space* (2019) and Dr Miriam La Rosa, who at the time was a fellow PhD candidate, studying in the field of residencies at the University of Melbourne, Australia. Kokko, recognising the increasing level of international research into - and writing on - residencies, proposed a meeting for writers, researchers, and curators in the field, to be hosted at Saari Residence⁴³ in Finland in the context of Saari Residence's annual workshop called, 'Summer Well'.⁴⁴ Due to the ongoing COVID-19 pandemic and the restrictions on travel corridors the Saari meeting, initially due to take place in June 2020, did not take place until August 2021.

⁴³ [Saari Residence](#).

⁴⁴ Entitled "My Journey, Knowledge and Exchange," the 2021 Saari Well Assembly of Residency Researchers, Hietamäki, Finland, 18-22 August 2021.

When the first meeting was cancelled, La Rosa proposed an online exchange to ensure energy gathered was not lost, and five of the 16 invitees (including myself) formed a group, meeting weekly via zoom, which in time led to the creation of ARRC: Art Residency Research Collective.⁴⁵ Imagined as an online residency ARRC's weekly meetings became a space for exchange and discussion on the topic of residencies and thus, this research project is presented in the context of my peers' (listed below) research endeavours and subsequent publications:

- Angela Serino is a curator, writer, and permaculture student, living in Amsterdam. In 2015 Serino curated 'Residencies as Learning Environments',⁴⁶ an International Meeting for Artists-in-Residencies initiated by FARE/AIR, the Italian network of artist residencies in Milan. More recently, Serino has written on residencies and time for *Kunstlicht* (2018)⁴⁷ and DutchCulture | TransArtists, digital publication 'Station to Station' (2022).⁴⁸
- Dr Pau Catà is an artist, curator and researcher based in Barcelona. Catà is the initiator of CeRCCa – Center for Research and Creativity Casamarles,⁴⁹ an art residency located in Llorenç del Penedes. His practice-based thesis (Edinburgh College of Art, 2021) challenges Eurocentric residency narratives, to present a 'proto history' of residency activity in the Arabic region. Presented in two parts, the results of Catà's research, includes a dissertation, entitled 'Moving knowledge(s): Towards an Speculative Arab Art Residency Proto-history' and an online visual 'mediascape', entitled, 'An event without its poem is an event that never happened'.⁵⁰

⁴⁵ [Artist Residency Research Collective](#) (ARRC).

⁴⁶ [Residencies as Learning Environments](#).

⁴⁷ [Unpacking residencies](#).

⁴⁸ [Game Changer, Station to station #4](#).

⁴⁹ [Center for Research and Creativity Casamarles](#) (CeRCCa).

⁵⁰ ['Moving knowledge\(s\): Towards an Speculative Arab Art Residency Proto-history' and 'An event without its poem is an event that never happened'](#).

- Dr Patricia Healy McMeans is an artist, producer, and researcher based in Minneapolis, America and Edinburgh, Scotland. In 2012, she established, 'Ten Chances Art Res'⁵¹, an experimental artists' residency programme for groups of international emerging artists. The experience led her to investigate how the artist-led social studio leads to residential learning and the development of new practice. Healy McMeans practice-based thesis (Edinburgh College of Art, 2022), entitled 'Lived Residencies, Experiential Learning and Thick Geographies: How Artists Produce Knowledge's(s) in the Social Studio'⁵² used a **Cove Park** self-directed residency as one of its case studies.
- Dr Miriam La Rosa is a curator, writer, and researcher. Sicily born; La Rosa is currently based in Naarm/ Melbourne. Her practice-based PhD thesis 'Guests, Hosts, Ghosts: Art Residencies and Cross-Cultural Exchange' (The University of Melbourne, 2022) examines the ontology of art residencies, exploring practices of gift-exchange and host-guest relationships in cross-cultural projects. For her research, La Rosa co-curated an exchange residency between Sicily (Italy), Gippsland and Peppimenarti (Australia), as well as hosting a digital exchange for the Marrgu Residency Program⁵³ an Indigenous-led artistic initiative from Durrmu Arts.⁵⁴

The five contemporary studies referenced here are a small portion of the literature, initiatives and studies that are currently being conducted in this nascent research area. However, my discursively managed relationships with McLauchlan, Serino, Catà, Healy McMeans and La Rosa, critically affected the shape of my investigations and thus, as well as referencing their writing and concepts, I have also attempted to chart the literature, online platforms and / or networks these individuals have introduced me to, establishing and illustrating not just what the field is producing but how ideas are developing and informing one another.

⁵¹ [Ten Chances Art Res.](#)

⁵² [The Social Studio.](#)

⁵³ [Marrgu Residency Program.](#)

⁵⁴ [Durrmu Arts](#) is an Indigenous-led arts organisation based in Peppimenarti an Aboriginal Australian community in the Northern Territory of Australia.

Research questions and objectives

By employing a flexible research design in the collection and analysis of data, the research questions have evolved through the research process (Robson and McCartan 2016). The scope of the original research question, devised by the research partnership was broad:

What impact do artist residencies have on individuals' artistic practice, and what value do they bring to communities and the wider sector?

The question aimed to capture the impact of **Bothy Project**, **Cove Park** and **The Work Room** on three constituent groups: artists, communities within a geographical proximity to each residency site, as well as the wider sectorial community. However, it was determined in agreement with the research partnership that the ambitions of the original research question were beyond the capacities afforded by a PhD. Thus, the overarching research question was reframed to focus exclusively on the – often overlooked – artists perspective:

Analysing artist residencies in Scotland: How are residency experiences valued by residents?

From a critical perspective, an 'artist residency' does not always lead to a demonstrable outcome (La Rosa 2021). Therefore, rather than attempting to rationalize and measure the value of residencies via their outcomes, this thesis aims to capture how residencies are felt and experienced by a resident in relation to ongoing material and discursive entanglements. This is an both an ethical and political decision which provides a rationale for focusing on residents' processes of value formation with the residency being framed as a conduit to the act of making-becoming-thinking-doing. In analysing the environmental and conceptual conditions which ideas, practices and artworks flow *through* the world, the resident is asked to draw attention to that which they are working *with*.

To reflect the multiplicity and complexity of the research context, each residency partner is presented as an independent study, guided by four principal questions:

1. How do residents 'learn', reflect, practice and/ or produce during their residency experience?
2. How do the varying conditions of site affect the resident?
3. What are artists strategies for managing residencies in the trajectory of their work as contemporary artists? (Andrews 2019)
4. What are the criteria for evaluating the impact of the residency from the resident's perspective?

Each question has been addressed and determined through:

- a) The creation of three independent studies illustrating the experiences of artists participating in residency programmes; exploring and re-negotiating the concept of - and participation in - 'residency' to establish its relationship with and in artistic practices;
- b) Reviewing the role of residencies in the work and livelihoods of contemporary artists, from the perspective of the artist;
- c) Presenting recommendations for future residency evaluation methodologies which capture *how* value manifests (Walmsley 2018);
- d) Situating the findings within the context of Scotland, in turn supporting each research partner to contextualise their provision, as well as inform any future comparative study between Scotland and other countries.

To ensure the artist's perspective is highlighted in the body of this thesis, all quotes taken from the data are presented in a different font [Palatino Linotype]. In doing so, I aim to draw attention to the artists' experiences.

Structure of thesis

Unfolding over eight chapters, the structure of this thesis is as follows:

Chapter 1, provided critical insight into context within which this research was devised and delivered, highlighting the emerging ethical and methodological challenges present in conducting a collaborative doctoral project in creative industries research. From this, I

produced a tentative typology of artist residency models as a platform from which to discuss the shifting practice and concept of artists' residencies in contemporary society. This was accompanied by an outline of current developments in the field of residency research, with a particular focus on the impact of discursively managed research relationships and how they affect and shape of the research inquiry. Chapter 1 concludes with an outline of the projects' research questions and objectives, which have guided the study.

Building on several key narratives introduced in Chapter 1, **Chapter 2** presents the development of contemporary residency research and practice from a Western art historical perspective, analysing the complex, and sometimes contradictory issues pervading contemporary artist residency practices, including but not limited to, self-organisation, nomadism, artist mobility and precarity. The literature review foregrounds the practice-based knowledge which has pioneered the field of residency research, exploring the relationship between the residency sectors internal narratives and academic inquiry. It concludes by outlining how this research contributes to contemporary studies in the field.

Chapter 3 provides an overview of each residency research partner, contextualising the history, operations and ambitions of **Bothy Project**, **Cove Park** and **The Work Room**, respectively. With an aim to characterise the 'liveliness' of collaborative research endeavours, the chapter documents the organisational changes and developments which have taken place during the lifespan of this project.

Chapter 4 outlines the research methodology underpinning this thesis, presenting New Materialism as a flexible and dynamic approach to the 'messiness' (Childers 2014) of Real-World Research (Robson and McCartan 2016). Methods of data collection are then presented, including the material practice of 'deep hanging out', which echoes the practice of 'residency' as a process-method. I then provide detail on the administrative and logistical details of each study's delivery. The chapter concludes with a section on ethics, which explores the recruitment of research participants and the ethical arguments for and against paying research subjects who operate within an economically precarious sector.

Between Chapter's 4 and 5, is a short, interruptive section, entitled **Residency becomes method**, in which I highlight how participating in a two-week **Bothy Project** residency

enlivened the research process and the concept of 'residency' as a relational experience. Participating in the **Bothy Project** residency, enabled me to engage with the materiality of the research endeavour and write *through* my intra-actions *with* each residency site. Thus acknowledging the act of 'residency' and knowledge production as an enmeshed process, written *through* the thesis, which (as mentioned in the preface) evokes the enacts the materiality of residential practice on the page.

Chapter 5 presents the findings and analysis of the **Bothy Project** study. Presented in two parts, the first section documents the results of the survey analysis and establishes how subjectivity shapes a resident's experience. Building on this, the second section, which attends to findings from five interview transcripts, conceptualises the **Bothy Project** as an exercise in 'atmospheric attuning' (Stewart 2011) supporting residents to draw on salient material-sensory experiences.

Focusing on the results of the **Cove Park** study, **Chapter 6** is also organised by methods of data collection, with interview findings following survey results. The survey analysis captures key environmental and conceptual conditions valued by **Cove Park** residents, who cite experiences of isolation, connectivity, autonomy, and validation as beneficial to their development. Further elaborating upon the ways in which **Cove Park** residents experience a generative climate of criticality and care, the interview findings determine how the synthesis of conditions support the development of individuals' identity and processes.

Chapter 7 documents the findings from **The Work Room** study; first, presenting the results of an analysis of evaluation materials, followed by findings from 10 interview transcripts. Borrowing from methods employed by dance artists, the evaluation analysis approaches time and space visually by creating four relational maps, which chart the intensity and relativity of that which residents value in their **Work Room** experience. This is further explored through the analysis of interview transcripts, which maps how the conceptual and environmental framework of a residency can promote experiences of community and freedom which support an artist to claim their artistic identity and build confidence in their artistic integrity.

Chapter 8 draws together findings from Chapter 5, 6 and 7 to present areas of further discussion. Building on a recent article by McLauchlan (2021) and framed by Kwon's (2002) definitions of site, the chapter explores how value is conceived and presented *through* the artist-practice-site relationship. The discussion evolves under three headings; 'Picking up the invitations'; reading creativity forwards; 'Interrupting the hustle' and grounding artistic development; and 'the culture of residency culture in Scotland'. The chapter concludes with how the learning written *through* this thesis could be applied to and beyond the sector, as well as highlighting areas for future research.

Chapter 2: Literature Review

This literature review begins by reflecting on the development of ‘residency’ as a concept and practice from an art historical perspective, drawing on how these developments have informed contemporary approaches to residency engagement and research. It then focuses on the paradoxical role of residencies in shaping artistic identities and professional livelihoods, as well as how different temporal intensities are acknowledged *through* the residency experience. It concludes by examining the significance of the practice-based, experiential knowledge in the development of residency research and how this thesis contributes to this burgeoning field of study.

Sites of creativity: an art historical perspective on residencies, academies, movements, counter cultures, and assimilation.

As identified in the introductory chapter, residencies in practice and concept are diverse, with different modalities existing alongside one another in simultaneous harmony and tension (TransArtsits n.d.). To quote Dr Kathryn Roberts and Dr Sara Malou Strandvad (2022), ‘[d]iversity characterizes [sic] residencies even within a single national context’ (ibid: 46). This is demonstrated by the three different residency organisations (**Bothy Project**, **Cove Park** and **The Work Room**) included in this study, all of which share the geographical location of Scotland, whilst offering alternative approaches to residency engagement. The multitude of diverse approaches to ‘being in residence’ is representative of the ideological context underpinning the creation and/ or delivery of a ‘residency’, which can broadly be aligned to the historical development of the residency sector.

Reviewing the literature (La Rosa 2017; Elfving and Kokko 2019; Pinto et al. 2020; Roberts and Strandvad 2022), practitioners and academics alike cite the impact of four major ‘influences’ on the development of contemporary residency practice in the Global North:⁵⁵

- i. the Central European Art Academies;

⁵⁵ Pinto et al (2020) organise these developments into three ‘stages’: ‘(1) the late 19th-century artist colonies (as those of Santa Fe and Taos), (2) the European avant-garde movements, and (3) the Black Mountain College experience’ (Pinto et al. 2020: 3). Working from this narrative, I have adapted their structure to include ‘The Central European Academies’ and ‘the post studio era’.

- ii. the Art 'Colonies' of Europe and America;
- iii. the developments at Black Mountain College; and
- iv. the 'post studio' era and growth of 'site specific' practice

Thus, to contextualise some of the questions, challenges and narratives present in contemporary residency practice and research, I will provide a brief outline of each area listed, acknowledging that further discussion could be engaged with, whilst also trying to keep this section in proportion (and not to overwhelm) the other issues discussed in this literature review. To borrow from the sentiments shared by art historian, Professor Miwon Kwon (2002); although the following could be considered a chronological presentation, the ideology, theory and context informing each 'influence' does not lend itself to a 'neat linear trajectory of historical development' (Kwon 2002: 30). Rather, each 'stage' can be considered a catalyst for perspectives and approaches still identifiable in current residency practices.

The Central European Art Academies

Founded during the early Renaissance period, the Art Academies were established to support artists to develop their skills outside the 'restrictions' and confines of professional guilds (Elfving and Kokko 2019 quoting Jean-Baptiste Joly),⁵⁶ by giving 'artists in training the opportunity to become citizens of the world' (Pinto et al. 2020: 3). The Prix de Rome scholarship, established in 1663, under the reign of Louis XIV of France (1638 - 1715), supported art students from the Académie Royale de Peinture et de Sculpture⁵⁷ in Paris to take up residence at the French Academy in Rome (La Rosa 2017).⁵⁸ Fully funded by the French state, the Prix de Rome was initially set up for students of painting and sculpture and was later extended to students of architecture and music (Pinto et al. 2020). In the late 19th

⁵⁶ Jean-Baptiste Joly is the former founding director of [Akademie Schloss Solitude](#), an artist residency organisation in Stuttgart, Germany. Joly is also one of the founding members of international residency network, res Artis.

⁵⁷ The Académie Royale de Peinture et de Sculpture (the Academy of Painting and Sculpture) was founded in Paris, France in 1648. It was later merged with the Académie de musique (the Academy of music) and the Académie d'architecture (the Academy of Architecture) to create the Académie des Beaux-Arts (Academy of Fine Arts).

⁵⁸ The French Academy in Rome ([Villa Medici](#)) is still operation today.

century, a group of artists considered to be part of the 'New York, elite' (Roberts and Strandvad 2022: 46), adopted the model pioneered by the French Academy in Rome and created the duly named, 'American Academy in Rome' (1893),⁵⁹ which, as cited by Roberts and Strandvad (2022), aimed to give 'American Artists [sic] access to Italy and to compete with the European academies in the cultural realm, just when the United States was stepping onto the world stage as an imperial power' (ibid: 46). The proliferation of the Academies in this period illustrated their canonical presence in the development of art and artists. Rooted in practices of patronage and studio tradition the Academies contributed to a cultural shift in approaches to learning and production. In turn, 'nurturing' romantic concepts of artistic individualism and privilege (Grabner 2010), which pervade the myths surrounding the occupational identity of 'artist' today (Bain 2005).

The Art 'Colonies' of Europe and America

At the same time as the American Academy in Rome was being established, members of the same New York-centred 'social circle' founded two sites in America, Yaddo (1899) and MacDowell (1907) (Roberts and Strandvad 2022: 46). Previously referenced as 'artist colonies', MacDowell dropped the word 'colony' from its title in 2020, in 'an effort to eliminate barriers to participation' (MacDowell 2020: n.p.). Internationally recognised, both Yaddo and MacDowell are still considered amongst North America's most prestigious artist residency offers (Roberts and Strandvad 2022). Located in the Saratoga Springs of New York state, Yaddo advertises itself as 'A Retreat For Artists' ("Yaddo," n.d: n.p.), offering residencies with room, board and studio, situated within a 400 acre estate (La Rosa 2017). The MacDowell 'campus', which is located in Peterborough, rural New Hampshire similarly populates 450-acres of estate land. Buoyed in their mission to 'nurture the arts by offering talented individuals an inspiring residential environment in which to produce enduring works of the creative imagination' ("MacDowell's Mission and History: Arts, Artists and Creative Process" n.d: n.p.), MacDowell has hosted over 8,000 artists in its 126-year history.

⁵⁹ Similarly, to Villa Medici, the American Academy in Rome still hosts residencies. [The Rome Prize Fellowship](#), supports 30 artists and scholars to live and work from its residence at Villa Aurelia.

Historically, Yaddo and MacDowell's establishment coincided with the self-organised development of artistic communities in Santa Fe and Taos, New Mexico (Elfving and Kokko 2019; Roberts and Strandvad 2022). Inspired by the indigenous traditions and practices of the 'Pueblo, Navajo, and Hopi cultures, and by the kinship of deeply rooted Hispanic communities' (Cline 2007); artists, writers, and researchers, gathered on the land to live and work (Elfving and Kokko 2019). Later referenced as 'pilgrimages' (Cline 2007), the movement of artists from urban areas to rural settlements was being echoed in other parts of America, including Carmel (California) and Provincetown (Massachusetts) (Roberts and Strandvad 2022), and in Central Europe, with an estimated 3,000 artists relocating during this period (Elfving and Kokko 2019; Roberts and Strandvad 2022 quoting Nina Lübbren [2001]).

From an art historical perspective, Yaddo, MacDowell, Santa Fe, Taos, and their European counterparts, such as Worpswede⁶⁰ (a small village near Bremen, Germany), are all referenced under the term 'artist colonies'. Established in the wake of Romanticism, each is informed by and arguably - in part - contributes to the:

[...] stereotypical image of the starving artist living in a garret – an image that glamorized the precarious position of the artist and communicated a powerful new definition of the avant-garde artist as a Bohemian rebel, outsider and social critic who sacrificed status, money and material comfort for the supposed freedom this afforded the imaginative spirit to pursue individual creative expression (Bain 2005: 29).

However, as the given descriptions suggest, it is important to distinguish the difference between Yaddo and MacDowell, which were established by patrons as 'non-profit cultural institutions, with advisory boards and panels of experts to review applications' (Roberts and Strandvad 2022: 2) and Santa Fe, Taos, and Worpswede, which were artist-led 'counter reactions to urbanization and industrialization' (Elfving and Kokko 2019: 16). In making this distinction, I do not cast aspersions on the quality and/ or authenticity of each operation.

⁶⁰ Worpswede has maintained its status as an artist's village, with over 130 artists from different disciplines living there today. Since 1971 the village has also had a dedicated residency centre, [Künstlerhäuser Worpswede](#), located on its outskirts.

Rather, I draw attention to the ideological difference which informed the origin of each of the ‘colonies’, as well as their subsequent influence on aesthetic and literary traditions (Cline 2007; Hawkins 2017), which includes the impact of artist communities on developing ‘destinations for cultural tourism’ (Lübbren as quoted by, Elfving and Kokko 2019: 17), an evolution which contradicts the ethos under which the communities were created.

The developments at Black Mountain College

By the 20th Century, international communities of artists were gathering again in European cosmopolitan centres to live, work and learn alongside one another (Elfving and Kokko 2019). It was during in this period that Walter Gropius established the Bauhaus school (1919) to counter the models of learning being administered in arts education (Elfving and Kokko 2019), as well as marry individual artistic expression with functionality and mass production. Highly influenced by Modernism, the ‘Bauhaus Style’, which defined the period, prioritised simplicity, minimalism, and functionality. However, with the outbreak of the Second World War ‘a flood of refugee artists’ (Roberts and Strandvad 2022: 47) left Europe for America and as such, ‘new forms of educational and collaborative production emerged’ (Elfving and Kokko 2019: 17).

As is well documented across the literature on residency development (Elfving and Kokko 2019; Pinto et al. 2020; Roberts and Strandvad 2022), the stand out result of this European migration was the creation of the Summer Art Institute at Black Mountain College (1944 – 1956). Founded in 1933 by John Andrew Rice,⁶¹ the students, and teachers at Black Mountain College lived communally, and an experimental curriculum of drama, music, and fine art was delivered convivially, in ‘classrooms’, on the land, and in dining halls, respectively.⁶² The summer programme, which was established in 1944, intensified the immersive and collaborative approach to learning, with a diversity of artists from the

⁶¹ As recorded by Sam Thorne (2017), John Andrew Rice was an associate of educational reformer, John Dewey, whose theories on ‘learning by doing’ were particular influential to the model of education established at Black Mountain College.

⁶² Located in North Carolina, America, Black Mountain College was operational from 1933 to 1957, when, unfortunately, the college ran out of money and closed in 1957. Today, [The Black Mountain College and Museum and Arts Centre](#) continues the legacy.

American and European avant-garde gathering to collaborate and experiment across art form and genre.⁶³ The Summer Art Institute at Black Mountain College is often cited as one of the most ‘important precursors to contemporary residencies’ (Roberts and Strandvad 2022: 47), as well as informing contemporary self-organised, artist-led alternatives to arts education (Thorne 2017). For example, in 2015, Wysing Arts Centre,⁶⁴ in partnership with five other visual arts organisations from across England launched ‘The Syllabus’, an alternative pedagogical framework, which describes its approach as lying ‘somewhere in the overlap between postgraduate programmes and artist residencies – a model without the strictures of learning objectives and assessment criteria’ (French 2016: n.p).⁶⁵ The Syllabus and programmes like those pioneered at Black Mountain College encourage the democratisation of ‘learning’ by prioritising so-called ‘informal’ and ‘unproductive’ activities, which Amanda Abi Kahlil,⁶⁶ in conversation with Angela Serino (2015) describes as ‘interstitial processes’: ‘I believe a lot in the potential of the informal to operate connections, mediations and trigger critical thinking. Therefore, residencies provide privileged time and space for these kind of interstitial processes [to take place]’ (Serino 2015a: 44).

The ‘post studio’ era and beyond ‘site specificity’

The ‘post studio’ movement - significantly coined by curator Claire Doherty,⁶⁷ in the title of her 2004 volume, *From studio to situation* (Doherty 2004) - reflects a shift in artistic practice

⁶³ Artists of this period included Josef Albers (who had previously taught at the Bauhaus), Robert Rauschenberg, John Cage and Merce Cunningham.

⁶⁴ Established in 1989, [Wysing Arts Centre](#) is a campus of 10 buildings across an 11-acre site in rural south Cambridge, England. Its facilities include studios, live-work spaces, a large gallery, education spaces and a 17th century farmhouse which accommodates residencies and retreats. Its acclaimed public programme includes exhibitions, festivals, events, conferences and learning activities.

⁶⁵ The Syllabus was developed by Wysing Arts Centre, in partnership with [Eastside Projects](#) (Birmingham), [New Cotemporaries](#) (England), [S1 Artspace](#) (Sheffield), [Spike Island](#) (Bristol) and [Studio Voltaire](#) (London).

⁶⁶ Amanda Abi Kahlil is the founder and director of the [Temporary Art Platform](#) (TAP), a context responsive curatorial platform based in Beirut, Lebanon and Paris, France. Kahlil was interviewed by Angela Serino for, ‘Residencies as Learning Environments’ (2015). The full interview, ‘On Temporariness, Education, Public(s) and Invisibility’ is transcribed on pages 41 – 45 of the publication.

⁶⁷ Claire Doherty was founding director of [Situations](#), an international producing house based in Bristol, which was active from 2002 – 2017. For information on the organisations body of work, please visit the website, which exists as an archive to the work produced and thinking published.

that was initiated 'in the wake of minimalism in the late 1960s and early 1970s' (Kwon 2002: 11). Charting the role of the modern studio in art history, Grabner (2010) references artist, Daniel Buren's⁶⁸ seminal essay, *The Function of the Studio* (1971)⁶⁹ in which Buren ratifies the role of the studio as a 'unique space of production while also calling for its disintegration' (Grabner 2010: 2). As Kwon (2002) records, Buren's views reflected the observations of a number of artists, who 'variously conceived the site [of art] not only in physical and spatial terms but as a *cultural framework* defined by the institutions of art' (Kwon 2002: 13, emphasis authors own).⁷⁰ Thus, in the pursuit of 'artistic authenticity', Buren and his contemporaries abandoned the studio 'and its implications' in favour of working '*in situ*' (Doherty 2004: 9).

In her seminal work, '*One Place After Another*', Kwon (2002), 'proposes a genealogy of site specificity' (Kwon 2002: 3), mapping its contours from an art historical perspective, presenting 'three paradigms of site specificity – phenomenology or experiential; social/institutional; and discursive' (Kwon 2002: 3), which record developments in the artist-practice-site relationship. In doing so, Kwon's (2002) intentions were to re-address the uncritical adoption of terms, including 'site-specific', 'site-sensitive' and 'site-response' in mainstream discourse when discussing artwork, artist, and site. Writing on the development of site-orientated practices, Doherty (2004) suggests that: '[s]ince Buren first proposed to work *in situ*, we have witnessed the convergence of site specific, installation, community and public art, institutional critique and political activism' (Doherty 2004: 10). These notions of site are reflected in the evolution of residency typologies, outlined in the introductory chapter to this thesis.

⁶⁸ Daniel Buren is a French conceptual artist.

⁶⁹ The essay is reprinted in both '*Contemporary art: from studio to situation*' (Doherty 2004) and '*The Studio Reader: On the space of Artists*' (Grabner 2010).

⁷⁰ The full quote reads: 'Artists such as Michael Asher, Marcel Broodthaers, Daniel Buren, Hans Haacke, and Robert Smithson, as well as many women artists including Mierle Laderman Ukeles, have variously conceived the site not only in physical and spatial terms but as a *cultural framework* defined by the institutions of art' (Kwon 2002: 13, emphasis authors own).

In the literature, the history of residency development is organised around the movement of artists between geographical locations and social stratification.⁷¹ However, when mapping contemporary spaces of art-production, La Rosa (2017) reimagines the spatial-temporal configurations of mobility, community, and landscape in ‘the more ephemeral scenery of the digital’ (ibid: 42). Proposing that, the concept of:

[...] residency [be viewed] as metaphor for a collaborative space of change, a discursive site, and a contact point for a critical exchange of artistic practices. Whether manifesting in a physical or digital setting, residency is synonymous with the temporary inhabiting and the lasting encounter of different narratives, in ever-new contexts (ibid: 43).

At the time of her 2017 article, which was titled: *Moving Outside Fixed Boundaries in Residence*, La Rosa wrote that ‘[t]he format of the online [residency] is indeed rapidly growing’ (ibid: 42). Fast forward four years, in the wake of the COVID-19 pandemic and technological advances, La Rosa (2021) published *New Start: the Marrgu Residency Program and the Future of Showing*, in which she describes how travel restrictions have ‘profoundly’ affected the ontology of residencies (La Rosa 2021). Employing a practice-led methodology and focusing on a digital residency curated by herself for an Indigenous-led initiative, titled the ‘Marrgu digital residency’,⁷² La Rosa (2021) advocates for ‘ostension’ in virtual residency practice to be framed ‘as a hosting practice: an act of connection rather than display’ (La Rosa 2021: 54). Thus, situating the residency site as an interaction between abstract context and physical location invoked by the individual’s participation.

⁷¹ To quote Bain (2005), writing on the formation of cultural stereotypes of artists in Renaissance Europe: ‘In the ‘painting factories of the great masters’ (Kelly, 1974: 37), apprentices learned the practical elements of the profession and concentrated on thoroughness and precision of execution while also making a contribution to workshop production (Krause, 1971). At this stage in history [...] visual artists had relatively low social standing. However, in the humanist tradition of the late Renaissance, the social status of the artist was radically renegotiated and became one that commanded greater respect (Woods-Marsden, 1998)’ (ibid: 28).

⁷² Marrgu digital residency was developed by the Durrmu Arts Centre in Peppimenarti, (Northern Territory of Australia).

‘In practice residencies can be paradoxes’

The proliferation of residencies can be evidenced by the amassing networks and online residency directories, which include but are not limited to, Artists’ Communities Alliance (ACA), Res Artis and TransArtists. Although no extensive analysis has been conducted to assess cross posting and duplication between each directory, Res Artis lists 97 live residency call outs⁷³ (as illustrated in Image 2.1), and ACA and TransArtists list in excess of 1400 residency experiences respectively,⁷⁴ as illustrated in Table 2.1. It is worth stressing that Table 2.1 is not exhaustive of contemporary residency networks, with more recent artist-led initiatives such as Fully Funded Residencies⁷⁵ and the previously mentioned Microresidence Network⁷⁶ being established in the last few years. However, in the literature, ACA, Res Artis and TransArtists are regularly referenced with regard to the development of residencies in the Global North,⁷⁷ and in reviewing their historical establishment, it is clear that by the 1990s, moving into the early 2000s residencies had become a critical part of the infrastructure for ‘artistic development’ (La Rosa 2017; Elfving and Kokko 2019; Roberts and Strandvad 2022).

⁷³ This figure is true as of 28.07.2023. Res Artis’ directory is a live document and therefore, this figure can fluctuate on any given day.

⁷⁴ Figures taken from each organisation’s website respectively, which did not indicate how the figure was realised.

⁷⁵ Initiated in 2018, [Fully Funded Residencies](#) is a volunteer-led, artist-run platform ‘that gathers and redistributes information to the greater transnational community in an attempt to make art opportunities more accessible and transparent’ (Fully Funded Residencies, n.d.). It shares opportunities via its website and Instagram page.

⁷⁶ Please see page 21 for more information on the Microresidence Network.

⁷⁷ Although Artists’ Communities Alliance (ACA), Res Artis and TransArtists describe themselves as world-wide international networks, many of the residencies listed in their directories are located in the Global North.

Network/ initiative title	Geographical location	Activities	Residencies listed
Artists' Communities Alliance (ACA): https://artistcommunities.org	ACA is based in America but describes itself as an 'international association for artist residencies' (Alliance n.d.)	ACA is membership organization. Founded between 1991-1992, ACA describes itself as 'the global authority on residency culture and operations' (Alliance n.d.). It supports artists to find residencies and funding, and connects residency providers via networking events and conferences, as well as providing guidelines on equitable engagement. The Alliance membership includes over 300 organisations and individuals.	ACA lists approximately 1,500 residency opportunities worldwide (Roberts and Strandvad 2022: 48)
Res Artis: https://resartis.org	The Res Artis staff team operate out of their 'international headquarters' in Melbourne, Australia. It describes itself as a 'worldwide network' (Res Artis, n.d.)	The Res Artis network comprises over 600 organisations and individuals from over 80 different countries. It describes itself as 'the worldwide professional body for the field, ensuring sustainability and growth by providing capacity building tools for [its] members through face-to-face meetings and digital platforms' (Res Artis, n.d.). Founded in 1993 as a volunteer led endeavour, it registered as a Foundation in the Netherlands in 2003, moving its headquarters to Australia in 2023.	On Friday 27 July 2023, Res Artis listed 97 live residency call outs.
TransArtists: https://www.transartists.org/en	TransArtists is part of DutchCulture ⁷⁸ which is based in Amsterdam, the Netherlands.	Founded in 1997, TransArtists provides information for artists and 'creative professionals' on 'artist-in-residence programmes and other international opportunities' (TransArtsits n.d.). To quote their website 'our tools and services are developed from the artists' perspective' (TransArtsits n.d.).	TransArtists lists approximately 1,400 residency opportunities worldwide (TransArtsits n.d.).

Table 2.1: International residency network matrix

⁷⁸ 'DutchCulture is the network and knowledge organisation for international cultural cooperation. We support the Dutch cultural and creative sector, public authorities, and diplomatic posts in the pursuit of their international ambitions' (DutchCulture, n.d.). DutchCulture also operate [AiR Platform NL](#), which a network exclusively for artist-in-residence programs in the Netherlands and Flanders.

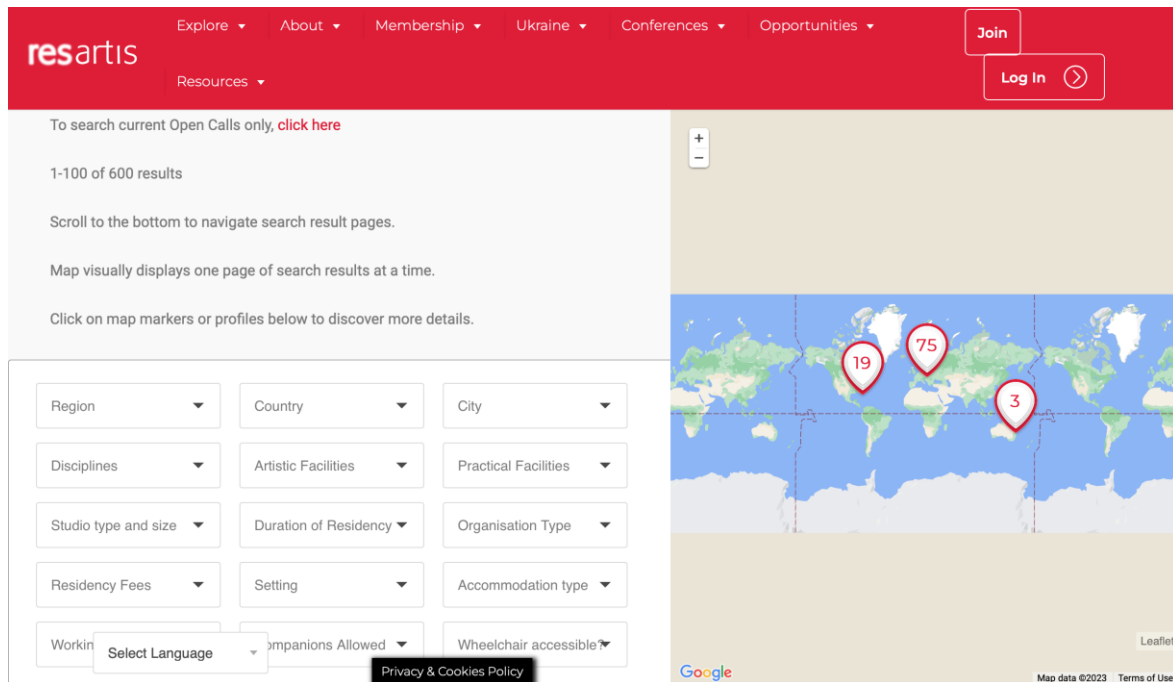


Image 2.1: Screenshot of Res Artis Residency directory. Taken from the Res Artis website 27 July 2023.

Researching the growth of international artist residency programmes from 1990 – 2010, researcher and artist, Rita Vargas de Freitas Matias (2016) documents how technological advances alongside residency development accelerated artist mobility (Vargas de Freitas Matias 2016). The globalization of art networks through digital connectivity and increased artist mobility reframed working practice and artistic identities, with residencies informing pathways for career progression and development (Vargas de Freitas Matias 2016; Elfving and Kokko 2019). Writing on the movement of artists Kwon (2002) suggests: ‘[w]hile site-specific art once defied commodification by insisting on immobility, it now seems to espouse fluid mobility and nomadism for the same purpose’ (Kwon 2002: 31). With space (whether context, site, or studio) becoming a dominant driver of the ‘market’, ‘nomadism’ became the artist’s passport to ‘authenticity’ (Kirn, n.d.). As artist, Larose S. Larose (2018) notes, the notion of ‘genius artist’ has been replaced with the ‘equally romantic and elusive persona of the ‘nomadic artist’ (Larose 2018: 13), which perpetuates a public misconception of an artist’s identity and livelihood. An extreme consequence of this is seen

in the 'Artist residence', a chain of luxury hotels and eateries in the South of England, which commodifies the persona of 'artist' through a popularist cultural nomad aesthetic.⁷⁹

Simultaneously and in addition to the impact of globalization, the reconfiguration and instrumentalisation of the arts in the social and cultural policy landscape, as documented on page 24, has influenced the modalities of residencies. These include artist-in-residence programmes envisioning the artist as contracted service provider, utilised to intervene in social, health and welfare settings, as well as mobilised to deploy tactics of gentrification for economic 'good'. As Elfving and Kokko (2019) document:

[t]he paradoxical function of residencies has been to serve both as agents in the globalization of urban cultural politics and as local stations, where to land in 'readymade infrastructure' (Elfving and Kokko 2019: 18)

Conversely, Daniel Dahl (1987), Kevin Stephens (2001) and Giorgia Gandolfini (2015) frame residencies as a form of employment, supporting artists to maintain a portfolio career. Whereas Dr Susan Jones (2016) critiques residencies as a vehicle to compound neoliberal practices, including short term contracts, public outputs and 'value for money' (Jones 2016). Mapping the scope and rise of 'Artists' Professional Development Programmes' in the UK, Dr Rebecca Gordon-Nesbitt (2015) documents a 2013 conference hosted by Aldeburgh Music,⁸⁰ in partnership with Arts Council England.⁸¹ The conference aimed to 'address ways in which creative talent (as a professional pursuit) could be identified and nurtured' (Gordon-Nesbitt 2015). Gordon-Nesbitt (2015) writes:

[w]hile the focus of the conference was on performing arts, a handful of visual arts protagonists attended, and common ground between different art forms was agreed. Significantly, acknowledgement was made that artists shared

⁷⁹ UK hotel chain, [Artist Residence](#).

⁸⁰ Aldeburgh music is now known as '[Britten Pears Arts](#)'. It is a cultural charity based in Suffolk.

⁸¹ 'Mapping Artists' Professional Development Programmes in the UK: Knowledge and skills' was commissioned by Chisenhale Gallery, with financial support from Paul Hamlyn Foundation. Noting 'professional', 'artistic' and 'talent' development as 'contested' terminology across the sector, Gordon-Nesbitt (2015) focuses her research on the programmes which develop 'skills and knowledge that form an adjunct to individual practice' whilst recognising 'the ways in which such programmes [intersect] with practice' (Gordon-Nesbitt 2015: 6).

certain needs – including time and space, consistent longitudinal support and adequate income – to combat the competing pressures of freelance life and prescriptive and/or outcome-based ‘opportunities’. Recognition was also made of individual development speeds, the importance of international networks and the need to preserve the possibility for failure. Somewhat paradoxically, the conference then moved to consider ways in which success could be measured (ibid: 10).

Here, Gordon-Nesbitt (2015) succinctly summarises the paradox. Amidst the ‘professionalisation’ and ‘globalisation’ of the art world, the processes of precarity, which celebrate flexibility and freedom, simultaneously normalise risk and uncertainty (McRobbie 2016). This, alongside the instrumentalisation of art for public good, has shifted the role of a residency and for many, residencies have become spaces for much-needed respite: ‘[...] a space that allows [artists] to work in economic independence for a moment. (Elfving and Kokko 2019: 19).

In this scenario, artists are dependent on residency organisations, who (from a European perspective), are reliant on reduced public funding to support their artist development activities. As described in the opening to this thesis (page 14), residency organisations are beholden to the same ‘economically inflected’ (Belfiore 2015: 4), productivist logic which underpins ‘creative economy’ research. Thus, as Gordon-Nesbitt (2015) describes, residency organisations are often bound to justify their existence by measuring impact, success, and value in the limiting and reductive terms determined by policy. An approach which fails to capture the complexity and nuance present in artistic processes. In a climate in which strategic value has been placed on residencies from a national perspective,⁸² and informed by a shared desire to evaluate their services, **Bothy project**, **Cove Park** and **The Work Room** formed a research partnership.⁸³ However, considering the ideology which underpins each of their operations,⁸⁴ an instrumental approach to assessment and evaluation would inhibit the ‘process focus’ of the **Bothy project**, **Cove Park** and **The Work Room** residency offer.

⁸² As reported by Nuno Sacramento (2012) at the symposium, *OUTING: on residencies and ruralities*. See page 29 for full quote.

⁸³ Please see page 12 for more information.

⁸⁴ To fully review the context of each residency organisation please go to Chapter 3.

The value of time in residence

From a Western art historical perspective, the genealogy of residency development typically follows the contours of global territories, educational turns, studio trends and digital developments. Thus, arguably, and unintentionally, prioritising the impact of spatial contexts on the development of residency experiences, with time being addressed as an implicit condition of that experience. However, when reviewing the literature more widely, it is clear that the degrees to which temporality are felt and registered within the residency can embolden different experiences for residents too.

In Professor Mihaly Csikszentmihalyi's 1996 study of creativity, poet Mark Strand⁸⁵ is quoted discussing the relationship between creativity and time, articulating: 'the idea is to be so *saturated* with [time] that there's no future or past, it's just an extended present' (Csikszentmihalyi 1996: 121, italics in original). In using the word 'saturated' Strand highlights a quality to the experience which suggests that when in the act of creativity, the individual relates to – and exists in – time differently. Similarly, when writing on residency experiences for online platform, artseverywhere⁸⁶, curator Iaroslav Volovod⁸⁷ conveys how the dynamics of time override its length when considering what is important: '[i]t becomes clear that [in a residency] it is not so much the quantity of time that matters but rather the quality and intensity of it' (Volovod, n.d: n.p.).⁸⁸

When reflecting on how one may acknowledge the diverse material temporalities present in a residency experience, it may be useful to reflect on critic and theorist, Boris Groys (2009) definition of 'contemporary':

⁸⁵ Strand is a Canadian American poet who was named the US Poet Laureate, 1990.

⁸⁶ [artseverywhere](#) is an online platform which hosts articles, essays, editorials, and artworks (including performance, photo and video and poetry and prose).

⁸⁷ Volovod is currently a curator for the Guggenheim in Abu Dhabi.

⁸⁸ The quote comes from an online think piece written by Volovod entitled, 'L(o)osing time'. It was written in response to the question of time in residence and is presented amongst 10 other contributions. Referenced as a 'roundtable' the digital session was convened by Residency Unlimited. To read the other contributions please visit the artseverywhere website, [Artist Residencies: A Question of Time](#).

To be con-temporary does not necessarily mean to be present, to be here-and-now; it means to be “with time” rather than “in time.” “Con-temporary” in German is “zeitgenössisch.” As *Genosse* means “comrade,” to be con-temporary—*zeitgenössisch*—can thus be understood as being a “comrade of time”—as collaborating with time, helping time when it has problems, when it has difficulties. And under the conditions of our contemporary product-oriented civilization, time does indeed have problems when it is perceived as being unproductive, wasted, meaningless. Such unproductive time is excluded from historical narratives, endangered by the prospect of complete erasure. This is precisely the moment when time-based art can help time, to collaborate, become a comrade of time—because time-based art is, in fact, art-based time.(Groys 2009)

By applying Groys (2009) thinking to residency discourse and describing the residency experience as an opportunity to be ‘with time’, it is possible to conceptualise the sometimes-contradictory ways in which time is valued in residence. This includes the need to ‘preserve the possibility of failure’ (Gordon-Nesbitt 2015: 10), which could be perceived as ‘unproductive, wasted, meaningless’ in the present but may deliver unexpected returns in the longer term. Dr Michael Lithgow and Dr Karen Wall (n.d) label these ‘[...] activities, practices, and events which can counter the explicit and organized goals of efficiency, but which in the end are productive in unexpected ways’ (ibid: n.p.) ‘productive frictions’.

Describing the phenomenon as:

[...] the unconventional, unanticipated but hoped for disruptions that manifest including revelations of habitus, epistemic boundary softening and dislocation identity (re)creations and various innovations’ (Lithgow and Wall, n.d: n.p.)

Productive frictions highlight how time is experienced, and indeed valued differently by each individual (Sharma 2016). In her 2018 article, *Cultivating Time*, curator, Angela Serino aims to ‘rethink art residency formats and their role, starting from the recognition that much of what happens stays invisible and ungraspable, and sometimes [has] a ‘delayed’ effect’ (ibid: 60). For Serino (2018), this includes readdressing how time is articulated and conceived by acknowledging ‘the existence of various degrees of visibility and [...] different timelines’ (ibid: 63), celebrating that which is latent and concealed, cultivated *through* time.⁸⁹ Serino’s (2018) thinking resonates with an important question Elfving (2019) poses in *Reclaiming Time and Space*: ‘[w]hat kind of alternatives to growth-based economies can be

⁸⁹ Serino’s (2018) writing on latency is inspired by art critic Jan Verwoert’s 2010 article [Exhaustion and Exuberance, Ways to Defy the Pressure to Perform](#).

nurtured in residencies?’ (Elfving 2019: 226). Through their writing, both Serino (2018) and Elfving (2019), re-conceptualise time beyond its linear confines and suggest residencies are a useful lens to disentangle time from its economic imperatives. In the context of an artist’s unfolding practice, career, and livelihood, Serino (2018) and Elfving (2019), present mechanisms (namely figures, metaphors and imagery) to re-order time beyond notions of productivity and efficiency. Such tools provide useful ways to re-conceptualise time as a condition continually ‘in process’ and forming value.

Citing residency research in the field

The practice-based knowledge presented thus far is representative of the residency research field, which to date has been predominantly self-organised, led by residency practitioners, curators, cultural commentators, and artists respectively and concurrently. Published between 2000 – 2022, the material reflects the recent growth in the field of residency research in the Global North, which, with the exception of the work being produced by Dr Pau Catà (2021) and Dr Miriam La Rosa (2022), discusses evolutions in the residency field from a Western perspective. In foregrounding experiential knowledge, this thesis aims to challenge how knowledge is produced and shared, as well as what is deemed as ‘legitimate’ (Wenger 1998; Weber et al. 2014). The diversity of knowledge forms in this thesis is underpinned by the objectives of the collaborative studentship model within which this research project was grounded, specifically to diversify the creation, application, and dissemination of knowledge.

As has been discussed, the formal exchange between academia and practice is a ‘highly political [process]’ (Weber et al. 2014: 1078). Consequently, in working with practice-based literature I aim to make visible and celebrate experiential knowledge, whilst also drawing attention to ‘what constitutes such knowledge, whose knowledge matters, and how it may be used’ (Weber et al. 2014: 1078). The citing of practice-based knowledge, also referenced as ‘grey literature’, respects the communities of practitioners working in the field day-to-day, managing problems, analysing data, observing social and cultural trends, and

developing research programmes (Schusler, Decker, and Pfeffer 2003; Weber et al. 2014).⁹⁰ Consequently, following Sara Ahmed (2017), I have developed a citation approach that creates space for the experiential knowledge which has laid the groundwork for the theory and research being developed in this nascent academic field, using footnotes to highlight the work of curators, residency managers as well as sector development organisations, who have led (often in collaboration) ongoing development across the residency field (Ahmed 2017). However, whilst distinguishing between experts in the field and accredited academic expertise, it is also worth noting that what is considered experiential knowledge and what is considered academic knowledge often overlap (Weber et al. 2014). Many of the practitioners referenced have taken routes through higher education and/ or participated in considerable technical training, whilst the academic scholars cited have backgrounds in practice that inform their academic endeavours. By including knowledge gained through practical experience and practitioner led research, this thesis honours multiple forms of knowledge making and sharing. This is because those ‘embedded in informal and practical action’ (Weber et al. 2014: 1081) are also concerned with advancing and supporting the field, hence devoting their expertise to it. Furthermore, the capacity for self-reflection and transparency, which is expected of those working in academia, is also a skill set which is valued and practised by professionals working in the arts and cultural sector. What is more, public dissemination enables cited material to undergo a form of sector-led peer review, establishing the profile of the source to the sector. For example, four of the texts which have been quoted from (listed below for reference) were produced as an outcome of a public symposium, conference, or seminar event:

- *Retooling Residencies: A Closer Look at the Mobility of Art Professionals* (2011) edited by Agnieszka Sosnowska and Ika Sienkiewicz-Nowacka
- *OUTINGS: on residencies and ruralities* (2012) published by Scottish Sculpture Workshop
- *Residencies as Learning Environments* (2015) edited by Beatrice Oleari, Barbara Oteri and Angela Serino

⁹⁰ The material I have been quoting from includes multitude of formats, including, but not limited to, industry reports, conference publications, articles, essays, and online think pieces.

- *Contemporary Artist Residencies Reclaiming Time & Space* (2019) edited by Irmeli Kokko, Taru Elfving and Pascal Gielen

Therefore, the processes under which these publications were created, including the delegates involved in the discursive knowledge making, is foregrounded in the opening pages of these publications. The texts establish the self-reflection and critical assessment activities being led by the field. Whilst their public circulation and cross citations demonstrate rigour and accountability.

However, despite this positive appraisal of the of practice-led knowledge in the foundation and development of residency research, scholars within the field (Lehman 2017) have suggested there is a lack of ‘empirical research on the impact or value of artist residencies in terms of benefits and/or value to the artists’ (Lehman 2017: 10), identifying a need to conceptualise the impact and value of residencies from ‘a robust academic theory perspective’ (Lehman 2017: 10). Heeding Lehman’s (2017) assertions, Roberts and Strandvad (2022) more recently, conducted two ‘preliminary interviews’ with artists, who had previously taken part in residencies, applying Actor Network Theory (ANT) to ‘illustrate theoretical approaches to studying the topic of residencies’ (Roberts and Strandvad 2022: 51) concluding that ANT:

‘would ideally lead to a theoretical advancement in the sociology of art and culture, building a framework for a twenty-first-century historical situation where digital infrastructure, mobility, temporality, and other-than-human actors are difficult to ignore’ (ibid: 63 – 64).

And thus encapsulating interests in the field of practice-led research alongside the sociological study of contemporary spaces of cultural production. In his recent book, *Performing Home*, Dr Stuart Andrews (2019) studies ‘the ways in which artists create artworks in, and in response to, domestic dwellings’ (Andrews 2019a). Reflecting on ‘practices of living’ (Andrews 2019b: 46), chapter three of Andrews books focuses on what a residency might bring ‘to the ways artists make and make sense of their work?’ (Andrews 2019b: 46). Drawing on two specific examples, including Sweeney’s Bothy on the Isle of Eigg and Flat Time House, in London, Andrews (2019b) concludes:

As these projects have demonstrated, the study of a single residency is necessarily bound up in the place and conditions of a site. As such, further work might well usefully explore more diverse contexts and artist's strategies for managing residencies. This might best be done cautiously, carefully, as residencies are valuable – in part – for allowing artists to work with some degree of privacy – to develop, progress or complete work, or to rethink and reimagine ideas and practices. As such, artists may well prefer not to share these activities, especially as these may be bound up in, even indivisible from, an artist's life. This said, a residency may well prove a pressured environment; it may be difficult to secure the time away and to know how best to use a particular residency, especially when tackling material that is proving challenging. In this context, it may be productive and reassuring to be aware of the possibilities but also the challenges of residencies – to know what it might involve to live and to work somewhere else for a time (ibid: 67).

As has been demonstrated, artist residencies are a 'significant part of contemporary survival strategies in the arts offering short-term grants, studios and accommodation' (Elfving and Kokko 2019: 22) as well as opportunities for network development, transnational exchange, and moments of retreat. However, beyond the important and pioneering sphere of practice-led research, the field is missing a sustained study into an artists' processes of value formation in relation to residency experiences in the context of a wider ecosystem of activity (Heinonen and Strandvik 2015). Thus, focusing on the operational activities of three residency organisations in the geographical context of Scotland, this research captures the unfolding experiences of artists over time, adopting an 'artist-centred' approach to illuminate how value is amassed within the life and work of the artist. In turn, supporting residency organisations to meaningfully document their residency offers, without being dictated to by productivist logics.

Chapter 3: Bothy Project, Cove Park and The Work Room

To provide a contextual overview to the studies presented in Chapters 5, 6 and 7, the following three subsections detail the operational structure and ideological position of each partner residency organisation. The information includes each organisations mission and objectives; the environmental context of each residency site; details each programme offers (specifically focusing on their residency offer); as well as information on their governance and finances.

The project has been conducted with three operationally active organisations over a six - year period. Thus, during the projects lifetime each organisation has been subject to change and development. This in part has been due to the impact of the COVID-19 pandemic, as well as the expected rhythms, cycles, and undulations organisations experience during their lifespans. However, for the purposes of clarity each of the following organisational reviews attempts to capture that which has changed and developed during the time this research has been conducted (2017 – 2023).

To fully contextualise the breadth of experiences shared by residents, the following sections will describe certain elements of each organisation’s operations in particular detail. Following Cresswell’s (2019) reflections on ‘place-writing’ I have employed a hybrid approach - using image, description and published accounts of residents’ experiences - to fully account for the particularities of each place, the point of which is to ‘provide an account of a place in all its cumulative messiness’ (Cresswell 2019: 1).

Bothy Project

The word ‘bothy’ originates from the Gaelic word *bothan*, meaning hut (Hunt 2018). Historically, the term ‘bothy’ has been used to describe basic lodging for agricultural and industrial labourers, as well as families living in remote settings. However, changes in the use of rural land as well as innovations in – and the commodification of - transport left many of these traditional shelters redundant. Consequently, the buildings usage changed and bothies are now broadly recognised as temporary accommodation for those exploring

Scotland's remotest locations recreationally (Hunt 2018). As described on the Mountain Bothies Association's (MBA) website:

[A] bothy is an open shelter usually in a remote location where travellers might have need of four walls and a roof. Most bothies are old cottages and at least several hours walk from the public road (MBA, n.d.)

Largely maintained by the MBA, with the support of volunteers, landowners and government agencies (Hunt 2016), bothies are unlocked and free to use. The design led spaces created and managed by **Bothy Project** build on the bothy vernacular. However, as articulated by Dr Stuart Andrews (2019) **Bothy Project's** structures 'revise the form and practice of bothy living by comprising contemporary architecture [...] with managed access' (ibid: 54).

Bothy Project's network includes three bothies, sited in locations across Scotland (as seen in image 3.1); Inshriach Bothy, which was located on Inshriach Estate in Cairngorms National Park until February 2023, Sweeney's Bothy on the Isle of Eigg and Pig Rock Bothy, which is currently being re-constructed for Assynt having been located in the grounds of the Scottish National Gallery of Modern Art, Modern One in Edinburgh for six years (2014-20).⁹¹ Inshriach and Sweeney's Bothy provide residential 'live/work' spaces for creatives,⁹² thinkers, researchers and those that live locally to each site. At Modern One, Pig Rock Bothy was an engagement and activity space, hosting artists' workshops, events, and exhibitions, programmed by the National Galleries with **Bothy Project**. For its new site in Assynt, Pig Rock Bothy will be adapted to become the largest residential space that the organisation offers. As part of **Bothy Project's** 2021- 2024 business plan it anticipates growing its network, with a fourth bothy intended for Loch Lomond & Trossachs National Park, Stirlingshire (2023-2024).

⁹¹ The aim is that Pig Rock Bothy will be situated and operational in its permanent home in Assynt from Spring/Summer 2024.

⁹² For the purposes of their 2021 – 2024 business plan, **Bothy Project** define Creatives as 'those working in visual arts, craft and design, music, literature and performance' (Bothy Project 2021).

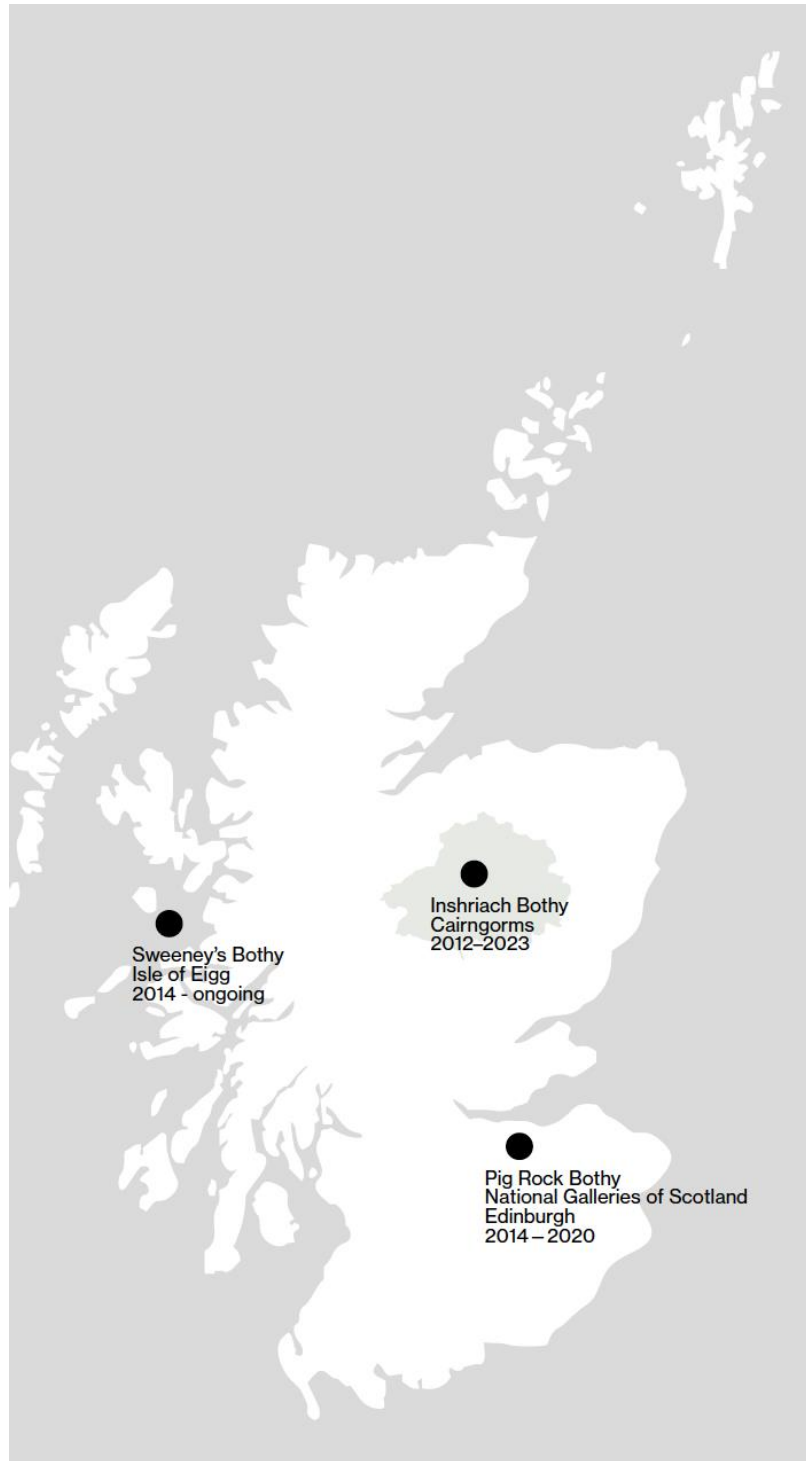


Image 3.1: Map of **Bothy Project** bothies 2023. Courtesy of **Bothy Project**.

Bothy Project Residencies and public programming

From 2012 – 2019 **Bothy Project** residencies were delivered through three residency strands, applied for by open call or through direct invitation:

- A 'Funded Programme', offering residents' accommodation and a fee, financed through funds raised by **Bothy Project**,
- A 'Self-Directed Programme', with residents self-funding accommodation costs at a subsidised rate
- And a 'Partnerships Programme', with a cultural organisation (such as BALTIC Centre of Contemporary Art,⁹³ the Royal Scottish Academy⁹⁴ and TOAST⁹⁵) sponsoring a resident's participation in a **Bothy Project** residency

Looking forward **Bothy Project** has reimagined how its residencies will be organised and funded for 2021 – 2024. This reorganisation of residency delivery builds on the three existing strands as well as incorporating two new residency strands. The funded programme has been retitled the 'Creative Practitioner Residency' and alongside, the newly titled 'Self-Directed Creative Residency' will be for practitioners with at least five years active practice. The 'Creative Practitioner Residency' will be advertised by five identified disciplines: visual arts, craft & design, music, literature, and performance. Meanwhile, the organisation and delivery of **Bothy Project's** 'Partnership Residencies' will remain the same. The two new strands include 'Neighbourhood Residencies' funded 'for people from all walks of life' (Bothy Project 2021) who live within the locality of each bothy and 'Fieldwork Residencies', a self-funded opportunity for academics and researchers exploring themes/ working in the field of 'landscape-in-its-widest-sense' (Bothy Project 2021). Concurrently, application processes will be formalised and delivered by a direct invitation from **Bothy Project** or its residency partner or through a competitive open call managed by a 'discipline-specific' panel. For the most part each residency offered is one to two weeks in length. Under **Bothy Project's** new strategy two-week residencies can be divided into two separate weeklong experiences. Alongside its adapted residency strands, **Bothy Project** will deliver a new strategic public programme, which will build on earlier programming and be an evolution of the resident's blogs. The public programme will be an opportunity for selected residents to

⁹³ [BALTIC Centre of Contemporary Art.](#)

⁹⁴ [Royal Scottish Academy.](#)

⁹⁵ [TOAST.](#)

share their experiences and learnings through the formats of talks, podcasts, and posters.⁹⁶ Each output will exist physically and digitally as appropriate.

The **Bothy Project** research study concentrates on residents' experiences of Inshriach and Sweeney's live/work residencies from 2012 to 2019.

The bothies: location, architecture, and historical origins

At the heart of **Bothy Project's** residency offer is the opportunity for residents to live and work within unique, design-led accommodation that promotes living self-sufficiently in distinctive landscapes. As is explored in the findings and discussion of the **Bothy Project** study, each bothy's location, and vernacular, as well as its specific design, affects residents' experiences. Therefore, the particularities of each bothy is explored in succession, focusing on Inshriach first and then Sweeney's Bothy.

Inshriach Bothy: 'The Residency built on a residency'(Crawford 2017)

From 2011 – 2023, Inshriach Bothy was located within the Cairngorms National Park on Inshriach Estate, 200 acres of woodland and pasture. Bordered by the River Spey and five miles from Aviemore. The Estate is owned and managed by Walter Micklethwait and Lizzy Westman, who run a portfolio of rental accommodation, including Inshriach House.⁹⁷ The Bothy was situated within Inshriach's ancient forest, accessible only by walking or off-road driving. From September – April the Bothy was used for artist residencies. For the remaining six months of the year (May – August) the Bothy was included in the Estate's four off grid holiday options. During this period Inshriach Estate retain the profits from the Bothy's private lets. This 'historical arrangement' (Mclauchlan and Iles 2020: 4) has been managed to date between **Bothy Project** and each of the landowners.

⁹⁶ In 2021 **Bothy Project** produced three podcasts and three posters, in addition to a number of [online events](#).

⁹⁷ [Inshriach House](#).



Image 3.2: Inshriach Bothy from above. Image courtesy Graham Niven.

Inshriach Bothy was commissioned in 2011 as part of the Royal Scottish Academy ‘Residencies for Scotland’ scheme.⁹⁸ Launched in 2009, the scheme’s purpose is to promote and support visual arts practice in Scotland through a biennial programme of residency opportunities. The network of participating venues includes **Bothy Project** and **Cove Park**, as well a host of residency venues, programmes and specialist production facilities based across Scotland. Traditionally, venues are invited to participate. However, **Bothy Project’s** participation was less traditional than most. James Crawford,⁹⁹ in conversation with Bobby Niven (**Bothy Project’s** co-founder) unfolds the origins of the organisation and its constellation of buildings for artists.¹⁰⁰ Niven describes:

⁹⁸ The Royal Scottish Academy [‘Residencies for Scotland’](#) scheme.

⁹⁹ [James Crawford](#) is a writer and broadcaster. For 11 years Crawford worked for Historic Environment Scotland (HES), a charity supporting Scottish heritage, culture and environment.

¹⁰⁰ Published in 2017, *Who Built Scotland* explores Scottish history through 25 buildings. The final chapter, ‘A View with a Room’, written by James Crawford is on Sweeney’s Bothy. As part of the commentary Crawford quotes from an interview with **Bothy Project** co-founder Bobby Niven.

[...] always travelling up the west coast at weekends while I was at [The] Glasgow [School of Art]. The art scene could be a bit of a boiler-house. It was nice to get out, switch off, just go for a walk or get some hill time (Niven as quoted by Crawford 2017: 301).

During these periods Niven would stay in bothies, enjoying their proximity to landscape and how ‘consciously or unconsciously place and location could act as a source of inspiration’ (Crawford 2017: 301). However, what was critical in their appeal also curtailed the duration of Niven’s visits:

Sometimes it’s a really intense experience, you get a lot from a short period of time, because it’s really visceral with extremes of temperature and weather. But you’ve got to really pack up all the gear, carry in all your fuel, get your food. You can only carry enough for a night or two (Niven as quoted by Crawford 2017: 301)

In discussion with friends, architect, Iain MacLeod, and environmental artist, Will Foster, Niven explored the possibilities of bothies as outposts for artistic practice. Places specifically for artists to live and work for periods longer than two days. As a result, Niven and MacLeod held an event at The Glasgow School of Art, asking participants to draw ideal structures they would like to stay in, as well as pinpointing desired locations on a map of Scotland. As a public outcome the findings were posted on a blog, which caught the attention of the Royal Scottish Academy who subsequently asked if the bothies could be included in the ‘Residencies for Scotland’ scheme. However, there was some initial confusion:

The Academy had misunderstood the material on the blog. They thought that the fantasy bothies already existed, and that funded artists could stay in them. Bobby and Iain’s response was wonderful. ‘We don’t actually have a venue yet’, they said. ‘But could we apply to build a residency *on a residency?*’ The Academy said yes. In the summer of 2011, with a grant of £5,000, they found themselves installed in the Edinburgh Sculpture Workshop, designing and building their very first artists’ bothy. (Crawford 2017: 302)

It was whilst in residence at the Edinburgh Sculpture Workshop¹⁰¹ Niven and MacLeod met landowner, Walter Micklethwait. Micklethwait’s portfolio of private ‘glamping’ rentals

¹⁰¹ [Edinburgh Sculpture Workshop](#).

already included a yurt and a converted 1954 Commer fire service lorry¹⁰², as well as an old hen house which had been transformed into a gin distillery, winning Channel 4's Shed of the Year 2015.¹⁰³



Image 3.3: Inshriach Bothy, Inshriach Estate. Image courtesy of Johnny Barrington.

As documented in Crawford's conversation with Niven, 'much of the aesthetic of the bothy was the result [of getting] the materials donated' (Crawford 2017: 303). The sides of the timber framed structure are clad with corrugated steel, gifted from suppliers Cladco, whilst each gable end is clad in locally sourced Scottish larch. The window frames are repurposed from Niven's Glasgow flat and on the inside, the floor and mezzanine level – accessible via a ladder recovered from the Glasgow School of Art - are made from reclaimed ash (Crawford 2017).

¹⁰² The glamping portfolio on Inshriach Estate is advertised through online booking agency, [Canopy and Stars](#).

¹⁰³ [Inshriach Gin](#).



Image 3.4: Inside Inshriach Bothy. Image courtesy of Allan Pollok-Morris

Completed in the Spring of 2012, residencies began in the October. The shelter comfortably accommodates one to two people, although it has taken groups up to the size of four. In *Take Yourself Out of Your Usual Structure*,¹⁰⁴ resident, James Hutchinson, recounts his experience of staying at Inshriach Bothy during January 2019:

¹⁰⁴ *Take Yourself Out of Your Usual Structure*, is a collection of four resident's new writing responses to their Inshriach residency. The book was published to coincide with *Drinking the Rain*, a public exhibition (10 January – 2 February 2020) at Pig Rock Bothy, at Modern One. The book was edited by Anna McLauchlan, with whom I collaborated to write *Experiences of Bothy Project: A report compiled from a survey of 'live/work' residency participants* (2020).

The bothy is a small cabin with a single room divided into a sitting area and a cooking area, above which is a mezzanine bed. Collecting water from the tap involves a twenty-minute round trip, or the containers can be filled by the river. Wood for the stove is in a hut down the track and needs to be split using an axe and block located in a nearby clearing, and washing is via a camp shower hung on the Bothy's outer wall. Electricity is provided by a solar panel, but there is only enough for a desk lamp or a single laptop charge, as there is not much sun at this time of year (Hutchinson 2020: 4).

Sweeney's Bothy

The second bothy in **Bothy Project's** constellation of off-grid experiences is Sweeney's Bothy, situated on the Isle of Eigg. Part of the Hebridean group known as the Small Isles, the Isle of Eigg is located 10 miles off the West coast of Scotland, reached by a ferry from Mallaig (Bothy Project 2021). The island is five miles long and three miles wide, with a population of around 110. Eigg is well known for its famous community buyout in 1997 as well as its renewable electricity scheme.¹⁰⁵ Eigg only has one single track road and therefore, visitors are asked not to bring a vehicle onto the island. The Bothy is a 60-minute walk or 15-minute hitch to the ferry port and local shop, which are located on the South East of Eigg.

The Bothy is situated on a croft belonging to Lucy Conway and Eddie Scott, who live on the North West of the island in an area known as Cleadale. Built strategically into the hillside of the croft, Conway and Scott's house is not visible from the Bothy, ensuring privacy to both parties. Similar to the arrangements at Inshriach, Conway and Scott retain the income from the Bothy's private lets.¹⁰⁶ At Sweeney's the calendar is divided into four and five-week blocks, alternating between holiday lets and residency opportunities. This means, unlike at Inshriach, residencies can take place across all seasons.

¹⁰⁵ The Isle of Eigg Heritage Trust took ownership of the Isle of Eigg 12th June 1997. 'The Trust manages and stewards the island's development for current and future residents' ('The Isle of Eigg Trust', n.d.). The Trust is a company limited by guarantee, registered charity and partnership between The Highland Council, the Scottish Wildlife Trust and the Isle of Eigg Residents' Association.

¹⁰⁶ Conway and Scott's advertise the Bothy on their blog [Eigg Time](#).

Funded through Creative Scotland's 'Year of Natural Scotland' 2013¹⁰⁷ Niven and MacLeod collaborated with artist, Alec Finlay¹⁰⁸ to design Sweeney's Bothy for the Isle of Eigg. Inspired by Celtic folklore, documenting King Sweeney's (from the Gaelic 'Suibhne') descent into madness and transformation into half bird, half man; Sweeney's flight briefly settled on Eigg, 'the farthest point of his wanderings' (Finlay 2014: n.p.), tortured and alone, atop his Hawthorn bed Sweeney writes poetry documenting the beauty and cruelty of his journey. It is these recordings that directly inspired Finlay's bothy design.

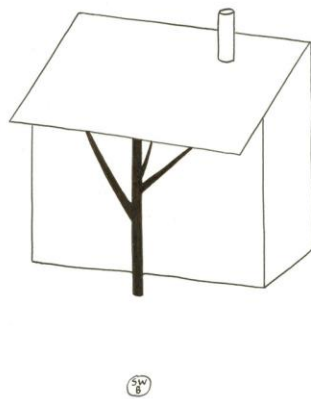


Image 3.5: Alec Finlay's 'sketch for Sweeney's Bothy, Bothan Shuibhne 2013' taken from Finlay's website © Alec Finlay¹⁰⁹

Clad in larch, the dwelling was completed in February 2014. The large window, which makes up the entirety of the Bothy's frontage, faces West with views the Isle of Rum. The interior is dressed with spruce stud walling. A timber pillar with three struts holds up the mezzanine level, where a double bed fits snugly, flanked by a polished branch: 'echoing the thorn trees that Sweeney slept in' ("Bothy Project: About Sweeney's Bothy," n.d: n.p.). Below the mezzanine is a kitchenette, which includes a gas burner. Water is connected to a central water supply, which is taken from one of the islands natural springs. Central to the space is a wood burning stove, with hot plate and oven. To the right of the stove is small library and

¹⁰⁷ Scotland's themed years are programmed to celebrate 'the very best of Scotland and its people' ('Visit Scotland', n.d.). Each year a programme of themed events and initiatives is delivered across the country.

¹⁰⁸ [Alec Finlay](#) is an artist and poet, currently based in Edinburgh.

¹⁰⁹ The image created by Alec Finlay was accessed from [Finlay's website](#): 22 February 2022.

‘snug’. The Bothy is furnished with an armchair, trestle table, desk chair and bench, all of which face out to Rum. The outdoor shower system, which faces out to Sgòrr an Fharaidh is connected to the stoves back burner (pictured in Image 3.8). Outside there is a composting toilet and wood store, where a photovoltaic panel is attached. Although electricity for the two lamps and two ceiling fixtures is supplemented by Eigg’s renewable sources. As one resident comments, after participating in an Inshriach and Sweeney’s residency consecutively: ‘Both locations are really well kitted out, the Eigg site (perhaps it’s the running hot water and on-Eigg-grid lighting) [make it] seem more luxurious’ (as quoted by Mclauchlan and Iles 2020: 20).



Image 3.6: Sweeney’s Bothy. Image courtesy of Ellis O’Connor



Image 3.7: Sweeney’s Bothy. Image courtesy of Andrew Ridley

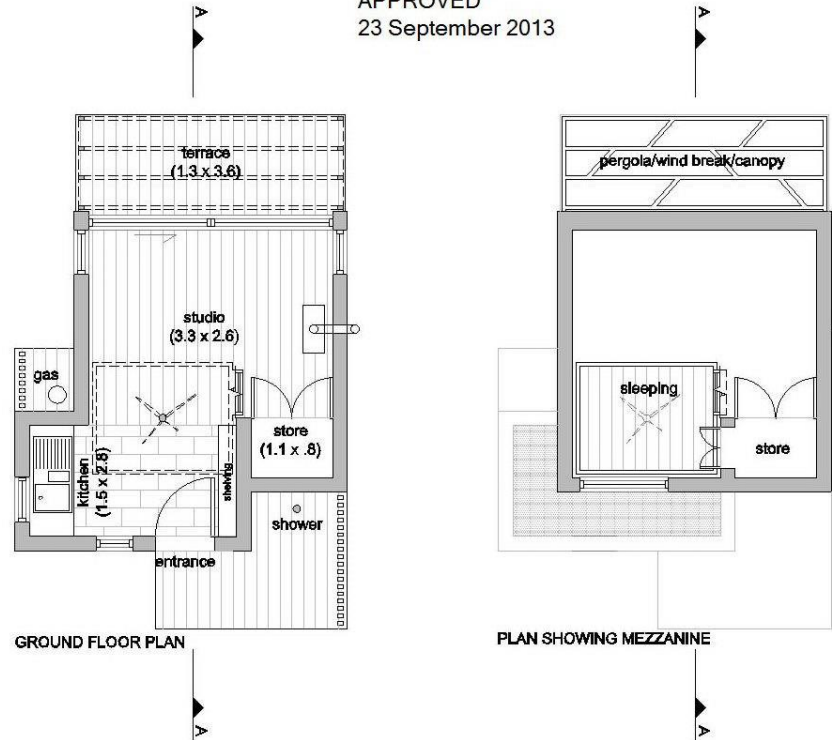
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 Planning & Development
 APPROVED
 23 September 2013



BOTHY PROJECT

JOB No. 1301	PROJECT BOTHAN SHUIBHNE	CLIENT CS	DATE 170513
DESIGNER No. PL-	PROPOSED FLOOR PLANS	STAGE PLANNING	SCALE 1:50@A3

Image 3.8: Technical drawings of Sweeney's Bothy. Image courtesy of **Bothy Project**

Operational structures

Since **Bothy Project** was initiated in 2011 its operational structure has gradually become more formalised, moving from an artist-led-do-it-yourself fantasy residency (Crawford 2017) to a registered charity with a diverse network of partners. The organisation is currently led by Director, Lesley Young (former Programme Co-ordinator 2019 –20), with each bothy host (Conway and Micklethwait & Westman, respectively) supporting the management of the bothies as part of the shared use agreement. Co-founder, Bobby Niven¹¹⁰ - who was fundamental to **Bothy Project's** development, from designing and constructing the bothy structures to building the initiative's profile and partnerships with artists, organisations, and funders - is now one of four Board members overseeing the strategic aims and development of the organisation.¹¹¹

Bothy Project's 2021 – 2024 business plan, under Young's direction, aims to grow its staff team to include an Administrative Assistant as well as formalising Lucy Conway's role as Sweeney's Bothy Host and Engagement Coordinator. In this period **Bothy Project** also aims to increase the size and diversity of its Board.

Finance

As a charity, **Bothy Project** relies on public subsidy to support its core costs and the funding of its 'Creative Practitioner' and 'Neighbourhood' residency programmes. To date this has included funding support from Trusts and Foundations, such as William Grant Foundation¹¹² and Hope Scott Trust¹¹³ and national development agency, Creative Scotland's 'Open Fund'. The 'Partnership Programme' is funded by each institutional partner, who directly pays the

¹¹⁰ [Bobby Niven's](#) artistic practice includes Bermondsey Bothy and [Palm House](#). These structures exist outside of Bothy Project.

¹¹¹ For a full list of the **Bothy Project** board please, visit the **Bothy Project** [website](#).

¹¹² [William Grant Foundation](#).

¹¹³ [Hope Scott Trust](#).

resident a fee for their residency period, as well as paying **Bothy Project** a maintenance fee for the accommodation.

Revenue is generated through the ‘Self-Directed Residencies’ and Bothy Stores, a subsidiary trading company, which was established in 2017 to sell ‘Bothy Products’.¹¹⁴ Products include a suite of prefabricated bothies; Artist Bothy, Craft Bothy and Studio Bothy, designed by **Bothy Project** founders, Niven and MacLeod, and are available for commercial sale.¹¹⁵ The Bothy Stores online shop¹¹⁶ also initially sold commissioned products designed and created specifically by artists, designers and makers who have taken part in **Bothy Project** residencies. However, this element was retired in 2023 to allow focus on the sale of bothies. After operating costs, Bothy Stores net profit is donated to **Bothy Project** as unrestricted funds, supporting the organisation to cover core operations and funded residency opportunities.

Residency Evaluation

Between 2012 and 2020 **Bothy Project** had no formal evaluation processes and feedback was collected anecdotally by bothy hosts and **Bothy Project’s** Programme Coordinator. In this period, residents were invited to record their experiences via an online blog as well as in onsite guestbooks. Although these growing records form living archives of residents’ experiences, neither are considered a tool for evaluation (nor are they used as such). The blog contributions - which include text, audio, visual and moving image - existed online and were publicly accessible from the **Bothy Project** website until 2022 when focus was moved to the public programme of talk, podcasts, and posters. Likewise, the situated visitor’s books - which include written text and drawing - are created in the place where they are intended to be read.

¹¹⁴ In its infancy start-up funding for Bothy Stores was secured through Scottish Enterprise and Social Investment Scotland.

¹¹⁵ Between 2019 – 2021, 12 bothies were bought and built for locations including, Fair Isle, Loch Fyne and Norfolk (Bothy Project 2021).

¹¹⁶ [Bothy Stores](#).

Cove Park

Cove Park's mission is to provide 'a supportive and stimulating context in which new work and ideas can be developed, tested and shared' ("Cove Park: About Us" n.d: n.p.). Through a programme of residencies, commissions and collaborative projects, **Cove Park** supports a diverse range of artistic practices. The residents who were surveyed and interviewed for this research project, took part in residencies between 2017 – 2019 and therefore, their experiences reflect the operational organisation of **Cove Park** during this period. Although many of the concepts and conclusions drawn from this study will still be relevant to **Cove Park's** organisation and programming today, the following contextual review documents **Cove Park's** programming and operations during 2017 – 2019. Thus, for the purposes of clarity, information has been date stamped.



Image 3.9: Image of map found at **Cove Park** taken by Morag Iles

Cove Park's Residency Programme 2017 - 2019

Cove Park offers live/ work residencies from its 50-acre site on the Rosneath Peninsula. Residencies typically last between one week and three months. The length of the residency is either advertised in the call out or negotiated at the point of application. Broadly, **Cove Park's** residency opportunities can be categorised into three strands: a funded residency programme, an independently funded programme, and a collaborative project programme. This research specifically focuses on **Cove Park's** core funded residency programme.

Funded residencies 2017 – 2019

Funded residencies traditionally take place between May – October, with residents offered accommodation, a weekly fee¹¹⁷ and expenses towards materials if appropriate. In addition to providing 'live/ work' space, residents on the funded programme take part in dinners (see image 3.10) and studio visits hosted by the **Cove Park** staff team. Funded residency opportunities are usually advertised by discipline, including but not limited to literature and translation, craft and design, moving image and film, visual arts and dance and theatre. However, this is also supplemented by career development opportunities i.e. specific calls for emerging/ early career artists or collaborative working partnerships. Selection for the annual funded programme is a two-stage process, which includes a written application followed by an interview with a panel of **Cove Park** staff and invited peers.¹¹⁸ The funded programme is curated to facilitate exchange and dialogue across art forms / sectors and career stages. It aims to develop an individual's practice as well as their professional networks.

Independently funded residencies 2017 – 2019

The independently funded programme runs from November – April, when residencies are offered at a subsidised rate for individual and/ or group bookings. This programme enables

¹¹⁷ The fee is in line with industry guidelines and therefore changes per annum. Fee as of 2021 were £425pw.

¹¹⁸ This may include previous residency participants.

individuals to self-fund residencies and/ or organisations to privately hire space. Self-funding residents are still required to apply via written application. However, applications are reviewed by the **Cove Park** team only. If **Cove Park** is hosting a residency on behalf of another organisation, the lead organisation administers the application process.

Residencies in collaboration 2017 – 2019

Collaborative projects take place throughout the year and support **Cove Park's** aim to work in partnership with other institutions to host and facilitate residency opportunities. For example, **Cove Park** partners with **The Work Room** to offer residencies to artists working in dance, movement and/ or choreography in Scotland.

In addition to residencies, **Cove Park** curates an engagement programme, *Hands-On*, which provides free workshops, talks, and events for those who live in the vicinity of the site. The programme includes the 'Saturday Studio', a monthly workshop for children and young people from the surrounding area. Each session is led by an artist who has previously taken part in a **Cove Park** residency. The strategic aims of these workshops are to build relationships with those that live in proximity to the site, developing participants skills and techniques whilst simultaneously supporting resident artists to supplement their income.¹¹⁹ **Cove Park** also commissions new work, including limited edition prints and artworks, as well as collaborating with international partners on major new works such as the Scotland + Venice¹²⁰ 2019 commission for the 58th Venice Biennale.¹²¹ **Cove Park** uses its monthly newsletter to share application call outs, report on collaborations and partnership projects, and advertise its *Hands On* workshop programme.

¹¹⁹ Hosted on site, workshops are delivered by artists who have previously taken part in Cove Park residencies. Artists are provided freelance contracts for workshop facilitation. These contracts are negotiated independently to an artist's residency experience.

¹²⁰ The Scotland + Venice partnership is between Creative Scotland, National Galleries of Scotland and British Council Scotland.

¹²¹ *SaFOS* a single channel video work by Charlotte Prodger was presented at the 58th International Art Exhibition, La Biennale di Venezia, 2019. Commissioned by the Scotland + Venice Partnership, curated by Linsey Young and Cove Park. As it was presented in Venice, the work simultaneously toured Scotland's West Coast, highlands and islands.



Image 3.10: Interior of Jacobs Building © Ruth Clark

The Cove Park site: location and facilities

Cove Park's 'bespoke and award-winning spaces' ('Cove Park', n.d.) give residents and visitors the opportunity to live, meet and work alongside one another. Located on an 'outstanding site overlooking Loch Long and the Firth of Clyde' ('Cove Park', n.d.), **Cove Park** is near to the Faslane Naval Base on Gare Loch, the current home of Britain's nuclear submarines with Trident missiles. Situated one-hour (by car or train) from Glasgow, the site comprises 50 acres of rural land, which was previously a conservation area. The rurality and wilderness of the site has been left untouched, meaning that paths are uneven, and livestock (sheep and Highland cows) still graze the land. The specifics of **Cove Park's** geographical position make it an ecological, cultural, and political place of interest to visitors and residents, as is illustrated in the following quote taken from one participant's interview transcript:

At application stage I was already interested in using the residency to explore and respond to the presence of Nuclear weapons and the MOD / Naval bases that are in close proximity to Cove Park. During my time on residency, I maintained this focus but

developed a particular interest in the surrounding landscape and its psycho-geographical impact [CP x26].



Image 3.11: Exterior of Jacobs Building © Ruth Clark

At the heart of the **Cove Park** site is Jacobs Building; a large open-plan, communal space designed to support individual and group working (see Image 3.10 and Image 3.11). The space includes kitchen, living and dining facilities, a ‘common room’ with wooden floor and lighting rig, and an additional ‘meeting room’. It also houses a library, printing facilities and laundry room, as well as **Cove Park’s** staff offices. It is the only building on site with designated Wi-Fi. Before the Jacobs Building was built in 2016, a building which had belonged to the conservation site doubled up as offices for the **Cove Park** staff team, as well as a communal space for residents.

There are 10 residential units located across the site, which can accommodate a maximum of 12 residents at any one time. All accommodation is self-catered and is divided into three ‘types’:

- Two 'Pods'; 'Oak' and 'Taransay', which include en-suite bedrooms, a shared lounge space and kitchen facilities (see image 3.12). The Pods originally featured on the BBC series *Castaway 2000*¹²² and were subsequently donated to **Cove Park**.
- Six 'Cubes' constructed from recycled freight containers (see image 3.13). Each is insulated and includes open plan living, working, dining, and sleeping spaces, with shower room.¹²³
 - Two living-working units attached to the Jacobs Building, each with an en-suite bathroom and kitchenette.¹²⁴ Both have an adjoining private studio, which is reserved for those who stay in the units.

In addition to the studios adjoining the Jacobs Building units there are three private workspaces/ studios at 26sq meters, totaling five dedicated studios on site. Studio space is agreed at the point of application and is arranged to meet the specific needs of each resident. There is also a large workshop space, known as the Nissen Hut, which can be used based on prior agreement.



Image 3.12: 'Pods' residency accommodation © Ruth Clark

¹²² *Castaway 2000*, was a BBC reality TV show filming 36 volunteers spending a year on the island of Taransay in the Outer Hebrides.

¹²³ One cube includes a fully accessible wet room.

¹²⁴ One of these rooms is wheelchair accessible.



Image 3.13: 'Cubes' residency accommodation © Ruth Clark

Operational structure 2017 - 2019

Between 2017 – 2019 **Cove Park** employed a core team of nine staff, including four art-form specific programme producers in Visual Arts, Literature and Translation, Craft and Design and Experimental Film and Moving Image, as well as an additional producer for the *Hands-On* programme. The staff team work on site from purpose-built offices located in the Jacobs Building and in addition to the core staff team, there is an in-house facilities team who ensure the living and working spaces are clean and serviced. The Board of nine trustees support the team's strategic decision making and business planning, with founders, Eileen and Peter Jacobs also serving on the Board.

Finance

As a charity, the majority of **Cove Park's** income and expenditure is related to its charitable activities, as illustrated in Image 3.14 below (taken from Official Scottish Charity Register (OSCR) website) which captures **Cove Park's** income and expenditure for 2021.

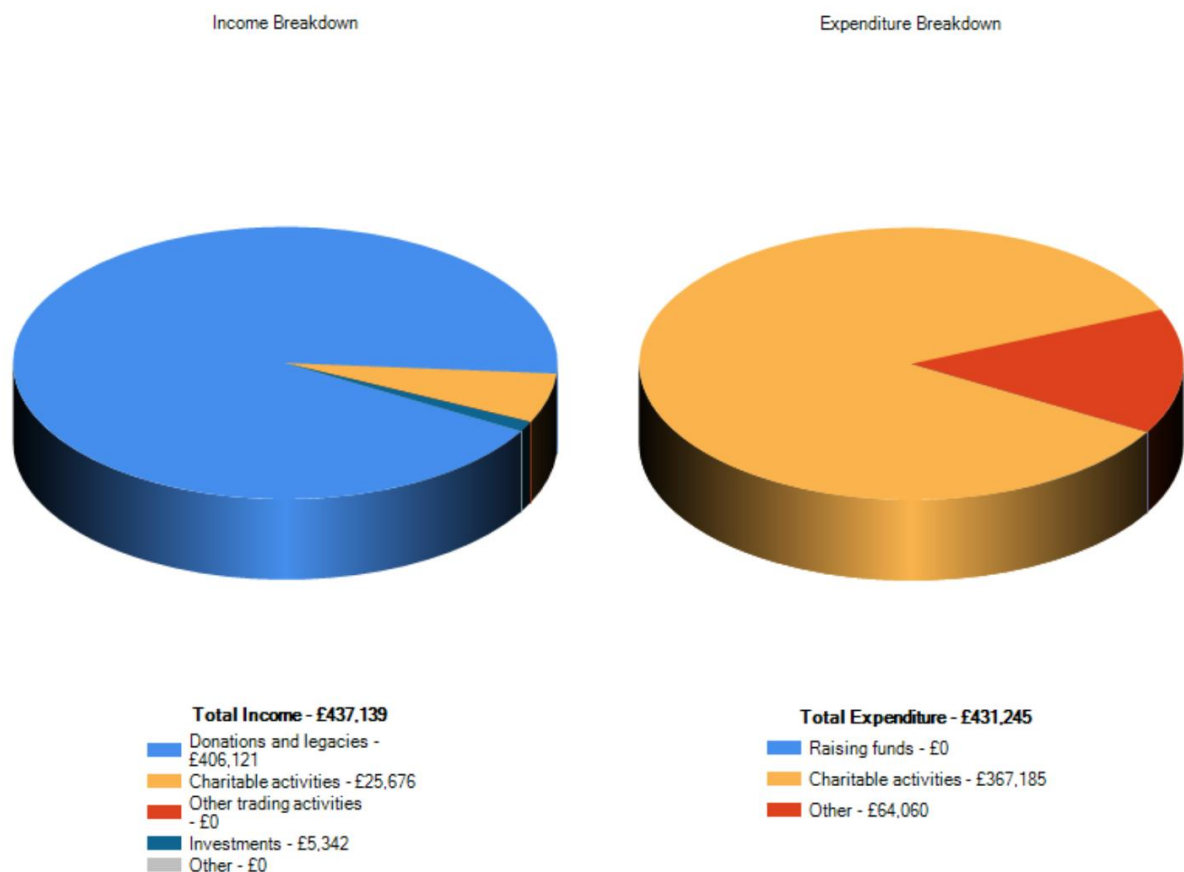


Image 3.14: **Cove Park** 2021 Income and Expenditure breakdown. Image taken from Official Scottish Charity Register (OSCR) website ("Official Scottish Charity Register," n.d: n.p.).

Residency Evaluation 2017 - 2019

Following their residency, participants are sent an evaluation form, which seeks to capture their experiences of the residency, as well as evaluate **Cove Park's** programming processes, facilities, and resources. As has been discussed, the artists' centre is a shared space, occupied by staff and residents alike. Consequently, anecdotal feedback is being

consistently collected over the duration of a residents stay. Although this feedback is not formally recorded, it is discussed amongst the staff team and may contribute to implementing change.

The Work Room

An artist-led, dance organisation, **The Work Room** offer residencies to artists working in dance, movement and/ or choreography in Scotland. Based in Glasgow, **The Work Room** is the only urban and art-form specific residency organisation included in this study.

The Work Room's programme

As is articulated in **The Work Room's** 2018 – 2021 Business Plan **The Work Room's** programming priorities are:

- To support experimentation & choreographic research through a programme of supported, flexible and independent residencies.
- To foster an active, independent dance community through the facilitation of networking and professional development opportunities
- To develop the sustainability and international capacity of our artist members through advice and practical support
- To be a powerful advocate for the independent dance sector

(The Work Room, n.d: 8)

This research focuses exclusively on **The Work Room's** independent studio residency programme activity between 2017 - 2019, which I will outline in more detail below. However, it should be noted that **The Work Room's** networking and professional development opportunities, capacity building and advocacy work are reflected in residents' wider experiences as members.

Residency Programme

During the delivery of this research project and in response to the pandemic, **The Work Room** initiated a process of review, adapting, and adjusting their programme and artist

support initiatives in light of the contemporary climate. Consequently, information on **The Work Room's** residency programme is presented in two-time stamped sections:

- i. 2017 – 2019 Residency Programme: representing the delivery of the residency programme during the period data was collected
- ii. 2020 – to date: representing the organisation of the residency programme based on **The Work Room's** recent evolution

The latter arrangement is not a complete departure from **The Work Room's** activities prior to the pandemic. However, as is described, in their current (2023) residency offer, **The Work Room** wants to be as flexible as possible with the resources they have available and encourage artists to consider the most appropriate approach for themselves and their work.

[2017 – 2019 Residency Programme](#)

At the core of **The Work Room's** activities is a studio residency programme, which is operational for 50 weeks of the calendar year. In accordance with its artist led ethos, **Work Room** residencies respond to the need of the artist, supporting a breadth of choreographic practices from research to experimentation, development through to production. Typically, one to two weeks in length, each residency is given a bursary of £680 per week.¹²⁵ There are two residency call outs per annum and applications are managed by a peer-led assessment process. Residencies are awarded without expectation, however, if a resident would like to share their practice or research with the membership, the staff team can facilitate sharings, which typically take the form of professional classes or work-in-progress performances.

In 2017, **The Work Room** expanded its residency programme to include partnerships with venues, festivals, and other residency organisations. Recent opportunities include residencies and performance opportunities with organisations such as Chisenhale Dance Space¹²⁶ (London) and Nuremberg based Tanzeentrale¹²⁷ as well as a series of residencies

¹²⁵ Figure true of 2023 residencies.

¹²⁶ Like **The Work Room**, [Chisenhale Dance Space](#) is a membership-based organisation.

¹²⁷ [Tanzeentrale](#).

focusing on specific development opportunities such as creating work for young people in partnership with *Imagine*,¹²⁸ an organisation that specialises in creating work for younger audiences, or working with **Cove Park**, focusing on collaborative practices.

2020 – to date Residency Programme

In 2020 and 2021, **The Work Room** supported a programme of Artists' Research Bursaries which provided flexible, financial support to enable artists to deepen their practice during a time of uncertainty. The bursaries were about time to think – they did not include studio space. Proposed research included time towards researching practice, exploring new approaches or developing ideas; time to reflect on past work and how to move forward; time to explore collaborations.

Learning from the Artists' Research Bursaries, and understanding flexibility is key to members in challenging circumstances, **The Work Room** are continuing to experiment with more responsive approaches to residencies. As part of recent callouts, **The Work Room** has expanded the invitation to include applications that propose alternative approaches to residency engagement. Such alternatives include working remotely; in a space nearer to where artists live; or over different durations of time.

Peer assessed artist selection processes

All members are invited to apply to the residency programme via a written or video application, which is peer assessed by a panel of four to five members. Selection panels are recruited by an email call out with individuals self-nominating to take part. Each member of the panel is paid for their services and as a rule, not eligible to apply for the residency round they are assessing. The staff team are present during selection providing support for the management of the process as opposed to decision making. The panel review applications in advance of the meeting and are required to state any conflict of interest with regard to each application. For example, if an applicant is a friend, colleague, or collaborator.

¹²⁸ [Imagine](#).

Applications are reviewed against criterion agreed and reviewed by the membership at each Annual General Meeting (AGM). Each application is assessed on its own merit and a member can apply for a residency irrespective of how many residencies they have previously been awarded.

Evaluation

Residents are requested to provide feedback on their studio residency, with ten percent of the residency bursary retained, to be released on receipt of evaluation. The evaluation is structured around questions, which aim to support the resident to reflect on their artistic practices, as well as the practicalities of the residency. Questions ask residents how the experience has informed their work and the on-going development of their practice, if they were able to accomplish what they hoped to achieve in the residency period, and if there are any improvements **The Work Room** can make to better support future residencies.

Fair pay to artists

Recognising the financial insecurity of its membership as independent dance artists, **The Work Room's** advocacy work particularly focuses on fair pay to artists.¹²⁹ A survey of the membership undertaken in 2014 reported that: '70% of choreographers earn under the average wage of £20k, with half earning £10k or under' (The Work Room, n.d: 29). As such, **The Work Room's** Fair Pay Policy ensures all residencies are financially remunerated. In addition, members are always paid for their involvement in working groups or other **Work Room** related activities, such as taking part in this study.

¹²⁹ In 2017 Equity (the UK trade union that represents performers and other artists working across the live and recorded entertainment industry) and DanceEast (a dance venue in Ipswich) worked together to design a [policy for choreographic conditions](#), which aimed to address issues of low pay and poor working conditions.

Location, facilities, and context

Tramway

The Work Room studio and office is hosted within Tramway, a contemporary art centre programmed and managed by Glasgow Life.¹³⁰ Located on Glasgow's South Side, which is one of Scotland's most culturally diverse and economically deprived areas, Tramway is a converted tram depot that was redeveloped in 1990 as part of Glasgow's status as European City of Culture, 1990. **The Work Room** acknowledge Tramway as an 'an important ally in championing contemporary and experimental dance practice through its performance programme and the wider context as a centre for contemporary arts' (The Work Room, n.d: 11). As a venue, Tramway includes a number of large spaces for exhibitions and performances, as well as facilities for artistic production. In addition to **The Work Room**, Tramway is home to a number of internationally recognised companies, organisations, festivals and initiatives, including Scottish Ballet,¹³¹ Take Me Somewhere Festival¹³² and The Hidden Gardens.¹³³ Tramway's offices are also home to the Glasgow Life arts team, who produce Merchant City Festival as well as a number of community initiatives and events across the city.

¹³⁰ Glasgow Life is a charity that delivers culture, sport and learning on behalf of Glasgow City Council. Funded by Creative Scotland it manages a portfolio of 167 cultural spaces across the city.

¹³¹ [Scottish Ballet](#) is the national ballet company of Scotland.

¹³² [Take Me Somewhere](#) is an international biennial and Creative Scotland Sector Support Organisation, which launched the '[Studio Somewhere Residencies](#)' during the lifespan of this research. Based in Tramway the residencies support artists based in Scotland.

¹³³ [The Hidden Garden](#) is a public community garden.



Image 3.15: Image of Tramway Arts Centre. Image taken from ZM Architecture's website © ZM Architecture¹³⁴

The studio

Describing it within the context of Tramway, one interview participant describes the studio as feeling: 'like a little Oasis'. Measuring 16m x 7.5m, the performance space (pictured in Image 3.16) 'is fitted with a Harlequin Tempo floor, [which is] a woodspring basketweave sprung surface' ("The Work Room" n.d.). Such specifications are particularly suited to the varying uses of the space, including contemporary, barefoot dance and performances. One side of the room is 'flanked by full length mirrors [and] the other side by a double bar' ("The Work Room" n.d.), ensuring the space can meet the requirements of different dance practices. In addition to the performance space, the studio facility, includes accessible toilets and wet room, changing rooms, kitchen, and green room. In the studio, each resident also has access to technical equipment, including sound desk, camera and tripod, microphones, smart TV, and a printer.

¹³⁴ [ZM Architecture's website](#) accessed: 11 March 2022.



Image 3.16: Photograph of **The Work Room** studio © Jethro Collins

Built in 2009 as part of Scottish Ballet’s capital development project,¹³⁵ the space was designed by Malcom Fraser Architects, in consultation with Glasgow’s independent dance community. The studio was gifted to **The Work Room** by Glasgow life, who also support the organisation by providing office space in kind and additional operational support through facilities management, maintenance, and cleaning.

The Work Room in the local, national, and international context

By being focused on ‘artist development’, **The Work Room** envision their activity as complementary to the activity of the other dance centres in Scotland, namely Dance Base¹³⁶ and Citymoves.¹³⁷ **The Work Room** is committed to delivering a programme of activity for their membership from their studio base at Tramway. However, by comparison to the aforementioned dance organisations, they are not committed to managing the building

¹³⁵ For more information on the project, please visit the [Malcom Fraser Architects website](#).

¹³⁶ [Dance Base](#) is Scotland’s National Centre for Dance, based in Edinburgh.

¹³⁷ [Citymoves](#) is a Dance Agency based in Aberdeen.

within which they are located nor, required to deliver community class as part of their remit. These unique circumstances enable **The Work Room** to be flexible and responsive to needs of their membership, attributes for which they are valued and celebrated within Scottish dance ecology. (The Work Room, n.d).

The diversity of dance companies, organisations and practices in Glasgow make for a rich and varied dance community, which is forever evolving in response to the growing cultural diversity of the city. In addition to independent companies Barrowland Ballet¹³⁸ and Indepen–dance¹³⁹ (both of which are members of the **The Work Room**), Glasgow is home to national institutions, including Scottish Ballet, YDance¹⁴⁰ and the Royal Conservatoire of Scotland.¹⁴¹ As part of their commitment to ‘strengthen the ecology and economy for dance’ (The Work Room, n.d: 11) in Glasgow, **The Work Room** collaborates and networks with their peer organisations, ensuring information, resources and opportunities are shared for the benefit and sustainability of independent dance artists.

The Work Room encourages the dance artists in its membership to place their work and practice ‘in a wider context beyond Scotland’. It does so through international exchange, which has been fostered through the organisation’s active involvement with networks such as, IETM.¹⁴² As **The Work Room** describe in their 2018 – 2021 Business Plan:

The influence that international work has had on artists working in [Glasgow] was recently captured in the GRIP publication produced as part of the first Take Me Somewhere. TWR operates within this context and grasps our responsibility to be an active agent within the city, advocating on behalf of independent artists, championing experimentation and an international outlook. We embrace our role in

¹³⁸ [Barrowland Ballet](#) are a contemporary dance company, based in Glasgow.

¹³⁹ [Indepen-dance](#) is an inclusive dance company for disabled and non-disabled people. It is also based in Glasgow.

¹⁴⁰ [YDance](#) (Scottish Youth Dance) is the national dance organisation for children and young people in Scotland.

¹⁴¹ [The Royal Conservatoire Scotland](#) is a conservatoire for music, drama, dance, production, and film, located in Glasgow.

¹⁴² [IETM](#) is an international network for organisations and individuals working in the contemporary performing arts.

the city and as companions with others who share our commitment to experimental practice including Take me Somewhere and Buzz Cuts. (The Work Room, n.d: 12)

By recognising their position within the international performance community, **The Work Room** harness the power of collaboration to support the development, ambition, and sustainability of their membership and the wider community of independent artists.

Background, organisational governance, and leadership

From its inception **The Work Room** has been managed by an informed membership, staff, and board. Founded as a company limited by guarantee in 2008, **The Work Room** first became a Creative Scotland Regularly Funded Organisation (RFO) in 2015, going on to incorporate as a charity in 2019. Initially intended to serve the lack of studio provision for dance artists in Glasgow, a steering group, facilitated by independent consultant, Ian Bramley modelled potential operational structures for the management of the space. Clear in their vision, the steering group were unanimous in their desire for the studio to be ‘artist-led’, governed by practicing professional artists as opposed to one individual’s artistic vision.

Membership

The Work Room membership growth: 2016 - 2023	
2016	70
2017	100+
2018	140+
2019	160+
2020	200+
2021	250+
2022	260+
2023	270+

Table 3.1: **The Work Room** membership growth: 2016 - 2023

Since 2016, **The Work Room's** membership figures have grown exponentially year on year, as illustrated in Table 3.1, which is based on data collected for **The Work Room's** annual review. As of May 2023, its membership exceeded 270 artists, representing:

[...] a multitude of artistic practices and artists at different stages of career development. Some create performance for the stage, others work in participatory settings, developing dance with people and communities; some create work for screen using digital technologies and others present work in galleries or public spaces. (The Work Room, n.d: 6)

By supporting a breadth of practices and career stages **The Work Room** aims to establish, influence and advocate for the diversity of the independent dance sector in Scotland.

Prior to the outbreak of COVID-19, members contributed an annual fee of £20.00. However, in response to the devastating economic impact of the pandemic on artists livelihoods, **The Work Room** adopted a 'pay what you can' model, which to date they have maintained.

As members individuals and companies:

- are eligible to apply for a residency in the studio
- can access events and advisory sessions
- receive regular updates via a newsletter circulating commissioning, networking and skill sharing opportunities
- steer the organisations priorities and programming (with day-to-day operations being facilitated by a small staff team on behalf of the membership).

Much like the peer-assessed residency application process; programming, policy and operational considerations are made through working groups. Decisions are then discussed and taken at the Annual General Meeting (AGM), in addition to other members' meetings held throughout the year.

Board

The Work Room is governed by a Board 10 trustees who meet four times per annum in addition to attending the AGM with all members. Collectively, the Board bring skills and experience across dance, higher education, arts programming and producing, marketing and

PR, equalities and access, and the legal sector, supporting the strategic direction of the organisation as well as leading its governance. Since 2016, members have been eligible to stand for election to Board as an individual artist, as opposed to a representative of the membership, which ensures that the member does not have to give up their access to **The Work Room's** services. Currently (2023), there are five artists on the board.

Management and staffing

The Work Room operates as a 'resolutely small organisation' (The Work Room, n.d: 7), with minimal staffing overheads to ensure that as much funding as possible goes directly to artists through bursaries and fees. Its staffing structure of three includes a Director, General Manager and Artists Support Programme Facilitator.¹⁴³ The team's role is to deliver **The Work Room's** programme and policies as informed by the membership and agreed by the Board. Additional freelance support is contracted for specific programmes of work or as and when specialist expertise is required.

From 2016 – 2022 (the period from which data has been collected) the organisation employed two staff members, a Director, and General Manager. Anita Clark was appointed as Director of **The Work Room** in 2016. In her role, Anita increases the visibility and impact of the organisation, working with the General Manager to ensure the delivery of effective and responsive programmes, which support the diversity, creativity, and sustainability of the membership. Prior to her position with **The Work Room**, Anita was Head of Dance, 2004 – 2016 at Creative Scotland/ Scottish Arts Council. When appointed, Anita joined Sara Johnstone, who as General Manager, supports the operation and administration of the residency programme, as well as the administration of the membership. Sara is the first point of contact for all members.

Finance and funding

Based on data from 2021-22, the majority (63%) of **The Work Room's** income is received through its status as a Creative Scotland, Regularly Funded Organisation (RFO). As illustrated

¹⁴³ The Artists Support Programme Facilitator role was established in 2023.

in the pie charts below and in line with the organisation’s commitment to fair pay, the largest expenditure is on residencies and artist programme (at 33%).

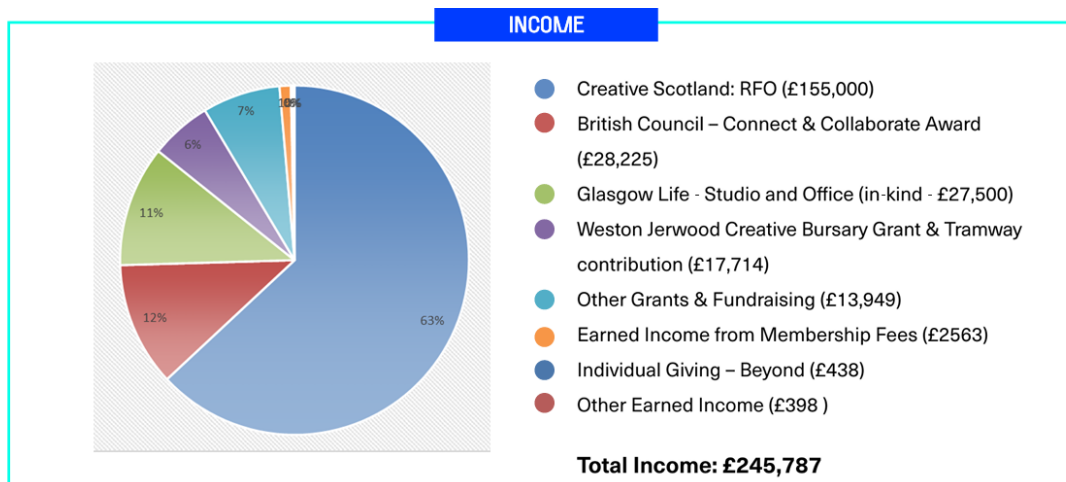


Image 3.17: **The Work Room’s** 2021-22 income. Image courtesy of **The Work Room**.

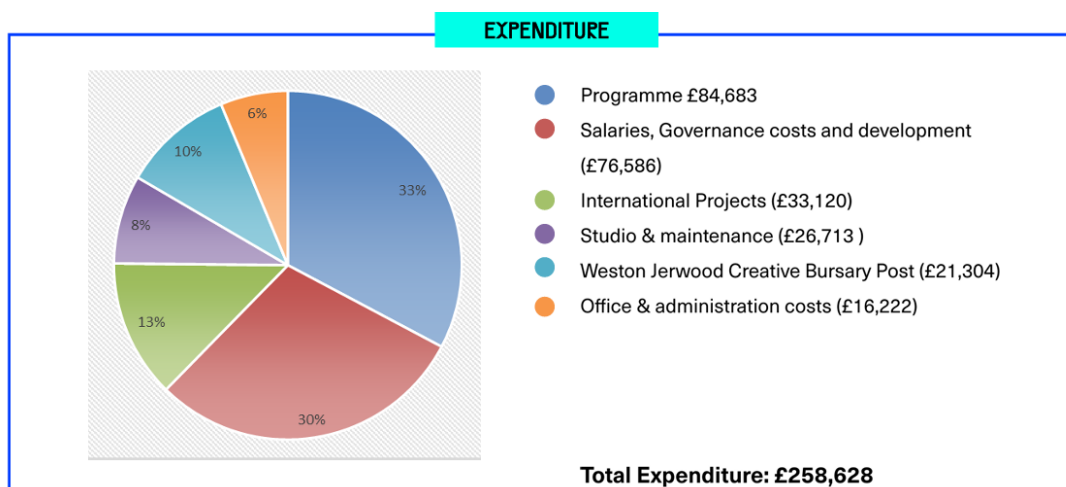


Image 3.18: **The Work Room’s** 2021-22 expenditure. Image courtesy of **The Work Room**.

Chapter 4: Methodology

This chapter provides an overview of the research methodology, reviewing the project's genesis (first outlined in the 'Introductory Chapter') before introducing the relationship between Real-World Research and New Materialism. This is followed by a section which discusses the adoption of 'promiscuous' approaches (Childers 2014) to flexible research designs. An approach which not only supports research in real-world contexts to be responsive to operationally active partners but also informed the decision to employ multiple methods of data collection. Within the chapter, each study is outlined in full, with details on sampling strategies and administrative delivery. The chapter concludes with a section on ethics, which includes information on ethical procedures, as well as outlining larger ethical considerations to be made when working with artists as research participants.

New Materialism and Real-World Research

The introductory chapter to this thesis outlined how this project's genesis informed a methodological approach that is both ethically and politically responsive to the performativity of knowledge, particularly in regard to its impact on the instrumentalization of cultural policy research (Belfiore 2009, 2015, 2016). However, in addition to focusing on this post-structuralist viewpoint, I would also like to adopt Professor Karen Barad's (2003) new materialist understanding of performativity as an 'iterative intra-activity' (ibid: 146) between things, which follows Professor Bronwyn Davies' (2018) interpretation of new materialist thinking as an 'exciting creative, evolutionary extension of poststructuralist thought' (Davies 2018: 113). As elucidated by Dr Sara Childers (2014), new materialism:

'[...] explores materiality as human bodies, buildings, desks, books, spaces, policies, theories, practices, and other animate and inanimate objects that demonstrate agential nature and undeniable affectivity and become an undeniable force in shaping inquiry. The material then carries equal weight with discursive constructions of research and, together, they mutually constitute the "matter" of fieldwork' (ibid: 819 – 820)

Intra-activity describes the dynamic 'affecting' of research in action; the 'emergent, irruption of what happens' (Alexander and Wyatt 2018, following Maclure 2013: 104) in the research process, reconfiguring the boundaries of the research as it is performed (Barad

2003). It is, therefore, particularly successful at addressing the complexity and mess of ‘real-world research’ (Robson and McCartan 2016),¹⁴⁴ which unfolds in an oscillating landscape, where the territories of research can be redefined in its ‘doing’. By being responsive to the materiality of the field (Childers 2014), the project practices material entanglements, building a picture of the agential web in which knowledge emerges (Pickering 1993; Barad 2003; Mazzei and Jackson 2017; Koro-Ljungberg, Maclure, and Ulmer 2018). For examples, please see the section titled, ‘Analysis as a material practice’, page 110 and ‘Residency becomes method’, page 132.

Embracing promiscuity in research

Being responsive to and following the ‘emergent, irruption of what happens’ (Alexander and Wyatt 2018, following Maclure 2013: 104) has led to a degree of ‘promiscuity’ across the research process. Adopting a ‘promiscuous approach’ builds on ideas developed by Childers, Daza and Ree (2013) as part of a project on the promiscuous use of feminist methodologies.¹⁴⁵ The concept of ‘promiscuity’ in research is to be responsive to the ‘vibrancy’ (Bennett 2010) complexity and materiality of research engagements in the delivery of qualitative research (Childers 2014).¹⁴⁶ In using the word ‘promiscuous’, Childers (2014) aims to reclaim the term by presenting ‘promiscuity’ as an opportunity to operate defiantly and deliberately in alternative spaces (Childers 2014). It is a position which resonates with Gibson-Graham’s (2008) ‘methodological ambiguity’ (Alexander and Wyatt 2018) in the pursuit of equitable knowledge.

In operating promiscuously, I am able to liberate the knotty, difficult, and often ethical uncertainty of qualitative research by engaging with the process of inquiry as a live and

¹⁴⁴ Terminology taken from Robson and McCartan *Real World Research: A Resource for Users of Social Research Methods in Applied Settings* (2016) in which they define real world research as ‘one seeking answers to problems faced in areas such as healthcare, education, business and management and other people-related fields, rather than being concerned primarily with advancing an academic discipline’ (ibid; xvii).

¹⁴⁵ Childers, S. M., Daza, S., & Rhee, J. (2013). Promiscuous use of feminist methodologies: The dirty theory and messy practice of feminist educational research beyond gender [Special issue]. *International Journal of Qualitative Studies in Education*, 26, 507-523.

¹⁴⁶ Childers 2014 article focuses specifically on the ‘promiscuous analysis’ of empirical qualitative research. I have adopted Childers’s insights and applied them to the research process in its entirety.

vibrant practice, where ‘writing, thinking and theorizing happen all at once’ (Childers 2014: 820); an enmeshed, process-method (Cresswell 2019b). Usefully, such a position also holds a mirror to researching artistic practice, where:

[t]he actual challenge is to make visible in the artistic research process the invisible relations of knowledge production. This means to reevaluate the abstract relations between research and its practice, between new knowledge and its residence (Schneider 2019: 71)

Following an emergent and flexible research design

In developing a research plan, I chose to follow an emergent and flexible design, which would ethically, theoretically, and conceptually allow me to a) be alive to the project’s material intra-actions, b) present multiple realities (Robson and McCartan 2016, after Cresswell 1998), c) acknowledge myself, the researcher ‘as an instrument of data collection’ (Robson and McCartan 2016, after Cresswell 1998: 147) and d) deliver an ‘artist-centred approach’ (following Heinonen and Strandvik 2015); whilst simultaneously ensuring the project has the flexibility required to respond to operationally active organisations navigating a complex world.

Three approaches ‘traditionally’ associated with flexible research design are Case Study, Ethnographic study or Grounded Theory study (Robson and McCartan 2016); each of which informs the deployment of particular data collection methods. Although this project does not resolutely follow one of these three approaches, it does arguably borrow, loosely and promiscuously from each. Following, I will detail three key New Materialist think-doings which have been adopted through this project’s flexible design, each described in relation to one of the traditions listed above. Presenting these approaches alongside one another highlights these relations ‘as both continuous and discontinuous’ (Davies 2018: 113). As Davies (2018), quoting Barad identifies:

[...] creativity is not about crafting the new through a radical break with the past. It’s a matter of dis/continuity, neither continuous nor discontinuous in the usual sense. [...] Dis/continuity is a cutting together-apart (one move) that doesn’t deny creativity and innovation but understands its indebtedness and entanglements to the past and the future. (Barad, cited by Juelskjær & Schwennesen 2012, in Davies 2018: 113).

Thus, the following is an exploration of the ways in which New Materialist think-doing both departs from and is continuous with traditional research approaches (Davies 2018). It also establishes the data collection and presentation methods employed, which I go on to discuss in more detail.

Three ~~case~~ studies

Case study is a strategy which involves an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence (Robson and McCartan 2016: 150, italics included in original text).

The studies presented within the body of this thesis share similar contours with a Case Study approach; each is an empirical investigation of a contemporary phenomenon, examined within its context, using multiple sources of material. However, this project's onto-epistemological underpinnings mean that it diverges from a Case Study strategy. A case study seeks to identify patterns and/ or 'saturate' results (Robson and McCartan 2016) across data within the boundaries of what is examined, presenting a Cartesian cut between subject and object (Barad 2003) – the 'case' and its verifiable conclusions. By contrast, the objective of this project is to capture a diversity of artists' experiences of three residency opportunities in Scotland. In doing so, the project aims to support partner organisations to develop criteria and methods for evaluating their residency experiences, as well as add critical knowledge to the practice and concept of 'residency'. As it is not an evaluation of, or a comparison between the services offered by **Bothy Project, Cove Park** or **The Work Room**, who, with support from the Scottish Graduate School of Arts and Humanities (SGSAH) devised the foundations of this project to collectively interrogate the value of residency experiences; each organisation's residency offer has been studied and (re)presented independently. The results of these studies have been brought together under the auspices of this written thesis and the discursively managed research partnership. Thus, enacting an 'agential cut': '[i]n other words, relata do not preexist relations; rather, relata- within-phenomena emerge through specific intra-actions' (Barad 2003: 815). Using the term 'study' is the 'apparatus' – a 'specific material configuration' (Barad 2003: 815) - by which

to (re)present the project's research findings. Consequently, the 'observer' and the 'observed' are inseparable (Barad 2003).

A phenomenological approach: a 'process-method' (Cresswell 2019b)

Ethnography has its roots in anthropology. Its methods include 'an immersion in the particular culture of society being studied so that life in that community [can] be described in detail' (Robson and McCartan 2016: 156). In the process of selecting a research design for this project, an ethnographic approach was quickly rejected. As forewarned by Andrews (2019) in their discussion regarding the future of residency research endeavours:

[...] residencies are valuable – in part – for allowing artists to work with some degree of privacy – to develop, progress or complete work, or to rethink and reimagine ideas and practices. As such, artists may well prefer not to share these activities, especially as these may be bound up in, even indivisible from, an artist's life. (ibid: 67)

To conduct an ethnographic study of artists in residence may unwittingly affect residents' experiences, in turn impacting on their creative processes, production strategies and / or livelihoods. As one Inshriach Bothy resident describes in their post residency blog, published on the **Bothy Project** website: 'I don't really like opening my kimono too much as regards works-in-progress, and will not do so here' ("Bothy Project," n.d: n.p.).

However, in choosing to reframe the value debate - focusing on the *how* and *why* of value, as opposed to the *proving* and *evidencing* of it - the principal research questions aim to illuminate residents' phenomenological experiences and encounters of and *with* residency (Walmsley 2018). Phenomenology focuses on the study of 'consciousness as experienced from the first-person point of view' (Smith, cited by Walmsley 2018: 276). Methodologically, it is concerned with the human-centred experience of 'being-in-the-world' (Heidegger 1962)¹⁴⁷, an anthropomorphic view elucidating an anthropological approach, which contradicts the non-human, material complicity heralded by a New Materialist perspective (Lange-Berndt 2015). Therefore, following the guidance of Professor Petra Lange-Berndt (2015) and 'avoid[ing] the discrepancy between the phenomenal and the material' (Lange-

¹⁴⁷ Text translated by John Macquarrie and Edward Robinson.

Berndt 2015: 17), the anthropological method of ‘deep hanging out’ (Geertz 1998) has been adopted as a process-method (Cresswell 2019b) through which I seek to describe ‘the phenomenon of materiality, or the *materiality-effect*, the end result of the process whereby one is convinced of the materiality of something’ (Lange-Berndt 2015: 17).

Artist-centred approach

The deliberate ontologically driven framework underpinning this research project is comparable to Grounded Theory research, whereby new knowledge and theory are discovered through data collection. Pioneered by Dr Barney Glaser and Dr Anselm Strauss in 1967, Grounded Theory is an approach to conducting research and a type of data analysis, which is particularly popular in applied setting without pre-existing theories (Robson and McCartan 2016). In later years, Glaser and Strauss have approached Grounded Theory research from different viewpoints (Robson and McCartan 2016) and thus, the ‘Straussian’ approach would be considered more aligned to the politics of this study, which adopts an artist centred logic to learn *how* artists conceptualise the value of their residency experience.

Data collection methods

A flexible research design ensured data collection methods could adapt as the research unfolded and research questions crystalised. Figure 4.1 is a representation of the research timeline highlighting key events and activities in the project’s lifespan which are explored and discussed throughout this thesis. However, the examples provided are not an exhaustive account of the ‘forces’ which have affected the design, delivery and dissemination of this project. For ease of ‘reading’, the events are presented in a linear order.¹⁴⁸ However, in reality the process was much more enmeshed and data collection methods were developed alongside a purposive sampling strategy, which was responsive to the desires of each organisation and the practicalities of delivery. Crucially, as is established through the project’s conceptual underpinning, the sampling and data collection methods

¹⁴⁸ From October 2017 to November 2019 the PhD was conducted part time.

selected were chosen to (re)present variety not consistency (Ibarra and Petriglieri 2010). Thus, data was collected using multiple methods, each of which I will outline in more detail.

When conducting a flexible design it is useful to identify an early method of data collection, on which 'next stages' can be built (Robson and McCartan 2016). As such, textual data collection methods were identified as an appropriate (and relatively resource light) mechanism to gather initial insights and inform a sampling strategy. Professor Virginia Braun and Professor Victoria Clarke (2013) present two types of textual data:

- a) *participant generated textual data* cover[ing] methods in which participants record (primarily by writing or typing, but potentially also by audio or video recording) their views and experiences in relation to a series of questions or prompts [...]
 - b) *pre-existing textual data* involv[ing] the selection and use of words which already exist in a written (or audio) form. Such '**secondary**' sources can include official documents, online forums and transcripts [...]
- (Braun and Clarke 2013: 134, italics and bold type used in original text)

For each organisation, access to pre-existing textual data varied. Therefore, the starting point for each study was a pragmatic decision based on what was available. Each stage of data collection is illustrated in Figure 4.2, which provides a breakdown of methods deployed by organisation. Importantly, collecting data in stages supported the dissemination of data *during* the process, which directly responded to a concern of one research partner, who did not want to wait until the culmination of the project for information to be reported.

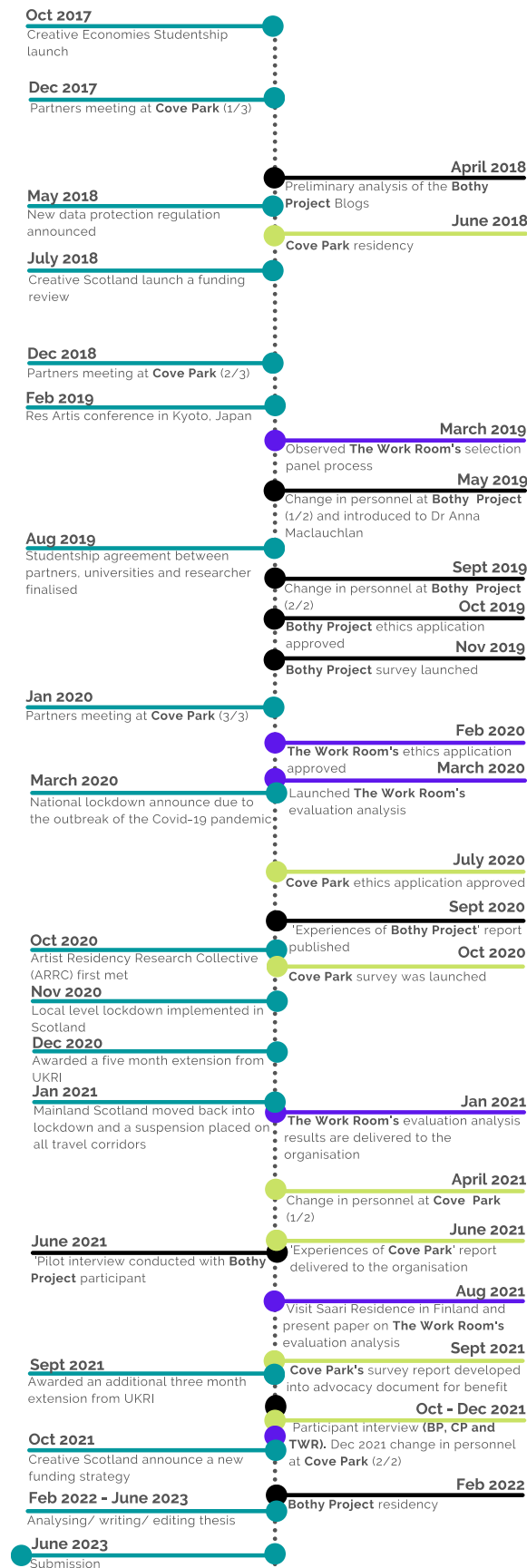


Figure 4.1: Research timeline (2017 – 2023)

Bothy Project

Cove Park

The Work Room

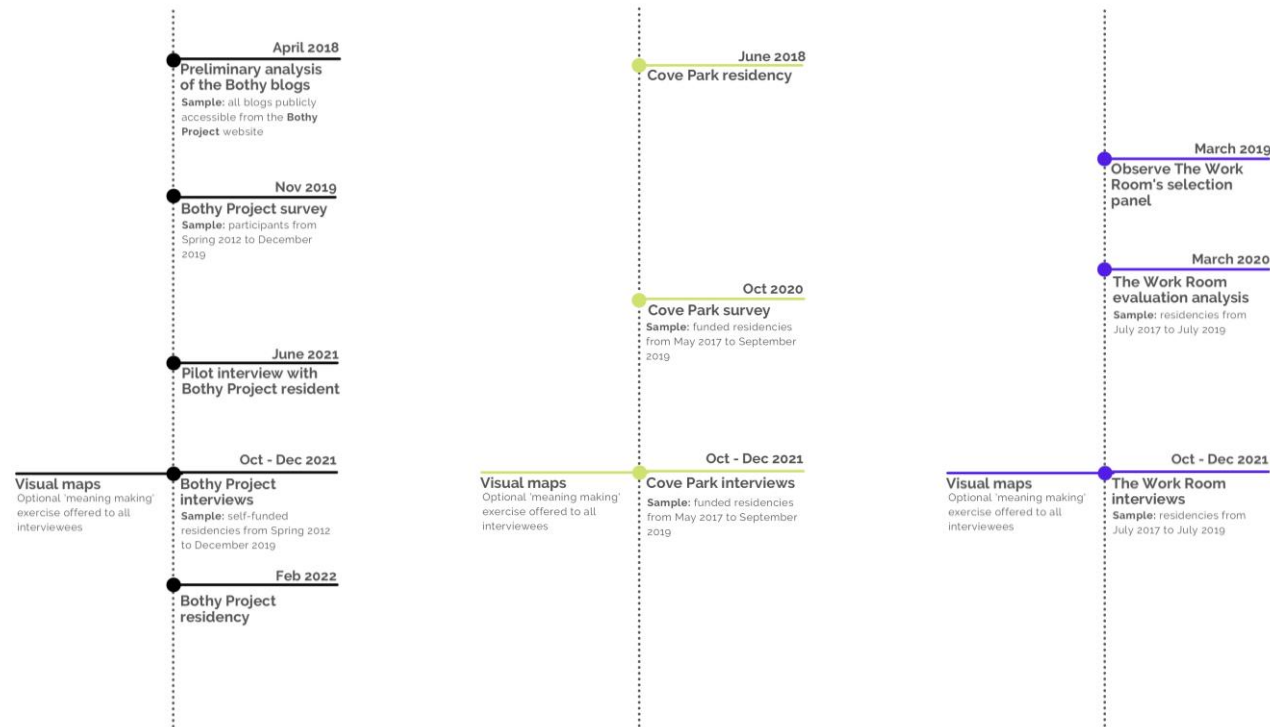


Figure 4.2: Data collection breakdown

Secondary sources

Secondary data sources comprised **The Work Room's** pre-existing evaluation forms and the **Bothy Project** Blogs.

Bothy Project Blogs

Following their residency participation, residents are invited to contribute a blog post to the **Bothy Project** website, documenting their residency experience.

Between 2013 and January 2020, 48 entries were uploaded to the Inshriach Blog and 55 entries were uploaded to the Sweeney's Bothy Blog.¹⁴⁹ The blog posts are not standardised and, therefore, administrative information such as the date, length or strand of residency programme are not always listed. The entries can include text, audio, visual and moving image material, which is sometimes indicative of the residents practice and/ or the experiments they have been engaged with whilst in residence. However, that should not be assumed. Similar to the material observed in each of the bothy's situated visitor books, blog contributions provide a glimpse into the short-term, immediate impact of being-living-working in a place. Some blog writers purposefully present their entry as a guide to future visitors:

In preparing for my trip to Inshriach Bothy I did find it very helpful to be able to browse the blogs of the previous occupants. But I wanted more detail. I have met several prospective applicants who, having read the small print about outside toilets and accessibility, were a little daunted by the prospect. I suppose I was too. I hope this little diary will encourage anyone considering applying to seek a week in the wilds.

Dr Stuart Andrews (2019), writing in reference to the Sweeney's Bothy blog, reflects on how, through these written materials (both the blogs and visitor books), residents speak to one another, sharing experiences, giving recommendations, and making suggestions, which enhance each other's experiences. Andrews (2019) describes it as

¹⁴⁹ Based on the 'record of residencies', a spreadsheet created by Dr Anna McLauchlan containing administrative information on **Bothy Project** residencies from the organisation's inception (2012) to December 2019, there had been 169 residencies at Inshriach Bothy and 147 residencies at Sweeney's Bothy. Meaning Inshriach Blog entries represent 28% of Inshriach residency experiences and Sweeney's Bothy blog entries represent 37%.

a 'written network, a community that exist[s] through individual moments of reflection' (ibid: 55). Such interactions, however, draw attention to the public interface on which the blogs are available, highlighting the 'self-consciously performative' (Gerber and Childress 2017: 238) nature of the form, with individuals arguably viewing their contribution as a reflection of their artistic quality; a space to prove their worth and the value of their selection, writing with favourable (conscious or unconscious) bias towards the organisation. Or, as elucidated by one interviewee, Alix, who was resident at Sweeney's Bothy, the brevity of such formats can also unhelpfully promote a visitor's gaze – a romanticised notion of living rurally, which passively reports on the beauty of place without a deeper understanding of what it is to be a resident *of* it.

The iterative, text-only analysis of the Bothy blogs was a useful preliminary exercise to familiarise myself with the organisation and the diversity of residents' experiences. A further line of enquiry would be to use Genette's (1997) paratext to investigate residents' chosen method of interpretation, which would support an analysis of blog posts as a tool for (re)presenting and evaluating experiences. As a preliminary study, the analysis results are not formally addressed. However, arising insight informed the desire to conduct a survey to build a more informed picture of Bothy residents' experiences. In addition, passages from the blogs are woven throughout the body of this thesis, mirroring the traces of experiences archived online.

[The Work Room Evaluation Forms](#)

Evaluation forms are collected systematically by **The Work Room** as part of its operations, and although accessing the material required administrative support from **The Work Room** staff team - to ensure privacy guidelines were respected and the relevant permissions were obtained (as to be detailed) - the process was administratively lighter and quicker to deliver than an online survey and provided lucrative insights.

The Work Room's evaluation is framed around four questions:

1. Can you describe how this residency has informed your current work and the ongoing development of your practice?
2. Were you able to accomplish what you set out to do during your residency?
3. Are there any further improvements that could be made to improve your residency?
4. Do you have any further comments?

Typically, answers are used by the staff team to improve facilities and ensure that the residency experience reflects the membership's needs. However, in the context of this research project, analysis of the textual material was conducted iteratively with the support of online platform, NVivo.¹⁵⁰ As a process of 'sensemaking', analysis findings (procured from NVivo) were then visually mapped out, identifying a constellation of value-based themes. Usefully, the evaluation forms provide accounts of experience and practice as close to the residency dates as possible (at least two weeks following participation). Thus, additional data collected through the parameters of this project provides a 'longer term' perspective on that experience, mapping value formation longitudinally.

Online survey

An online survey was employed to collect qualitative data from **Bothy Project** and **Cove Park** residents. Each survey included open-ended questions,¹⁵¹ the results of which directly informed 'next stage' research questions and methods. The survey's digital format, administered by email was chosen for ease, with the aim of reaching large numbers quickly. Although the overall number of survey respondents was lower than anticipated, the depth and detail of responses was heartening.

Survey participation is always based on self-selection, and as articulated by McLauchlan and Iles (2020), how people chose to self-select can influence and shape their response:

¹⁵⁰ [NVivo](#).

¹⁵¹ In addition, the surveys administrative questions i.e., gender, age, and ethnicity also gave participants the freedom to define their demographic information.

1. By nature, residencies are self-selecting processes, i.e., the resident has selected to apply in the first place, which would lead one to assume they desire the particular experience offered by that residency site;
2. Those that have extremely positive or negative experiences are always more likely to participate in a survey (McLauchlan and Iles 2020).

Likewise, how the questions are framed can encourage respondents to answer in a particular way. For example, **Cove Park** survey respondents were asked to indicate if and how their work has been influenced by any particular aspect of the residency (Appendix 2.b, Q.13). The question included a list of examples:

*This could relate to the environment at **Cove Park**; the landscape, the geography, weather and / or the spaces / site itself. Or it could refer to any relationships formed with other practitioners on residency at the same time or the staff team at **Cove Park**. It may also refer to time away from 'home' etc. (Appendix 2.b, Q.13).*

All 30 survey participants responded to the question, with one stating 'All the above have been influential', and another starting their answer with 'Very Much!'. These responses highlight how the structure of a question can guide an answer. In this instance, all participants' answers could be broadly categorised by the examples given in the question. Consequently, participants' answers may have been limited by these examples.

The survey also provided an opportunity to identify those who would be interested in taking part in a semi-structured interview. By design, this project was interested in the experiences of those who have taken part in a **Bothy Project**, **Cove Park** or **Work Room** residency. Therefore, the constituents of interest are a specific and specialist group, who, as outlined in full detail in 'Ethics: participant recruitment' (page 127) were initially only accessible through residency operator's databases, which in accordance with General Data Protection Requirements (GDPR), I could not access. Thus, within the survey, each respondent had an opportunity to self-identify if they would be interested in taking part in a semi-structured

interview, which by the lawful basis of 'consent'¹⁵² gave me the permission to contact individuals directly, easing my administrative reliance on each of the organisations.

Semi structured interview

Semi-structured interviews were conducted online with residents who had participated in **Bothy Project, Cove Park** and **Work Room** residencies. Prior to the COVID-19 pandemic, virtual interviews were considered the 'poor' relation to face-to-face interviews (Braun and Clarke 2013). However, the speed at which online platforms such as Zoom,¹⁵³ Teams¹⁵⁴ and Google Meet¹⁵⁵ became household 'utilities' during the pandemic meant the practise of online communication - on the whole - became much more accessible.¹⁵⁶ Furthermore, conducting interviews online ensured a geographical diversity of interview participants, which would not have been possible had the interviews taken place face-to-face.¹⁵⁷

Interview questions were informed by the results of prior textual data analysis and an interview question guide was prepared and shared with each participant in advance of their interview. However, in accordance with the semi-structured format, the question wording and order were 'responsive to the participants developing account[s]' (Braun and Clarke 2013: 78) and thus, if a topic and/ or issue arose that was not anticipated, the line of conversation was followed and the guide consequently adapted.

¹⁵² There are six lawful bases for the processing of personal data: 1) consent, 2) contract, 3) legal obligation, 4) vital interests, 5) public task, 6) legitimate interest. Two processes were used in the delivery of this project: consent and public task.

¹⁵³ [Zoom.](#)

¹⁵⁴ [Microsoft Teams.](#)

¹⁵⁵ [Google Meet.](#)

¹⁵⁶ I do not wish to trivialize the democratization of digital applications here and I acknowledge that for some communities, particularly those from lower socio-economic backgrounds, access to digital devices is limited and not equal.

¹⁵⁷ Following on from my last footnote, I would also like to caveat this point by recognizing that not all geographical locations have adequate access to internet and therefore, although more geographical diversity is enabled, there is not geographical parity.

Interviews lasted between 40 – 90 minutes and each participant was given a pseudonym, which was agreed at the point of interview (for further details on this process go to *Ethics*). Recordings were then transcribed, with support from a digital audio transcription, Otter ai¹⁵⁸ after which the transcription was shared with the participant, whom had the right to review, edit, and redact information, before signing off on the final transcript, which was then analysed.¹⁵⁹

Visual maps

Prior to taking part in an interview, participants were invited to create a visual map of their experience through drawing, collage, or graphic elicitation. The activity was optional, with 16 out a total of 27 interviewees choosing to take part. The method aimed to support an alternative mode of engagement *with/* (re)presentation of participants experiences (Bagnoli 2009; Walmsley 2018). As a mechanism it supported residents to illustrate the materialisation of their thought processes and ‘capture the ineffable’ (Bagnoli 2009: 548). It was hoped that the exercise would address the linear limitations of cognitive and linguistic formats, creating new dialogue between individual and experience. The visual maps were then used as a co-analytical tool with participants during in the context of the interview. As quoted by Dr Anna Bagnoli (2009):

The insights gathered from the reading of visual documents were [...] extremely helpful thanks to the evocative quality of images, which can represent concepts in a particularly condensed manner. This made it possible to construct interpretations that were sometimes visually led. Visual data can thus centrally guide the process of analysis, allowing even participants’ own metaphors to lead in constructing interpretations. (ibid: 568)

Although more than half of interview participants chose to take part in the visual mapping exercise, it must be noted that it was not a comfortable task for all, with some participants expressing worry over whether they got it ‘right’. The range of artistic practices represented by interviewees, includes dance, ceramics, filmmaking, installation, photography, textiles,

¹⁵⁸ [Otter ai.](#)

¹⁵⁹ Interview transcripts have been processed under public task and therefore, once signed off, those participating in interviews had no right to withdraw data but could choose to object.

sculpture, and curation, to name but a few. In a contemporary art context, drawing and visual representation is a skill/ practice within its own right. Thus, asking artists for whom drawing and/ or visual representations is not part of their practice may have been perceived as a question and/ or a critique of their artistry, which was not the case. Using drawing and visual mapping was an opportunity to engage with different cognitive functions, in the hope that it would generate new research insight. The task was not a commentary on anyone's integrity as an artist. However, on reflection, this could have been a barrier to participation.

Analysis as a material practice

In addition to using the visual maps as a co-analytical tool with participants, the analysis of the interview data was an active process, which also became the 'matter' of fieldwork. Analytical activities employed, included physically handling, cutting up and intra-acting with interview transcriptions and keeping a diary of the analysis experience. (These activities were complementary to using NVivo as a digital tool to 'sort' data).

In maintaining the analysis diary, I aimed to make visible the enmeshed relations of knowledge production in progress. This was inspired by Dr Dagmar Alexander and Professor Johnathan Wyatt (2018), whom in their 2018 paper, *In(tra)fusion: Kitchen research practices, collaborative writing and re-conceptualising the interview*, document their collaborative intra-actions with interview data. Following, I wrote my way through the analysis of interview data by maintaining an analysis diary *through* the research event. This journaling activity highlighted the materiality of analysis as an active process-method. Thus, adding the process to the 'matter' of the fieldwork. As an example of this in practice, I have included an account of my intra-actions with the **Bothy Project** data materials.

The task of 'doing' the **Bothy Project** analysis for this study aligned with a 14-day residency at Sweeney's Bothy on the Isle of Eigg. Fundraised for in October 2020, the trip had been postponed twice due to the ongoing COVID-19 pandemic. The original purpose of the visit had been to conduct onsite fieldwork, as well as an opportunity to increase my subject and partner knowledge through experiencing a **Bothy Project** residency first-hand. Based on the

preliminary analysis of residents' blog posts (which was conducted four years previously) I had determined that I did not want to do the residency alone. I invited a friend, Katie, to join me. Katie has her own performance practice and had recently returned to the UK from living on an island in North Norway. Based on her own interests and circumstantial availability, Katie accepted and joined me on a residency, 4 – 18 February 2022. Just as Bobby Niven and Iain MacLeod had built a residency *on residency* (Crawford 2017), I was now analysing a residency *on residency*.



Image 4.1: Morag working inside Sweeney's Bothy. Image courtesy of Katie Oswell.

On account of our visit taking place in February and the Bothy's electricity being generated by solar, I did not want to assume the levels of power available to use my laptop indefinitely during the trip.¹⁶⁰ Therefore, before leaving home I printed two copies of each survey and interview transcript, amounting to over 200 pages of data. I carried these transcripts in my

¹⁶⁰ I later learnt, in conversation with Lucy Conway that the batteries which store the solar energy needed replacing. Therefore, during our visit we had been fully reliant on the Eigg grid via Lucy and Eddies house, which meant although electricity access was limited (no hair dryers or hair straighteners), it was constant, and I needed not worry about charging my laptop.

backpack from Newcastle to Edinburgh, Edinburgh to Glasgow, Glasgow to Mallaig, Mallaig to Eigg. Dr Sara Childers (2014) notes that although data management and data analysis are not the same task there is ‘a provocative and affective engagement produced through the physical handling of these materials’ (Childers 2014: 821). My interview transcriptions were marked up, cut apart and spread across the Bothy’s table. Key words, quotes, concepts, and theories were translated onto post-it-notes and stuck onto the Bothy’s walls. Notes were moved and repositioned in and on the Bothy interior as I attempted to build relational maps and links between data (see Image 4.3). As I engaged with residents’ experiences of **Bothy Project** residencies my own residency was unfolding. The practice of analysis; the reading, writing, cutting and sticking was physically and affectively coinciding with-rubbing up against my own experience (Childers 2014). To exemplify how the ‘doing’ of analysis coalesced with the materiality of Bothy living, informing the analysis process and the consequent ‘results’, I have included an account of my experience as I encountered the materiality of research participant, ‘JBr’s’ transcription.



Image 4.2: Morag working at night inside Sweeney’s Bothy. Image courtesy of Katie Oswell.

With JBr

Each morning, after the debris of breakfast has been cleared away from the dining table it is transformed into my desk. Transcripts are unpacked, scissors, pens, and highlighters too. I am sitting at the desk, which faces out to Rum. In the last 30 minutes I have witnessed Rum's disappearing act three times, I have been distracted by a kestrel peddling on the wind and I have had to attend to the fire twice. Katie is better with the fire than me. Whilst she was away, Katie learnt to make Norwegian fires. I have no idea what the difference is between a Scottish, English, or Norwegian fire but the Norwegian fire Katie makes definitely needs less attention. Katie went out this morning to explore the island. I've taken full advantage of this by really spreading out into the space; transcripts all over the table, post-it-notes up the wall, documents all over the floor. I am already dreading leaving the bothy. We've really filled every corner.



Image 4.3: Morag's work inside Sweeney's Bothy. Image courtesy of Katie Oswell.



Image 4.4: Sweeney's Bothy stove. Image courtesy of Katie Oswell.

I am reading JBr's interview transcript. JBr is discussing her motivations for visiting Eigg. She was researching photographer, M.E.M Donaldson who visited the island between 1920-30. JBr is retracing the locations of Donaldson's images. JBr recounts how the islanders helped her locate the site of each image:

I was very fortuitous that Lucy from the **Bothy Project** was getting the same ferry - she was returning while I was going over and immediately, when we met on the ferry she was calling over the other residents and going 'oh, where do you think this one is? Where do you think that one is?' It was brilliant because it immediately, through the conversations animated... it set where the locations were, but it also shifted things from, you know, you see an image and it's a shed in a photograph to somebody going 'oh, that's such and such's shed, you'll find it there

By hand, I transfer this quote from the transcript on to a post-it-note, moving it from the Bothy's table to the Bothy's wall. As I do, I see myself through the window, at the desk-cum-dining table-cum-viewing station. I have seen this image before. As I hold

JBr's words, as I mark them out in my hand, they move through me – things shifting.
I am part of the collective imagining-living-embodiment. JBr's creative inquiry moves through me as I animate.

Three studies

The following three sections outline the administrative and logistical details of each study, including how each method of data collection was determined, as well as the sampling strategies. Where relevant, the impact of pressing context (Childers 2014) has been highlighted. To ensure all the relevant information is delivered, each sub section follows the same structure. Therefore, the information presented may be considered repetitive.

The four principal research questions which guided each study are:

1. How – and what - do residents 'learn', reflect on, practice and/ or produce during their residency experience?
2. How do the varying conditions of site affect the resident?
3. What are artists strategies for managing residencies in the trajectory of their work as contemporary artists? (Andrews 2019)
4. From the perspective of the resident, what are the criteria for evaluating the impact of the residency?

Bothy Project Study

The **Bothy Project** study focuses on residents' experiences of 'live/ work' residencies at Inshriach and Sweeney's Bothy. At the time the research project was being delivered Pig Rock Bothy was located at the Scottish National Galleries, Modern One and was not a residential bothy. Therefore, in agreement with the **Bothy Project** staff team, it was determined that focusing on activities at Sweeney's and Inshriach would capture the organisations core operational remit.

After conducting a preliminary analysis of the Bothy Blogs an online survey was designed and delivered in collaboration with Dr. Anna McLauchlan, who was simultaneously working with **Bothy Project**, editing a new writing project, titled *Take Yourself Out of Your Usual Structure*. The results of the commission motivated McLauchlan to further study **Bothy Project** and concurrently we were introduced to one another (May 2019) by **Bothy Project's** then Programme Co-ordinator. Having determined that we would be using similar methods to gather residents' experiences of **Bothy Project** - and aiming to avoid the potential effects of participant 'research fatigue' through multiple research encounters (Clark 2008) - a pragmatic decision was made to collaborate on the design and delivery of a survey. The collaboration resulted in a jointly authored report: *Experiences of Bothy Project: A report compiled from a survey of 'live/work' residency participants (2020)*, documenting residents' experiences of Inshriach and Sweeney's Bothy. Following the survey, the sample was condensed and I independently contacted residents who had taken part in **Bothy Project's** self-funded residency programme. Sample participants were invited to take part in a visual mapping exercise and a semi-structured interview conducted via online meeting platform, Zoom.

In total, 45 people took part in the online survey, with five self-funded residents agreeing to participate in follow up interviews. Sample numbers may be considered low. However, as is articulated by Dr Rachel Hunt (2016), the final interview sample was not intended to be a representative but 'illustrative' (Hunt 2016, quoting Valentine 2005: 112) of the diversity of **Bothy Project** residency experiences. It is a point which is echoed in McLauchlan's (2020) 'Foreground' to *Take Yourself Out of Your Usual Structure*: '[t]here is no single unified experience of Inshriach, we all 'get' and 'read' it differently' (McLauchlan 2020).

The online survey and broader research plan were given ethical approval by the College of Arts at the University of Glasgow, October 2019. However, due to the outbreak of the COVID-19 pandemic, interview recruitment was delayed and consequently there was nearly two years between residents' participation in the survey and being invited to interview. The full logistics and administration of the survey and interview recruitment process is recorded in the following two sub sections. Survey details are taken from the report McLauchlan and I published in 2020.

Bothy Project survey design and recruitment

With the support of the **Bothy Project's** Programme Coordinator, Dr Anna McLauchlan created an historical overview of administrative information on all those who had participated in a **Bothy Project** residency since the initiative's inception in 2012 to December 2019. Titled, a 'record of residencies', the spreadsheet included information on those who had undertaken a residency, its location, length and the way in which it was funded. A total of 316 residencies were recorded, with 169 at Inshriach and 147 at Sweeney's Bothy. As is articulated in the final report:

Assessing the total number of *residents* is [a] more complex [endeavour]; often one person was listed as resident, sometimes two, whereas it was evident from visitors' books and blog posts that people often brought friends or partners with them. (McLauchlan and Iles 2020)

Following GDPR guidelines, **Bothy Project's** Programme Coordinator disseminated the pilot (11 November 2019) and final survey (active from 23 November through December 2019) after which responses were managed by McLauchlan and Iles. Hosted on Microsoft Forms, a total of 45 responses were returned, six from the pilot and a further 39 from the final survey (McLauchlan and Iles 2020). Due to the administrative similarities between the pilot and final survey, pilot results were included in the final analysis.

Survey questions were designed to find out about residents' experiences of **Bothy Project**. Questions aimed to determine:

- what activities were undertaken during the residency period (Appendix 1.b, Q.8)
- the potential impact of the residencies on a residents work and/ or practice (Appendix 1.b, Q.9)
- The resident's prior participation in other residency programmes (Appendix 1.b, Q.13 & Q.14)
- If the resident would be willing to take part in a follow up interview (Appendix 1.b, Q.16)

At the end of the survey, the survey respondent could choose to enter additional demographic information, including gender, ethnicity, and age. Data Analysis software, NVivo was used to support the analysis of survey responses.

Bothy Project interview design and recruitment

The survey analysis was compiled into a report which was published in September 2020 (McLauchlan and Iles 2020). As well as informing the shape of this research inquiry, the report's key findings informed the development of an article published by McLauchlan (2022), *Working the site: the site-specific art of Bothy Project live/work residencies*.

Bothy Project requested that the interview sample include those who had taken part in self-funded residencies to achieve an equivalence of responses, and it was agreed that the sample would focus exclusively on self-funded residencies between 2017 – 2019. Of the 45 people that responded to the survey, 10 from the sample category indicated that they were willing to be interviewed about their residency experience (Appendix 1.b, Q.16). Following, a pilot interview was conducted with one participant (as explained in Appendix 1.a) and based on the similarities, the results of the pilot and final interview were combined.

The interview recruitment process involved inviting a total of nine people¹⁶¹ to take part in a semi-structured interview and visual mapping exercise. Participants were invited via email on 8 July 2021, with a response deadline of 16 July 2021. However, due to a low response rate, and with permission from **Bothy Project**, the sample was extended to include all self-funded residents who had participated in the survey, agreed to be interviewed and provided contact details irrespective of when their residency took place. Consequently, an additional 11 people¹⁶² were invited via email on 3 September 2021, with a response deadline of 17 September 2021. The invitation to interview was extended with a reminder email, distributed 27 September 2021.

¹⁶¹ Although indicating they were willing to be interviewed, one individual did not provide contact details.

¹⁶² 15 people fitted into the sample category. However, only 11 gave email addresses and one person had already taken part in the pilot interview.

Of the 21 people contacted, ¹⁶³ six consented to take part in a follow up interview, with five opting to take part in the visual mapping exercise. An additional three people also responded, with two indicating that they were interested in the study but unable to commit to an interview at that time and one individual highlighting issues in the recruitment process, as discussed in 'Artists' livelihoods: on paying research participants' (on page 129).

The interviews explored how residents conceptualise the value of their **Bothy Project** residency experience in relation to their practice, work, and livelihood and a set of semi-structured questions were devised (see Appendix 1.e) to address four key areas of interest:

- Exploring a resident's motivations for wanting to participate in a self-funded **Bothy Project** residency, specifically focusing on the reasons why a resident was willing to pay for such an experience;
- Establishing the difference between a resident's day-to-day working and / or living practices and that which they experienced at the bothies;
- Determine any change participating in a **Bothy Project** residency had on a resident's artistic practice, career and/ or living practices; identifying, and exploring the key environmental and/ or ideological elements which were influential in that change;
- Establish if the resident had participated in other residency programmes; identifying what opportunities and/ or challenges those experiences presented, and how they were managed.

Cove Park study

Determined in collaboration with **Cove Park** staff, the **Cove Park** study focuses on the experiences of residents who took part in funded residency opportunities between May 2017 – September 2019. Firstly, an online survey captured qualitative data. After which, participants were invited to take part in a visual mapping exercise and a semi-structured interview conducted via Zoom.

¹⁶³ This figure includes the pilot participant, the original nine participants from the first sample and the additional 11 participants from the extended sample.

The management and collection of data was given ethical approval by the College of Arts at the University of Glasgow, 17 July 2020. However, due to the unfolding impacts of the COVID-19 pandemic and the capacity of the **Cove Park** staff team, the survey was not delivered until October – December 2020, which consequently delayed interview delivery until October – December 2021 (for full details, see Appendix 2.a).

Thirty individuals engaged with the online survey, with 11 choosing to take part in follow up interviews. Again, participation rates may be considered low. However, given the ongoing impact of the COVID-19 pandemic in the UK, March 2020 – December 2021 and specifically, the impact of the virus on the livelihoods of artists and those working in the cultural sector,¹⁶⁴ these response figures, including the depth and quality of answers were determined sufficient. The following two sub-sections outline the details of recruitment at each stage of the process.

Cove Park survey design and recruitment

A pilot survey was conducted first to ‘test’ the process.¹⁶⁵ The survey questions (as shown in Appendix 2.b), informed by those included in the *Experiences of Bothy Project* report (McLauchlan and Iles 2020) were devised to gather information on residents’ experiences of **Cove Park** from pre-application to participation, including any ongoing impact on/ value to their work and/ or practice. In addition, the survey also asked participants to describe what they ‘do’, that is their work, job and/ or practice that informed their reasoning for taking part in a **Cove Park** residency, and to list, if any, their previous residency experiences. The survey concluded by collecting demographic information.

¹⁶⁴ For more details see *Culture in Crisis: Impacts of Covid-19 on the UK cultural sector and where we go from here* produced by the Centre for Cultural Value, edited by Ben Walmsley, Abigail Gilmore, Dave O’Brien and Anne Torreggiani. The study took place between September 2020 and November 2021, capturing both qualitative and quantitative data on the impacts of COVID-19 on the cultural workforce and its audiences.

¹⁶⁵ To conduct the pilot art-form producers identified three people from their programme (within the sample period). The pilot was active from the 26 October, with an original deadline of the 6 November, which was extended to the 9 November 2020. A total of five people (out of 12) responded and based on these results minor changes were made to the wording of two questions (as discussed in Appendix 2.a).

Hosted on Microsoft Forms, the survey was shared with residents via email. A programme producer for each art-form-specific programme; Literature and Translation, Craft and Design, Experimental Film and Moving Image and Visual Art, identified, contacted, and administered both the pilot and the final survey.¹⁶⁶ At this stage in the process **Cove Park** were the 'data controller' and therefore, in accordance with privacy guidelines and General Data Protection Requirements (GDPR), **Cove Park** held the relevant permissions to contact residents. In addition to complying with privacy law, it was also hoped that working with staff members to distribute the survey would support the legitimacy of the project and encourage survey recipients to take part. The ethical implications of this approach are further explored in 'Ethics'.

The survey recruitment process involved contacting a total of 89 residents via email (example email copy is included in Appendix 1.c). The pilot survey (active from 26 October to 9 November 2020) was sent to 12 residents, followed by the final survey sent to a further 77 individuals (active from 20 November to 10 December 2020).¹⁶⁷ Like the **Bothy Project** study, the administrative similarities between the pilot and final survey meant that pilot results were included in the final analysis. Of the 30 people who 'self-selected' to take part, five were from the pilot and 24 were from the final survey. One participant submitted their survey response via a word document on the 15 December 2020, five days after the survey deadline. However, their responses followed the same format and questions as the online survey and therefore, the results were included in the analysis. Survey responses were examined iteratively, with support of data analysis software, NVivo.

An analysis of survey responses informed an internal report, which was presented to **Cove Park**, July 2021. For continuity, the report's style and structure mimicked the *Experiences of Bothy Project* report (McLauchlan and Iles 2020), the results of which went on to inform the creation of an advocacy document (Appendix 2.g), which was presented at a fundraising

¹⁶⁶ The administration was coordinated by a member of staff who circulated a survey schedule and example recruitment email (as listed in Appendix 2.c). Email copy was provided as an example only and there was no expectation that those distributing the survey would use the copy verbatim.

¹⁶⁷ The final survey was active from 20 November 2020, with an original deadline of 6 December 2020, which was extended to 10 December 2020.

dinner hosted at **Cove Park**, August 2021. In addition, the report's key findings shaped the next stage of inquiry, informing interview methods and questions.

Cove Park interview design and recruitment

Of the 30 people that responded to the survey 29 agreed to be interviewed further about their residency experiences (Appendix 2.b, Q.20). However, only 27 of those 29 people provided contact details.¹⁶⁸ In agreeing to be interviewed, participants consented to passing on their contact details and, on the 8 September 2021, 27 people were contacted directly via email. Each respondent was invited (via email) to participate in an audio recorded interview and visual mapping exercise (as shown in Appendix 2.d).¹⁶⁹ Of the 27 people contacted, 11 consented to take part in an interview¹⁷⁰ with six opting to submit a visual reflection in advance. Interviews took place on Zoom between October – December 2021, one year after participants had submitted their survey responses. Ten interviews took place in total, with one interview including two participants who had taken part in a collaborative **Cove Park** residency.

Conducted simultaneously, each partner organisations interview inquiry informed the other. Thus, **Cove Park's** interview questions were devised (see Appendix 2.b) around four similar key areas of interest:

- Exploring a resident's motivations for wanting to participate in a **Cove Park** residency;
- Establishing the difference (if any) between a resident's day-to-day working and / or the living practices and that which they experienced at **Cove Park**;

¹⁶⁸ Four were from the pilot and 23 from the final survey.

¹⁶⁹ The email inviting residents to interview (see Appendix B4) was sent to a total of 27 people on 8 September 2021, with an original deadline of 22 September 2021. A reminder email was sent out on 22 September 2021, after which two people requested a follow up email in November, once their schedules had been confirmed.

¹⁷⁰ An additional five individuals expressed interest in the research. However, declined the invitation to interview due to professional and personal commitments.

- Determining any change participating in a **Cove Park** residency had on a resident's artistic practice, career and / or living practices; identifying, and exploring the key environmental and / or ideological elements of the residency that were influential in that change;
- Establishing if the resident had participated in any other residency programmes; identifying what opportunities and/ or challenges those experiences presented, and how they were managed.

The **Work Room** study

The Work Room study focuses on the experiences of **Work Room** members, who took part in a studio residency from July 2017 to July 2019. The sample period was chosen by **The Work Room** staff team as it most closely reflects the contemporary management of the organisation. Similarly, to the **Bothy Project** and **Cove Park** studies, data was collected over a two-stage process. However, it was agreed that instead of devising and administering a survey as a first stage, stage one would include an analysis of existing evaluation materials.

1. An analysis of evaluation materials captured qualitative data of **Work Room** members' residency experiences. The administrative process, which sought residents' permissions to access their residency evaluation form also identified those willing to participate in follow-up interviews.
2. Participants were paid to take part in a semi-structured interview hosted on Zoom. Prior to the interview, individuals were invited to create a visual map documenting their residency experience.

Twenty **Work Room** members gave permission for their residency evaluation form to be analysed and 10 took part in a semi-structured interview. In line with **The Work Room's** policies on fair pay to artists, interviewees were paid for their participation in a 40 – 60-minute interview. Consequently, interview numbers were limited to 10 to ensure that each individual was paid a sufficient fee (as detailed below).

Ethical approval was applied for and granted in two stages: stage one was approved, 12 February 2020 and stage two was granted approval, 14 July 2021. The impact of COVID-19 on the delivery timeline is detailed in the following two subsections.

The Work Room evaluation analysis

As already outlined in Chapter 3: ‘**The Work Room**’, once an individual, company and/ or collective has taken part in a **Work Room** studio residency, residents are requested to provide feedback via a short evaluation form. Records listed a total of 70 studio residencies taking place between July 2017 – July 2019.¹⁷¹ In accordance with GDPR and privacy practices **The Work Room’s** General Manager identified and contacted each residency’s ‘lead artist’, requesting their permission to access and analyse their evaluation materials. Artists were first contacted for their consent on 11 March 2020 with a closing date of 31 March 2020. However, due to the outbreak of the COVID-19 pandemic and the national lockdown announced 23 March 2020, the study was halted, resuming 3 June 2020, with a closing date of 15 June 2020 (an example of the two recruitment emails is included in Appendix 3.b). Between 11 March – 15 June 2020, a total of 20 consent forms were returned, representing 22 residencies. Before sharing the materials with myself, the Studio and Membership Manager pseudonymized each evaluation form at source. Although participation numbers were lower at this stage than anticipated, it was decided this was an acceptable response rate given the impact of COVID-19 on the both the recruitment process as well as on performing artists’ livelihoods.¹⁷²

The analysis of the qualitative material was conducted iteratively with the support of the online platform, NVivo. The results informed a presentation on **Work Room** members studio

¹⁷¹ Assessing the total number of residents taking part in **The Work Room’s** studio residencies in this period is more complex. Firstly, membership can be taken by an individual, company and / or collective. However, an application is usually submitted in the name of one lead applicant. Secondly, a member is not restricted on how many residencies they can take part in per annum. Allocation is at the discretion of the selection panel. Therefore, within the sample period one member could have multiple residencies as is demonstrated in this data set with one artist completing three residencies between July 2017 – July 2019.

¹⁷² The portfolio working patterns indicative of performing arts careers, left many individuals unable to access the Self-Employment Income Scheme (SEISS) rolled out by the Government in late March 2020. Consequently, many freelancers in the performing arts were left without income or any financial support package (Walmsley et al. 2022: 16).

experiences, delivered to **The Work Room** staff team, July 2022. This presentation was further developed and later presented at 'Saari Residence's Summer Well 2021'. Entitled, *My Journey, Research and Exchange*, the event, curated by Irmeli Kokko, brought together 16 individuals working in residency research.¹⁷³

The Work Room interview design and recruitment

Nineteen of 20 participants indicated that they would be willing to take part in follow-up interviews and again, with the support of the Studio and Membership Manager, each was contacted on 2 September 2021, with a reminder email being sent on 9 September 2021. In accordance with **The Work Room's** policies on paying artists for their time, each participant was offered £100 for their participation, to be paid on receipt of invoice post interview. The fee for participation was funded by **The Work Room** and accordingly a budget limit was set at £1000, representing 10 interview opportunities made available on a first come first serve basis. The fee and recruitment process were outlined in the invitation to interview and by the response deadline, 13 September 2021, 11 participants had expressed an interest in participating. Subsequently, it was agreed that participant numbers would be increased to ensure all those that expressed an interest were offered the opportunity to take part. However, in the process of scheduling interviews, one participant withdrew due to time pressured commitments.

Following the research processes documented in the **Bothy Project** and **Cove Park** studies, the **Work Room** interviews also explored how residents conceptualise the value of their residency experience. The visual mapping exercise was also adopted as a mechanism to support residents to illustrate the materialisation of their thought processes and interview questions were devised (see Appendix 3.e) to explore four key areas of interest. The fundamental difference between the studies is that **The Work Room** does not offer a 'live/work' residency space and thus, the questions focused on individuals working practices:

¹⁷³ [My Journey, Research and Exchange](#) at 'Saari Residence's Summer Well 2021'.

- Exploring a resident's motivations for wanting to participate in a **Work Room** residency;
- Establishing the difference (if any) between a resident's day-to-day working practices and that which they experienced at **Work Room**;
- Determining any change participating in a **Work Room** residency had on a resident's artistic practice and/ or career; identifying, and exploring the key environmental and/ or ideological elements which were influential in that change;
- Establishing if the resident had participated in any other residency programmes; identifying what opportunities and/ or challenges those experiences presented, and how they were managed.

Interviews lasted between 40 – 90 minutes, at which point each participant was allocated a pseudonym. The interview pseudonym was different to the pseudonym assigned to the evaluation materials. This meant that unless a participant made an obvious reference which aligned to both sources, evaluation accounts and interview transcripts were not comparable. Audio transcriptions (created with the support of online platform Otter ai) were reviewed and edited by each participant before being signed off and analysed.

Ethics

The visualisation of the research timeline (Figure 4.1) illustrates how ethical approval was staggered, with each study requiring its own ethical approval process. Before engaging the ethics committee in the details of data collection, a studentship agreement (Appendix X) was generated and issued by the University of Glasgow between Glasgow University, Glasgow School of Art, **Bothy Project**, **Cove Park**, **The Work Room**, and myself, the researcher. The purpose of this document was to set out the terms and conditions of the collaboration, including intellectual property rights and confidentiality clauses. Ethically, the document protects each stakeholders' interests. Whereas the ethics applications made to the University of Glasgow's College of Arts ethics committee were primarily concerned with the rights of - and the projects responsibility to - research participants.

Each study outline has discussed the logistics of participant recruitment. A change in UK privacy and data legislation, which was made during the delivery of this project - namely the

Data Protection Act of 2018¹⁷⁴ which implemented General Data Protection Regulation (GDPR) - dictated the participant recruitment strategies employed. In the following sections I will discuss this process and its ethical implications, as well as briefly engaging with one of the ethical charges that runs central to this thesis, sustaining artists' livelihoods through fair pay.

Participant recruitment

In the initial stages of recruitment, potential research participants were identified through each residency operator's databases. As the 'data controller' **Bothy Project, Cove Park** and **The Work Room** held the required consent to contact past residents. Therefore, prospective participants were first invited to take part in each study by a representative from each organisation. For example, **Bothy Project** and **Cove Park** administered a link to the online survey and **The Work Room** approached residents from the constitutive sample for permission to use their residency evaluation materials (example copies of these emails can be seen in Appendix 1, Appendix 2 and Appendix 3).

Participant's involvement in the project was based on self-selection and partner support in administering recruitment may have affected self-selection in one of two ways. Firstly, potential participants may have viewed the organisations involvement as an endorsement, confirming the validity of the study and therefore, encouraging their participation. Although this conscious or unconscious decision-making process works in favour of the project, it could skew results. Alternatively, it may have led a participant to question the independence of the study and as a consequence, the participant may have perceived taking part as a risk to their professional identity. Particularly if their reflection on their residency experience was not a positive one. The latter point is of valid concern because, as a result of the recruitment process, if the organisations chose, they would be able to identify those included in the potential pool of participants.

¹⁷⁴ For information on the Data Protection Act of 2018, please visit the gov.uk [website](#).

The risk of 'unintentional identity disclosure is [always] magnified' (Damianakis and Woodford 2012: 709) when working with what Dr Thecla Damianakis and Professor Michael Woodford (2012) identify as 'small connected communities'. From the perspective of each organisation, holistic named accounts, as is the nomenclature in institutional evaluation, funding, and advocacy documents, would have been useful to fully maximise the benefits afforded by the results of this study. However, an ethical choice was made that 'the preservation of confidentiality—preventing participant harm—takes precedence' (Damianakis and Woodford 2012: 715). In the context of this study, harm would be perceived as any negative impact on a participant's professional and/ or personal network/ reputation. Therefore, to ensure participants felt emboldened to share their reflections wholly - without fear of damaging professional relationships - I decided to protect participants confidentiality by employing pseudonyms and seeking participant consent on an 'ongoing basis' (Ellis 2007 as quoted in Damianakis and Woodford 2012).

Confidentiality

The professional and personal proximity between individuals taking part in the study became apparent during the interview process when participants named each other without knowledge of who was taking part in the project. To retain participant anonymity, I ensured I did not disclose any knowledge of any individuals mentioned, as well as pseudo anonymising each participant.

At the start of each interview, individuals were given the opportunity to decide their own pseudonym, as well as designating their pronouns. In most cases, participants asked for a name to be attached on their behalf. However, there were two instances that warranted a critical conversation regarding the practice of pseudo-anonymising. One individual wanted the interview conversation to be recorded in her own name; this participant felt that their personal integrity would be compromised by attaching a pseudonym, to quote: 'if I'm going to say it, I should be putting my name to it'. For another participant, they decided to deliberately identify with a name from their ancestral home; the participant felt it was important that her ethnic heritage was reflected in the research. Although we discussed the

potential confidentiality risk using the name may cause, we agreed it was important to her experience and the ethics of representation.

To further reduce the risk of identification, demographic specificity was also kept to a minimum. Only where information of a participant's geographical location and/ or professional practice added a 'contextual richness' (Damianakis and Woodford 2012) was it included. The inclusion of information was managed in agreement with the research participant who had the right to review, edit and redact information from the transcript up until the point of signing it off. Through re-affirming consent regularly, the participant was able to determine what information was and was not included in the final transcript. Once the transcript was finalised the lawful bases for processing was managed under the 'public task': 'the processing is necessary for you to perform a task in the public interest or for your official functions' ("Information Commissioners Office: A Guide to Lawful Basis" n.d: n.p.) and thus, those who participated in interviews have no right to withdraw data but can choose to object. All processing information and participant rights, including how to object were included in the 'Participant Information Sheet' (PIS), which was shared with participants at the recruitment stage.

Artists' livelihoods: on paying research participants

[T]he practice of paying research subjects can be grounded in the obligation of society to encourage forms of social cooperation useful in meeting the essential needs of its members (Ackerman 1989: 1)

Participation in the **Bothy Project** and **Cove Park** study was voluntary with participants offering their time for free. However, in accordance with **The Work Room's** policies on paying artists, interview participants were reimbursed £100.00 for their participation in a 40 – 90-minute research interview, a fee which was subsidized by **The Work Room** itself. In conversation with one **Work Room** interview participant, I suggested that through their payment policies, **The Work Room** championed artists. However, as the interviewee went onto share 'it is more than championing. It's changing the culture'.

In 2015, SCAN (the Scottish Contemporary Art Network)¹⁷⁵ conducted two surveys '*Mapping the Visual Arts in Scotland*': a survey of individuals and a survey of organisations working in the visual arts sector in Scotland.¹⁷⁶ Key findings from the report on individuals revealed that the median income of respondents was £14,000,¹⁷⁷ which is substantially below Scotland's national average of £27,000.¹⁷⁸ In addition, it was reported 45% of survey respondents estimated that over half the work that they do is unpaid or voluntary. The type of unpaid work listed includes 'independent advisory and consultancy (29%), independent curatorial projects (27%), art writing and blogging (27%) and work in artist led committees (24%)' (SCAN 2016: 7).

Although ethically, it could be argued that offering financial remuneration to **The Work Room's** participants may have encouraged participation and an unconscious bias in favour of the organisation. It could equally be argued that the lack of financial support for **Bothy Project** and **Cove Park** residents may have prohibited participation. In turn, affecting the diversity of research participants. The point was exemplified by one **Bothy Project** survey participant, whom when contacted with regard to taking part in a follow up interview, responded with:

Hi Morag,

I like the sound of your research and I do think it's important, but I think the problem is that you are asking a lot from people who may have a lot of other commitments - an hour long interview plus the creation of a visual map of a 5-day self-funded residency I did nearly 6 years ago feels like a lot, as I am working really hard on many things at the moment and it would be hard for me to prioritise that (because I am trying to sort out things like housing and earning a living etc).

[...] for me, I don't think I can give the time to create a visual map and do an hour-long interview.

¹⁷⁵ [Scottish Contemporary Art Network](#) (SCAN).

¹⁷⁶ The mapping exercise was commissioned by Creative Scotland as part of their wider Visual Arts Sector Review (SCAN 2016).

¹⁷⁷ Six hundred and eighty individuals responded to the survey. Key demographic information on respondents is recorded in the digest '[What we learned about Visual Arts in Scotland](#)'.

¹⁷⁸ Figure taken from Scottish Parliament, 2015 as recorded in the digest referenced above.

That's not to say I don't think your research is worthwhile - I do - and I think residency spaces are very important - so good luck with it.¹⁷⁹

The point becomes particularly pertinent when considering the cultural context within which this study was delivered. The impact of the COVID-19 pandemic on the creative workforce's access to work and income generation from their field of expertise was radically affected, with '[t]he most drastic decline [...] observed in the music, performing and visual arts occupations' (Walmsley et al. 2022: 13). As is established in the *Culture in Crisis* report, which documented the impacts of COVID-19 on the UK cultural sector from September 2020 – November 2021, the pandemic highlighted and intensified the sectors pre-existing inequalities, affecting people of colour, those with disabilities and individuals from lower socio-economic backgrounds more acutely (Walmsley et al. 2022).

Ultimately the moral, ethical, and economic argument could be justified for or against paying research participants who occupy precarious occupations. By not paying participants the project is arguably complicit in the expectations around free labour, endemic to the cultural sector. It also limits the diversity of individuals able to participate. Whilst, conversely, paying participants stimulates criticisms around bias and efficacy. Either way, acknowledging that paying - or not paying - research subjects, affects those who participate in research projects is fundamental. It also highlights the complexity of engaging with multiple research partners, whom have their own ethical and economic positions to consider in the delivery of a research project. Thus, solidifying the choice to present each organisation as an independent study.

¹⁷⁹ Permission to use this email was secured.

Residency *becomes* method

Elizabeth Wilson (Kirby & Wilson, 2011) defined affectivity as “the capacity to move and be moved—a more general capacity, intensity, or virtuality that animates matter as such” (p. 228). Fieldwork is an affective event where the materiality of the field rises up to meet the researcher, rubs up against her, and pushes back on interpretations. (Childers 2014: 822)

As described in the section entitled ‘Analysis as a material practice’, the material dwelling enacted through the **Bothy Project** residency experience was a powerful and affective event within the research trajectory. The experience, which enlivened the act of ‘residency’ as a material engagement, led me to insert myself into the research as subject. In practice, this activity builds on concepts of ‘deep hanging out’, a phrase repurposed by Dr Clifford Geertz (1998) to describe ‘the fieldwork method of immersing oneself in a cultural, group or social experience on an informal level’ (Walmsley 2018: 277). Although there is an academic deficit in literature, practice and critique surrounding the method of ‘deep hanging out’ (Walmsley 2018), it has predominantly been practised from an anthropomorphic perspective. Applying it in the context of New Materialism, ‘deep hanging out’ *becomes* a material practice, just as for JBr and myself, the residency *became* method (Healy McMeans 2021).

Reflecting on the **Cove Park** and **Work Room** studies, the method of ‘deep hanging out’ was also employed through the proximity and intimacy afforded through the research partnership. For example, in December 2017, I took part in my first **Cove Park** residency, which was followed by three further overnight site visits in June 2018, December 2018, and January 2020 (each of which is illustrated in Figure 4.1). In March 2019, I observed **The Work Room’s** selection panel process (also in Figure 4.1). Undoubtedly, each of these experiences *with* residency site, organisation, and person (enabled because of my role as ‘researcher’), subtly and markedly affected my understanding of residents’ experiences. The sharing of food with residency managers during annual partnership meetings; watching the landscape change on trains from Newcastle to Glasgow; the whip of salty air on the ferry from Gourock to Killcreggan; handpicking books from the **Cove Park** library; the buzz of people moving through Tramway; silently watching the weather change over large bodies of water. Each material experience moved my research and, through the promiscuous –

sometimes unconscious – use of ‘deep hanging out’, supported me to understand the materiality of residency experiences; how residencies enact modes of being *with* - and are receptive to - material interactions and engagements. Thus, participating in the **Bothy Project** residency was a pivotal and invaluable experience in enacting residencies as ever shifting experiences, continuously being reshaped in a web of relations, objects, and people, including *through* myself, and the writing of this thesis.

Chapter 5: Bothy Project

The **Bothy Project** study is presented in two parts part one documents the findings from the survey and part two presents and analyses the results of the interviews. The survey results concentrate on two key conditions of the **Bothy Project** residency, exploring how these elements affect and mediate different experiences for residents. Following, the interview findings focus in depth on the experiences of five participants who took part in self-funded residencies at Inshriach and Sweeney's Bothy.

Survey:

As documented in '**Bothy Project** study' (page 115), the design and delivery of the **Bothy Project** survey was co-ordinated in collaboration with Dr Anna McLauchlan. The aim of the survey was to collect residents' experiences of **Bothy Project**, determining how the residency conditions impacted on participants and their activities in residence. As well as informing the findings of this thesis, the survey results were documented in a jointly authored report (McLauchlan and Iles 2020). The following survey findings draw from that published report.

Bothy Project's survey findings

The **Bothy Project** survey was administered to residents who had taken part in a Inshriach Bothy or Sweeney's Bothy residency from each site's opening until December 2019.¹⁸⁰ Records listed a total of 316 residencies taking place in this period. However, based on the contact details available it is likely that the survey was received by a total of 165 people, of which 45 responded. Of those respondents, 40 had taken part in one **Bothy Project** residency only, with the other five participants taking part in one or a number of residencies at both sites. Survey responses were representative of all three programmes of engagement, with 25 people indicating they had taken part in a 'self-directed' residency, eight a funded residency and five engaging through partner organisations.¹⁸¹ Two people

¹⁸⁰ For exact figures please see '**Bothy Project** study', page 115.

¹⁸¹ The five partner organisations listed were: Deveron Arts, Edinburgh Sculpture Workshop, Lifeoffthegrid.net, TOAST and Winsor and Newton (McLauchlan and Iles 2020).

chose not to disclose which programme they took part in. The five individuals who had taken part in more than one residency had engaged with **Bothy Project** through multiple programmes, with one individual, who had participated in four self-funded residencies saying: 'Each time, I have emailed **Bothy Project** asking if there are any available slots/cancellations coming up, then booked it that way' [BP 6]. Such interactions are not representative of **Bothy Project's** formal programming procedures, but represent a 'pragmatic' response from the organisation to 'unexpected availability' (McLauchlan and Iles 2020: 11)

Three survey questions aimed to establish an overview of participants' characteristics, with respondents being given the freedom to define their gender, age, and ethnicity in their own terms. Of the 45 participants, 33 identified as female, 10 as male and two as non-binary. At the time of responding (November/ December 2019), participants were aged between 25 and 67 years old, with three-quarters aged between 30 – 49.¹⁸² Forty-four out of 45 respondents chose to identify their ethnicity, with 34 identifying as white and one individual identifying as black. Eight people chose to identify with one or more nationalities of origin: Scottish (3), British (1), Danish (1), Irish (1), Guyanese British (1) and Swedish (1). One person identified with the regional designation: 'Western European' (McLauchlan and Iles 2020).

To contextualise the responses participants were also asked to indicate: (a) where they were living prior to their residency experience, (b) the length of their residency and when it took place, and (c) their previous residency participation:

- a) Directly prior to their **Bothy Project** residency, 30 participants were living in Scotland, with 10 in Glasgow, 7 in Edinburgh, 2 in Huntly, 1 in Perth and 1 in Kilmacollm, with others specifying regional areas, such as Galloway, Midlothian and 'near Inverness' [BP 14]. A total of nine respondents were based in England,

¹⁸² In hindsight, it would have been more appropriate to ask survey participants their age when taking part in the residency. If required this could be worked out retrospectively by comparing their age against the date of their residency.

including London (7), Cambridge (1) and Brighton (1). A further six participants indicated that they were based outside the UK, with three in Scandinavian countries and three in North America.¹⁸³

- b) The majority of residencies (38) were one week in length.¹⁸⁴ Five people took part in two-week long residencies, with one person indicating a week at each site. Two people were more precise, with one person specifying 10 days and another, five days. By consulting the ‘record of residencies’ created by McLauchlan, it was possible to determine that:

Survey participants mostly took part in residencies in: November (9), January (8), or March (5), with smaller numbers in other months, particularly through the Scottish summer. This is to be expected because the bothies are often let out privately during holiday times and in summer. Residencies had taken place from 2013 to 2019, with the highest number in 2019 (11), followed by 2016 (8), 2014 (7) and 2018 (6) [...] The record of residencies indicated that there was a year or more between the visits for four of the five people who had done more than one residency. That includes the person who had done four residencies, in that case they had one every year between 2016 and 2019 (McLauchlan and Iles 2020: 11).

- c) Of the 45 survey participants, 35 had taken part in other residency programmes, with a total of 83 different world-wide residencies listed, as is fully tabulated in Appendix 1.f.

In addition to their demographic characteristics participants were ‘given freedom to define ‘what they do’[...] that is, their job or practice that informed the reasoning behind them doing a **Bothy Project** residency’ (McLauchlan and Iles 2020: 6). Answers included art and design, writing and literature (including scriptwriting, playwriting and/or poetry), as well as music. As cited in the published report:

[Twenty-one] people directly cited the term ‘artist’ as at least one of their activities, with a further 21 listing activities associated with artistic practice and/ or work in the

¹⁸³ When read alongside the **Cove Park** study, it may be noted that single case locations are not referenced. However, in this instance, such information is publicly available through the associated report.

¹⁸⁴ Of those, one person qualified ‘it was supposed to be a week, but I only stayed one night’ [BP 32].

arts. These associated practices cover a broad spectrum of artistic forms and activities, including, but not limited to: music, writing, curation and arts administration. This is coherent with **Bothy Project's** ambition to offer “opportunities for artists and other creatives to conduct residencies in unique and inspirational environments.” Another 13 people cited activities relating to academia or research-orientated work as at least one of their ‘roles’/reasons for taking part in a residency. (McLauchlan and Iles 2020: 7)

When asked how they had ‘happened’ upon the **Bothy Project** residency opportunity (Appendix 1.b, Q.6), 25 people specified that they applied, with one person articulating that they were ‘awarded’ a residency.¹⁸⁵ Ten people indicated that they were ‘invited’ to take part,¹⁸⁶ two of whom had supported the design and development of Sweeney’s Bothy, and thus by invitation undertook a ‘self-directed’ residency at Inshriach. By contrast, eight participants identified an online site, search engine and / or partner organisation through which they had seen the residency opportunity advertised. Whilst another individual, who already had a relationship to Eigg from ‘previous visits’ applied to participate in order to ‘change their relationship to how they spent time on the island’ (McLauchlan and Iles 2020: 10), using the residency as an opportunity to ‘focus’ on their practice. The individual who had undertaken four different bothy residencies emailed the organisation directly, as noted from the quote taken from the survey transcript.

Qualitative survey questions were analysed iteratively using NVivo. The purpose of the analysis was to capture how the **Bothy Project** residency conditions impacted upon residents’ experiences. Distilling the results published in the 2020 report, the analysis below is broken down into two key elements:

- Experiences of isolation, seclusion and ‘being alone’.
- On the ‘pace of things’.

¹⁸⁵ It is unknown if this ‘award’ was through **Bothy Project's** application processes.

¹⁸⁶ ‘Invitations were listed as coming from people associated with or working for Bothy Project - the staff team including Bobby Niven and Luke Collins; collaborating artists such as Alec Finlay (artist collaborator on Sweeney’s Bothy), Katy West (Independent Curator, Pioneers Project) - or partner organisations such as ‘Lifeoffthegrid.net’. One participant had been invited to do a project with Deveron Arts, which led to the residency’ (McLauchlan and Iles 2020: 9).

The findings are supported by anonymised quotes taken from the survey transcripts. Quotes have been coded with numbers, which are included [in brackets] for reference.

Experiences of isolation, seclusion and 'being alone'

When reviewing **Bothy Project's** record of residencies, residencies are predominantly recorded in one individual's name. However, when reading the record alongside additional material, such as the online blog posts or visitor book contributions it is possible to determine that a large number of residents are accompanied by family, a friend or partner. Thus, to better account for actual numbers of individuals attending a residency, and to understand how a shared **Bothy Project** residency experience may compare to that of an individual, the survey asked:

Did you do the residency/ residencies on your own or with someone? (This might have been pre-arranged or informal, for example a friend or partner may have come with you). Please tell us a little bit about the circumstances, including how this may have conditioned your experience. (Appendix 1.b, Q 10)

Of the 40 people who had done a single residency, 28 people responded that they had done it 'on their own', with eight of those explicitly stating they were 'alone'.¹⁸⁷ However, when reviewing the contributions, respondents chose to qualify their experience of being 'on their own' in some way, 'revealing an ambiguity in what 'on my own' or 'alone' can mean' (McLauchlan and Iles 2020: 12). For example, participants who said they were 'on their own' also indicated taking part in other social activity such as, entertaining visitors, working collaboratively with people in the locality and/ or having a partner or friend stay for at least part of their residency period. One person, who had brought a companion with them, discussed regretting not participating alone: 'I was literally too chicken to be there by myself ... Being alone would allow for different reflection. It's probably quite a

¹⁸⁷ Of the remaining 12: 'Six stated that they had a companion (either partner, collaborator, associate or friend) was with them for the whole residency period, with one individual indicating they were part of a collaborative duo that also took their partners (four people sharing Inshriach bothy). A further six said that there was a mix between them being on their own and with a companion' (McLauchlan and Iles 2020: 12).

different experience' [BP 22]. Whereas others commented positively on the finding a productive balance between sharing the experience and being alone:

The opportunity to have a shared experience on a residency is something I look back on with fondness - but it was also important to me to have completely solitary times as well [BP 3].

Several survey participants referenced the benefits of being on their own, finding it a restful and nurturing environment which was restorative and enabled them to 'to sink down into the untapped layers of my psyche' [BP 30]. Others relayed a mixture of emotions, indicating that they were 'terrible [at] being on their own but a bit of alone time was good for me' [BP 39]. Whilst for others, initial anxiety spurred: 'a renewed passion for writing and allowed me to properly pay attention to the natural habitat' [BP 10] (McLauchlan and Iles 2020: 12).

When reviewing the survey transcripts of those who had done more than one residency, one individual (who had visited both Inshriach and Sweeney's Bothy as part of one residency experience) reflected on how varying degrees of mobile phone reception influenced their experience and perception of being 'alone':

In Inshriach I was using my mobile a lot to message people and also to navigate when on walks. On Eigg I only used my phone for taking pictures - being 'cut off' made me more sociable and also changed how I got around ... being on Eigg 'off season' means that people are more likely to talk to you and wonder who you are - you are no longer just a regular tourist. [BP 1]

In comparing the two bothy locales the resident's perceptions and experiences of connectivity fluctuated. In Inshriach, where they were physically alone, they maintained a digital connection to the world outside of the residency. At Sweeney's, their inability to access mobile phone signal, alongside the 'off season' in which they visited, increased their socialising, and consequently elevated the relationships they were able to create with the community on Eigg. As they suggest, the circumstances meant they were no longer considered 'just a regular tourist'.

Being off grid effected residents' perceptions of 'connectivity' differently, as is exemplified in these two extracts below. The first (extract 1) is taken from a Sweeney's resident, followed by (extract 2) which is from an Inshriach resident's experience:

Extract 1:

It led me to make connections between things in different ways. Without the internet to look things up on demand I had to figure things out in a different way and that led me to some things I wouldn't have otherwise come across. [BP 39]

Extract 2:

I like the idea [of the Bothy] but for me, I went in mid-winter on my own. It was too remote - no power - pitch black after sunset, cold, couldn't cook, or work. Long walk in and out to eat at night in pitch black, no mobile reception and actually felt a little isolated middle of winter. Not sure how I could have got help if something had happened. I needed power for my computer which I had been told would be ok but wasn't. Had to work in Aviemore library and in the end left a bit early. It's a good concept - just not for my practice in midwinter. [BP 29]¹⁸⁸

For the resident quoted in extract 2, being off grid compounds a negative experience of isolation, which is intensified by the season in which their residency took place. Being without electricity and digital connectivity in midwinter led them to feel 'too remote' and thus, the conditions were not conducive to the work they wanted to create. By contrast, for the resident quoted in extract 1, being off grid became a source of inspiration. 'Being without' encouraged new ways of thinking, which led to new developments and discoveries in their work. As such, it is possible to present isolation as a subjective, rather than objective experience.

One individual articulated their isolation as 'high quality time alone' [BP 27], whilst another described it as 'luxurious' when compared with 'day-to-day life' [BP 20]. By grading their experiences of solitude, residents highlight the relations at work in creating-

¹⁸⁸ It should be noted that the availability of mobile reception at Inshriach will depend on the mobile network the resident is with. Hence, some participants having mobile signal and others not.

living in-working through isolation. For example, in the following two quotes, solitude is described in relation to the residents' immediate surroundings:

Being in a defined space for a defined amount of time with no distractions was very important to me and enabled me to really focus on my script. Being in nature [was] useful to get me into a creative space. [BP 18]

What was really striking was how solitary I could be there - in a way that other residencies have not been. I love it, and it pushed my boundaries (being alone in the woods at night). It was a very intense week, and I think about the experience a lot. [BP 23]

Both reference the rurality of the bothy as conducive to their experience of solitude, supporting a level of 'focus' and 'intensity' that was productive. Conversely, another resident, reflects on how the design of the bothy influenced their perception of isolation:

Sweeney's Bothy is constructed to create a feeling of seclusion when you are inside. When you go outside it feels entirely different, you see how close you are to other buildings, roads, people. The constructed nature of the experience in some way fed into my thought process. [BP 17]

By ruminating on the curation of the experience, this individual highlights how the materiality of the bothy and its design play into, and challenge their perception of isolation, solitude, and privacy. When describing why they value **Bothy Project**, one respondent (who had undertaken four different **Bothy Project** residencies) reflects on how the 'privacy' of the experience enables them to have an agency over their activities:

What I value personally about the **Bothy Project** residency is that I don't have to be 'front facing' and say what I'm doing on the residency. Because often I'm not really doing anything, or anything that can easily be quantified, described or represented publicly. In fact, it can be quite abject somehow, feel quite animal. Particularly at Inshriach. But having this time is an investment in my work in the longer term because without periods of isolation away from certain pressures I couldn't make work. So, it's not about 'producing' so much as just being, and then being able to return to the city, emails, people. [BP 6]

The privacy they describe is two-fold; they are not required to report to **Bothy Project** on their activities in residence and thus, their time there is not directed by any particular

agenda. Simultaneously, their isolation from day-to-day activity and expectations enables them to attend to 'being', which they describe as an investment in the 'long term'. This resident is clear that the **Bothy Project** residency is not about 'producing', which raises an important question 'about the benefits a residency can bring to an artistic practice as opposed to an artistic project' (McLauchlan and Iles 2020: 23). For example, when reviewing the experiences of an individual who found the conditions challenging, the bothy environment was counterproductive to the 'sense of urgency' with which they needed to work:

[...] The conditions were hard: I found it impossible to get the stove hot enough to cook on. I didn't have a car so I couldn't go elsewhere to eat/go to the chemist/go to the shop. I was trying to write on a laptop using a battery pack. I quickly realised that not enough had been thought about the needs of someone like myself who needs electricity to work. I was trying to finish a piece of work - for which I had [a] deadline - but realised I would spend a fair amount of time chopping wood rather than actually working. I think the bothy would be great for contemplation of nature/work with materials, but I was just trying to use it as a space away from normal life in which to complete a piece of work: there was a sense of urgency to what I was doing. And I didn't want to spend energy worrying about the fire and my health. I made the decision to go home but didn't tell anyone apart from my partner and I switched off the internet and worked as if I was away. We call it "The Bothy" of the mind! [BP 32]

As the individual describes, the environment was not conducive to completing their deadline. However, despite wrestling with the conditions (McLauchlan and Iles 2020) they are able to borrow from the bothy's seclusion and privacy to create a figurative, 'bothy of the mind'. Thus, indicating that a 'bothy mentality' can be cultivated.

By reviewing residents' experiences of both sites alongside one another it is clear that experiences of isolation, solitude and seclusion are not uniform. The intimacy of each off-grid bothy unit, with its relative seclusion in relationship to its location, including the season in which the residency takes place creates different qualities of experience, which can benefit and challenge those in residence, acting as both restriction and resource. In their descriptions residents draw attention to the material qualities of the residency experience.

Thus, demonstrating that the subjective relations of solitude include proximity to other humans as well as an entanglement of materials, things, and places.

On the 'pace of things'

When commenting on how their Inshriach residency experience impacted on their work and/ or practice (Appendix 1.b, Q 9), one resident reflected:

I enjoyed the stillness and the pace of things. A lot of the work I made was intuitive and the works function as diary-like visual notes of the days spent in the bothy and of the expeditions I made in the landscape in Cairngorms National Park. I recorded the pace of life, the passing of time, the ever-changing light, and places I encountered. The bothy is located in-between trees nearby a river and with views of mountains - time slowed down and nature fully took over daily routines, thoughts and rhythms, and most of the time only working with natural light due to the lack of electricity. Every morning waking up with the sun rising. I worked with an analogue camera without a battery and this fitted the circumstances in and around the bothy. [BP 37]

The off-grid bothy vernacular mediates 'the pace of things'. Without electricity the resident is reliant on different resources, and as such they are encouraged to work with different daily rhythms and movements. The reference made to working with an analogue camera can be interpreted as a metaphor for the bothy experience, which reinforces an atmosphere established through terms such as 'time slowed down and nature fully took over daily routines, thoughts and rhythms'.

When responding to survey question 8, '[w]hat activities did you undertake during the time of the residency / residencies?', participants use of lists' convey a sense of pace:

Writing, filming, sound recording, reading, thinking, sleeping [BP 39]

shore combing, reading, recording video, photographing, writing [BP 38]

Walking, drawing, writing, photography, cooking, reading [BP 34]

Walking, photography, writing, research, watercolour [BP 22]

Walking, reading, documenting my observations through photography, drawing, painting, making. [BP 21]

Drawing, painting, reading, writing, walking [BP 20]

[W]eaving, knotting and creating. Hill walking, film camera shooting, cooking, and reading [BP 12]

Drawing, painting, walking, reading, dancing, drinking, exploring [BP 8]

Contrary to the slow rhythm set up in the earlier quote, the use of listing has an iterative and cyclical quality, suggesting a pattern and punctuation to both living that reads as an inventory, marking the materiality of time. When reading participants responses alongside one another there is duplication in the activities identified. One resident, however, uniquely divided their activities into three categories:

I guess activities were split into 3 really:

The practical: chopping wood, warming water, maintaining the fire, cooking food.

The leisurely: walking, wandering, taking photos, listening to the radio, sketching, trying to play the fiddle, attempting some calligraphy, reading.

The formal: making a film, recording music, planning future work, writing. [BP 3]

In doing so, this individual demonstrates how any activity can be interpreted in any number of ways (McLauchlan and Iles 2020). In their answer, the resident categorises walking, reading, and sketching as 'leisure'. Whereas for some, these activities may be considered part of an artistic practice. Likewise, the activities listed as 'practical' could be considered daily occurrences, integral to day-to-day survival. By highlighting them here, activities such as 'warming water' and 'cooking food' 'become active, rather than passive, parts of day-to-day life' (McLauchlan and Iles 2020: 13). Thus, changing the resident's relationship to the everyday. To exemplify the point further, I will draw on two quotes from the survey transcript which demonstrate how residents' experiences with dailyness brought new rhythms into being:

I loved the daily rituals like chopping wood or making a fire and other things that might seem inconvenient but give a rhythm to the day. [BP 22]

Loved my experience at Inshriach Bothy, a uniquely grounding experience, due to time of year, my connection to the rhythm of day, heat, fuel/food and light became ultra-heightened. [BP 24]

The iterative relationship between activities such as chopping wood, making the fire, and heating water, reframes what may be perceived as 'inconvenient'. It creates a temporal openness that changes the resident's relationship to time and action and as a result, influences the work created whilst in residence. As one resident describes:

My writing practice felt very embodied ... the weather, chopping the kindling to keep the fire going, watching the fire, watching the sun track along the top of the hills, measuring the day. I felt as though the rhythms of my day infused the rhythms in my poetry. I think this sense of embodiment in my writing practice is something I have carried with me from my time in the bothy [BP 27]

The process of bothy living enlivens the relations between senses, movement, season, and cognitive function, drawing attention to alternative ways of being and knowing:

Doing the residency has inspired new ways of thinking, researching and 'being' in general. My work is usually concerned with global, very wide-reaching topics, but spending a week working on a very granular level has brought the importance of the hyper-local to the fore. It has inspired new areas of research for a potential book, such as voluntary simplicity, hyper-local and 'lessness' [BP 23]

By living and working at a 'granular level' the experience exemplifies micro actions of agency and as such, (re)presents more than just knowing and being but illustrates how human and non-human bodies enact and shape the world. As this resident describes:

The residency has completely changed the way I think about nature and my relationship with the natural habitat around me. I see nature as much more of an active character in both my everyday life and my writing. [BP 10]

In curator, Angela Serino's (2018) research into the temporality of residency experiences, she quotes from *Yield*, a performance lecture on residencies by Dutch artist Laura Wiedijk:¹⁸⁹

A residency is as complex and as familiar as daily life. The complexity makes reduction inevitable, the daily-ness deems a lot as 'not worth mentioning' (Laura Wiedijk as quoted by Serino 2018: 62)

By contrast, **Bothy Project** has curated an experience which draws attention to 'dailiness'. By re-ordering time and activity through repetitive action, the resident can develop new and creative interactions with the materiality of everyday, creating a new pace and rhythm for living and being.

Summary of **Bothy Project** survey findings

By analysing key elements in the **Bothy Project** residency experience, the findings illustrate how personal expectations influence and shape residents' bothy experiences (McLauchlan and Iles 2020). From the quotes analysed, it is possible to determine that some individuals found the experiences overwhelming, whilst others were stimulated and inspired, encouraged by a different and nuanced relationship with environment and pace. The subjective experiences of isolation demonstrate how privacy, seclusion and connectivity enhance and challenge residents' understandings of 'being alone'. Thus, the experience supported each individual to explore and test new environments for working and 'being'.

Within the survey analysis (as is also the case with the report) most of the responses for Inshriach and Sweeney's have been merged. This was due to a high rate of similarity between accounts. The poetic language employed by survey participants to describe their **Bothy Project** residency conveys a compelling atmospheric environment. However, by merging responses the analysis lacks the nuance of locality and thus, arguably feeds a one-dimensional presentation of rural living. If respondents accounts had been reviewed and compared by geographical site it may have been possible to determine how the rurality of

¹⁸⁹ In 2016, as part of her ongoing research into the formats and roles of residencies, researcher and curator, Angela Serino hosted a public event at which she invited Dutch artist Laura Wiedijk to present on her experiences of residencies. Wiedijk presented *Yield*, a performance lecture documenting an eight-month residency at WIELS, Brussels. Serino used quotes from *Yield* in her article 'Cultivating Time' (Serino 2018).

each location impacted on residents' experiences, which would provide a more intimate reflection on each bothy's locale than is offered here.

Interviews

Through the survey, participants could self-identify if they were willing to take part in a follow up interview. In conversation with **Bothy Project** the sample contacted included those who had taken part in their 'Self-Directed' residency programme. **Bothy Project** use the term 'Self-Directed' to describe their self-funded residency offer, for which residents generate their own funds to travel to, stay and live in the bothy. 'Self-Directed' residences are awarded after an open call and selection process. Applicants apply with a statement about their practice and a proposal of how they'd like to use the residency time. The selection process is used to establish if there is a good fit between resident and residency. It should be noted that in wider residency discourse, the terms 'self-funded' and 'self-directed' are not always mutually exclusive. For example, residency organisations can operate fully funded opportunities that are also self-directed by the residency participant.

Six survey respondents agreed to be interviewed, with interviews taking place between June 2021 – January 2022. Interview topics built on what had emerged from the survey analysis and aimed to address three primary research questions:

1. How do residents 'learn', reflect, practice and/ or produce during their residency experience?
2. How do the varying conditions of site affect the resident?
3. What are artists' strategies for managing residencies in the trajectory of their work as contemporary artists? (Andrews 2019)

Bothy Project's interview participants

Table 5.1 provides a tabulated reference of all those who participated in a **Bothy Project** interview. Participants are listed by pseudonym alongside details, such as: the site of each residency, its year and length, how the participant defined their practice, as well as the resident's motivations for applying.

Such details have been extracted directly from the survey and interview transcripts. Although there were six interview participants for **Bothy Project**, seven pseudonyms are indicated below. This is because one interview transcript has been pseudonymised twice, ensuring this particular individual's identity was not compromised in anyway. To guarantee this participant's details are not duplicated – which may lead to identification - the participant's contextual information has been divided between two pseudonyms and the 'year of residency' altered to preserve anonymity.

Pseudonym	Pronoun	Practice / artform	Residency site	Year of residency	Length of residency	Motivation for applying to Bothy Project for a residency
Alix	She/ her	'Arts Administrator and remote island artist'	Sweeney's Bothy	2018	1 week	Alix was initially introduced to Bothy Project through her master's research on rural art practices in Scotland. This residency was her first Bothy Project residency but second visit to the Isle of Eigg. The residency provided an opportunity to reflect on the operational and ideological set ups of rural residencies.
David	He/ him	'I am a visual artist, and also make music'	Inshriach Bothy	2013	1 week	David's residency came at the end of a large project. He used the time and space to 'reflect and not necessarily make plans, but just see, see what happen[s] without any pressure'.
Harriet	She/ her	'Artist'	Sweeney's Bothy	2019	1 week	Harriet was on a collaborative residency. She and her collaborator used the residency as an opportunity to reflect on their collaborative practice and debrief on a recently finished project.
Irwin	They/ them	'Interdisciplinary artist - maker, curator, dramaturg, writer'	Sweeney's Bothy	2017	1 week	This was Irwin's second application to Bothy Project . In the time between applications their practice had become 'much more focused' on their

						relationship to landscape. They were also particularly drawn to the mythology of Sweeney and the slow living enabled through off grid experiences.
JBr	She/ her	'Research'	Sweeney's Bothy	2016	1 week	JBr specifically took part in a Bothy Project residency to visit Eigg. The residency fed her research into photographer, M.E.M Donaldson who had visited and photographed Eigg between 1920 – 1930.
Penelope	She/ her	'Independent curator/ PhD researcher'	Sweeney's Bothy	2014	1 week	Penelope was at a transitional stage in her career and wanted some time to reflect upon what she might want to do next. The residency was an opportunity for reflection and future planning.
Vee	She/ her	'I'm an artist and (now) PhD researcher. At the time of the residency, I was studying for my Masters at GSofA'	Inshriach Bothy	2014	1 week	At the time of her residency, Vee was studying for her master's and felt she needed time to reflect on what she was interested in away from the 'intensity' of a one-year study programme. Vee also perceived of residencies as 'something that is good for your career [and] might look good on my CV'.

Table 5.1: **Bothy Project** interview participant breakdown by pseudonym

Bothy Project interview findings

As described in the summary to the **Bothy Project** survey findings, it had been intended that the interview findings from each bothy (Inshriach and Sweeney's) would be analysed and (re)presented separately, advancing the analysis and developing a more nuanced understanding of residents' experiences of place. However, due to a low and unbalanced interview response rate (two interviewees had taken part in Inshriach Bothy residencies versus four Sweeney's Bothy residents) the interview findings have also been merged. As a result, the findings have been organised around the value and impact of bothy living, focusing on the specificities of individuals experiences. In doing so, the findings acknowledge the varying rurality of each place whilst attending to **Bothy Project's** *modus operandi*: 'bespoke small-scale, off-grid creative residency spaces' (Bothy Project 2021).

Working *with* the materiality of time

The off-grid bothy vernacular engenders a different way of being *in* and *with* the world by breaking 'everyday' routines and disrupting 'usual' patterns. In recounting her residency at Inshriach Bothy, Vee describes how bothy living 'forced' her to adopt new daily practices:

I didn't understand how much time it takes to get your water, get your wood, get your fire going, get your cooking done. It's not like [home] where you just switch the kettle on or open a tap, you know, so, that became part of the reflection as well. I was like, 'Okay, well, that becomes the pace of life'. And that becomes the structure that creates your time at the bothy - you get out of bed; it's freezing cold because it's November. Get up, the first thing you have to do is make the fire because otherwise you're going to be cold. So, it's like, put something warm on, make the fire, then you can have a cup of tea. I used to do my yoga in the morning while I was waiting for the fire to get up. Then you're like, 'right, okay, am I going to wash now? Am I going to wash later? It's too cold'... you know, all those things that you normally take for granted you have to structure in, in a different way. [...Everything] took ages so, there wasn't actually very much time for making art or whatever you were there to do [...] I remember it now as having loads of time. But at the time, I remember telling people that there was no time because you had to do all this stuff. But rather than fighting that, and going, 'Oh, I'm here to make work'. I just saw that as the experience and that was the learning for me. That was the performance of it. So, I kind of saw it as, like, the art was being there. It was

kind of a performative act of 'how do I do this?' And you know, I was forced into these different rhythms.

Many of the activities which Vee describes are tactical to her survival off-grid (de Certeau 1988). The disruption to Vee's 'taken for granted' domesticity provides an opportunity for her to 'reflect' on her 'ease – or dis-ease – [...] practising home in an environment that may be unfamiliar' (Andrews 2019: 55). By highlighting what was 'learnt' through her engagement with place, Vee becomes adept at bothy living, which she conceptualises it as 'the art of being there'. As the literature attests (Vannini and Taggart 2013; Hunt 2018) living simply is a complex, 'skill laden' business that 'conceals all manner of strains, contradictions and fractures' (Hunt 2018: 85), as is exemplified in Vee's description:

I remember it now as having loads of time. But at the time, I remember telling people that there was no time because you had to do all this stuff.

JBr labelled this contracting experience of time, 'concertina time':

[The bothy experience] was kind of, I suppose, the best of concertina time. Where it seems very intense, and then [there were] bits which [were] stretched out where you [could] experiment.

Drawing attention to the material textures of time, raises a question about how time is valued and/ or (re)presented. Reflecting on the comments he made in his survey transcript, David (another resident of Inshriach Bothy) discussed how the labels he had used to categorise his activities in residence, were, in reality more blurred:

[...] the practical things become leisurely, and they then became formal or something to respond to [...] it all kind of starts moving together

By initially categorising his activities under three headings 'the practical', 'the leisurely' and 'the formal', David attended to the materiality of habitation but confined it to three distinct temporalities, each of which might be valued differently by an external audience. By revising his statement, David illustrates the fluidity of his experience and as such, highlights the temporal multiplicity that different material practices can bring forth.

Depending upon how such temporalities are managed, they can be categorised as 'creative, productive, as well as negative' (Smith and Hope 2019). For example, when recounting her Sweeney's Bothy experience, Alix was critical of the self-funded model:

[..] my experience doing the residency, it didn't feel like - it felt more like a holiday, I guess. Yeah. I kind of felt like - I mean, I know the bothy is rented out as an Airbnb when it's not through the **Bothy Project**. So, I kind of felt like - I didn't really feel like there was much difference between renting it as an Airbnb and going through the self-funded **Bothy Project** residency. I mean Eigg is a beautiful place. And I did create work there that I wasn't expecting to. So that was cool. I guess when I was there, the second time, I felt a little bit more isolated than the first time where I was kind of scooped up and taken around, which I think is the norm of the experience. That you're on your own for a week and you do what you want, and people leave you to it. And they'll be friendly if you talk to them.

This residency was Alix's second trip to Eigg but her first staying in the bothy. In her transcript Alix described herself as a 'remote island artist', with a significant element of her practice being devoted to working with people living in remote communities. Thus, existing and living on the 'peripheries' of Eigg's community for one week felt counterproductive to her usual strategies of engagement and as such, led to her likening the residency to a 'holiday', which for her critically devalued the experience. Yet there is an ambivalence in Alix's reflection as she does acknowledge that during in her residency she did 'create work':

I actually did a bunch of writing. And to be honest, I think it kicked off [a] critical art writing practice for me that I kind of wanted to get into but hadn't [up until] that point.

For Alix, this was an unintended positive consequence of being without Wi-Fi. Therefore, notwithstanding her critical assertions, the experience was generative and supported Alix to achieve a long-term ambition.

In asking interviewees to discuss the impact and value of a residency, they are simultaneously asked to reflect on their past experience and its effect on the future. It is relevant to note that when focusing on impact, the act of looking back and looking forwards

are contained in the present. As Helen Smith (2019) articulates ‘how we remember is influenced by our experience, [...] our memories of the past are constantly evolving as our life experiences continue’ (Smith and Hope 2019). Thus, to account for value, the participant is required to soften epistemic boundaries (Lithgow and Wall, n.d.) and embrace temporal intensities, giving thought to the different material lives, uses and values of time. Framing the bothy residency as an experiment *with* time (Groys 2009), Vee, David, and Alix’s productivity is not judged by economic or social outputs but measured by its materiality. As a result, and to determine what is valued, it may be more useful to ask residents, what is accelerated, suspended, decompressed, and expanded (Serino 2018) by the bothy experience.

Context, landscape, and experience and the possibility of transformation

JBr characterises her off-grid living experience as an exercise in ‘paying attention’:

The whole kind of experience of having to really pay attention - building up the heat to get the hot water - I [visited] in November in 2016 so it meant [the water] never really reached the [suggested] temperature [...]. It was hot enough, but a lot of time was spent trying to build up to that mark on the thermometer. Then the whole [...] showering outside with the cliff just there and having [to walk to the] outdoor toilet.

When writing on off grid living experiences in Canada, researchers, Phillip Vannini and Jonathan Taggart (2013) suggest that simple, everyday activities, such as ‘building up the heat to get the hot water’, have the potential to be transformative (ibid). By breaking familiar daily practices and rethinking the conventional use of resources the resident is able to resituate themselves in relation to the world (Andrews 2019b). As Dr Stuart Andrews’s (2019) articulates:

By inviting residents to live in a particular way, the bothy invites them to find and follow a way to develop generative, creative acts that may go on to inform their familiar sense of ways of living and working in and with a place (ibid: 58)

For Irwin, the bothy’s relationship to landscape and weather offered a ‘different perspective’:

I [have definitely] sought out those kinds of residencies that are really emergent [...] where I'm composting what's been going on and maybe have to lean into something that's coming [that] I don't quite know yet. And certainly, that was the case with Sweeney's Bothy but also in terms of like the relationship with the landscape and the context. [It] offers the unimaginable. It provides something of a conversation or relationship with the weather, a different perspective.

By describing their interaction with the weather as a 'conversation', Irwin characterises the intimacy of their experience. The description conjures images of exchange, dialogue, and communion. The language used references the bothy's immediate connection to Eigg's forces and flows, as well as serving as a metaphor for invisible, internal movements.

Expanding on the analogy of 'composting', Irwin uses language to form an assemblage with landscape (Mackenzie 2012):

[W]hen I talk about this emergent composting, what comes from the fertile boggy ground, the pungent boggy ground... I think that's where the really rich stuff can come from. I would say also, for me, particularly with [...] Sweeney's Bothy there's thinking that I did there that was unfinished or unformed that is still coming to fruition now that was seeded because of that kind of fecund environment.

Within the metaphor, Irwin locates the residency's 'self-directed' format within its geographical siting (Mackenzie 2012). The 'pungent and fertile boggy ground' provides a lens through which Irwin can relay that which is 'unfished-still coming to fruition'.

Typically thought of as 'aesthetically unpleasant', unproductive and hostile (Mackenzie 2012), Irwin employs terms such as 'fertile', 'pungent' and 'fecund' to signpost the unseen and unfolding processes bog land enables. When writing on bog land, artist, Perri Mackenzie (2012), outlines its serial stages:

[...] each new species transforms the setting with its birth, respiration and death. For example, dying plankton which float to the bottom eventually form a peaty mud which provides perfect living conditions for submerged plant species. In return, the respiration of the submerged plant species ensures the living conditions are no longer ideal for plankton. Later, plant species with floating leaves begin to block out sunlight and knit the mud with their rhizomatic roots, creating through this knitting a dense and rich soil for reeds and eventually shrub and tree species to transform the

habitat into woodland. [...] In this textual change from species to species, we can see a trajectory becoming a form: a living, mobile organism becomes a dead, static environment for the next living organism. A growing root seeking nutrients becomes a nested network which leads to the growth of another organism. Forces harden into structures (Mackenzie 2012: n.p.).

By choosing the regenerative processes of ‘composting’ to articulate the metaphor, Irwin highlights the role of composition and importantly, decomposition in the production of new ideas and forms (Sheldrake 2020). Vee, who was a resident at Inshriach employed a similar metaphor when describing how her residency impacted upon her practice:

[A] lot of my interests that I have now I can trace them back to the seeds that were sown in that experience.

By linguistically and geographically interweaving the rurality of each bothy site in the depiction of their experience, Vee and Irwin entwine the resources of their artistic practice with the regeneration of the earth, entangling context, landscape, and experience (Mackenzie 2012). When read alongside Vannini and Taggart’s (2013) writing on off-grid living, both reflect the possibility for transformation, establishing a ‘border-space where art meets other practices as part of an ‘ecology of practices’ (Stengers)’ (Boon and Levine 2018: 21, citation written as quoted). Resident’s accounts of value thus move beyond the anthropocentric perspective to consider broader ecological scales of influence and impact, which register states of being between permanence and change (Elfving 2019).

Bothy hospitality: ‘a felt heritage’

In advance of our conversation, Irwin made notes on the things they wanted to say:

[...] I had a little note down here to say that... I forgot to talk about it... There is a real... at Sweeney's Bothy there's an aesthetic value, and a tactile value, like it's crafted. And so, you're in a space of craft. And also, I was talking earlier on about the mythology of the place, there is something of feeling a heritage of, of craft, of craftsmanship, of that kind of, small is beautiful kind of craftsmanship [...] it's really very special.

In this quote Irwin articulates a relationship between the Sweeney’s Bothy structure as a work of craft and the charged sense of craftsmanship which ‘reverberates’ within it

(Sutherland 2012). Irwin's observations on the tactility of the aesthetic, capture the sensory experience of the building. These textural layers are then built up, moving from the tangible fabric of the space, through the intangible folklore which inspired the structure's design, to the artists and crafts people who have since inhabited the bothy. In their description, Irwin indicates the potent presence of who has been there before. Borrowing from Professor Michael Mayerfeld Bell (1997):

The language of ghosts that I develop here, then, is intended to give us a way to speak generally about the specificity of the meaning of place. [...] I use the term [ghosts] in the broader sense of a felt *presence* - an *anima*, *geist*, or *genius* - that possesses and gives a sense of social aliveness to a place (Mayerfeld Bell 1997: 815, emphasis authors own)

In its name alone, 'Sweeney's bothy' is a 'space of distinct character' (Norberg - Shulz 1980), calling forth the folklore, mystery and creativity of King Suibhne. 'The mythology of the place' is captured in the poetics of the building's aesthetic, which is stripped back and tactile. The choice of materials used to construct the building evoke a visual language, which Irwin characterises as a 'small is beautiful craftsmanship'. The phrase references E. F. Schumacher's (1973) small-scale, decentralized, people centred economics and reflects the ethics which underpinned the creation of Sweeney's Bothy. As is documented by Dr Rachel Hunt (2018), those who volunteered in the construction of Sweeney's Bothy, were 'trusted and thanked by those running the project [...] equipped with the tools for their task [and] depended upon to leave marks on this building (Hunt 2018: 84).

When writing on residency hospitality, curator Zhenya Chaika¹⁹⁰ (2022) suggests:

True meetings and productive experiences can arise between people and people, people and spaces, or people and artworks, but never between abstract entities (Chaika 2022: 21)

For JBr, the bothy structure is an 'encounter', in which you meet the 'layers of people' through the marks they have left behind:

¹⁹⁰ In the biography accompanying her article Zhenya Chaika is described as 'a curator, researcher, writer, and art manager' (Chaika 2022). I was introduced to Chaika's writing by members of ARRC.

[...] the whole experience of the bothy itself, encountering these layers of people who have stayed in the bothy. [And the architecture that you're staying in,] you are very aware [of] the way that it was designed between, you know, Alec Finlay, the architects, and **Bothy Project** too.

Philosopher, Jacques Derrida's writing on 'encounter', describes the potential for all things to affect and be affected in the moment of meeting (Chaika 2022). The siting of a residency within a collaboratively designed, off-grid space embraces the experience of place as a socially dynamic process. For example, when I stayed at Sweeney's Bothy, the **Bothy Project** had recently fitted a new outdoor composting toilet. On departure Lucy Conway (the Sweeney's Bothy host) asked for recommendations for future users. On my return home I emailed Lucy suggesting that a hook would be useful to hang your torch during evening 'visits'. Lucy responded:

Thanks for the loo tips - a hook is a very good idea. For our previous loo someone [...] sent us a hook to put on the back of the door for exactly that reason! I should have remembered. I will go and retrieve Kaddy's Hook!

'Kaddy's hook' was a speculative act of generosity for future bothy inhabitants, demonstrating how the ghosts of place are 'spirits of temporal transcendence, [supporting a] connection between past and future' (Mayerfeld Bell 1997: 816). With each visit, the bothy is enlivened, enhanced, and weathered by its inhabitants. Acting as an agent of hospitality, the bothy is in 'ceaseless formation' (Ingold 2012; Elfving 2019) the intra-actions between place, mythology and people establishing and proliferating a 'heritage of craft', which, as Irwin describes is 'very special'.

The value of artist led residency spaces in 'residency culture'

When reflecting more broadly on the role of residencies in an artist's practice, Irwin highlights that there are 'different cultures of residency culture':

I have such a sense of what artists, very different artists and different people might want. And I think that makes me - has led me to being quite discerning or, I'm better at understanding what a context might offer me [...] and absolutely there's a whole load of information and the privilege of having that information to be discerning in those ways. I mean, I had a residency a couple of years ago,

[...] with an organisation in Australia, where the people hosting me did talk about 'residency jumpers' or people who just go from residency-to-residency and don't ever make work. I did take it slightly as a little - was it a question about what I was doing? But I've always been so clear that for me, that residency time is so critical. I think that it can be terribly limiting when people assume that a residency is just for 'this kind of artist' and 'this kind of outcome' and what we should use residencies for [because], you know, there's different cultures of residency culture.

For Irwin, the residency context is critical to their participation. Irwin prioritises the intrinsic value of an experience over any extrinsically perceived public worth and thus, Irwin uses their 'information privilege' to match their expectations to that of the host organisation. It poses an interesting question; how does a residency organisation communicate their critical offer whilst navigating operational logistics and the pressures of diminishing infrastructure. When asked how she identified the **Bothy Project** residency as an experience she wanted to take part in, Penelope responded that it was opportunity to 'experiment with stuff'. Similarly, David suggested: 'the motivation was really just to have just a bit of time to reflect and not necessarily make plans, but just see, see what happened really without any pressure'. The opportunity to experiment and work without pressure or direction corresponds to Sandra Gibson and Lois Recoder's writing on Youkobo Art Space, which, as previously quoted in the Literature Review, celebrates the micro-residency's,

["S]mallness of scale" coupled with "vastness of flexibility." The "micro" in terms of size coupled with the "macro" in terms of the flexible.

Which goes to say that nearly everything is possible at Youkobo. The artist is completely free to explore, interpret, and personalize what Youkobo offers as "art space." (Murata 2012: Appendix 1)

As such the residency provides an opportunity which can be moulded according to the artists own agenda (or 'non agenda'), focusing on concepts of emergence and experimentation. It is an artist centred approach which echoes the **Bothy Project's** genesis.

Reflecting on Irwin's observation on 'different cultures of residency culture' it is interesting to note that four of the six people interviewed (Alix, Irwin, JBr and Penelope) had either, prior to their **Bothy Project** residency or since, managed or established their own

residency programmes. It suggests that the **Bothy Project** is connected into a network of Do-It-Yourself artist-led residency operations, challenging, and shaping the institutions of art (Mackenzie 2012; Martini and Michelkevičius, n.d.; Elfving 2019). It signifies that the DIY artist-led residency is a 'culture within different residency cultures'.

Summary of **Bothy Project** interview findings

Bothy Project invites residents to 'live simply in a bespoke setting'. The materiality of the bothy structure, in conjunction with the lived experience of the bothy vernacular engenders a particular experience for residents. As JBr commented:

[A]ll of it was a very different architecture [...] than I would experience in my everyday life [...] everything is like an invitation. And it's how you choose - as the person inhabiting that - how do you pick up on those invitations, and what do you choose to do with them.

Professor Kathleen Stewart (2011) studies 'the charged atmospheres of everyday life' (Stewart 2011: 445) by examining the forces present in the 'living in and living through things' (ibid: 45). Through a process entitled 'atmospheric attuning', Stewart studies when 'the sense of something happening becomes tactile' (ibid: 445):

Here, things matter not because of how they are represented but because they have qualities, rhythms, forces, relations, and movements. (ibid: 445)

By conceptualising the **Bothy Project** residency as an exercise in 'atmospheric attuning', it is possible to trace the rhythms and labours of such invitations by examining how they 'hang together' in a resident's account of their experience. This is writing and theorizing that tries to formulate residents' resonant material-sensory experiences by attending to the textures, qualities, and relations of the experience; thus, acknowledging the still-to-come-to-fruiton impact of the bothy residency.

Chapter 6: Cove Park

Presented in two parts, the results of the **Cove Park** study are documented according to each method of data collection i.e. survey and interview. The survey results focus broadly on the environmental and conceptual conditions, specific to **Cove Park**, which residents identified as positively effecting their experience in residence. Through the tentative analysis of survey materials, reflections are made on how these conditions activate long term value for residents. By comparison, the interview results focus in depth on the experiences of 11 participants. Providing a more nuanced distillation of resident's engagements with the **Cove Park** residency, the interview results explore how the experience informed a resident's understandings of self, identity, and process.

Survey:

The purpose of the survey was to establish the key conditions which manifested value during – and beyond – the **Cove Park** residency experience. In addition to being a method of data collection, the survey was also a mechanism to identify interview participants. The survey asked respondents to:

- Indicate what had motivated their participation in a **Cove Park** residency
- List key activities undertaken during their residency period
- Determine if - and what - about the experience had been significant and/ or influential
- Identify any known impact participating in the residency had brought about

As well as informing the results of the thesis, the data gathered via the survey informed the development of an internal industry report, which was delivered to the **Cove Park** staff team, June 2021. At the request of **Cove Park** staff the internal report was later developed into an advocacy document that was shared at a fundraising event hosted at the **Cove Park** site (August 2021, document included in Appendix 2.g). These activities aimed to fulfil the parameters of a Collaborative Doctoral Award (CDA) by ensuring data was shared and utilised proactively throughout the PhD process.

Cove Park's survey findings

Cove Park's survey findings were taken from residents who participated in a funded residency between 2017 – 2019. The survey was shared with a total of 89 individuals, of which 30 responded. To contextualise the responses given, five (of 22) survey questions aimed to establish an overview of participants' characteristics and prior experiences. Of the 30 participants, 20 identified as female and 10 as male, with respondents ages ranging from 30 to 59. At the point of filling out the survey more than half indicated that they were aged between 30 to 39.¹⁹¹ Prior to their residency, 12 participants were based in Scotland, with seven in Glasgow, three in Edinburgh and two specifying single case locations in Scotland.¹⁹² A further 12 were based in England (with eight in London, plus four additional single case locations) and three outside the UK, specifying, The Netherlands, India, and Sweden.¹⁹³ Of the 30 responses, two people chose to relay more than one 'base': 'London and then Glasgow' and 'Glasgow, New York, Mexico, nomad'. Participants were also given the opportunity to define their ethnicity in their own terms; 28 responded, with 20 identifying as white,¹⁹⁴ six giving a geographical location, one person identifying as 'Jewish' and another individual as 'Latinx'. Twenty-seven (of 30) indicated that in addition to their **Cove Park** residency, they had taken part in other residency programmes (Appendix 2.b, Q16), with a total of 78 different residency opportunities listed, as is documented in Appendix 2.f.¹⁹⁵

¹⁹¹ As the survey sample covered residencies taking place between 2017 – 2019, participants would have been one to three years younger when they took part in their residency.

¹⁹² For the purposes of anonymity, single cases cannot be listed.

¹⁹³ Again, as these are single cases the country has been listed rather than the cities identified in the survey.

¹⁹⁴ Ten of the 20 solely identified as 'white', five as 'white British' three as 'white Scottish' and two as 'white English'.

¹⁹⁵ Participants shared a range of details; venue site, programme title and / or funder. Some respondents listed the year the residency took place, whilst others listed activities undertaken, collaborators and / or where/ how any work generated was exhibited. Of the 78 listed, 33 were in the UK and 45 were in countries outside the UK.

In addition to collecting demographic information, the survey asked participants to record the length of their residency, which ranged from one week to three months¹⁹⁶ and indicate how they had heard about **Cove Park** (Appendix 2.b, Q.5). All 30 responded to the latter question, with answers falling into four broad categories; ‘word of mouth’, ‘online sources’, ‘awarded/ invited to participate’ and ‘previously visited site’ (as illustrated in Figure 6.1), with the overwhelming majority, indicating ‘word of mouth’. Of those surveyed, four had undertaken two **Cove Park** residencies, with at least one of their residencies falling in the sample period.

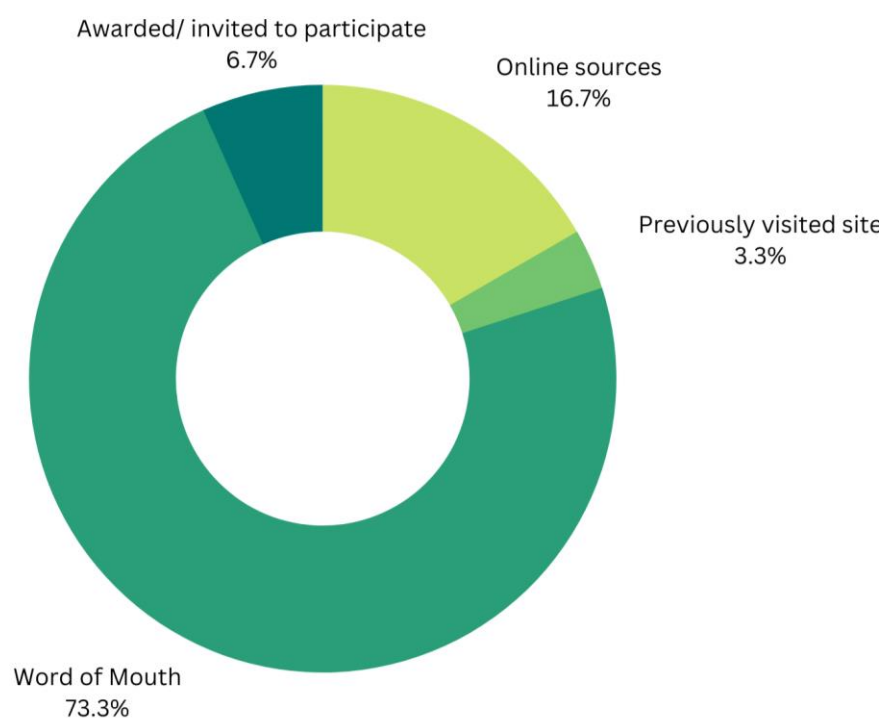


Figure 6.1: Breakdown of how participants heard about **Cove Park**

The survey included 14 qualitative questions, the responses to which were examined iteratively with support from online data analysis software, NVivo. As well as informing the previously mentioned internal industry report and advocacy document for **Cove Park**, the purpose of the analysis was to determine which environmental and conceptual conditions

¹⁹⁶ In total the number of participants per week was: 1 week (3), 2 weeks (5), 3 weeks (5), 4 weeks (10), 5 weeks (1), 6 weeks (1) and 3 months (1). Three respondents specified using days: 21 days (2) and 42 days (1). One resident listed ‘3 or 4 weeks’.

impacted upon residents and identify their affect. The three key conditions documented are:

1. Environment
 - a. Landscape
 - b. Community
2. Curatorial programming
3. Self-directed experiences

Quotes taken from the survey transcript have been used to support the findings documented. All contributions have been anonymised with numbers, included [in brackets] for reference.

Environment

Survey respondents' describe **Cove Park** as a 'unique' [CP 12] environment that simultaneously, removes daily concerns, affords a proximity to the rural, whilst enabling the resident to participate in a networked contemporary art scene (Relyea 2013). As exemplified in the two survey extracts below, this coalition of conditions support residents to find generative ways of living and working at **Cove Park**:

Extract 1:

The immersion in a rural landscape and the ability to collect material from the world around me and bring it directly in to the studio to work with was a vital discovery for my practice. That has continued to resonate and be developed, informing my language of making.

There was a feeling that I felt at **Cove Park** that has influenced my current trajectory quite profoundly. **Cove Park** has this unique balance of space and isolation with connectivity and community. It is very beautiful, and the environment gives you time and space to think and develop your practice. But being part of a community of artists on site allows regular conversation about the work. Also, the fact that the community of artists when I was there was so international reminds you that the arts is a worldwide community [...]

This balance between isolation and connectivity that I recognised at **Cove Park** as being important for my practice is something that has informed broader

choices in the direction of my life, from relocating to rural Northumberland this year to an upcoming move next month. [CP 12]

Extract 2:

I shared my evolving responses with fellow residency artists and writers - the social aspect of the residency and our collective experience helped to shape my thinking. We shared, in the best sense, isolation from daily concerns or responsibilities, affording an intense creative focus. While on-site and undertaking the residency there is an immediate connection to the landscape; the nature of the weather in connection with the sea loch and surrounding hills providing a dramatic and constantly changing backdrop. This natural state of flux, with changing light and weather conditions provided a keen awareness of the moment, acting as a form of meditation.

The connection to the surrounding landscape and experience of living closely to the controlled MOD zones informed my creative process and subsequent output. In a sense I arrived with a pre-formed strategy that had been identified and discussed [...] at the interview. What was unexpected was the impact of the landscape and how the ideas then manifested themselves through conversation and studio-based process, particularly for me in relation to drawing [...] which I exhibited during a conversation event as an outcome of [the] residency. [CP x26]

Although long, each extract illustrates how residents, when describing the benefits of the **Cove Park** environment, oscillate between the two seemingly contradictory states 'isolation' and 'connectivity'. To explore how 'connectivity' and 'isolation' are experienced and valued by residents, I will address each in relation to the environmental conditions of landscape and community:

Landscape

When discussing what influenced their residency experience (Appendix 2.b, Q 13), several respondents referenced the landscape surrounding **Cove Park**, using such terms as 'unavoidably inspiring' [CP 11] and 'breath-taking' [CP 24]. Situated on top of a hill, overlooking Loch Long and the Firth Clyde, **Cove Park** is based on a former conservation site and therefore, much of the immediate landscape has been left untouched and uncultivated. This 'proximity to nature' [CP 19] in its wildest sense prompted resident's study:

I vividly remember watching the rain move across the loch and thinking about weather in a new way [CP 24]

The environment at **Cove** certainly influenced what I wrote while I was there, and those sketches have altered the shape of the poems I've written since. The light on the water was particularly important, and something I wanted to spend time thinking about while there, as the book I am writing involves fishing and life by the water [CP 22]

In their reflections, respondents found themselves mediating a new relationship between themselves and the landscape. By drawing on their relationship to the elements, the survey respondents describe how they lived *with* the environment, as opposed to passively existing in it. Thus, the landscape adopts a central and recurring role in the resident's experience and supports residents to embrace new modes of being *with* the world:

Being outside, in the world is important to me. My time at **Cove Park** was spent running and walking when I wasn't in the studio. And it sounds so stupid, I felt closer to the sky being at **Cove Park**. [CP 10]

For the majority of survey participants, **Cove Park's** physical environment was in stark contrast to their everyday. The physical difference and comparative 'remoteness', removed residents from their day-to-day responsibilities and daily distractions. Reinforced by the on-site facility's private accommodation and access to personal studio space, **Cove Park** enabled a level of seclusion which in turn supported unprecedented levels of focus:

[...] my time at **Cove Park** was really productive and very generative. I was able to dedicate space and energy to my writing practice - it was really helpful to be isolated and away from my studio where I often get sucked into physically making rather than research / writing. This gave space for new thoughts to develop. [CP 19]

The physical isolation and separation respondents experienced manifested itself as a conceptual space and unfolding *flow* (Csikszentmihalyi 1996). As one resident articulated 'I was able to 'see' the evolution and development in a [clearer] manner, understand my own rhythms and set the best conditions for myself' [CP 18]. By being engaged *with*

their setting, isolated from distraction and everyday routines, residents were immersed in the present and thus, empowered to identify and respond to their own needs.

Community

In addition to their rural surroundings, survey respondents relayed how living and working alongside a community of artists and peers was a positive experience, providing both solace and inspiration:

The connections and sense of community with working with other artists was really helpful too. My practise had become very insular [...] I had studied as a mature(ish) student and undertaken my Masters as the only student on the course, so I had missed connection with peers! Since graduating, I had connections mainly with other jewellers. Working amongst a group of other artists from all kinds of disciplines was really inspiring. [CP 11]

The skills and knowledge shared are both professional and personal, with one resident likening their experience to an 'extended education program' [CP 6]:

Following up reading recommendations (and checking out other art forms) based on discussions with other residents has also opened my eyes to ideas & artists I hadn't come across before. That's something I'm always looking to do, and another major benefit of **Cove**. [CP 22]

I was positively inspired by my neighbour at the residence. An artist who was further in her career than myself, it was great to be able to exchange and hear her process but also talk about practicalities. [CP 16]

The relationships survey respondents describe are convivial and open, and as such, are conducive to positive experiences of peer learning and exchange. Although, these relationships are not formally managed, they are mediated through a curatorial approach, which ensures that there is an intentionally diverse 'arrangement' (Relyea 2013) of artists, makers, curators and producers on site at any one time. As one survey respondent commented '[there is a] continually renewed interesting and nuanced mix of individuals and overlap between creative disciplines' [CP x26].

Working from site, staff are accessible to residents, operating with what one participant references as a 'lightness of touch' [CP18] that another individual references as 'supportive' and 'safe' [CP 14]:

The staff are all excellent and very supportive too, they understand what is useful about **Cove Park** and the potential needs of artists who are visiting. [CP 21]

Sharing physical space and experiences with peers who appreciate each other's skills, accompanied by a staff team whose priority is to support the needs of residents generates a feeling of belonging to a 'community'. This is regularly referenced in survey responses. As an experience, this can sit in contrast to the lived reality and precarity of being an independent artist: 'As an independent artist without gallery representation, the support provided by the **Cove Park** residency has been invaluable' [CP x26].

Geographically, **Cove Park** is 'peripheral' to the contemporary art 'centre' of Glasgow (Lowndes 2003; Relyea 2013; Lowndes 2018) and thus, in addition to offering 'very stimulating conversation' [CP 17] with residents on site it supports the building of relationships with those further afield:

[I] met a curator [...] who I have been working with [...] I [also] had a studio visit with a curator in Glasgow, who has subsequently offered me an exhibition. [CP 3]

My time at **Cove Park** also allowed me to better connect with other arts institutions in Scotland through the networking opportunities and as a result I applied and was accepted on the CCA Glasgow's Creative Lab Residencies. [CP 13]

As Professor Lane Relyea (2013) articulates '[t]o exist in a *network* (a noun), one *networks* (a verb)' (Relyea 2013: 17, italics in original text) and thus, for respondents, **Cove Park** is a nexus that reinforces and simulates the activities of the wider sector, enabling residents to not only feel sense of belonging and camaraderie with their immediate peers but also engage with and be recognised by a worldwide community network.

By balancing states of ‘connectivity’ and ‘isolation’, the environment at **Cove Park** supports residents to manage their requirement for focus, inspiration, introspection, and synthesis, which in turn, results in perceived higher levels of productivity and satisfaction.

Curatorial programming

Based on the responses given in the survey, **Cove Park’s** curatorial approach to programming positively affects residents sense of self. When asked to give a description of either their work, job, and/ or practice (Appendix 2.b, Q 10) that informed their decision to take part in a **Cove Park** residency, participants answers broadly correlated to the art-form specific programmes offered at **Cove Park** (2017 – 2019).¹⁹⁷ Artistic practices listed, included, but were not limited to; writing (including poetry and spoken word), craft and design (including ceramics, jewellery, and textile design), audio and visual recording, painting, as well as those working with installation and performance. Some participants chose to identify with a single activity whilst others identified with multiple activities, with one individual choosing to identify their work under a common theme, ‘Freelance author, disability activist, poet, spoken word artist, creative practitioner, theatre maker... I say I do stuff with words’ [CP 5]. Another aligned their artistic identity to the specificities of the **Cove Park** site:

At the time I had completed my MA in printmaking [...] and my practice had moved quite quickly away from print and towards drawing and sculpture. I was beginning to work with found objects and the dialogues they were setting up with my drawings. At the time I undertook the residency I was London based and felt that as someone who was working with nature as a subject, I was only experiencing that subject second-hand. It felt important to have a period of immersion in a rural environment to take some of the theory and ideas into a lived reality to move my practice forward.

My research is grounded in part in archaeology and prehistory and **Cove Park’s** situation allowed me to explore different scales of sites (from the landscape of Arran to small cup and ring marked stones on the moors above Faslane). [CP 12]

¹⁹⁷ Literature and Translation, Craft and Design, Experimental Film and Moving Image and Visual Art.

The diversity of practices articulated here highlights the fluidity with which many artists move between artforms. However, despite this, not one survey participant cited feeling restricted or contained by the art-form specific programming at **Cove Park**. Instead, the curatorial programming seemed to provide a useful navigational guide for prospective residents, enabling them to match the **Cove Park** opportunity to their individual needs. For example, one respondent shared: 'it was such a fit as [an] emerging writer' [CP 5].

Twenty-one (out of 30) respondents used the term 'artist' in the description of what it is that they 'do' (Appendix 2.b, Q 10), which included participants offering broader descriptions, such as:

I am a trained textile designer who works more as an artist [CP 18].

At the time of the residency, I would have described myself as a Visual Artist [CP 24].

The latter quote alludes to a past identity that the respondent no longer inhabits, establishing a narrative of change and transition, symptomatic of the portfolio careers followed by those in the arts sector. Whereas the first quote illustrates an identity conflict. By choosing to describe their training, the respondent establishes their skill and craft while simultaneously 'tailoring' their associated working practices to resonate with that of an 'artist' (Ibarra and Petriglieri 2010). Succinctly, the respondent has quantified their credentials, whilst aligning with different working methods that better represent their sense of self (Ibarra and Petriglieri 2010). The importance of aligning an artform with an appropriate working methodology when framing an artistic identity is similarly reflected by another survey participant who, when asked to identify the impact of the **Cove Park** residency (Appendix 2.b, Q12) commented: 'It has really helped me look differently at my practise [sic]. I recognised that I needed to act more as a jewellery artist, rather than a commercially led designer' [CP 11]. Thus, the residency experience marked a period where a residents 'claimed identity' (Ibarra and Petriglieri 2010: 12) was enacted in residence. In turn, igniting a process of self-actualisation.

Thirteen respondents attributed 'gaining confidence' in their identity to their **Cove Park** experience:

I'm much more confident as a writer, I call myself a writer. Whether the work is paid or commissioned or not, that's who I am. This [residency] gave me that confidence. In turn I've therefore applied for (and got) opportunities that beforehand I would have thought were beyond me. [CP 5]

[...] being awarded a funded residency at such a prestigious place gave me a huge boost in terms of my confidence in my practice. Early in a career this kind of institutional validation is hugely valuable. [CP 12]

The sense of 'validation' described, is reiterated in eight other survey responses, relating feelings of personal 'affirmation' [CP x26] and 'public profile' [CP 21] building. Responses indicate that residents' feel that being invited to participate in a **Cove Park** residency legitimises their work, with three individuals citing a **Cove Park** residency's role on their CV: '[The residencies] presence on my CV has helped me when applying for funding', shows, academic posts and other residencies [CP 12]. Given that there is no additional evidence to support this statement, galleries, universities, and other residency institutions would need to be surveyed to ascertain the sectorial perception of **Cove Park**. However, it is clear that the selection experience is a validating one for respondents':

A feeling of being supported and recognised. I can't emphasise enough the importance of this to my practice and how much I appreciate having this experience [CP 7].

Crucially, respondents' experiences showcase an unfolding of identity economics,¹⁹⁸ whereby value is amassed not only through financial remuneration but the recognition of selection. The **Cove Park** experience enables residents to enact their identity with confidence because they have been publicly supported by an organisation, which they perceive to be reputable.

¹⁹⁸ The phrase 'identity economics' was coined by Nobel prize winning economist, George A Akerlof and economist, Rachel E Kranton, who jointly published 'Identity Economics: How Our Identities Shape Our Work, Wages, and Well-Being' in 2010.

Self-directed experiences

Throughout the survey, participants describe the **Cove Park** experience as ‘unpressurised’ [CP x26] and ‘liberating’ [CP 10]. Fortified by the ‘self-directed’ residency format, residents express an autonomy and ‘freedom’ [CP 16] over their time at **Cove Park**, which one participant credited with enabling higher levels of productivity:

I think it was particularly important for me that there were no expectations from the staff to 'produce' a body of work. I had in mind a structure which worked for me, and I think with the pressure of an outcome specified, I don't think I would have produced half the amount of work. This worked brilliant for me [CP 3].

Without the pressure of expectation, residents describe feeling ‘trust[ed]’ [CP 4] and thus, their time feels unrestricted. When asked to list the variety of activities engaged with, participants catalogued a diverse range of activities which could be described as both ‘formal’ and ‘informal’:

3rd draft of novel. Reading and research. Making books - paper art. Diary keeping. Spoken word. Making future plans. Rest [CP 5].

Ceramics, crochet, walking, biking, meditation [CP 4].

For some it presented an opportunity to complete bodies of work:

While at **Cove** I also completed an essay [...] which I hoped would raise the profile of my work (I'd struggled to find the time to complete it at home but was able to hunker down and finish it while at **Cove**). This essay was published and led to being offered a contract for a [...] book in progress [...] That in turn has led to other opportunities, including festival readings and submission to awards [...] for which I've been shortlisted. So, work done at **Cove** has been an invaluable step in career development [CP 22].

Whilst for others it created the space to experiment and play with future areas of interest:

When I applied to **Cove Park**, I had been exploring botany and herbal medicine in my free time and it was slowly becoming a strong research interest and I wanted to find a way to seriously incorporate it into my artistic practice. The

residency allowed me to dip out of my usual routine and read and research with fewer distractions and gain more confidence in my knowledge on the subject. Some of the impacts that resulted from this was becoming engrossed enough in the subject to take up an MSc [...] Generally it marked a shift in my focus from producing work around independent printing to botany, and also helped me embrace a longer process of research, training and learning (which I'm still in). [CP 13].

Importantly, what the survey transcripts showcased is that the **Cove Park** experience emboldens residents to identify and commit time to activities which strengthen and stabilise their work, processes, and identity, irrespective of outcome. As one survey participant wrote:

The [**Cove Park**] residency experience impacted on me professionally and personally a great deal: I had the opportunity to get to know my work and thinking in a different way than I had perhaps been able to in the time directly preceding it. I was able to 'see' the evolution and development in a [clearer] manner, understand my own rhythms and set the best conditions for myself [CP 18].

By prioritising creative *pursuit* over attainment (Csikszentmihalyi 1996) **Cove Park** aligns itself with the needs of artists first.

Summary of **Cove Park** survey findings

By reviewing which environmental and conceptual conditions residents valued in their **Cove Park** residency, the survey determines that experiences of isolation, connectivity, autonomy, and validation are beneficial factors in the development of artistic practice. For the purposes of clarity each condition was addressed in succession. However, in reality, it is the simultaneous combination of these factors and their affects unfolding through the residents' lived experience which creates value. Therefore, to better determine how these combinations of factors work together to support an artist's productivity, development, and sense of identity it was necessary to conduct in depth interviews which could allow for and work with individual nuance. Thus, acknowledging that value is not transactional but iterative and cyclical.

Interviews:

The survey presented a mechanism to reach **Cove Park** residents' relatively quickly and adeptly, identifying those who may be interested in taking part in follow up interviews. Eleven survey respondents agreed to be interviewed, and a total of 10 interviews were conducted between October – December 2021, (with two interviewees taking part in a joint interview, a process which was representative of their collaborative residency, as is illustrated in Table 6.1). Interview topics built on that which had emerged out of the survey, as well as my own personal experiences of **Cove Park**. Addressing the eleven interviewees' relationships to – and *with* - residency experiences, each interview focused primarily on their **Cove Park** residency experience and aimed to address the first three primary research questions.¹⁹⁹

Cove Park's interview participants

The 11 participants that self-selected to take part in interviews have been recorded in Table 6.1 for reference. Each has been identified under a pseudonym, which was agreed at the point of interview (for further details on this process go to 'Ethics'). Administrative details, such as the year their residency took place and its length have been extracted from the survey and added for context. Details of each participant's practice and motivations for applying to **Cove Park** uses information from the survey and interview to establish an overview of each interviewee. The survey findings revealed that how an individual defines their practice – that is the terms, words, or language they attribute to it – is fundamental in quantifying their relationship to their identity in residence. Thus, when communicating each participants practice and/ or artform I have quoted directly from the individual.

¹⁹⁹ The primary research questions and research objectives are fully documented on page 36.

Pseudonym	Practice / artform	Year of residency	Length of residency	Motivation for applying to Cove Park for a residency
Alexander	'I'm a writer - non-fiction and poetry, predominantly the latter'	2019	3 weeks	Of those interviewed, Alexander was the only interview participant who had taken part in two residencies at Cove Park . The first had been a one-week residency in 2016, which he had been awarded via another arts organisation. Prior to his 2016 experience, Alexander had not done a residency before and admitted he was 'skeptical of what I'd get out of a week away'. However, based on his first Cove Park residency, Alexander applied again in 2019, citing the '[b]eautiful location, relative isolation, monastic atmosphere [...], opportunity to meet other artists' and funding amongst his motivations for applying again.
Annie	'At the time of the residency, I would have described myself as a Visual Artist [...] collaboratively I worked with another Artist on sound/ performance works'	2017	1 week	Annie took part in a collaborative residency with Freya. Annie was 'drawn' to the residency environment: 'being essentially isolated with other creative people, with time and space away from our usual city lives'. It was an opportunity for Annie and Freya to reflect on the future of their collaborative practice.
Benjamin	'Visual Artist', which Benjamin went onto quantify further, articulating: 'I work mainly across sculpture, drawing & writing, with sound,	2018	3 weeks	Benjamin's peers had recommended Cove Park to him. However, it was the site's location and set up that were particularly attractive to him, alongside 'the fact that it was funded [which] made it financially viable'.

	performance and photography playing a part too’.			
Elliott	‘Filmmaker, artist’	2017	4 weeks	Elliott had ‘multiple motivations’ for applying for a Cove Park residency: ‘I wanted to be in a remote location, with freedom in a beautiful landscape... to think, to experiment, to not care so much...’. In the interview, Elliott went on to expand that the length of the residency, alongside financial remuneration for that time were also important factors.
Freya	Artist and video producer	2017	1 week	Freya, who was conducting a collaborative residency with Annie (see above), echoed many of Annie’s sentiments, elaborating: ‘Paid time for research at a crucial time in collaborative practice’
Gillian	‘Writer’	2017	2 weeks	Gillian was very particularly looking for a dedicated and private space, away from domestic commitments to commit to her practice.
Jargalma	‘Performance Artist’	2019	4 weeks	Jargalma was awarded a Cove Park residency as a prize for her end of degree work.
Judith	‘I am a trained textile designer who works more as an artist [...] I have also taught across art, design, and craft specialisms for 20 years’	2018	5 weeks	Others’ experiences of Cove Park had encouraged Judith to apply. Leading up to her residency participation, Judith had ‘finished a period of theoretical research and wanted to move that into physical making’. The opportunity to focus ‘solely’ on that project, away from ‘teaching commitments and distractions’ was particularly appealing.

Mary	'I am a ceramic artist. I work full time making from my studio and also do the occasional teaching in institutions around the country'	2018	6 weeks	Mary quantified her motivations for taking part in a Cove Park residency alongside her career trajectory: 'It seem[ed] like the right time in my career. I wanted to push forward with research to inform new work and also have the uninterrupted time to conclude a body of previous work'
Tamsin	'I am a visual artist. The studios and the location are ideal for how I work. I like to immerse myself in daily practice and the natural surroundings are very inspiring to me. I have for a few years now worked from home, which is not ideal and residencies have become my annual way of having an immersive studio practice for at least a part of the year'.	2019	4 weeks	Tamsin had been interested in applying for a Cove Park residency for a while. The funding was particularly 'instrumental' to her participation, as well as the sites proximity to Glasgow - the fact that 'it feels far away but isn't' – meant that she could navigate the residency alongside personal responsibilities.
Rose	'I am a visual artist working across drawing, collage, writing, video, sound, performance'	2017	2 weeks	Rose's residency was funded by another arts organisation. Her participation was to focus on creating work for an upcoming exhibition. Rose had, however, applied to Cove Park's funded 'summer residency programme' in the past.

Table 6.1: **Cove Park** interview participant breakdown by pseudonym

Cove Park's interview findings

Being Well Resourced

Studio residencies, such as those provided by **Cove Park**, can provide participants with the resources that they do not have access to on a regular basis. Such resources are not only essential to the production of work and the development of practice, but they also support the resident to enact their identity as a creative practitioner – an important psychological consideration in an individual's sense of fulfilment and self-actualisation. The two key resources, which featured heavily in interview participants accounts, include **Cove Park's** studio facilities and the residency's associated fee. Interestingly, in each transcript quoted from below, the interview participant quantified their experience of **Cove Park** in contrast to their day-to-day activities when not in residence. In doing so, each highlighted the limited resources practitioners have access to – on a daily basis, emphasising the role of residencies in a practitioner's career, the delivery of their work and the development of their practice.

The studio

Each resident has a desk space within their unit of accommodation, as well as 24-hour access to the Jacob's Building, which is organised around several different spaces for working and socialising. In addition, five residents (at any one time) are also offered a dedicated studio space. As is described in **Cove Park's** organisational overview, there are two different types of formal studio spaces available, two attached to the living units located in the Jacobs Building and three within the repurposed cubes. Each of the residents quoted in the following analysis (Judith, Benjamin, Rose, Jargalma and Tamsin) had access to a dedicated studio during their residency period.

Writing on artist's studio spaces, Professor Katy Siegel highlights the temporal and spatial significance of the studio in an artist's life/work:

The studio is continually interesting for the way in which it embodies two things: the relation between the production of art and other kinds of production at any given moment, and the relation between work and life (Siegel 2010: 311)

The dual purpose of the studio, as described by Siegal can be identified in Judith's reflections on her **Cove Park** experience:

I'm [now] in a new studio. I've been there a relatively short amount of time and in that studio, I've tried to set up a very similar kind of physicality to that of the space I had in **Cove**. Because in **Cove** - for the first time - I had my own space that I could organise from scratch, [...]. It was empty and I would fill it with only what I could carry in, or [that which] I had sent in advance, and what I would make whilst being there. This sounds, totally geeky and nerdy, but [at **Cove**] I had three work surfaces and what that meant to me was that I could work on projects, simultaneously, different projects simultaneously. I could also leave work as it was in progress and move on to another space where I might have had to do a commission or something. So, it's kind of like, I was hot desking with myself. And that method of working... I have definitely brought it into how my studio is set up now. I have three spaces. And yeah, I think it's a recognition that that worked for me.

Inspired by the **Cove Park** studio set up, Judith could adapt her working conditions to better suit her patterns of work. Judith describes how adopting three work surfaces is conducive to the production of work and balancing simultaneous projects. Likewise, for Benjamin, the studio set up at **Cove Park**, specifically the separation made between domestic and work spaces ensured an 'agency' over his activities which transcended the residency format. To illustrate this point, Benjamin compared the **Cove Park** studio set up to a residency he'd taken part in, in Ireland:

[...] I think I can contrast **Cove** with the Irish experience, because **Cove** was, yeah, full total agency - because [the **Cove Park** studio] is like the classic, empty white room, like, beyond, maybe 'I won't paint a mural on this wall' and the feeling that you shouldn't do anything permanent. It just feels like a completely - it's deliberately set up to be that - it's a like non space, the studio is a cube room with a dirty floor. 'Go in there and do what you like'. Whereas the place in Ireland had [...] small domestic buildings that have been converted - the living space /studio space was one - it was like, not a dry-stone wall, but like a mortared stone wall all around. So, there was a table and an easel and a chair. But it was very hard to navigate that. It felt like a domestic space. And yeah, it was nominally a studio. But it was really hard to figure out how can I make something in that space because there was no wall for me to put stuff up on. So yeah, I guess it's how the space is provided for

you. It needs to be as neutral as possible in order for you to feel you have the most agency within it, I suppose. And that's true of studios.

The sense of 'agency' over a space, which Benjamin describes, is reiterated by Rose, Jargalma and Tamsin, each of whom reference their **Cove Park** experience in relation to what they can (or cannot) produce in the context of home. Like Benjamin, Tamsin describes how, for her, the studio space informs the 'physicality of the work':

There are different ideas of what working from home is [for me, I was working from the kitchen table, packing it up every time I served dinner, so] you end up doing the same thing all the time, because that's what your space dictates

Tamsin relayed how – at that point in her career – renting a studio in proximity to where she lived was an impossible 'puzzle'. To afford the studio rent, she was required to take on additional, supplementary work, which would limit the hours available to be in the studio. As Tamsin articulated, it didn't 'make financial sense'. Thus, she became reliant on paid studio residencies as a mechanism to push the scale of her work:

So, for me the residency, it became an absolute necessity because that was the only time I could see the work changing and evolving. I could see it, you know, being pushed, and it was a time where you could allow yourself to make mistakes.

The work was pushed because Tamsin had the privacy, independence, and space to create, experiment and fail without fear of judgement. As described by Judith, the simple act of being able to leave work out in progress or as expressed by Benjamin, the opportunity to 'put stuff' on the wall, generates a momentum around activity that does not have to halt because the space is multi-tasking as a kitchen. Jargalma, describes her relationship to the studio as an opportunity to 'make mess':

I'm also searching for a studio for me to make some mess in because I can't make mess in my home. [...] it's kind of cliché, but when you're an artist, I think you need to make a mess in your studio, that's quite important. If you

can make mess [...] then the space, just gives you some kind of different focus. That's what I always look for, I need to focus to make my work.

As Jargalma articulates mess is focus. It is the opportunity to take up space fully, to be uninhibited, and as expressed by Benjamin and Tamsin be 'ambitious'. To return to Siegal's quote, studio space is representative of the 'unexhausted potential' that transformation can occur (Schwabsky 2010: 95).

The Fee

Alongside dedicated studio space, interview participants acknowledged that the residency fee accredited the residency experience with a level of 'seriousness' that generated a feeling of accountability. Gillian explained that in her experience, the conditions in which 'original work' is created are hard to protect against competing priorities, including rest:

Unmovable things for me are always things for which I'm being paid for [...]. Because although I've been paid in advance by my publishers, it doesn't quite, it doesn't quite have the same - I can't do original work when tired or ill, for example. But I can do, like I'm teaching a course at the moment. And I just know there's just no way I won't be turning up to teach that course, or indeed do the tutorials or read the work and mark the work. Like, I basically would have to be almost dead for me to not make one of those commitments. But the level of focus and dedication I need for my own work is great. And it is difficult to protect it.

Gillian went on to explain how her residency period clashed with moving house, and consequently she had toyed with not doing the residency. However, the associated fee meant the time was protected and Gillian could prioritise her original work in a way that it may have been relegated in the past. For Benjamin, the associated fee acted as a measure of value, which although he acknowledged he felt uncomfortable about, made him feel 'cared for':

the thing about residencies and show applications and that kind of funding is that it can feel a bit like you're coming, cap in hand being, like 'I believe in my ideas or my intentions'. And when someone else does, and they're like, 'we believe in your intentions, plus, we're going to give you 200 pound a week,

because we *actually* believe in you'. [...] **Cove Park** aren't paying loads of money, but they are saying, societally - I mean, I don't want to get too grand - but this is valuable work. This has value in the way that the rest of the world measures value, which is money, which isn't the way that I measure value, but it's useful because you have to live in the world. [...] So yeah, the money makes you feel cared for, which is kind of weird.

It is a sentiment that was also shared by Elliott:

I think that, you know, we live in a capitalist society and money means things and I think it's it is meaningful, even though I have a problematic relationship with it, it's meaningful [that the residency has a fee attached]. And what I mean by that is that it's some kind of professional acknowledgement or marker of something.

Although both Elliott and Benjamin express that they do not align with a capitalist logic, which values the making of money above all else, they do acknowledge that the exchange of money for their practice is 'meaningful' and validates their practice in terms which are globally recognised.

Thus, the resources that **Cove Park** offer, that is the access to and quality of studio space, as well as the financial remuneration given, enable the resident to take up space. By which I mean, they are granted the time required to create, play, and fail, whilst simultaneously being valued for these activities in the economic terms heralded by the society in which they exist. This transaction alone – without considering the other environmental and conceptual conditions at play whilst in residence – strengthens and sustains the individual's relationship to their identity and by proxy, validates the resident's sense of their own professionalism.

Embodying landscape

For most interview participants, the landscape **Cove Park** is situated in provides an alternative location to their norm.²⁰⁰ When discussing their motivations for taking part in a **Cove Park** residency, the majority concluded that it was an opportunity to practise, work

²⁰⁰ Reviewing this alongside interview participants survey responses to Q9 (Appendix 2.b) reveals only two interview participants could be labelled as living outside of urbanely populated areas, prior to taking part in a **Cove Park** residency.

and/ or live in a different environment, with Judith articulating that the ‘physical plantation somewhere else, [...] brings [with it a] mental shift’.

For Alexander, the role of a residency’s landscape as a source of inspiration became a topic of reflection:

[There is an assumption that residencies tend] to be in beautiful island locations, you know? There’s a - do you know a book 'Edgelands' by two poets, Paul Farley and Michael Symmons Roberts? [...] So, it's about the countryside but, you know, peripheral crappy countryside, you know, like overgrown places on the edges of cities and stuff like that. It's sort of a nature book and about people writing about nature. At one point, they talk about how they’ve both taught on beautiful residential courses in a cottage in the Welsh mountains. And I think they're joking, but they say why does no one ever think of doing a course at a Premiere Inn on, you know, the outskirts of the city, where there's roundabouts, and travelling salesman. There's nothing to do in one of those hotels other than being in your room writing [without distraction]. Why do you need these beautiful surroundings? Could a concrete, edgeland of a city be an inspiring place? And then wouldn't it be great to do a reading in the hotel bar at the end of the week? They're being quite tongue and cheek [...] but it does make me wonder whether residences in other places would work? Would a residency in a city work, or is there just too much distraction and too much noise? And, you know, I feel like I could do a residency in a foreign city better than I could in a British city.²⁰¹

As has been documented in the body of this thesis, there are multiple urban residencies, including **The Work Room** residency, which is a study of this research. However, through his musings on location, Alexander’s final assertion ‘I feel like I could do a residency in a foreign city better than I could in a British city’ establishes that in his scoping process, the question is not about the benefits of a rural, urban or edgeland context. Rather, it is about the point of difference an environment can provide the resident. It is the physical shift, which Judith mentions, that manifests in a new perspective.

²⁰¹ Published in 2012 by Vintage, 'Edgelands' by Paul Farley and Michael Symmons Roberts, comprises 28 essays, exploring the spaces between city and countryside.

Prior to her **Cove Park** residency, Gillian had never considered the impact an alternative location could have on her writing. **Cove Park** was the first residency she had taken part in, on the recommendation of a friend. At the time, Gillian had a 'very difficult relationship' to writing, which she was struggling to balance alongside 'domestic commitments'. For her the residency was about inhabiting a space in which she could write without distraction, as opposed to 'going away somewhere'. It was only after her **Cove Park** residency experience that Gillian found herself reflecting on the relationship between her writing and the context within which it is written:

[...] whilst I was there, I hadn't thought about [**Cove Park's** landscape] at all. I hadn't thought of it as I was going away somewhere. [I'd applied so] I could escape my own house, so that I could write, and I hadn't really thought about the impact that a different landscape would have on me. Which I do now. I do now have more of an awareness of that. And also, to a certain extent, it's almost that I need to take that into account as well, because if it's a really different landscape, from the one I am writing of, then that is going to have an effect. I mean, I really didn't understand that before. I was writing my first novel, quite near the beginning of it, and I just didn't understand my own process. [...] So, in that sense, [the **Cove Park** residency] was very useful and helped me shape the idea of what I would need/ like from a residency.

For Gillian, **Cove Park's** geographical location inspired new ideas specific to Trident and the Loch. Using a site as inspiration had previously not been part of Gillian's creative process, and thus the **Cove Park** experience informed a way of working with site that was new and unexplored. It also supported her to reflect on how her previous writing may have been influenced by her surroundings.

By contrast, Benjamin applied for a **Cove Park** residency because of the sites surrounding landscape and proximity to nature. Having not visited that part of Scotland before, Benjamin used the **Cove Park** residency as opportunity to explore the site's locale, as well as work with found materials, which at the end of the residency he returned back to the landscape. Encouraged by a desire to 'tread lightly' ecologically, Benjamin has since been experimenting with how, as an artist, he can be 'ambitious in [his] making', without relying on creating 'monumental stuff that will last forever'. Benjamin credits his time

spent in **Cove Park's** landscape as deeply 'inform[ing] the language of' his making, with his activities and ambitions being guided by his surroundings. The experience of landscape mediating intention, action and mood is highlighted by Elliott who reflects on the 'demands' of the landscape at **Cove** 'determin[ing] people's relationship with how they are there'. Annie, who took part in a collaborative residency with Freya, describes their interaction with the **Cove Park** landscape as embodied:

[...] I think just the visual and sensory experience of having so much space around you. And I think the thing that epitomizes it for me, and I don't know if it's the same for you Freya, but I think it is the loch. I know we were thinking a lot about water. And we spent quite a lot of time down there - we tried to go swimming, and it was very cold - But I think just... when I think back to it and have the imaginary of it. It's this, like embodied sense. The other side being far away, on the loch, and it's the sense of like, this, like, body of water, and then the other side. There's like a space. And I think for me that like that embodied idea of space was really - I think that's how I feel about the idea of having space for reflection [...] the other side, it just felt so far way. You had so much physical and mental space.

Annie and Freya had applied to the **Cove Park** residency to begin working on a commission they had recently been awarded. Their intention was to write a manifesto for how they were going to work together collaboratively. Leaning into that process and embodying landscape, the questions and 'candid conversations' that arose, ultimately resulted in Annie stepping away from her artistic practice. The space (physical and mental) had provided an environment for deep reflection. It created room for the uncomfortable to surface and be discussed with 'care', 'respect', and 'honesty'.

For Annie, Benjamin, and Elliott, in turn, the landscape adopts the role of critical friend, informing their pastimes and activities, as well as guiding a relationship *with* the world. The intervention that landscape can provide is particularly pertinent to Jargalma, who described her experience at **Cove Park** as 'living in my memories'. For Jargalma, the landscape of **Cove Park** – the access to water, the mountain scape and tree species – resembled that of her hometown, a place she left when she was 18:

I felt that I could see in my memories. I was constantly coming home and being in Scotland [at the same time]. And that was very complicated, [a] complicated memory and a complicated feeling.

Jargalma chose to visually represent this experience by splicing together images from **Cove** with photographs from her childhood in her home country. Using the photoshopped images as a tool for her own analysis, Jargalma reflected on her relationship to landscape. For Jargalma, landscape and environment hold undeveloped memories and experiences. The sensory experience of being in the landscape at **Cove Park** became a critical encounter for her; a confrontation with her sense of self and belonging, her memory and present. Confronting, living through and being in a process of change and adaptation is complicated. However, the encounter that **Cove Park's** landscape offered Jargalma, enabled her to critically assess her own relationship with her current home and her needs as an individual:

When I got to Cove Park, I was like, 'this is so silent'. This is something I actually really need, because I was born in [a] silent landscape, where you don't have a lot of [...] noise pollution.

Thus, the superficial notion that residencies in rural locations only offer aesthetic value is challenged. Although aesthetics may be part of prospective resident's motivation for applying to a specific residency, an experience in such surroundings can offer residents' a critical confrontation, which as Elliott articulates makes 'demands' of its temporary inhabitants, encouraging any participant to look at the world through a different lens.

Belonging to an artistic community

A **Cove Park** resident is automatically networked into a community of individuals who they live and work alongside for the duration of their residency period. Encompassing residents and staff, the intensity of the community's relationships fluctuates depending on the needs and/ or social engagement of those in residence. For Benjamin, **Cove Park's** social set up supported him to '[work] in relation to a kind of broader social community', counteracting a loneliness which can come with practicing as an individual: 'I think being an artist is – can be quite disconnected and quite isolating. Like, studio practice at

least. The way that I work is quite solitary'. Gillian articulated that her practice as a writer poses a similar issue: 'One of my problems is I want solitude to a certain extent to write but also, I really struggle terribly with loneliness'. For Gillian, 'the long-lasting effects' of her **Cove Park** residency was the opportunity to interact with the range of artists from different disciplines, living and working alongside her at **Cove Park**:

I still talk about it all the time because I remember [...] someone saying, 'it sounds like you're laying down clay' when I was talking about the early stages [of writing]. And back then I hadn't really learned that. I hadn't learned that, again, with writing, there's a whole stage where you are just like, laying down clay or getting your fabric together, or whatever it is. And I felt I sort of learned that from some of the artists who were there.

Such interactions not only relieved Gillian's perceived loneliness but also supported her to gain a new perspective on her process in relation to a range of different practices'.

For Jargalma – who at the point in taking part in her **Cove Park** residency was recently graduated – the experience of living and working alongside other artists was 'inspiring'. Jargalma describes how the communal structure at **Cove** firstly, illustrated to her that it is possible to make a career as an artist and secondly, in being awarded a **Cove Park** residency,²⁰² she is considered a peer of the artists she is in residence with, which supports her to have a confidence in her identity and skill as an artist. The process of validation, which Jargalma describes is not exclusively felt by early career artists. Benjamin, Elliott, and Judith each credit **Cove Park's** application and interview processes as an 'affirming' and important part of the residency experience. For Elliott, the 'rigour' associated with the **Cove Park** selection process 'signals to people that you're serious because somebody else is taking you seriously'. Similarly, Benjamin acknowledges a feeling of 'recognition' through being awarded an opportunity via selection:

[I]t's a confidence thing. I'm not a hugely pushy, kind of confident person and artist. So, for **Cove Park** to kind of lend me their approval carries weight both

²⁰² At the end of her degree, Jargalma was awarded a **Cove Park** residency as a prize.

for myself and the CV. Yeah, it says something, it says something important, I think.

The institutional 'weight' Benjamin applies to **Cove Park** enables him to position his identity in a larger professional landscape:

[...] you feel like you're connected to something yeah, like I say, just meeting Charlotte Prodger briefly, who was there and you're like, 'oh, wow', in this particular part of the world, in this particular place [...] on a hillside. On a loch side, in the middle of relative nowhere is connected to these, well as big a current as you could possibly find in the contemporary art world.

For Benjamin, the **Cove Park** residency 'signals' his visibility and activity in an international current, which connects him to a much broader artistic community than that which he experiences at **Cove Park** alone. The act of being included instils an internal confidence in Benjamin's artistry and reputation, which for him, is externally acknowledged by its presence on his CV. Judith, on the other hand, described how taking part in the interview process established an on-site dynamic which proliferated whilst in residence:

[...] not to go too far back [b]ut the nature of the interview process for me [set the tone of the group dynamic]. A lot of us were coming from Glasgow, and having, you know, interviews after each other, so we kind of arrived as a group - we were picked up as a group. And we sat in the library part of the [Jacobs Building] while each of us interviewed. And I think at that point, I understood that everything's very open, it's very, you know, the process is friendly, and inviting, and you understand that you are there as a group of people [...]. I think that's when the residency started for me - I think it's something about [how personal and accommodating the staff are]. I was driven to **Cove Park** by a staff member because we - I was living in Glasgow [...] We were neighbours effectively and we drove there together. And when I arrived, I was taken around to meet people and see their studios. So straight away, you feel like there is an openness. And you can, of course, be as open or as closed as you want to be when you're there [...]. But there certainly is a kind of, yeah, openness and friendliness, and a lot of it feels quite fluid. [And] I suppose all of that made me feel that my own presence was okay. In a way. And that people would be open to me being - sharing their library space or kitchen space or something. And that sounds - I mean, it's a bit horrible talking about yourself, but I am quite a shy person. And I think I prefer

having small conversations with a few people, and I was quite daunted by the idea that there, there would be people who are - again in my own insecurities - more established, more knowledgeable, cooler, funnier or whatever. [...] I think that the, the different people personality wise, but also specialisms, ages, and experience [...] it worked really nicely. And it felt, I mean, I don't know how they see it, but I feel that there was a complete mutual respect for everyone in terms of their projects. So, we would talk about our actual work with each other. Sometimes in a lot of detail, but also sometimes, you know, in a more supportive, 'how's it going' way. I also think that while I was there, I think, the group felt quite sociable. So, we, we seemed to want to have a cup of tea with each other or go for a walk or have some late-night drinks and it worked. [Before I went to **Cove Park**] I wasn't really sure what to expect and I didn't really realise that it would be as friendly.

From Judith's description, the camaraderie and convivial atmosphere felt at **Cove Park** is firstly, set up by the interactions and care taken by the **Cove Park** staff during the interview process, and secondly, compounded by the site's architectural lay out, which ensures residents' have access to communal spaces should they wish to use them. Reviewing the literature, residencies with curatorial approaches have often been criticised for adding to an institutional gatekeeping which controls opportunities for development and exposure, manipulating access routes and thus, maintaining a hierarchy. Contrary to this criticism, **Cove Park's** curatorial approach appears to be valued by interview participants for its simultaneous, rigor and inclusivity. As detailed by Judith and reiterated by others, the diversity of practices, ages, nationalities, and experiences present ensures each resident is exposed to any number of exchanges. The deliberately diverse²⁰³ curation of individuals encourages any individual to be a mentee, mentor, specialist, critical friend, social ally, source of inspiration, companion and / or dinner guest. Thus, establishing a 'mutual respect' amongst residents for the skill, insight and experience each individual brings.

As highlighted by the quote taken from Judith's interview transcript, in addition to building relationships resident to resident, interview participants derived value from the

²⁰³ In using the term diverse here, I reference the primary disciple of the practitioner, as well as their career stage. I only reference one of the protected characteristics which is age. To make a full assessment on the diversity of **Cove Park's** residents, I would need to analyse demographic data fully.

relationships they could build with **Cove Park** staff members. For Elliott, the culture at **Cove Park** is driven by the personalities of the staff team who have a ‘warmth’ and ‘openness’ that makes the hospitality at **Cove Park** personal:

[...] these places are personality driven. And they're driven on actual real relationships. And those relationships are the foundation from which people learn and develop [...]

Supported by the staff presence on site, residents and staff have the opportunity to build personal relationships, which go on to nurture professional associations. For Judith, this generates a reciprocity that roots the **Cove Park** staff in the experience of community:

[There is a] dynamic of personalit[ies] amongst the staff. I think that they are incredibly knowledgeable in the areas in which they're working. I mean, you really feel that they are supporting you both as an individual but also as a culture [...] it feels like a very comfortable - going into that you feel confident, I think. [...] I think it felt like you were both adding to the culture of **Cove**, but also gaining something from it.

The care with which relationships are managed by staff is highlighted by Tamsin, who – in her own words – references the ‘aftercare programme’, which supports residents to sustain a relationship with the organisation after their on-site residency has ended. Delivered by two formalised strands, the programme Tamsin references includes Hands-On (**Cove Park’s** community engagement programme detailed on page 77) and the more recently launched Alumni programme.²⁰⁴ For Elliott, **Cove’s** ‘willing[ness] to cultivate ongoing relationships’ with residents makes it ‘distinct’ and represents a long-term ethical investment and interest in each appointed resident. Thus, through its approaches to curation and hospitality, **Cove Park** promotes and prioritises a connectivity between people, which simultaneously inspires and validates a resident’s confidence in their identity by building relationships at a micro and macro level.

²⁰⁴ **Cove Park’s** alumni programme, titled ‘[Cove Park Associates](#)’ is a membership programme which launched in 2022.

‘Interrupting the hustle’

When describing what it is they ‘do’, all 11 interview participants indicated a portfolio of roles and positions, which either supplemented their livelihood and/ or existed under the umbrella of ‘artist, practitioner, writer and/ or maker’. For some, the latter included roles which made use of their skills but did not always constitute as their ‘practice’. Each, in their own terms, described how they navigated multiplicity, and crucially – as Tamsin articulated – how residency structures, such as those provided at **Cove Park** are valued as a ‘tool’ to prioritise practice without the necessity for output and/ or delivery. For example, Judith – when describing a past studio set up – makes a clear division between what she considers her ‘work’ and her ‘practice’:

So, in 2017, I was - I mean I still do teach part time, but I was teaching in a more permanent capacity. I also had a studio space. It was actually in the same building as I was teaching in. So, it was an Art, Craft and Design University, which had, I guess, commercial spaces to rent as part of its facility. So, I was renting a small studio there. And I think that... that setup was kind of interesting because I would go to work in that place, but I would also go to do my practice in that place. So, when I was in the building I was also reminded about my academic work.

In describing the locality of her studio, Judith makes a distinction between her activities as a teacher and her activities as a creative practitioner, which she experiences and perceives as being conflated by the academic setting in which all her activities – at that time – took place. Judith goes on to expand the point, sharing:

[...] I think I was also at a point where I was thinking about, if I'm taking on these longer projects, possibly more personal rather than commissioned, what kind of space would I love, and [what] would I need to work most effectively.

Through her description, Judith indicates a further split in her activities by delineating between those for which she is ‘commissioned’ – which one could reasonably assume she makes income from – and her ‘personal’ endeavours. In elaborating on her studio preferences, Judith establishes that the tripartite of activities which encompass her professional identity, exist in tension. Simultaneously competing for time, headspace, and

studio space. Thus, for Judith residencies are a 'relief' from juggling activities and restricted resources. By comparison, the division of activities Rose makes, and experiences is much cleaner: 'I suppose with the **Cove Park** residency, it wasn't just the environment. It was actually having the time not at work to devote to [my practice]'. For Rose, her 'day job' does not advance and/ or support her artistic activities in any way other than providing her the supplementary income to 'devote' to her practice outside of 'working' hours. Negotiated as part of her annual leave, residencies are the only apparatus for Rose to produce any artistic activity and in turn, enact her professional identity as an artist.

The balancing act, both Judith and Rose describe is indicative of those working in the cultural economy. Predicated on a labour market saturated by short-term, project-led, part-time contracts, the sector is defined by precarity and financial insecurity, which requires individuals to be flexible and adept. Freya articulates the negotiations required to 'work' this system as 'the hustle':

[...] at that time, 2017 we had finished, like a couple of commissions with our collaborative practice. We were doing stuff ourselves; Annie had just come out of her time at the [Royal Academy]. We were kind of, you know, emerging artists trying to professionalise our practice. So, we were kind of in that hustle.

Re-counting why she valued her collaborative **Cove Park** residency with Annie, Freya described the residency as 'interrupting the hustle'. A sentiment that is shared by Tamsin and Mary:

So, I think, for me, a residency works, because it means putting up - pressing the pause button on everything for a certain amount of time and being away from the normal sort of [daily] structure. (Tamsin)

I think it's really difficult sometimes to stop as an artist. And when I say stop, I mean, stop all of like the outside noise of life coming into your artist career. And I think it was really like, it was definitely the right time for me to go [to **Cove Park**] because, like the noise of everything going on around me and my studio [...] I didn't have a proper space. And I just thought like I need to go, I

need to finish this old work. And I need time to stop. And think and reflect to move on and to take a step on. (Mary)

Characterised in residency discourse as space and time, that which is described by **Cove Park** residents may more usefully be referenced as an interstice. The experience provides a space between daily commitments, domesticity and ‘the hustle’, an encounter that intervenes between life’s events. It is the ‘pause’, the ‘interruption’, ‘the break’ which ‘produces its own unregulated wildness’ (Halberstam 2013: 7).²⁰⁵ Described by Taru Elfving as the space ‘between permanence and change, belonging and rootlessness, [...] local and planetary’ (Elfving 2019: 224), the residency creates room for evolution, in both minor and major increments. As Gillian observed from her time in residence at **Cove Park**, ‘I learnt things I didn’t even know I was [there] to learn’. The formal structure the **Cove Park** residency provides (the remunerated time without the requirements of an outcome) gives the resident the permission to lean into the unknown. It offers time for experimentation, play and failure, which as Tamsin reflects can mean residencies are ‘not always productive but are [always] key moments of learning’. When discussing his 2019 residency at **Cove Park**, Alexander similarly reflected on the notion of time, productivity, and output, recognising that the subtle gestures and slower rhythms of his experience supported his writing practice to ‘change gear’:

[...] I just thought I'm going to explore and see where it goes. I mean, I [said to myself] I wanted to start a book [but] I still very much felt like, I'm just going to play around with some things, and some of them might not work as well. [I thought] ‘I've got some space and time to fail you know, and just try out stuff’. I [didn't] really have any clear aims at that point and figured out some of those things over the three weeks of the residency. I'd say three weeks as well, I thought it was a good length, three or four weeks would be a good length for a residency. I suppose I feel like it always takes me a couple of days to get into the rhythm of doing a residency, I guess, especially if I've been really busy beforehand. And for the 2019 residency, I had been doing a lot of teaching right up to the day before. So, it took me a little while to just get to ground and get into a different rhythm. But [**Cove Park** is] a great place

²⁰⁵ This quote is taken from the opening to *The Undercommons: Fugitive Planning & Black Study*, written by Stefano Harney and Fred Moten (2013). I was introduced to this text by Dr Patricia Healey McMeans.

to do that because it was so quiet, you know, I could speak with other artists and [...] get into sort of different headspace and just being around other artists and hearing what they did... not having any other kind of obvious distractions, just being able to sort of, you know, change gear. I think three weeks meant I could do that gradually and not feel like I had to rush things. [It was] less stressful than a week in terms of, 'I've been here four days now and I've not done anything yet', you know, with three weeks that's not an issue and I was doing stuff. It's just I didn't have anything obvious to show for it at first. So, I think when I went for three weeks, it probably took me about 10 days to really put pen to paper, if you like and, and start writing stuff, and then I wrote quite quickly.

Whereas productivity is concerned with the efficiency of production. Here, Alexander relays exploring an environment and a pace which could support him to be generative; to create, test and exchange ideas with the room (time) to actively learn from failure. In this description, Alexander 'works' failure and harnesses slowness to the benefit of his practice. The activity Alexander describes sits in stark contrast to 'the daily hustle' Judith, Rose and Freya depict. In the Preface to *Contemporary artists working outside the city: Creative retreat*, Lowndes (2018) ruminates on the expression 'take **your** time' (Lowndes 2018: xii, emphasis my own), articulating the phrases dual capacity to mean that there is no need to rush, whilst simultaneously emphasising the opportunity for the individual to set their own agenda. Seemingly, a resident's freedom to direct their own experiences, bolstered by the reciprocated trust of the community they are surrounded by enables residents to conceive of 'residency time' as something additional, a 'stepping outside of' their domestic spaces and/ or day-to-day working environments. For **Cove Park** residents' the opportunity to practice, without the demand of an output *makes practice*.

Summary of **Cove Park's** interview findings

When referencing her visual map (Image 6.1), Tamsin articulated the **Cove Park** residency as 'the perfect bubble':

[The residency image on the left] represents having the opportunity to have time, be funded, have a studio and be able to network with other artists who are there. The other slightly chaotic [image on the right] visually shows that

[day-to-day, as a practicing artist] its almost always one or the other [there is always an element missing]

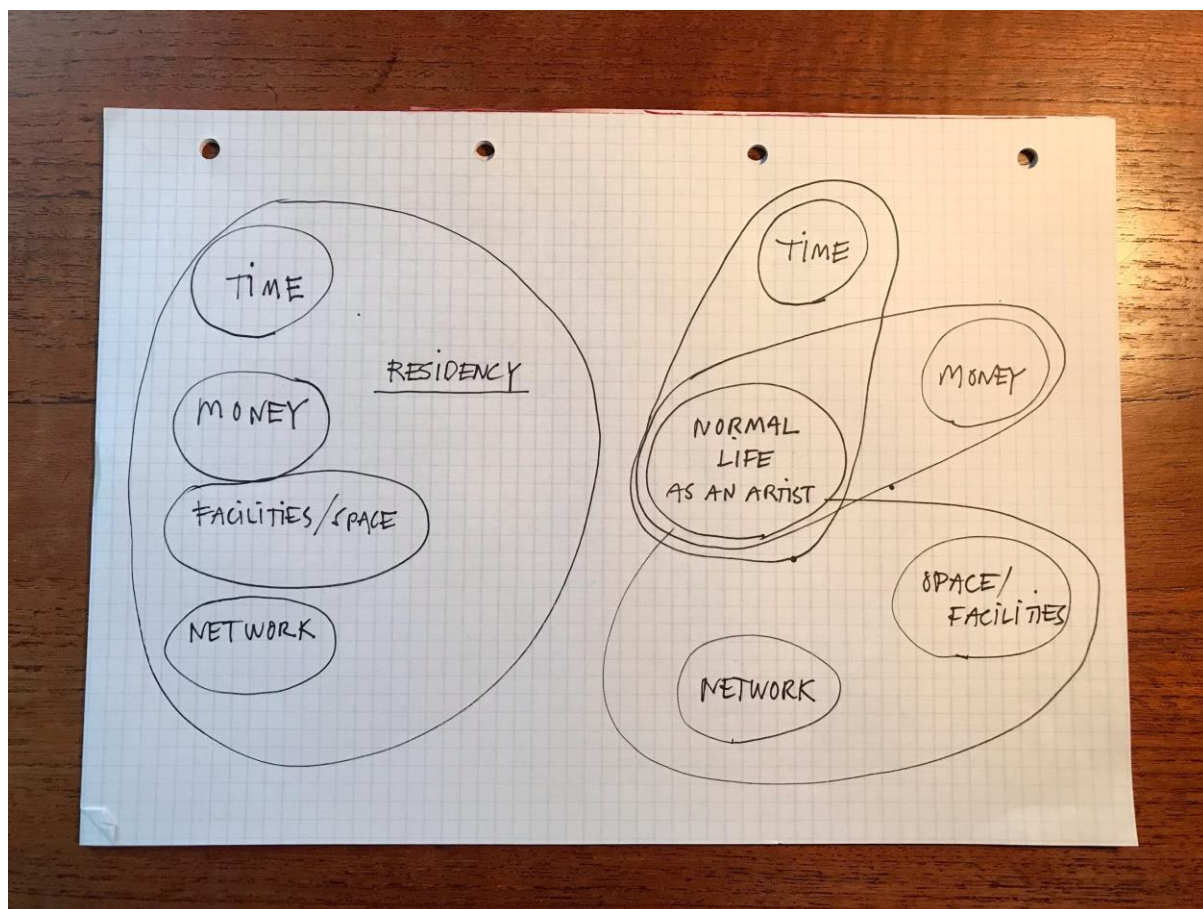


Image 6.1: Tamsin's visual map.

Fundamentally, in experiencing these conditions contemporaneously, the resident experiences a sense of agency in their activity, identity, and relationships. As such, they are supported in witnessing their own development in a myriad of ways that is not limited to the production of artworks only. By being well resourced the resident inhabits their artistic identity without restraint and is thus emboldened to create the conditions which best suit their individual needs. The landscape surrounding **Cove Park** and its proximity to nature provides residents with inspiration and/ or mediation, and as such the site's rurality plays a critical role in the experience which extends beyond aesthetic pleasure. **Cove Park's** approach to curation and hospitality builds relationships between peers and staff, supporting networks within the artistic community to grow and strengthen. This in turn both instils and reinforces a resident's confidence in their identity and practice. These

experiences of validation, care, criticality, and inspiration are amplified by the resident's isolation from their day-to-day activity, which supports the individual to be 'so *saturated* by time' that the residency represents 'the extended present' (Csikszentmihalyi 1996: 121, italics in original)., as is visually illustrated by Tamsin's 'bubble'.

Chapter 7: The Work Room

The following chapter is divided in to two parts. The first part focuses on the results of an evaluation analysis, which uses relational mapping to visually chart the intensity and relationship of seven value-based themes arising from 20 people's **Work Room** residency experiences. The second part presents findings from the analysis of 10 interview transcripts. Through analysis, the findings explore how an artist's development can be measured against processes which support building their confidence and trust in their artistic expression, abilities, and identity.

Evaluation Analysis:

The purpose of the evaluation analysis was to establish what value residents derived from their **Work Room** residency, identifying the key contributory factors. Focusing on residents who had undertaken a residency between July 2017 and July 2019, **The Work Room** staff team coordinated access to evaluation forms which were gathered within this period. As the material was anonymised at source (as described on page 124), no demographic information was shared.

Evaluation analysis findings

The following analysis draws on 22 evaluation forms. Two people had undertaken two residencies in the sample period and therefore, a total of 20 individuals' experiences are (re)presented in the results that follow. As previously described, **The Work Room** evaluation forms are framed around three open ended questions, asking residents: to describe how the residency informed their current work and the ongoing development of their practice, if the resident had accomplished what they set out to achieve during the residency period, and if there were any improvements that could be made for future residency experiences. The form also includes a space for further comments.

Each evaluation form was examined iteratively using analysis software, NVivo. Through this process seven value-based themes emerged from the text:

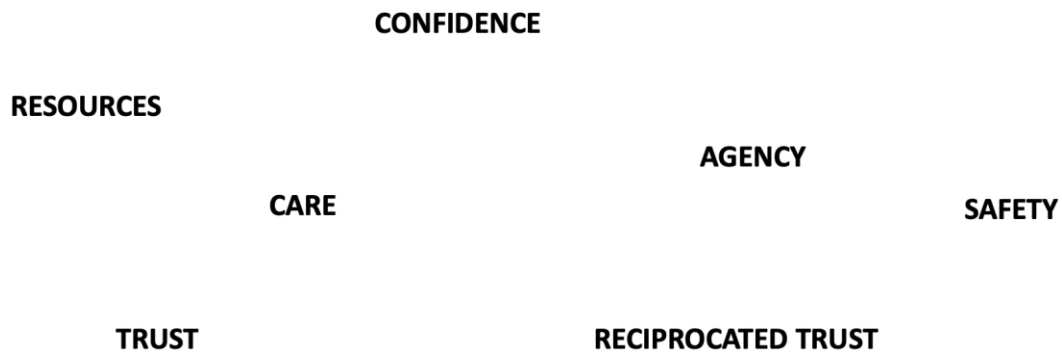


Figure 7.1: **The Work Room** evaluation analysis: constellation of value-based themes.

To chart each value’s intensity, relativity, and degree of visibility across residents’ experiences, the value-based themes were visually mapped using the evaluation materials. As a result of this ‘sensemaking’ exercise, four relational maps were produced, as is illustrated in Figures 7.2, 7.3, 7.4 and 7.5 below:

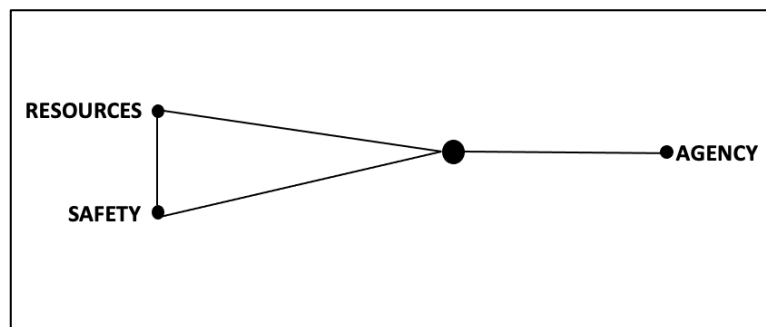


Figure 7.2: Temporal structure one: ‘the material space’

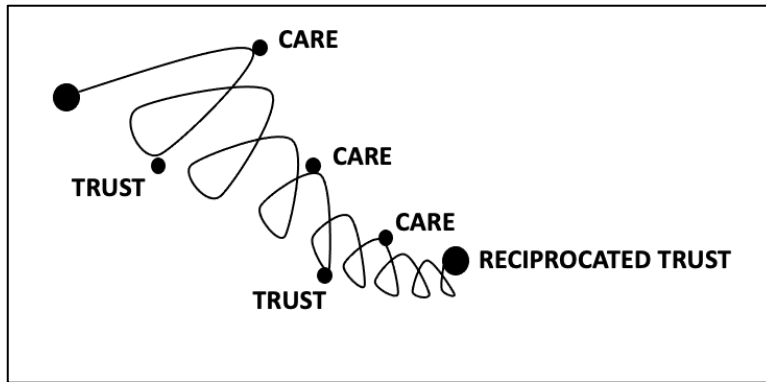


Figure 7.3: Temporal structure two: 'the held space'

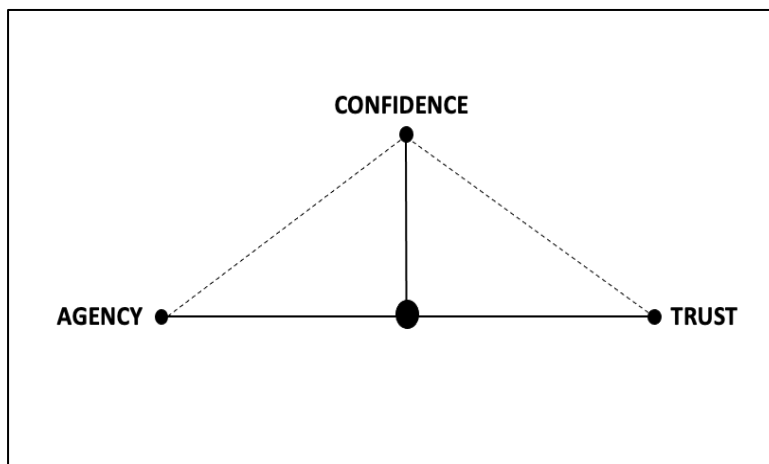


Figure 7.4: Temporal structure three: 'head space'

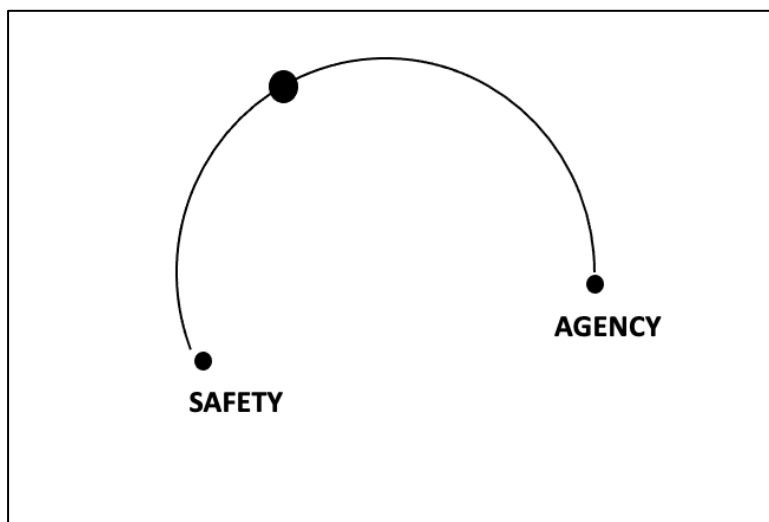


Figure 7.5: Temporal structure five: 'our space'

Each figure (re)presents a constellation of values, which evolve and proliferate from residents' experiences of **The Work Room** studio residency. Unpacking the factors of the experience which inform the production and relations of these values reveals a multitude of spatial and temporal modalities *through* which value is determined. Dance is the movement of the body through space over time (Huang 1991) and thus, to (re)present its four-dimensional form, the artform is discussed with regard to its compositional elements, including space, time, force, dynamic and relationship. Echoing these principles, each Figure (7.2, 7.3, 7.4 and 7.5) can be viewed as a different temporal (re)presentation *through* which space-time-dynamic interact to create the 'events and relations' (Serino 2018: 68) from which value is derived. Therefore, rather than (re)present the evaluation analysis by each value-based theme, the analysis will explore the contours of each temporal structure. Thus, (re)presenting value as a shifting concept, manifesting, and altering *with* and *through* varying encounters, whilst simultaneously (re)presenting space-time as inseparable concepts. Quotes taken from the evaluation forms have been used to support the analysis.

Temporal structure one: 'the material space'

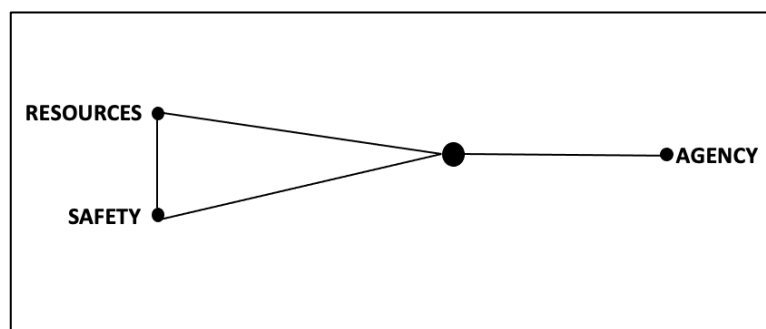


Figure 7.2: Temporal structure one: 'the material space'

The material space describes the specific, physical properties that encompass **The Work Room** as a material site, located within Tramway: the studio, green room, shower, and kitchen facilities. The temporality of the material space is time bound, marked by a start and end date, for which the resident is remunerated.

The material space is valued as a dedicated space, designed to meet the requirements of dance/ movement as an artform. This includes facilities that ensure the health and safety of

artists using it, such as access to a semi sprung floor, showers, and heating. As is expressed by the individual quoted below, when their physical needs are met residents are enabled to manage their own creative risk: '[...] taking more risks outdoors in the cold since we knew there was a shower [and t]he studio space [would allow] us to warm-up'. Thus, affirming how dedicated/ specialised space supports an individual to employ agency over their practice.

By being geographically located within the arts centre, Tramway the material space is networked to additional resources, including technical expertise and apparatus, which can support the resident to meet their artistic ambitions:

Due to the generous support from the Tramway technical team, we were also able to build an architectural structure within the space [...] We borrowed lighting fixtures and equipment from Tramway, which we really appreciate as it gave us a boost to work with visual elements of the piece [...] Overall we were able to accomplish more than I had planned and expected as the Tramway team were willing to support us as **The Work Room** residents

With access to the required resources the resident can push the boundaries of their artistic expression and creative aspirations, 'accomplishing more than they had planned' without compromising their safety or their own (financial) resources.

Temporal structure two: 'the held space'

The 'held space' describes how the organisation administering and managing the residency experience, create a supporting structure which both sits on the periphery and is also at the core of a resident's experience. For **The Work Room**, the held space (re)presents residents' relationships *with* the staff team and wider membership. These relationships transcend the time bound material space, with the intensity and/ or strength of these relationships fluctuating *through* time.

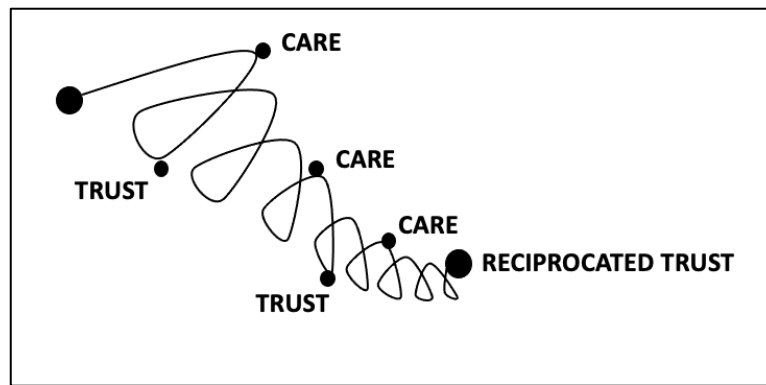


Figure 7.3: Temporal structure two: 'the held space'

Practically, the held space ensures each resident has a point of contact for their experience. The 'presence' of the staff team in the building ensures issues are solved and practical assistance is provided as and when required: '[I] really appreciate that even when **TWR** doesn't know something they are more than happy to go the extra bit and try and put you in contact with someone who does'. It reflects the organisation's ability to be flexible and act in a responsive manner, with interactions that are both quick and sustained, reflecting care, and building trust: 'Very big Thanks to Sara and Anita for their interest, enthusiasm, and generous support'. This emotional investment in the resident's welfare and practice is echoed by the membership:

The **TWR** community was very helpful too. As I was posting online each day, I received requests from members, offering their support and their artistic eye if I needed it.

The members response-ability creates a reciprocated dialogue in which each party's contribution is valued *through* exchange and shared interest, thus, creating networks which transcend the present residency, building a relationship based on reciprocity.

Temporal structure three: 'head-space'

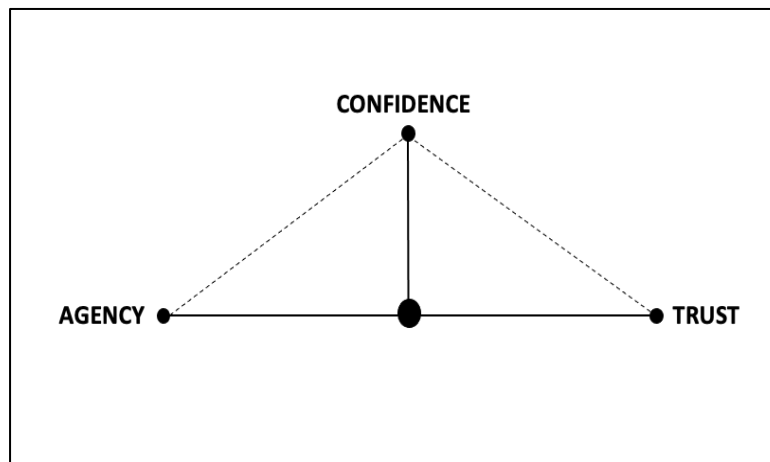


Figure 7.4: Temporal structure three: 'head space'

The 'Head-space' is the conceptual freedom afforded *by* the residency opportunity to focus on/ experiment with a particular idea, project, practice, or concept. The term draws on the words used by one resident in their evaluation form, who wrote: '[t]he residency provided the time and the 'head-space' to focus'. In creating this differentiation, the individual signifies that the residency is not just valued for its material space alone. 'Head-space' is boundless and non-linear, ignited when the resident is 'awarded' time to experiment, and focus on their idea/ practice without a defined expectation or requirement:

Working as the sole lead artist on a project of this scale was also a new step in my practice and having the two weeks to experiment and discover how I would do this was invaluable - I feel much more confident and assured in the way that I want to work and the areas of my practice I want to continue to develop.

In being given the freedom to air and grow an idea, the resident builds confidence in their artistic ideas and abilities. As is further exemplified in the following quote, such opportunities create trust between the individual, their artistic integrity, and their working practices:

The Work Room residency has been incredibly valuable for my creativity and confidence. It has been a time of self-development that simultaneously allowed me to go in and bring to the surface tools and skills that will push

further some ongoing part of my practice. At last, it opened a new door showing me that I was capable of starting the process of making my own work.

Creating space to exercise 'self-belief' is an important ingredient in an individual's development. Bolstered by the trust of the artistic panel who 'awarded' the residency, the resident is emboldened to witness their own potential. 'Head-space' is the gift of time, without restraint, restriction, or restitution.

Temporal structure four: 'our space'

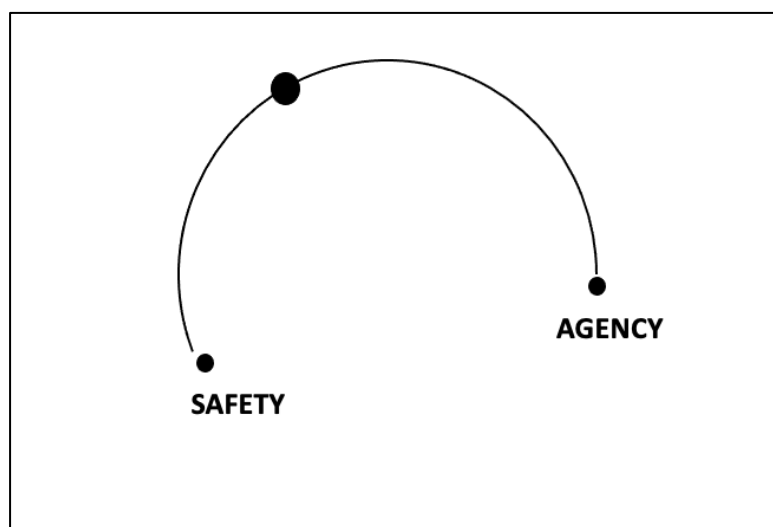


Figure 7.5: Temporal structure five: 'our space'

'Our space' registers the relationship a resident has to the space. For **Work Room** residents the exclusive use of the material space enables the resident to make themselves at 'home'. This temporal structure gives agency to the resident. It provides them with privacy and autonomy to be creative:

It was an opportunity where I was able to experiment, create, incubate and ultimately be myself: it helped me know how to define myself and want to share my unique artistic practice.

Employing phrases such as 'be myself', indicates the intimacy of the experience. It establishes that in addition to its physical safety, the space reverberated an emotional

safety, which supported the individual to be artistically vulnerable and meet themselves on their 'own terms':

It allowed me to meet myself in a safe space and drop some of my own expectations connected to all the other choreographer's process I have been through... I met myself 'on my own terms'.

The conceptual freedom of the residency framework, experienced alongside the opportunity to use the material space how they wish intensifies the residents experience of autonomy:

We were able to do a few things that we couldn't do in a "normal" dance residency such as having two sharing and being able to play with how people entered the sharing. There really is an atmosphere of being able to try things and to set an agenda that works for your group that makes **TWR** special. Because of this we were able to try ideas, talk openly with people about them and then also to try aspects of our audience participation again.

By describing it as an atmosphere, this individual highlights how agency is enabled, encouraged, and embedded across the experience.

Summary of **The Work Room's** evaluation analysis:

This analysis demonstrates how value can be dismissed, modified and fortified in relation to 'a specific situation with its internal variables and [...] external interactions' (Serino 2018: 69). It explores how the residency's environmental and conceptual conditions intra-act (Barad 2003) in the resident's lived experience of the residency to generate value and meaning across different timelines. By adopting the terminology used by dance artists to express movement, and mapping how value emerges and evolves *through* time, each image above (re)configures times linear progression and thus captures its quality, intensity, dynamism, and delay. To quote academic, Alan Robert Lacey (2010) 'there is no one rhythm of duration' (Lacey 2010) and thus, by rethinking approaches to presenting space-time (Serino 2018), residency discourse could be developed to speak to concepts of growth, change and transformation as a process of cultivation, as opposed to visible output (Serino 2018).

Interviews:

In the process of recruiting participants for the evaluation analysis, individuals could self-select if they were willing to take part in a follow up interview. Nineteen out of 20 participants indicated that they would be interested in being interviewed, with 10 individuals actually taking part between October – December 2021. In accordance with **The Work Room's** policies on Fair Pay for artists, the organisation allocated £1000 to pay for participants' contributions. Thus, interviews were limited to 10, allowing £100 per participant for a 40 – 90-minute interview. The topics for discussion were generated in response to the results of the evaluation analysis, as well as the three primary research questions.

The Work Room's interview participants

To contextualise the findings which follow, Table 7.1 documents each interviewee by pseudonym, chosen pronoun and residency length. The first interview question asked each participant to describe their motivations for applying to **The Work Room** for a residency. Each individual's answer has been paraphrased and included in Table 7.1 below.

Pseudo-nym	Pronouns	Residency site	Length of residency	Motivation for applying for a Work Room residency
Astrid	She/ her	TWR studio at Tramway	1 week	Astrid described her motivation for applying to The Work Room residency as ‘the usual dance artist motivation’: ‘I was looking for studio space to develop my work’. However, she also highlighted the particularities of the organisations ‘framework’ that she found resonant. For example, the flexibility of the residency, that there are no expectations or public facing outcomes required. That it is in Glasgow and that the application is straightforward and assessed by an artistic panel. For Astrid, The Work Room is an ‘artist’s space’, which beyond the practicalities it offers make it a ‘package deal’.
Dee	She/ her	TWR studio at Tramway	1 week	Dee described her motivations for applying as ‘logistical’: ‘I needed to have the time and space and the finances to get the right people in one space’.
Dora	She/ her	TWR studio at Tramway	1 week	Dora applied because she wanted ‘a solid chunk of time that nothing was going to get in the way of’.
Hovis	She/ her They/ them	TWR studio at Tramway	1 week	After a career in dance therapy and teaching, Hovis applied for a Work Room residency to develop her solo practice, with the specific aim of creating a solo work.
Jen	She/ her	Off-site hall, location in Glasgow	1 week	Jen identified her motivations for applying to The Work Room for a residency as both ‘strategic and personal’. Firstly, after living away for 20+ years, Jen wanted to create a ‘meaningful relationship’ with the organisation and its members in preparation for moving back to Scotland. In addition, she wanted to forge ‘partnerships’ with multidisciplinary artists, living and working in Glasgow. Finally, the financial support attached to the residency, enabled her to demonstrate match funding within a larger Creative Scotland application.

Laura	She/ her	TWR studio at Tramway	2 x 1 week	When asked to describe her motivations for applying for a Work Room residency, Laura described how she has been a member since moving to Scotland in 2013: 'So, it's always - if I have a project that I'm developing - a performance in mind - The Work Room is the first organisation that I would apply for a residency with or approach to talk about it. Yes, so it's - I mean a short answer to that question is to develop new work'.
Robbie	He/ him	TWR studio at Tramway	2 x 1 week	Within the sample period, Robbie had two Work Room residencies. He describes the motivation for each to be different because 'although they were only a year apart – I was at a really different stage in my career', highlighting that the first, coincided with him becoming freelance and creating his own work. For Robbie, 'the [shared] motivation [true of all Work Room residencies, is] to find a space and time to really experiment with what I do and to get to know myself better'.
Ruby	She/ her	TWR studio at Tramway	1 week	Ruby applied because she wanted to do her 'practice every day' and needed 'a bit of sustained time with nothing else on'.
Sam	She/ her	TWR studio at Tramway	1 week	At the point of interview, Sam had been a member of The Work Room for 11 years. She described the organisation as 'really friendly and supportive', sharing that: 'I feel like whenever I apply there's a strong possibility, I'll either get the residency or I'll get useful feedback [...]. I feel like the few hours that I spend writing the application are going to be really valuable and they'll be respected'. Sam also indicated that the financial remuneration and 'scope' of activities an applicant can apply with also make it attractive opportunity.
Seve	He/ him They/ them	TWR studio at Tramway	2 weeks	Seve articulated that his original motivation for applying to The Work Room for a residency was, having moved from London to Edinburgh, a mechanism 'to get to know [the] organisation and [...] the Glasgow community'. Reflecting on why he

				would apply now, Seve credits the organisation, the people who work there and residency fee as key motivators. He also highlights its location: 'it's in Glasgow, which for me is exciting because it culturally feels like the most happening place in Scotland, maybe. At least in terms of density of things happening'.
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Table 7.1: **The Work Room's** interview participant breakdown by pseudonym

The Work Room's Interview findings

When describing her **Work Room** residency experience, Dora describes it as 'transformational', implying that her artistic practice has shifted, developed and/ or changed as a result of her **Work Room** residency. When discussing residencies as a means to foster 'artistic development', researchers, Maria Hirvi-Ijäs and Irmeli Kokko (2019) are critical of the term suggesting it is a 'self-evident abstraction [with little] meaning' (Hirvi-Ijäs and Kokko 2019: 88). In their 2019 micro study into the impact of residencies on visual arts practitioners,²⁰⁶ Hirvi-Ijäs and Kokko, looked to the Swedish scholar, Ann-Mari Edström's notion of 'resting assured' to 'ground' artistic development in micro actions which can be used to measure change. The concept of 'resting assured' (re)presents the coalescing of confidence and trust within three contemporaneous and complementary processes:

1. A trust in one's artistic abilities and creative expression: *'resting assured in the intimate'*
2. The confidence to explore and play in a range of unknown circumstances: *'resting assured in the uncertain'*
3. And finally, trusting one's own artistic processes: *'resting assured in the work process'* (Hirvi-Ijäs and Kokko 2019 quoting Edström).

These conclusions were drawn from Edström's six-year study of Swedish art students.²⁰⁷ In using the term 'resting' as opposed to 'rest', Edström indicates that which is active – a process which is continuously being tested – bound up in practices of growing and developing.

Emerging from the analysis of the interview transcripts, the following three sections identify and explore three dimensions of **The Work Room** residency. Each section focuses on a different process present in the residency experience, exploring how **The Work Room's**

²⁰⁶ The micro study was conducted with a range of visual art practitioners at different stages in their career. Interviews took place 6 – 24 months after a residency experience, which were 3 – 12 months in length. The study aimed to capture if and how the experience changed an individual's perspective on their art and their identity as an artist (Hirvi-Ijäs and Kokko 2019).

²⁰⁷ Over a six-year period Edström repeatedly interviewed students at a Swedish art academy to better understand the relationship between their artistic development and learning processes.

conditions support a shift and/ or growth in the individual's confidence and trust in their artistic abilities, creative expression and working practices.

Inhabiting practice (and identity)

The term 'dance artist' encapsulates a diversity of roles and activities that encompass the trajectory and livelihood of an individual working in the independent dance sector. Characterised by short-term projects, casual contracts and financial insecurity, portfolio working has evolved by default rather than design with individuals taking on a multitude of roles across their career, including but not limited to, choreography, performance, teaching, facilitating, directing and project management (D. Bennett 2008; Aujla and Farrer 2016; The Work Room, n.d.). These roles are commonly delivered in addition to the multifaceted, often unpaid administrative activities essential to the delivery of artist-led projects, which require individuals to be adept at budgeting, fundraising, planning, marketing, and evaluation. Working patterns of this nature are frequently described as the wearing of many hats (Aujla and Farrer 2016) and referred to as 'protean', deriving from the Greek sea-god Proteus who was recognised for changing form at will (D. Bennett 2008). As such, independent dance artists are in a 'constant state of transition' (Bennett 2008: 75), navigating complex working patterns, whilst maintaining a livelihood and profile. Thus, given the multifaceted character of the 'dance artist', the 'artist' element can often be overwhelmed, if not entirely lost in the context of balancing these multiple roles, as Dora articulates:

I have a role that is super multifaceted [...] I'm a lecturer, I'm a PhD supervisor, I'm a researcher, I'm an academic, I'm a yoga teacher, I'm a businessperson but I am also an artist. And the easiest one to give away is artist.

Sharing a similar experience to Dora, Jen also commented that in her career as a dance artist '[t]he artistic stuff always comes last'. As 'specialists in movement' (Independent Dance 2007) dance artists develop their creative identity 'in collaboration' with their corporeal self (Farrer 2019). The materiality of their practice is embodied in the materiality of their body and it is thus, through the embodiment of their practice that a dance artist can grow,

exercise, and play with their artistry; 'it is an essential part of their practice and a creative source' (Independent Dance 2007). As Jen went on to describe, her ideas need to be 'physicalised on the body in space and time'.

Thus, the access to, and the provision of undisturbed time in an accessible and serviced studio space cannot be underestimated when considering how **The Work Room** studio residencies support the artistic development of its membership. In her transcript, Dee describes how access to studio space is 'fundamental' to a dance artist's 'wellbeing', articulating that 'as a dance artist, being in a dance studio is always the best place to be [because] I have all my resources around me'. This is not to limit a dance artist's creativity to the walls of a studio space, but rather highlights the role of the studio in the integrity and health of a professional dance artist.²⁰⁸ It is a point which is echoed in a 2015 organisational review conducted on behalf of **The Work Room** by consultant, Lucy Mason, who noted that:

[t]he core function, and most highly valued offering, of **The Work Room** is to provide a studio space in which dance artists can work independently to develop their practice (The Work Room, n.d: 13).

When describing what motivated her to apply for a **Work Room** studio residency, Ruby indicated that it was the opportunity 'to do my practice every day'. In her description of her daily embodiment, Ruby describes how the 'lived experience of movement' (Farrer 2019: 236) exercised her artistic expression through its *doing*. For Ruby, the residency wasn't 'necessarily about making material' but 'inhabiting [her] work, [and] getting to know it'. When expressing his motivations for applying, Robbie adopted similar terminology, describing **The Work Room** residency as an opportunity to get to know himself. In their descriptions, Ruby and Robbie conflate their sense of self with their artistic identity. Thus, by 'inhabiting' their practice over a sustained period, the resident is able to

²⁰⁸ In 2016, One Dance UK collaborated with Equity to launch the '[Fit to Dance Charter](#)' which identified a minimum of 10 studio conditions to ensure the long-term health and safety of dancers. The conditions included, but were not limited to, sprung, clean, evenly surfaced dance floors without a rake; the ability to control the room temperature between 18.3c - 24c; access to fresh and free drinking water, as well as access to sufficient and clean bathroom facilities.

build a familiarity with, and subsequent confidence in, their artistic abilities. In turn, executing their creative identity.

Experiencing autonomy

The Work Room's studio residencies support opportunities for self-direction. This is tangibly experienced by residents through the coalescing of two residency conditions; the open-ended residency structure, which has no prescribed expectation of the resident's time in residence, as well as the environmental privacy of the studio space.

Opened-ended residency structure

Residents describe how the absence of external expectation on the residency period creates the opportunity for the resident 'to be truly creative'. In the quote below, taken from Laura's transcript, Laura relays the details of her **Work Room** residency experience:

I think I'd said in the application that I would do a work in progress sharing by the end of [the residency]. And at the time, [...] it wasn't a very productive process. I got so stressed out about [it]. And then I was talking to Anita and Sara, they were like, 'Oh, no, no, you don't need to do that'. [...] The amount of pressure that came off me [in that moment] actually allowed me to do quite a lot of work in the last few days because the pressure was off [and] somehow it opened up creativity in a way... I feel, yeah, [**The Work Room**] are really flexible in terms of, if things change during the week [...] they're just fully, fully supportive. [...] I've done so many residences, where it's - there's a big focus on showing something at the end or [running] a dance class or workshop. And [for me] it takes away - because I don't have a practice of running dance classes - [so that] takes a lot of focus to prep and plan that. And so, I'm not really focusing on working on the project [I'm there for].

For Laura, having the freedom to change the objective of the residency from that which she had outlined in her application, changed her relationship to her own creativity. As she describes, the experience shifted from being unproductive to being highly generative. In acknowledging and responding to Laura's feelings with consideration and flexibility the staff team are what Professor Richard Ryan and Professor Edward Deci (2000) term 'autonomy supportive' (ibid: 71). By enabling the resident to determine how the residency time is used,

the residency framework empowers the individual to be the 'master of their own destiny', validating their control, influence and autonomy over their own practice and career trajectory.

The privacy of the studio

In addition to the open-ended residency structure, the privacy of **The Work Room** studio supports residents to work without disruption or fear of judgement. As Laura articulates:

[...] my favourite thing about **The Work Room** space is that it's so private. And it really feels like you have a really strong sense of privacy... partly because you can lock the doors from the inside - and you have the space itself and then there's the green room and then there's the other kind of entrance room that goes into the kitchen. So, there's like three doors that you need to get to. Not that I'm anticipating someone breaking in but it's, like, it does something [...] For instance, the Tramway studio, which is just next door to **The Work Room** [studio], [...] it's just got one door. And quite often, [...] technical staff would pop their head in [...] It just means that you don't have that sense of whatever you're working on [...] you just don't want anyone to see [it] in that moment. Yeah, I think that that is really important to me. [...] It gives a sense of safety and feeling relaxed. Yeah, and then it's just wonderful to have your own toilet, not having to like to walk through a whole building to get to a toilet, just like simple, practical, things like that. And the green room, the fact that you can sit outside the studio space and have your lunch, for instance, and you have the kitchen, which is - it just feels really luxurious [...], you don't often get that in other residency spaces. It's almost like you have your own little flat, [and] you have the studio as well.

The additional spaces to which the resident has access enables the individual to operate completely self-sufficiently. In the quote, Laura indicates how the creative process can be a vulnerable experience and that the exclusive use of the space 'gives a sense of safety' and supports her to feel 'relaxed'. In his transcript, Seve uses very similar language when describing his relationship to **The Work Room** residency space. Although long, the following quote taken from Seve's interview transcript conveys how the exclusive use of a space supports an artist to test out and generate their working practices without restriction:

Places I've worked in Europe, you're literally given the keys, showed how to set the alarm, and you can come and go, day or night as you please. And I

think that for me, that's kind of huge. And not to be underestimated - the difference between someone saying, 'oh, yeah, it's great. But could you get out at six o'clock today, because the Morris Dance Class is coming in, and actually, tomorrow, there's a toddler group until 9.30. So, could you just start at 10?'. It's a very different proposition, and that doesn't feel - that doesn't foster spaciousness. Whereas the freedom to be able to come and go, I think for me is, one of the biggest - and it's so rare, I think. [...] that space it feels sacred and it's really important that is... it sounds funny, because it sounds really diva-ish - or I worry that it sounds diva-ish - but I just need to work on what I need to work on. And of course, it means that there's a lot of things that don't happen in that space, because the residency is happening. I remember having a conversation with Anita and her saying that 'when someone's in residence, it's their space, and it's not shared'... even if that means - I mean, I was in there a lot. But some people might have the space and not use it [for the whole week]. [...] I think artistic work doesn't mean that if you're in there 12 hours a day you're going to come up with more at the end of it versus if you're in there three hours a day. For me - and I guess different people have different attitudes towards that - but I'm the sort of person who will stay in the studio, probably for like eight hours a day, even if there's not much happening, just to be there, because it feels like something [could] happen. Rather than - I know some people who might come in for an hour, and 'no, it's not happening today' go off and tomorrow, they're hungrier to come in and work. I think that having the keys and the space to yourself makes it feel like, it's your space, you can set things up and leave them there and come back to them. That, for me, helps to create that sense of spaciousness [...]. Being able to make it a home for a couple of weeks is really important. [It] creates a sense of safety or homely-ness, which enables you to think differently [...]. If you can manage your own time in relationship to the space. Yeah, a different kind of thinking and doing is possible.

The physical and figurative 'spaciousness' Seve describes, illustrates how the privacy of the studio supports the resident to play and explore, accessing different and unknown 'thinking and doing'. Through his account, Seve identifies a symbiotic reverence between the artistic space and the artistic process. In being supported to take control over their 'work' space, the resident is enabled to establish an agency over their working practices. This can include softening personal expectations and becoming familiar with their own routines. Astrid described this as working with her 'natural rhythms' and experimenting with what emerges. For Astrid, such conditions support her to take more creative risks, 'to be messy, and for it to fail' because there is no pressure from external forces.

‘A resident among artists’

Through their investigation into the working conditions of freelance dance artists, Rachel Farrer (2019) determines that independent dance artists ‘comprehend themselves through their connections with others, and the way that they are understood’ (Farrer 2019: 213). In their study of Self Determination Theory (SDT), Ryan and Deci (2000) define the need to belong and feel connected to others as ‘relatedness’, which alongside ‘competency’ and ‘autonomy’ support an individual to develop and grow. Governed under a membership structure, **The Work Room** makes decisions in consultation with its wider membership. This includes residency applications, which are reviewed by a panel of members. For Astrid, the artist panel is an important factor in her residency experience:

I like the fact that it's an artist panel. I've sat on it myself, and I think you feel quite pleased when you've been given [the residency]. I mean, I feel pleased whenever I'm given a residency, but doubly pleased when I feel that my peers have felt that this is something that would be of value.

Here, Astrid highlights how the process by which her application is accepted, in dialogue with her peers, strengthened her understanding of her own artistic ‘value’ (Rouhiainen 2003). As such, **The Work Room’s** peer-led application process could be considered a feedback loop. As those in regulated working conditions may receive appraisals, **The Work Room’s** assessment process has constructed a ‘dialogical sense-making’ (Farrer 2019: 221) framework through which residents can understand their own practice and identity in relation to that of their peers. The intimacy and familiarity of that peer-to-peer relationship is reflected in the language interview participants have used to describe the membership. Dora, for example references the membership as operating as a ‘professional family’.

When discussing his experience of the application process, Robbie expresses his ‘love’ for it, articulating that the process enables him to ‘write to an audience’ of his peers. When comparing it with other application procedures, he notes that he finds **The Work Room** application ‘easier to write’ as he doesn’t have to ‘adopt’ a different ‘language’ to convey meaning and express himself. The ‘honesty’ and transparency that Robbie suggests is

enabled via **The Work Room's** application processes is reiterated in Ruby's account of her experience:

[...] it was not about [me] pretending that I was at a stage that I wasn't at. I think that maybe Anita had said something early on, when I first joined **The Work Room**, [...] you could really be at different stages of the work and if you're at the very beginning, be really honest about that, and be honest about the ideas, and not knowing but wanting the space to know more or to explore more. [That advice] help[ed] me put down the parameters [for] what I was exploring and wanting, [It affirmed that I was at the] beginning of a process.

From what Ruby describes the opportunity to be 'honest' and meet herself as she was, made the application process a valuable endeavour in and of itself, which correlates to the experience Sam shared when discussing her motivations for applying to **The Work Room**:

I feel like whenever I apply there's a strong possibility, I'll either get the residency or I'll get useful feedback [...]. I feel like the few hours that I spend writing the application are going to be really valuable and they'll be respected

Both accounts reinforce the relational nature of the process. By universally meeting the prospective resident as they are in the application, without embellished 'language' or contrived promises of what may not come to fruition, the panel of peers accept (and to an extent celebrate) the uncertainty of the creative process, and in doing so validate the integrity of individuals working practices. When comparing her **Work Room** experience with other residency programmes, Dora shared: 'I didn't have to be the artist in residence [...] I was in residence among artists', acknowledging a shared identity.

The opportunity for the residency to be a conduit to building connections with peers was highlighted by Jen. One of Jen's motivations for undertaking a **Work Room** residency was to build a 'meaningful relationship' to the organisation. After 20+ years living in England, Jen was preparing to relocate back to Scotland and thus wanted the residency to support her to create connections, which would facilitate a sense of belonging: 'I've got an international facing but in Scotland, I've just been so absent. [...] Scotland's home, but nobody

knows me'. Jen had envisioned that by being in **The Work Room** studio in Tramway she would have:

[...] the opportunity to be around other artists, [...] bump into [people] at lunchtime that you might say 'what you're doing? Can you just come in the studio and see this?', or, 'what you're doing, can I just come see you?'

However, to support the specific requirements of her dance practice, the residency was programmed off site in a space which had a wood floor. Despite access to a wood floor being 'integral to the practice' and Jen, recognising the relocation as 'helpful', being located outside of **The Work Room** studio left Jen feeling 'disconnected'. Although, this did not interrupt Jen and her creative team's ability to practice, and **The Work Room** team were 'super incredible' at facilitating and supporting a sharing, Jen 'would have preferred to be' in Tramway. For Jen, **The Work Room** studio at Tramway (re)presented an opportunity to be meaningfully involved in the broader social world with which she associates.

As demonstrated through participants' interview experiences, the peer-led application process supports residents to explore and value their identity in relation to their peers. This results in an ethos of respect, through which residents are supported to develop trust in their own artistic practices. Thus, feelings of 'relatedness', connection and belonging cannot be underestimated as key factors in a residents understanding their own artistic identity (Rouhiainen 2003; Farrer 2019). By being networked into a community of individuals with whom they identify, the resident's sense of identity and artistic integrity is reinforced and in turn their confidence flourishes.

Summary of **The Work Room's** interview findings

For a dance artist, studio residencies are crucial platforms for time-space, in which they can physically embody the materiality of their practice, testing and playing with their creative expression. As the interviewees attest, the opportunity for their creative identity to collaborate with their corporeal self is affirming and nourishing. The residencies' open-ended structure coupled with the studio's privacy, empowers the resident to experience vulnerability and failure without the fear of judgement. These conditions support the

resident to exercise self-direction, which enables the individual to experience agency and autonomy over their working practices as well as establishing trust between the resident, the organisation, and the peer-led network to which they belong. As Farrer (2019) articulates a dance artists identity is 'an on-going process of testing out, adjusting and reaffirming. [It is] accumulative and responsive' (Farrer 2019: 243). Thus, transformation can be understood to exist within a continuum, shifting, and changing in response to new challenges, relationships, and the need to sustain a livelihood. Experiences like **The Work Room** residency, which allow artists to experiment with their competencies, exercise their autonomy and be networked into a community are imperative to feeding a dance artist's sense of selfhood.

Chapter 8: Discussion and working towards a conclusion

Across the findings presented in Chapters 5, 6 and 7, residents have described how their intra-actions (Barad 2003) with each residency site have informed their conceptualisation of value in their residency experience. The descriptions given, frame residents approaches to site from a phenomenological, social/ institutional and discursive perspective (Kwon 2002), demonstrating, as Professor Miwon Kwon (2002) articulates, how such definitions of site can overlap and compete, ‘operating simultaneously in various cultural practices [...] (or even within a single artist’s single project)’ (Kwon 2002: 30). The multitude of spatial and temporal modalities *through* which residents’ experience a singular residency site is visually demonstrated by the four relational maps in Chapter 7, (re)presenting **Work Room** residents’ intra-actions (Barad 2003) with their studio residency. Thus, as a mechanism to explore the artist-practice-site relationship further, I will adopt Kwon’s overlapping definitions of site as a critical frame to further elaborate on the findings presented in this thesis. In practice, this follows the work of my colleague and peer, Dr Anna McLauchlan (2022), whom in their recent article for the *Journal of the Scottish Society for Art History*,²⁰⁹ ‘shaped’ Kwon’s (2002) definitions of site in relation to **Bothy Project**.

A meta-synthesis of the findings from each chapter has resulted in three areas of discussion, each of which can be considered to loosely based around one of Kwon’s (2002) definitions, as illustrated in Table 8.1 below. In doing so, I aim to support residency organisations to identify the environmental, conceptual, and material conditions artists are working *with* when in residence.

Kwon’s (2002) definition of site:	Title of section:
Phenomenological	‘Picking up the invitations’: reading creativity forwards
Social/ institutional	‘Interrupting the hustle’ and grounding artistic development
Discursive	‘The culture of residency culture in Scotland’

Table 8.1: Visualisation of Kwon’s (2002) definitions of site, alongside titles of discussion.

²⁰⁹ Volume 26, 2021-2022.

Following, I will address each area of discussion individually, weaving together data from the three studies with literature and theory from across the field. By way of a conclusion, the closing pages of this thesis discuss how the learning garnered *through* this thesis could be applied to residency partners, funders, and policy makers, as well as outlining how the project's limitations could inform areas for future study.

'Picking up the invitations': reading creativity forwards

Within the body of each study's findings, residents communicated how their relationship to – and phenomenological experience of – landscape, location, and physical environment, affected and imbued their residency experience.²¹⁰ For example, in the **Cove Park** findings, Elliott reflects on how the experience of landscape mediated intention, action and mood: 'determin[ing] people's relationship with how they are there'. This is an experience characterised by Annie and Freya, for whom the Loch and waterways surrounding **Cove Park** were emblematic of their activities, encouraging and guiding an exercise in deep reflection. Similarly, residents at **Bothy Project** relayed how the off-grid setting permitted a proximity to landscape and weather that enabled an environmental intimacy that they had not experienced before, offering a new and alternative perspective on their intra-actions (Barad 2003) *with* the world. Such experiences of environmental intimacy were also echoed in the experiences of **Work Room** residents, for whom the environmental privacy of the studio enabled a physical and figurative 'spaciousness' that as described by Seve, enabled access to different and unknown 'thinking and doing'.

To expand on the examples given, (and with the aim of moving towards a conclusion), I would like to focus on **Bothy Project** resident, Irwin's analogy of 'composting' (first introduced on page 155), in which, Irwin draws on the texture of the ground surrounding Sweeny's Bothy on Eigg to articulate the value of their residency experience:

[W]hen I talk about this emergent composting, what comes from the fertile boggy ground, the pungent boggy ground... I think that's where the really

²¹⁰ To review sections referenced, please see Chapter 5: 'Context, landscape and experience and the possibility of transformation', Chapter 6: 'Embodying landscape' and Chapter 7: 'Temporal structure one 'the material space''.

rich stuff can come from. I would say also, for me, particularly with [...] Sweeney's Bothy there's thinking that I did there that was unfinished or unformed that is still coming to fruition now that was seeded because of that kind of fecund environment.

As is highlighted in the analysis (page 155 - 156), in choosing the regenerative processes of 'composting' to articulate their metaphor, Irwin highlights the role of composition and decomposition in the production of new ideas and forms (Sheldrake 2020). By incorporating an assemblage of sensation, language, and memory to communicate their experience, Irwin illustrates how the 'sensory immediacy of spatial extension and temporal duration' (Kwon 2002: 12) evolves with the subjects life experiences, growing, expanding and transforming *with* time (Serino 2018; Smith and Hope 2019). As such, Irwin's analogy emphasises the material flows and forces (Ingold 2009, following Deleuze and Guattari 2004) any resident may engage *with* during and after their residency experience. To quote Professor Tim Ingold (2009), 'makers have to work in a world that does not stand still' (Ingold 2009: 93) and thus, are continuously 'bringing together diverse materials and combining or redirecting their flow in the anticipation of what might emerge' (ibid: 94). Therefore, rather than mapping the lines of impact backwards from an outcome, the individual 'works' in anticipation of what may be on the horizon, charting their trajectory of movement forwards from an experience (Ingold 2009), as is illustrated in the quote taken from Irwin's transcript. To quote Ingold (2009) further:

It is in this very forward movement that the creativity of the work is to be found. To read creativity 'forwards' entails a focus not on abduction but on improvisation (Ingold and Hallam, 2007, p. 3). To improvise is to follow the ways of the world, as they open up, rather than to recover a chain of connections, from an endpoint to a starting point, on a route already travelled (ibid: 97).

Or, as **Bothy Project** resident JBr articulated, when reflecting on her Sweeney's Bothy experience:

[A]s the person inhabiting that [residency], [its] how you pick up on those invitations, and what do you choose to do with them. How do you choose to expand or contract within them?

Following Ingold's (2009) line of inquiry, it could be argued that residency sites are part of the 'textility of making': 'weaving their own lines of becoming into the texture of material flows comprising the lifeworld' (Ingold 2009: 96) of the artist. Therefore, when evaluating the impact or value of a residency experience, the question should focus on what invitations came with the experience, and what was opened up. Thus, framing the residency as a method rather than a means to an end.

'Interrupting the hustle' and grounding artistic development

When discussing what they valued in their residency experience, residents from across the three studies reflected on the 'break' from the day-to-day reality of working as an artist that residency experiences provided. Here, **Cove Park** resident, Freya (who took part in a collaborative residency with Annie) describes what she articulates as the 'hustle' associated with professionalising an artistic practice:

So, at that time, 2017 we had finished a couple of commissions with our collaborative practice. We were doing stuff ourselves; Annie had just come out of her time at the RA. We were kind of, you know, emerging artists trying to professionalise our practice. So, we were kind of in that hustle.

Freya goes on to describe how the **Cove Park** residency 'interrupted' that 'hustle' making room for Freya and Annie to reflect 'candidly' and 'honestly' on their collective and individual practice. Judith, who also took part in a **Cove Park** residency shared a similar perspective, branding the residency as a 'relief' and 'diversion'. In her transcript, Judith went on to share:

I think in a lot of respects, there can be times when a lot of the reality of being an artist or designer is, it feels like you, you know, you're not getting where you really want to go, whether that be a restraint on space, or other commitments, or whatever it may be.

Thus, for Judith, the residency, which afforded a 'physical plantation somewhere else' bringing with it 'a mental shift' enabled her to gain deeper insight into her professional working practices. **Work Room** resident, Ruby, also described her experiences of residencies as a 'relief', articulating:

I almost - I don't think I idealise it, but I think I speak so highly of those residency times because they were like a breath. And, because it's like such a relief. So, it almost stands out, like maybe too much.

Each quote referenced, highlights the systems of the art world that 'the artist is threaded through' (Kwon 2002: 18 quoting Richard Andrews, 1988): short term contracts, economic precarity, limited resources and unregulated environments. The assertion Ruby makes at the end of her quote '[...] it almost stands out, like maybe too much', proffers an institutional critique relayed in the literature on artist residencies; that as part of the infrastructure, residencies are a paradox (Jones 2016; Elfving and Kokko 2019), offering 'both necessary and insufficient institutions of artistic survival' (Roberts and Strandvad 2022: 61). As part of the 'apparatus' of the art world (Kwon 2002: 18 quoting Richard Andrews, 1988), residencies are 'not separate from but open to social, economic, and political pressures' (Kwon 2002: 14). As Taru Elfving and Irmeli Kokko (2019) write:

Artist residencies are certainly an integral part of the machinery, yet at the same time their paradoxical role is to counter [globalized pressures of production and provide] support structures for artistic development, offering space-time for creative processes and momentary retreats for critical reflection (Elfving and Kokko 2019: 20-21).

Elfving and Kokko's (2019) description of 'artistic development', which references 'the personal, rather than business or administrative, development of individual artists' (Gordonnesbitt 2015: 15) is evidenced in the experiences quoted in this thesis. However, I would also argue, based on the data collected, that as mechanisms for artistic development, residencies simultaneously sustain practice identities and artistic subjectivities (Wakefield 2013), exemplifying the importance of spatial contexts in the processes of identity development (Bain 2004).

In their writing on identity processes, Professor Herminia Ibarra and Professor Jennifer Petriglieri (2010) explore how identities 'evolve and change', conceptualising a framework that 'defines and differentiates' two key identity processes, 'identity work' and 'identity play' by three critical frames: purpose, place, and process (Ibarra and Petriglieri 2010). In their terms, identity play is 'defined as people's engagement in provisional but active trial of

possible future selves' (Ibarra and Petriglieri 2010: 11). Whereas identity work references activities which confirm, strengthen, and maintain an individualised practised identity (Ibarra and Petriglieri 2010). To quote:

[Identity w]ork is conducted in the real world; play's context is the threshold between current reality and future possibilities. Commitment, in play, is provisional; as such, play processes generate variety not consistency. Building on theory and research on role transition, we suggest situational conditions that foster identity play. (Ibarra and Petriglieri 2010: 11)

The 'situational conditions' Ibarra and Petriglieri (2010) reference are illustrated in Table 8.2, which provides a brief overview of how Ibarra and Petriglieri (2010) distinguish 'play' from 'work' by contrasting the purposes, places, and processes of each:

	'Identity work'	'Identity Play'
Purpose	The purpose of Identity work is to maintain and preserve 'existing identities' (ibid: 14) and/ or comply visibly with 'the externally imposed image' (ibid: 14) required of such an identity.	The purpose of identity play is to take part in activities which revolve around 'inventing and reinventing oneself' (ibid: 14), playing and experimenting with future possible identities.
Place	The place of identity work is 'rooted in reality' (ibid: 15). Referencing both the sites concrete, physical setting, as well as the present tense in which the activity take place.	Identity play 'unfolds at the threshold between fantasy and reality, on the boundary between dreams (i.e., the possible selves in our heads) and reality (i.e., the concrete possibilities available in the world at any given time)' (ibid: 15).
Process	The process of Identity work is attainment, by which an individual works systematically to achieve a goal, whilst maintaining their identity through actions which signify integrity and authenticity.	Identity play is a process of 'exploration, in which deviation and detour are common fixtures' (ibid: 16). Identity play aims at transformation and change.

Table 8.2: Overview of Ibarra and Petriglieri's (2010) identity processes framework.

The examples Ibarra and Petriglieri (2010) give to enliven and evidence their theories on identity processes are based on the experiences of individuals who are working in economically safe and regulated environments. If those same theories are applied to the economically precarious livelihoods of artists, who, in the first instance, do not always have

access to waged work to inform their identity formation (Bain 2005);²¹¹ Ibarra and Petriglieri's (2010) distinction between identity work and play is less relevant. Thus, by reviewing the 'situational conditions' of residency experiences shared within the body of this thesis, I would like to (re)present residencies as sites of simultaneous identity work and play which can positively inform a resident's developing identity. This section will then end by proposing how framing residency opportunities as sites of identity development (work and play) may support residency organisations to speak to growth-based economies without being dictated by them.

Waged work in identity formation and development (Bain 2005)

Fifteen out of the 27 participants²¹² who undertook interviews confirmed that in addition to their work as an artist they were also employed in 'other work'.²¹³ Positions and roles mentioned, included but were not limited to, teaching, researching, commercial graphic design, arts administration, as well as professional services in university and health settings. The literature on artists juggling multiple occupations alongside their occupational identity as an 'artist' cites social integration, institutional affiliation, and income subsidy as the main reasons for an individual's engagement with 'other work'.²¹⁴ It would be inappropriate for me to explicitly comment on the 'other work' of artists (re)presented in this thesis, as participants were not directly asked to comment on their employment matrixes. However, anecdotal comments, such as that quoted below, would suggest additional employment subsidised some artists livelihoods: 'I am a graphic designer for money. I've just been sat working in advertising today to get some money coming back in'. As a

²¹¹ For more detail on 'the role of waged work in identity formation', please see *Constructing an artistic identity* by Alison Bain (2005).

²¹² This figure includes 6 previous residents of **Bothy Project**, 11 from **Cove Park** and 10 from **The Work Room**.

²¹³ For the purposes of clarity, here I am concentrating on the anecdotal details shared by interview participants. This figure is not conclusive and may be higher if all interview participants had been directly asked to comment on their employment matrixes'. **Bothy Project** and **Cove Park** surveys did ask participants to define what they do that is, their job or practice that informed the reasoning behind them doing a **Bothy Project** or **Cove Park** residency. Future research could also usefully interrogate the answers to this question to determine processes of 'identity customization' (Ibarra and Petriglieri 2010), as well as inform the role of secondary employment in artists careers (Bain 2005).

²¹⁴ Statement based on Bain's (2005) assembly of the literature in *Constructing an artistic identity* (Bain 2005).

consequence, an individual balancing multiple occupational identities may find maintaining an artistic identity a challenge and thus, may seek experiences which confirm and validate their occupational identity as an artist (Bain 2005; Wakefield 2013).

Reviewing the findings from the **Cove Park** study, it is clear that the financial remuneration residents received for their residency activity facilitated processes of identity validation (as is fully explored on page 181 onwards). However, as is highlighted in ‘Chapter 4: Methodology’ the samples included in this thesis, (re)present both funded residency opportunities (**Cove Park** and **The Work Room**) and self-funded residencies (**Bothy Project**).²¹⁵ This sample mixture purposefully reflects the myriad of funded and self-funded opportunities within the residency landscape.²¹⁶ Without a critical analysis surveying the total contribution of funded residencies to an artist’s annual income, the role of residencies in an artists waged work cannot be assumed. Therefore, reflecting on the results presented in each study, I would suggest there are other ‘situational conditions’ within a residency, which are informing, constructing, and developing an artist’s identity,²¹⁷ as summarised in Table 8.3 below. Notwithstanding, the following discussion on an artist’s identity, with or without remuneration, should not be read as either support for or guidance on not paying artists. If an artist’s labour was adequately recognised in the economic terms, I suggest the findings and this closing discussion would look very different.

²¹⁵ It is worth reiterating that **Cove Park** and **Bothy Project** provide a range of residency programmes, including both funded and self-funded opportunities. **The Work Room** only offer funded residencies.

²¹⁶ As can be evidenced when reviewing residency network sites such as Artist Communities Alliance, Fully Funded Residencies, the Microresidence Network, Res Artis and TransArtist.

²¹⁷ In highlighting the positive impact of other ‘situational conditions’, I am not suggesting that these should be considered satisfactory in lieu of paying artists. As documented in the section titled, ‘Artists’ livelihoods: paying research participants’, an artist’s work is economically precarious, with many earning under Scotland’s National minimum wage. In her 2005 article, *Constructing an artistic identity*, Alison Bain argues that by proxy of artists working in unregulated environments, occupational identities are constructed through myths and stereotypes, which inform institutional patterns and expectations. When discussing how this feeds an artist’s working practices Bain’s shares a quote from McCall (1978: 294): ‘A dedicated artist intends to make art for a living, or failing that, not to let earning a living interfere with making art.’ (Bain 2005: 39 quoting McCall). Such myths inform dangerous narratives that artists do not need to be paid for their labour.

The purpose, place, and process in residency experiences

Reflecting on the **Cove Park** interview findings, Benjamin, Elliott, Jargalma and Judith describe how the surrounding artistic community in residence, supplemented by the **Cove Park** application and interview procedures informed and stabilised their artistic identities. For example, Jargalma described how living and working alongside a spectrum of artists at different points in their career was ‘inspirational’ and gave her confidence in her identity and skill as an artist. Likewise, for Benjamin the **Cove Park** residency indicated his visibility in the broader international art scene:

[...] you feel like you're connected to something yeah, like I say, just meeting Charlotte Prodger briefly, who was there and you're like, 'oh, wow', in this particular part of the world, in this particular place [...] on a hillside. On a loch side, in the middle of relative nowhere is connected to these, well as big a current as you could possibly find in the contemporary art world.

The validation which Benjamin achieved through securing his residency via a competitive application process enabled him to position his identity within a larger professional landscape which in turn instilled an internal confidence in his artistry and reputation, which he could reflect in his CV:

[I]t's a confidence thing. I'm not a hugely pushy, kind of confident person and artist. So, for **Cove Park** to kind of lend me their approval carries weight both for myself and the CV. Yeah, it says something, it says something important, I think.

These sentiments were also shared by Elliott and Judith, as well as Astrid, Robbie and Ruby when discussing their **Work Room** residency. As described in **The Work Room** interview findings, participants relayed how **The Work Room's** peer-led application process constructed a ‘dialogical sense-making’ (Farrer 2019: 221) loop, akin to the appraisal processes undertaken in regulated working environments. As such, the application process in and of itself was considered a ‘valuable’ tool in shaping and exploring artistic identity in relation to peers (Rouhiainen 2003; Wakefield 2013; Farrer 2019). Similarly, the **Bothy Project** interview findings reflect the number of interview participants, whom prior to their **Bothy Project** residency or since it, managed or established their own residency

operations.²¹⁸ Arguably, further demonstrating how the ‘feedback loop’ supports the construction and maintenance of identity through purposes, places and processes which sustain selfhood and artistic integrity by ensuring an individual’s visibility not only within but beyond an ‘externally imposed image’ (Ibarra and Petriglieri 2010: 4).

However, alongside residents’ desires to be visible within a networked art scene, participants across the three studies also identified a desire and need for isolation. To quote Bain (2005):

Although an artist can be inspired or feel nurtured by other artists, interaction with others is variously sought and restricted at different times during the creative process. For at the core of artistic practice is the need for occupational solitude and alone time, where an artist can physically withdraw from others as ‘a necessary ritual for artistic self-actualization’ (hooks, 1995: 128). Thus creative work tends to be perceived as an introverted exercise that takes time [...] (ibid: 38 - 39)

The symbiotic relationship between ‘isolation’ and ‘connectivity’ emerges across all three studies. With each illustrating how environmental isolation gave rise to residents’ generative experiences of agency, autonomy,²¹⁹ and safety, which in turn supported processes of experimentation and failure. Unfolding at the threshold between current reality and future possibilities (Ibarra and Petriglieri 2010), opportunities for play, experimentation and failure are imperative to artistic development. Thus, by sustaining and maintaining a resident’s practice identity in the first instance, residencies can also enable individuals to play/ experiment with possible futures that include evolving identities as is illustrated in these quotes from **Cove Park** survey participants:

²¹⁸ Please see the section titled ‘the value of artist led residency spaces in ‘residency culture’’ for more details.

²¹⁹ When discussing autonomous experiences, it is important to heed Elfving and Kokko’s (2019) forewarning in their opening to *Contemporary Artist Residencies: Reclaiming Time and Space*, in which Elfving and Kokko (2019) assert that ‘[a]utonomy can only take place under certain conditions’ (ibid: 23) and as such, discussions surrounding artistic autonomy need to highlight ‘the complex processes that the work of artists is entangled in, from specific cultural contexts and geopolitical frameworks to material conditions, power relations, and privileges’ (ibid: 23), which is why the paradoxical role of residencies is emphasised in the opening to this section.

It has really helped me look differently at my practise [sic]. I recognised that I needed to act more as a jewellery artist, rather than a commercially led designer [CP 11].

I'm much more confident as a writer, I call myself a writer. Whether the work is paid or commissioned or not, that's who I am. This [residency] gave me that confidence. In turn I've therefore applied for (and got) opportunities that beforehand I would have thought were beyond me. [CP 5]

Although not an imperative resource for all artistic practices, it is worth noting that the dedicated studio space also 'performs a valuable role in [the] occupational identity construction' (Bain 2004:171) of artists. This is particularly highlighted in the experiences of **Work Room** residents, for whom the studio space is emblematic of an embodied corporeal identity, whilst its environmental privacy supports residents to work without disruption or fear of judgement. The relationship between autonomous and safe spaces which push artistic processes and support creative risk is highlighted by Astrid from **The Work Room** study and Jargalma from the **Cove Park** study, both of whom emphasise how the right residency contexts can support artists to create 'mess', presenting an opportunity for an artist to take up space fully. To quote Dr Megan Wakefield (2013): '[t]he construction of spaces for practice, where concept and practice is not prescribed or directed, can elicit a process of *becoming* in both practice and identity' (ibid: 145, emphasis authors own), as illustrated in my reconstruction of identity processes in Table 8.3.

Simultaneous conditions of ‘identity work’ and ‘identity play’ in residence	
Purpose	The residency situation secures the residents visible presence in a networked art scene and it is from this place of security (financial and/ or reputational) that the resident is supported to experiment with future possible artistic identities.
Place	The residency is rooted in the present. However, ‘the speculative nature of residencies’ (Gordon-nesbitt 2015: 27) enables the resident to play with that which could be on the horizon.
Process	The residency emboldens the resident to take up ‘occupational space’, which enables processes of self-actualization and thus, presents opportunities for residents to ‘work’ failure and ‘change gear’. ²²⁰

Table 8.3: A summary of the identity processes present in residency experiences.

Returning to the opening of this section, it is worth reflecting on the choice of the word ‘break’, when describing the ‘hustle’ residencies can ‘interrupt’. Often misinterpreted as artist holidays, residencies have long fought against this inaccurate myth, which has led to some residency organisations rejecting terminology associated with notions of ‘break’ and/ or ‘retreat’. However, I would encourage residency organisers to lean into this language. As Elfving (2019) articulates, when discussing the term ‘retreat’:

Retreat refers [...] to place and time but also to movement. In resonant terms residencies can be often understood as intense experiences of isolation and (self)reflection, but also in terms of transitions as well as immersions in novel contexts and communities. All kinds of critical encounters take place in residencies as retreats (Elfving 2019: 227).

The ‘critical encounter’ enabled in the residency ‘break’ creates room for transformation, evolution, and change, in both minor and major increments. By positioning ‘identity work’ and ‘identity play’ alongside one another when exploring the ‘situational conditions’ of a residency, it reinforces the idea of identity as a process perpetually in formation and (re)formation. Thus, in the context of growth-based economies, it can be argued that residencies should be valued for their ability to cultivate generative identity processes which nurture the artist and their practice.

²²⁰ Quote taken from **Cove Park’s** interview findings page 193 - 194.

The culture of residency culture in Scotland

In the **Bothy Project** study, Irwin highlights that there are ‘different cultures of residency culture’ across the residency landscape, sharing:²²¹

I have such a sense of what artists, very different artists and different people might want. And I think that makes me - has led me to being quite discerning or, I'm better at understanding what a context might offer me [...] and absolutely there's a whole load of information and the privilege of having that information to be discerning in those ways.

The ‘information and the privilege of having that information’ that enables Irwin to be ‘discerning’ in their choices, sites (reflecting terminology used by Kwon 2002) the **Bothy Project** residency in a discursively formed network of residency experiences that offer the ‘context’ Irwin desires. To quote Kwon (2002):

[The] relationship to the actuality of a location (as site) and the social conditions of the institutional frame (as site) are both subordinate to a discursively determined site that is delineated as a field of knowledge, intellectual exchange, or cultural debate. Furthermore, unlike in the previous models, this site is not defined as a precondition. Rather, it is generated by the work (often as “content”), and then verified by its convergence with an existing discursive formation (ibid: 26).

Thus, the original Collaborative Doctoral Award (CDA) partnership and this resulting thesis, constructs a discursive relationship between **Bothy Project**, **Cove Park** and **The Work Room**, adding to the body of (inter)textual information mobilising a relationship between these three sites (McLauchlan 2022), ‘textualiz[ing] spaces and spatializ[ing] discourses’ (Kwon 2002: 29) on residencies in Scotland.

Living and writing *through* these three residencies, recurring practices of hospitality have enacted principles of generosity, and care. Examples include, **Cove Park** resident, Judith’s description of ‘openness’ experienced in the **Cove Park** interview process; the speculative acts of generosity between **Bothy Project** residents, for whom the textural and textual

²²¹ For reference, please see the section titled ‘The value of artist led residency spaces in ‘residency culture’.’

layers of habitation encourage acts of exchange;²²² as well as, the ‘presence’ and response-ability of **The Work Room** staff team and the experiences of reciprocity practised through the membership.²²³ Theorising on residencies as ‘agents of hospitality’ (Chaika 2022: 19), Zhenya Chaika writes *through* three experiences of hospitality to illustrate ‘the impossibility of acting institutionally, where the experiences of personal encounter is missing’ (Chaika 2022: 19). To elaborate on the quote first used in the **Bothy Project** study:

Hospitality is always personal: institutional hospitality is merely a concept. Ideally, we’d forget about it or just ignore it. Behind any kind of institutional collaboration and interaction, we are always looking for a personal touch. And so, building confidence between institutions is only possible on a personal level. The contracts must be signed, but mutual understanding lies beyond that. True meetings and productive experiences can arise between people and people, people and spaces, or people and artworks, but never between abstract entities. Residencies are rarely more than small bodies and they must not confine themselves, like beautiful shells, to be attractive and captivating, but enclosed by their own layers of formalities. Probably, what we are searching for is a silent encounter, a dialogue from pearl to pearl. A silent but life-enhancing one. (Chaika 2022: 21)

The ‘personal touch’ Chaika (2022) describes can be identified through participants’ descriptions of their **Bothy Project**, **Cove Park** and **Work Room** residency experiences, where accounts of dialogue, exchange, and reciprocity are captured. When reflecting on modalities of hospitality, Wakefield (2013) quotes Lewis Hyde (1983), distinguishing that:

[...] in a gift society one is, “motivated by feeling but nonetheless marked by structure” (Hyde, 1983, p92): “There are many connections between anarchist theory and gift exchange as an economy – both assume that man [sic] is generous, or at least cooperative, “in nature”; both shun centralized power; both are best fitted to small groups and loose federations; both rely on contracts of the heart over codified contract, and so on. But, above all, it seems correct to speak of the gift as an anarchist property because both anarchism and gift exchange share the assumption that it is not when a part of the self is inhibited and restrained, but when a part of the self that is given away, that community appears” (Wakefield 2013: 268 quoting Hyde 1983 page 92)

²²² For references, please see ‘**Bothy Project** Blogs’ (page 104) and ‘Bothy Hospitality: a felt heritage’ (page 156).

²²³ For more information, please see **The Work Room** evaluation analysis, ‘Temporal structure two: ‘the held space’’.

Thus, in the following text, I will review how – and if – the ‘marks of structure’ have impacted on each organisations practice of hospitality.

Bothy Project and **The Work Room** are unambiguously born out of an artist-led scene, garnering support from various institutions in their gestation.²²⁴ As the literature attests (Bain 2005; Wakefield 2013; Elfving and Kokko 2019), artist-led peer-to-peer structures stabilise identities, sustain informal professional development networks²²⁵ and counteract loneliness,²²⁶ further acknowledging identity as a construct ‘within a complex discursive field’ (Kwon 2002: 112).²²⁷ This is evidenced in the way JBr describes ‘encountering [the] layers of people who have stayed in the [Sweeney’s B]oathy’ and in Dora’s assertion that in her **Work Room** residency, she ‘didn’t have to be the artist in residence’ because she was ‘in residence among artists’. Elfving and Kokko (2019) describe these more contemporary artist-led residency programmes as ‘breakaway’ models (Elfving and Kokko 2019), characterised as independent, flexible and relatively small, akin to the artist-led micro-residency outlined in the introductory chapter. It could be assumed, therefore, that **Cove Park**, which was established under the practice of patronage, would operate differently. However, this would not align with participants’ experiences. The ‘curatorial scaffolding’²²⁸ provided by the **Cove Park** staff team, enabled by their relative proximity and ‘willing[ness] to cultivate ongoing relationships’,²²⁹ is redolent of the modes of engagement evident in artist led activity. As Judith shares:

²²⁴ Notably for **Bothy Project** this would be the Royal Scottish Academy and for **The Work Room**, Glasgow Life.

²²⁵ For the purposes of clarity and following the work of Rebecca Gordon-Nesbitt (2015), I define ‘professional development’ as the transfer of ‘knowledge and skill that form an adjunct to individual practice’ (Gordon-nesbitt 2015: 6), whilst acknowledging such activities inevitably intersect with practice.

²²⁶ For an example, please see the section titled ‘Belonging to an artistic community’, which is within the **Cove Park** study. To quote Bain (2005): ‘Membership in these informal social networks is not inconsequential to the construction of an artistic identity and the creation of artwork; rather it become a valuable means of combating the isolation of the studio and exchanging information on employment, grants, sources of materials, housing and important new work emerging in the field’ (Bain 2005: 37).

²²⁸ This term was introduced to me by Dr Gayle Meikle, Lecturer in Contemporary Art Curation at Newcastle University.

²²⁹ Quote taken from **Cove Park** resident, Elliott’s transcript.

[There is a] dynamic of personalit[ies] amongst the staff. I think that they are incredibly knowledgeable in the areas in which they're working. I mean, you really feel that they are supporting you both as an individual but also as a culture [...] it feels like a very comfortable - going into that you feel confident, I think. [...] I think it felt like you were both adding to the culture of **Cove**, but also gaining something from it.

The ethics of exchange Judith describes, suggests a social contract based on 'mutual engagement' (Wakefield 2013: 276) and horizontal economics, which echoes the staff teams experiences as practitioners and/ or discipline specialists. Thus, establishing and supporting an artist-centred 'culture'.

Reflecting on the contracts of engagement, it is interesting to reflect on the differences between **Bothy Project**, **Cove Park** and **The Work Room** again. For **Cove Park** and **The Work Room**, the ethics of their social contract with residents interviewed is established in the application processes, developed through the intimacy and familiarity of the guest/ host relationship, and fortified in receiving a fee for their residency period, which based on the accounts shared, transcends any transactional act of service between 'organisation' and 'residency recipient'. The relationship between **Bothy Project** and resident differs slightly, as the participants interviewed paid for their residency experience, establishing a different contract, which arguably led to Alix's comment (first shared on page 153):

[..] my experience doing the residency, it didn't feel like - it felt more like a holiday, I guess. Yeah. I kind of felt like - I mean, I know the bothy is rented out as an Airbnb when it's not through the **Bothy Project**. So, I kind of felt like - I didn't really feel like there was much difference between renting it as an Airbnb and going through the self-funded **Bothy Project** residency

However, the tactility of the bothy's aesthetic, as observed by Irwin 'verifies' **Bothy Project's** artist-led status through a 'small is beautiful craftsmanship', legitimising its decentralized and people centred economics, which, as reflected by other interviewees, is what makes the **Bothy Project** residency an experience participants wanted to engage with. Having said this, and whilst recognising artist led culture as an integral feature in the history and development of contemporary art practice, it would not be appropriate to 'idealise' it (Wakefield 2013: 274) or feed into a 'rhetoric around artist-led activity [that infers] it is

somehow *more* radical, democratic and ethically viable than commercially-orientated art or art for exhibition in publicly funded spaces' (Wakefield 2013: 274, emphasis authors own). This is because artist-led activity often depends on the free labour of artists to sustain it, which leads to other systemic issues prevalent in the art world, including but not limited to: occupational burn out, barriers to access, homogenous groupings, and limited diversity.

If, as argued, 'artists regulate themselves, in their relationships with the wider art world, which is, after all, the site of their practice' (Hanfling 2021: 156) then the 'culture - or care - of residencies' need to limit risks for the artist, whilst maximizing opportunities for creative freedom. Describing residencies as 'artist-centred' as opposed to an 'artist-led' designation, discursively positions **Bothy Project**, **Cove Park** and **The Work Room** within an ethically minded, artist-centred locus, underpinned by flexibility, care, and generosity that is not at the expense of artist's identity and/ or safety. Thus, distinguishing a 'culture of residency culture', which celebrates a diversity of provenance, yet shares an approach and appreciation of artistic practice.

Conclusion: an opening in the closing – directions for residency research

The research articulated in this thesis adds to the amassing body of literature on, and research into artist residencies, which has particularly mushroomed in the last 10 years. Presented in the context of rapid shifts in ecological theory and climate devastation, the mass-displacement and migration of people world-wide, as well as radical advances in digital technologies; this research critiques, analyses and (re)presents processes of knowledge production, in the context of the academy and in the residency experience.

In the last decade alone, the landscape in which art is made and presented has dramatically changed, both ideologically and operationally. Through this thesis, and the in-depth study of three residency opportunities in Scotland, I have mapped where these ideological and operational challenges meet and impact upon artistic processes. This includes grappling with the ever-challenging task of presenting artistic practice on the page, as well as articulating how individuals formulate their artistic identities.

The findings have focused on an assemblage of material and conceptual conditions where value for artists coalesces and emerges. The conditions highlighted include landscape and resources (financial and physical), as well as experiences of community and belonging. These environments have produced a constellation of value-based themes, including agency and autonomy, criticality and care, and isolation and connectivity, each of which have informed research participants practice identities and artistic subjectivities (Wakefield 2013). When working with operationally active research partners, any research plan has to build in flexibility to respond to change, which can include a change in personnel, funding structures, policy imperatives, as well as change enforced through the impact of a global pandemic. I found the dynamism in the research relationship an exciting challenge, which necessitated a focused and nuanced distillation process to work through the research endeavour. However, naturally, the research could not encompass all the developments in each research partner's operations, more specifically ongoing changes in programming that provided alternative engagements with the concept of 'residency'. Here, I am particularly referencing the changes employed by **The Work Room** in 2021 (four years after the research partnership was established). In response to the pandemic, **The Work Room** supported a programme of 'Artists' Research Bursaries' which provided flexible, financial support, enabling members to deepen their practice. The bursaries did not include studio space and were advertised as opportunities to think, reflect, and experiment. Since social distancing restrictions have lifted, **The Work Room** have continued to experiment with more responsive approaches to residency practice, with recent callouts inviting alternative approaches to residency engagement, including working remotely; in a space nearer to where artists live; or over different durations of time. Interestingly, **The Work Room** study (re)presented in this thesis highlighted the role of the studio in the integrity, health, and identity construction of professional dance artists. Thus, a future study focusing on artists who have undertaken **Work Room** residencies at – or close to – home would provide insight on alternative approaches to residency engagement. Similarly, **Bothy Project**, developed the 'Neighbourhood Residencies', supporting those who live locally to take up a bothy residency, encouraging a revised view on how an individual may practise place (Andrews 2019b).

The 'artist-centred' definition, which I have used to marry the residency approaches of **Bothy Project, Cove Park** and **The Work Room**, reflects the 'ethical turn' prevalent in artistic discourses. The rise in the use of terms such as 'ethics' and 'care' in curatorial practice reflect the negotiations artists and artistic institutions are engaging with in times of uncertainty, which include austerity measures, the cost of living crisis, the ongoing impact of the pandemic, as well as living through the aforementioned climate emergency and refugee crisis. Therefore, within the unfolding of this thesis, it is useful to situate the context within which I use the term 'care', which, as documented above, means providing opportunities which minimise the risk to an artist financially and/ or reputationally, whilst maximising opportunities for creative freedom. Although I cannot explicitly comment on the role of residencies in an artists waged work; a recent international report, conducted by Res Artis in partnership with the University of London (UCL), recorded the financial impact of the COVID-19 pandemic on artists. The document reported that the financial losses incurred through residency 'cancellation or modification', affected dance artists more than 'other artists [...] (87.5%, compared to 47% for visual artists)' (Res Artis and UCL 2021: 6). The results seemingly reveal an art-form discrepancy, which arguably either (re)presents a difference in residency attainment by art-form and/ or reliance on residency opportunities by art-form. A national development agency, like Creative Scotland could usefully support the administration of a national survey, which could benchmark the role of residencies in artists livelihoods from a quantitative perspective. In turn, informing greater insight into the matrixes of both professional and art-form development via residency opportunities.

Unfortunately, the research cannot make broader comments on the Scottish residency landscape as **Bothy Project, Cove Park** and **The Work Room** only represent 6% of the 47 active residency sites in the geographical area of Scotland.²³⁰ Therefore, further research could usefully conduct a larger survey of residency organisations and offers in Scotland, distilling the cultures feeding Scottish residency culture, highlighting the gaps and/ or

²³⁰ Data taken from the '[Scottish Residency Database](#)', created by Healy McMeans' (2021). This figure is true as of 17 July 2023, when the site was last accessed. Divided by regional area, the analytical data matrix of the 'Interactive Scotland Residency Map' provides quantitative data on the residencies recorded.

emphasising best practice. This could be administered academically or led by the operationally active residency organisations in Scotland.

By adopting Kwon's (2002) three definitions of site – phenomenological, social/ institutional, and discursive – to critically frame the spatial and temporal entanglements present in the assessment of residency experiences, the findings have argued for residencies to be framed as process-methods, in which transformation *through* the residency experience is understood as cumulative (Mezirow 2008). In practice, the interviews with research participants have employed processes of reflection, which enacted 'the longitudinal and lateral aspects of experience' (Dewey 1938: 42) creating new material and discursive mattering's (Barad 2003) in a resident's understanding of value. Thus, residency organisations seeking to capture the value of their residency experiences would benefit from keeping the conversation open, documenting the textures and evolution of value *with* time.

The thesis offers a dynamic (re)presentation of the cultural field during in a time of change, significantly contributing towards the language of residencies. In practice, this has included assimilating and collaborating with a cohort of researchers and practitioners actively working in the field (ensuring that research activity does not take place in silos), as well as supporting artists to identify their needs and residency organisations to articulate their offer within the myriad of residency cultures available. Amidst the proliferation of residency opportunities and modalities, particularly in times of crisis, it is fundamental that research such as this, examines and questions the value of such experiences for artists and their practice, as well as interrogating how the field is supporting and/ or shaping artists livelihoods.

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Associated work and activity: publications, conferences, and associated research

Listed in chronological order:

Date	Event, conference, publication and/ or activity
December 2018	Artist in Residence Programme for Glasgow: Inception Workshop, Patrick Burgh Hall, Glasgow, Scotland
February 2019	Res Artis annual conference, Kyoto, Japan
September 2020	Anna McLauchlan & Morag Iles (2020) Experiences of Bothy Project: A report compiled from a survey of 'live/work' artist residency participants. DOI: https://doi.org/10.17868/73633
October 2020	Founding of the Artist Residency Research Collective (ARRC): https://arrcsite.org
August 2021	"My Journey, Knowledge and Exchange," the 2021 Saari Well Assembly of Residency Researchers, Hietamäki, Finland, 18-22 August 2021
August 2021	Iles, M. (2021). "(Re)conceptualising the Value of Residency Experiences." Paper presented at "My Journey, Knowledge and Exchange," the 2021 Saari Well Assembly of Residency Researchers, Hietamäki, Finland, 18-22 August 2021
September 2021	"Defining the next decade", the 2021 Res Artis Digital Annual conference, Bangkok, Thailand, 8, 10 – 11 & 14, 16 - 17 September 2021
September 2021	ARRC (2021), panel discussion at "Defining the next decade", the 2021 Res Artis Digital Annual conference, Bangkok, Thailand, 8, 10 – 11 & 14, 16 - 17 September 2021
February 2022	Sweeney' s Bothy Residency, Isle of Eigg, Scotland, 4 – 18 February 2022
July 2023	Iles, M. (2023) "Curatorial practices in dialogue: developing an artist-in-residence programme <i>with</i> the Vindolanda Trust". Paper presented at "Heritage for Common Futures. Future for Common Heritage" the VI CHAM International Conference 2023, Lisbon, Portugal, 12 – 14 July 2023
September 2023	"Mind the Gap: Designing residencies for everyone", the 2023 Res Artis Annual conference, London, England, 6 – 9 September 2023

Appendices

Appendix 1: Bothy Project study

1.a Bothy Project survey and interview: distribution, pilot, and ethics

The following two sub-sections titled, 'Survey distribution' and 'Pilot Survey' has been taken directly from Appendix 1 of *Experiences of Bothy Project: A report compiled from a survey of 'live/work' artist residency participants* (McLauchlan and Iles 2020)

Survey distribution

Appendix 3 provides the email text. Bothy Project had access to contact details for 180 people who had participated in one or more of the 316 residencies listed in the record of residencies. Lesley Young took over Amy Porteous's role in October 2019 and co-ordinated sending out the pilot and final survey. The survey was emailed to those 180 people – with 10 being sent a link to a pilot on 11 November 2019 (please see below) and 170 the final survey active from 23 November through December 2019. Of 180, 15 emails were returned, and it is assumed that those email accounts are now inactive – that means a total of 165 people likely received the link to the survey.

Emails were not addressed to individuals but sent in small batches - sending messages in bulk risks emails being directed to a 'spam' folder then being inadvertently ignored. A reminder to fill out the survey was sent Tuesday 3 December 2019. The survey was kept open for longer than the stated two weeks.

Pilot survey

One of us (Anna) was a participant in the residency programme and first tested the pilot. Slight adjustments were made to the questions as a result of Anna's responses. The pilot was then sent out to a select group of 10 people. Six of these were selected as people that had a continuing involvement with Bothy Project and had done a number of residencies, or were people known to have a professional knowledge of research processes and methods. Ten people were then selected at random from the spreadsheet (using a random number generator) although this was felt to be too much for a pilot and four were then identified from this group. The choices made attempted to produce a gender balance (an interpretation of who would identify as a woman or man from our experience of meeting them and also their forename) and also an even split across the residency locations (Inshriach and Sweeney's).

The pilot was sent out on Monday 11 November, with an original deadline of Friday 15 extended to Saturday 16 November. The pilot was sent to a member of Bothy project board, Laura Simpson, for comments. The pilot generated six in-depth responses and it appeared the 15 minutes time to respond was realistic (as substantiated by Appendix 4). Very minor changes were made to the wording and therefore the pilot results have been used as part of the overall analysis (ibid: 24).

Interview recruitment

An email inviting self-funded residents from 2017 – 2019 to take part in an interview (see Appendix 4) was sent to nine people 8 July, with a response deadline of 16 July 2021. A reminder email was sent the day before the deadline, 15 July 2021. Two people indicated that they would be willing to take part. However, due to professional commitments asked to be re-contacted in September/ October 2021.

Due to low participation figures from the first sample, dates were removed, and the sample size was expanded to include all self-funded residents who had participated in the survey. Consequently, an additional 11 people were contacted via email on 3 September 2021, with a response deadline of 17 September 2021. On the 27 September 2021 the extended sample was contacted again. The email invitation (Appendix 4) remained the same for both recruitment efforts.

Pilot interview

One person outside of the original sample suggestion was identified to take part in a pilot interview. That individual was contacted 12 June 2021 and the interview took place at the end of June 2021. Based on their feedback one minor change was made to wording of the Participant Information Sheet (Appendix 5). After the sample was expanded and due to the similarities between the pilot and final interview, pilot results were included in the final analysis.

Ethical approval

Ethical approval was given by the College of Arts at the University of Glasgow 10 October 2019. As part of this process the ethics committee reviewed survey questions (Appendix 2), an example email invite recruiting participants (Appendix 3) and potential follow up interview questions. In June 2021 an updated proposal was approved by the College of Arts at the University of Glasgow (this included documents shown in Appendix 5 and 6)

1.b Bothy Project survey: introduction and questions

Your experience of Bothy Project

Thanks for linking to this survey put together by Anna McLauchlan and Morag Iles. It seeks information about your experience of doing one or more Bothy Project residencies.

You will be asked to answer some questions. A report of the survey will be made publicly available, and we will use your answers to inform published texts.

Please complete the survey by Friday 6 December 2019, 4pm.

* The survey should take 15 minutes, although it depends on how much you would like to say.

* We ask your name so that your response can be matched with other information. Only the researchers, Anna and Morag, will be aware of who you are. If you can be identified from what you write we will check whether or not you are happy for that information to be

included.

- * Your information will be stored securely on an appropriately encrypted and protected drive with hard copies kept in a locked drawer.
- * Completing the questions means you agree for the information you supply to be pseudo anonymised (given a pseudonym) then combined with other responses and made publicly available. This will inform different kinds of writing, including a report and academic journal articles. Details are likely to be shared at public events.
- * The 'lawful basis' for the processing of personal data (name and email) for this project is that it constitutes a 'task in the public interest' under the EU General Data Protection Regulations. This means you will have no automatic right to have your data deleted. However, you do retain rights to access and can object at any time.

This research is part of the public outcome from Anna's residency in Inshriach and Sweeney's in March 2019 funded by the William Grant Foundation with support for travel from the Scottish Society for Art History. Morag's PhD research is funded by the Scottish Graduate School of Arts and Humanities (SGSAH) through the Arts and Humanities Research Council (AHRC). Morag is based at Glasgow University, working with Glasgow School of Art.

Feel free to contact Anna at anna.McLauchlan@strath.ac.uk and Morag at xxxxxxx@student.gla.ac.uk if you have further questions.

The first question in the survey asks you to confirm consent.

1. By ticking below, I opt into data collection and analysis
I confirm that I am over 18 and that my data can be used for the reasons stated above.
2. Please give your name and email address
(Please note: No one but Anna and Morag will be aware of who you are. If what you write inadvertently identifies you, we will check whether or not you are happy for that information to be included).
3. Please describe what you do (that is, your work, job or practice that informed the reasoning behind you doing a Bothy Project residency).
4. Have you undertaken more than one Bothy Project residency? Yes/No
5. Please give further details i.e. How/or in what way did your first residency experience inform those that followed?
6. How did you happen to do the residency/residencies?
(e.g. did you apply to a particular opportunity or were you invited? If so by whom?)
7. How or in what way was your residency/residencies supported?
(e.g. funding through Bothy Project via a specific funder, self-funded by a payment to Bothy Project).
8. What activities did you undertake during the time of the residency/residencies?

9. Please describe how doing the residency/residencies has impacted on your work or practice.

10. Did you do the residency/residencies on your own or with someone? (This might have been pre-arranged or informal, for example a friend or partner may have come with you). Please tell us a little bit about the circumstances, including how this may have conditioned your experience.

11. How long was your/each residency? When did these take place? (month/year)

12. Where were you living at the time you undertook the/each residency? (city, country)

13. Have you ever taken part in other residency programmes? Yes/No

14. Please list the residency or residencies.

15. Do you have anything else you would like to say?

16. Are you willing to be interviewed about your residency experience? Yes/No

About you

These questions are optional

17. What gender do you identify as?

18. What ethnicity do you identify as?

19. What is your age?

Thank you for taking part!

Sometimes answering questions spark further thoughts. If you wish to add anything to or amend your response please feel free to get in touch with Anna at anna.McLauchlan@strath.ac.uk and Morag at xxxxxxx@student.gla.ac.uk

You will be sent a copy of the finished report from this research.

If you have any further comments please use the box below.

1.c **Bothy Project** survey recruitment email

Title: Seeking your experience of Bothy Project Dear friend,

I hope this finds you well. I am writing to you because in the past you have undertaken a Bothy Project residency or worked with us in another capacity. Two researchers, Anna McLauchlan and Morag Iles, are now doing an independent study of Bothy Project. (You may have noticed Bothy connected writing in MAP Magazine edited by Anna <https://mapmagazine.co.uk/locating-this-collection> and Morag is a PhD researcher with

SGSAH https://www.sgsah.ac.uk/research/ces17-18/headline_569887_en.html). Together they aim to find out more about the experiences of people who have undertaken Bothy Project residencies, information that is also useful to Bothy Project.

Survey of your experience

We would love to find out about your experience and how the residency has informed your practice. Please complete this short survey:

<https://forms.office.com/Pages/ResponsePage.aspx?id=KVxybjp2UE->

[B8i4ITwEzyDOVDpsZJ9pPqPDZHx0iIE9UNVc5SIZTR1Y3NzVPS0hIVFlar1pLN0RSUy4u](https://forms.office.com/Pages/ResponsePage.aspx?id=KVxybjp2UE-B8i4ITwEzyDOVDpsZJ9pPqPDZHx0iIE9UNVc5SIZTR1Y3NzVPS0hIVFlar1pLN0RSUy4u)

The survey should take no longer than 15 minutes, although this depends on how much you would like to say.

An overview of what happens to the information you give is available from the link – but feel free to contact Anna (anna.McLauchlan@strath.a.uk) and Morag (m.iles.1@research.gla.ac.uk) if you would like to find out more in advance.

The survey will close 4pm Friday 6 December 2019. Thank you and best wishes,
Lesley

--

Lesley Young Programme Co-ordinator

Bothy Project
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1.d **Bothy Project** interview recruitment: email, Participant Information Sheet (PIS) and consent form

Bothy Project recruitment email

Title: **Experience of Bothy Project: Invite to Interview**

Dear [NAME]

How are you?

I am getting in touch, firstly to thank you for your contribution to the Bothy Project Experiences survey in December 2019 and secondly, invite you take part in the second stage of the project, which is being led by myself, Morag Iles, a PhD candidate at University of Glasgow.

In collaboration with Bothy Project, Cove Park and The Work Room, I am researching **the value and impact of artists' residencies**. The first stage of the project was the survey referenced above, which I conducted alongside Dr. Anna McLauchlan. For this second stage I am inviting those who took part in **self-funded residencies** to take part in an **audio recorded interview** and **visual mapping exercise**.

The interview will be between 40 - 60 minutes in length and can take place on a platform of your choice i.e Zoom or via phone. In advance of the interview I will ask you to create a visual map reflecting your experience. The map can be in any form of your choosing. In the interview we will discuss your residency experience, referencing your survey contribution (I can provide a transcript of this in advance if useful); your visual map and any ongoing impact/ thoughts.

You can find out more about the research and the interview process in the attached '**Participant Information Sheet**'. If you would like to take part, please complete the attached **consent form** and return to me by email before **Friday 17 September**. I anticipate it will take around five minutes to read the information and a few more minutes to complete and return the form. Taking part is your personal decision and not a requirement of your Bothy Project residency participation. I am aiming to conduct interviews between September - December 2021.

I appreciate much has changed since December 2019 when you consented to take part in the Bothy Project Experiences survey. If you have any questions about the process or you are unsure about what is written in this email or the attached documents, please do not hesitate to get in contact.

With very best wishes

Morag

Morag Iles (she / her)

PhD Student: AHRC/SGSAH Creative Economy Studentship 'Analysing Artist Residencies in Scotland: What impact do artist residencies have on individuals' artistic practice?'
University of Glasgow / Glasgow School of Art

m.iles.1@research.gla.ac.uk

Bothy Project interview Participant Information Sheet (PIS)

Participant Information Sheet: Experiences of Bothy Project (Interviews)

You have been invited to participate in the second stage of a research project being carried out by Morag Iles (University of Glasgow). Before you decide whether to take part it is important that you understand why the research is being done and what it will involve. Please take time to read the following information carefully.

What is the purpose of this investigation?

This investigation aims to gather experiences of Bothy Project residencies. The information will feed into different forms of writing/ activity, including academic journal articles, evaluation processes and funding applications. This project is part of Morag's PhD study; in collaboration with The Work Room, Bothy Project and Cove Park, Morag aims to illuminate the impact of residencies on artist's practice and livelihoods. The information will be included in the final thesis.

What will you do in the project?

You will take part in a semi-structured audio-recorded interview that should last no longer than 60 minutes – although the length of time depends on how much you would like to say. Interviews will take place either on zoom or by telephone. Once completed interview transcripts will be pseudo-anonymised, typed and sent to you electronically, for review and approval. At this point information can be edited and or redacted. Taking part in the interview is your personal decision.

In advance of the interview you will be invited to make a visual map reflecting your experience, using whatever form/ medium you would like. The mapping may include physical and non-physical elements and influences on your experience. Elements may be from the residency site itself or things outside of it. You need not spend any more than five minutes on this visual map. You'll be asked to send a digital copy of the map to Morag in advance of the interview, at which point it will be discussed.

In the consent form you will be explicitly asked for your consent to reproduce the visual map in future published texts. This is your choice. If you choose not to consent to your map being reproduced it will not prohibit you from taking part in the interview. Again, all material will be pseudo-anonymised.

Why have you been invited to take part?

You have been invited to take part because you have undertaken one or more self-funded Bothy Project residencies and took part in a first stage survey, December 2019. At this point, you indicated that you were willing to be contacted again.

What happens to the information in the project?

All data gathered (including consent forms) will be stored securely by Morag on appropriately encrypted, password-protected devices and University user accounts. Materials will be retained in secure storage for ten years for archival purposes (longer if the material is consulted during that period). Consent forms will also be retained for the purposes of record. The information may be used to inform future publications relating to the research topic.

In terms of EU legislation (General Data Protection Regulation [GDPR]): The '**lawful basis**' for the processing of personal data (name, address, email) related to this project is that it constitutes a '**task in the public interest**'.

No 'special category data' (e.g. information pertaining to ethnicity, religious beliefs, health or genetic profile, sexual orientation and activity, union membership, criminal offences and convictions), will be collected.

Under the conditions of **'task in the public interest'** once you have approved the interview transcript you will have no automatic right to have the data deleted ('right to erasure'). However, you do retain rights to **access** data relating to you and to **object** if you have reason to believe your data has been misused for purposes other than those stated.

- For more information on 'public task' please visit: <https://ico.org.uk/for-organisations/guide-to-data-protection/guide-to-the-general-data-protection-regulation-gdpr/lawful-basis-for-processing/public-task/>
- Glasgow University's guidance on data processing and lawful basis can be accessed here: <https://www.gla.ac.uk/myglasgow/dpfoioffice/gdpr/datasubjectrights/>
- Should you wish to **access** data relating to you or raise an **objection** to its use, you can find the form via the link here: <https://www.gla.ac.uk/myglasgow/dpfoioffice/gdpr/gdprequests/#d.en.591523>

The University of Glasgow is registered with the Information Commissioner's Office, as part of which it is required to comply with the provisions of GDPR and the UK Data Protection Act 2018.

Thank you for reading this information – **please ask any questions** if you are unsure about what is written here by contacting Morag.

Researcher contact details

If you wish to raise any question or concerns before, during or after this study please contact Morag Iles (m.iles.1@research.gla.ac.uk).

Morag's PhD research is funded by the Scottish Graduate School of Arts and Humanities (SGSAH) through the Arts and Humanities Research Council (AHRC). Morag is based at Glasgow University, working with Glasgow School of Art.

This investigation was granted ethical approval by the College of Arts Ethics Committee acting on behalf of the University of Glasgow.

If you have any questions/concerns, during or after the investigation, or wish to contact an independent person to whom any questions may be directed or further information may be sought from, please contact:

Kirsteen McCue, Thesis Supervisor
Co-Director, Centre for Robert Burns Studies Scottish Literature, School of Critical Studies
7 University Gardens, Glasgow, G12 8QH

Tel: 0141 330 8442

Email: kirsteen.mccue@glasgow.ac.uk

**CONSENT TO PARTICIPATE
AGREEMENT TO THE USE OF DATA
Experiences of Bothy Project Interviews**

I understand that **Morag Iles** is collecting data in the form of **audio-recorded interviews** and **visual maps** for use in an academic research project at the University of Glasgow.

As is outlined in the Participant Information Sheet attached, you have been invited to participate in the second stage of this research project, which aims to gather residents' experiences of Bothy Project residencies. You have been invited to take part because you have undertaken one or more self-funded Bothy Project residencies.

The information will feed into different forms of writing/ activity, including academic journal articles, evaluation processes, funding applications and Morag's PhD thesis.

- I confirm that I have read and understood the Participant Information for the above study and have had the opportunity to ask questions.

I consent to participate in the interviews on the following terms:

1. I can leave any question unanswered.
2. The interview can be stopped at any point.

I agree to the processing of data for this project on the following terms:

1. Use and storage of research data in the University of Glasgow reflects the institution's educational/ research mission and its legal responsibilities in relation to both information security and scrutiny of researcher conduct.
 - a. Under UK legislation (UK General Data Protection Regulation [UK GDPR]), I understand and accept that the **lawful basis** for the processing of personal data is that the project constitutes a **public task**, and that any processing of special category data is 'necessary for archiving purposes in the public interest, or scientific and historical research'.
 - b. I understand that I retain the right to **access** data relating to me or that I have provided and to **object** where I have reason to believe it has been misused or used for purposes other than those stated.
 - c. Project materials in both physical and electronic form will be treated as confidential and kept in secure storage (locked physical storage; appropriately encrypted, password-protected devices and University user accounts) at all times.

2. Interviews will be transcribed, and the recordings deleted once the dissertation is submitted.
3. I will only be referred to by pseudonym of my choosing. All other names and other material likely to identify individuals will be redacted/ removed.
4. I may withdraw from the project at any time up until the interview transcript is finalised without being obliged to give a reason. In that event all record of my remarks and my visual map will be deleted/ destroyed immediately.
5. I understand that, as this study is being conducted as a public task, I cannot withdraw my data once I have approved the final transcript.
6. Project materials will be retained in secure storage by the University for ten years for archival purposes (longer if the material is consulted during that time). Consent forms will also be retained for the purposes of record.
7. The data may be used in future research and be cited and discussed in future publications, both print and online.

TICK AS APPROPRIATE:

- I agree to take part in the above study.
- I agree to the terms for data processing outlined above.
- I agree to my visual map being reproduced in published texts.
- I confirm I have been given information on how to exercise my rights of access and objection.

I agree to take part in this research project

Please print your name (below)	
Your signature (below)	Date:

Researcher's name and email contact: Morag Iles / m.iles.1@research.gla.ac.uk

Supervisor's name and email contact: Kirsteen McCue / kirsteen.mccue@glasgow.ac.uk

Department address: Level 3, 5 Lilybank Gardens, University of Glasgow, Glasgow G12 8QH

1.e [Bothy Project](#) interview guide

Overall research question: How or in what ways are residency experiences valued by residents?

Sample: self-funded residents

1. Prior to taking part, how did you identify that a Bothy Project residency was an experience you wanted to take part in?
 - i. Can you say something about your motivations for applying for a self-funded Bothy Project residency?
2. Did the residency experience align or diverge from your expectations and motivations in applying?
3. Discuss mapping exercise.
4. The survey asked where you were living before taking part in the residency. Can you speak about how your 'usual context', i.e. how your day-to-day working and living practises compare to that of the residency?
5. Can you say something about if your Bothy Project experience changed your - perception of - and / or - relationship to:
 - yourself
 - your work
 - your practice
 - i. How has your relationship to the experience changed over time?

Option one for participants who have taken part in other residencies:

6. In your survey response, you identified that you had taken part in a number of other residencies. Can you speak more broadly about the role residencies play in your practice? And how Bothy Project residencies sit within this?
7. Thinking about future residency experiences; what would be critical to your participation and why?

Option two for participants who have not taken part in other residencies:

In the survey (December 2019) you specified that you had, had no other previous residency experiences. Would you take part in any other residencies in the future? and if so, what would you look for in that experience i.e., what would be critical to your participation and why?

8. Finally, is there anything else you would like to say or add that you do not feel has been covered?

1.f Full overview of residencies listed in **Bothy Project** survey responses

As part of the **Bothy Project** survey, respondents were asked to list any 'other residencies' they had taken part in. Table 1 documents all residencies listed in the UK and Table 2 those

outside of the UK. These tables were first produced for *Experiences of Bothy Project: A report compiled from a survey of 'live/work' artist residency participants* (McLauchlan and Iles 2020).

Table 1: UK residencies

UK residency	Location	Devolved nation
Baltic Centre for Contemporary Art	Gateshead	England
Berwick Visual Arts Residency (Film Festival)	Berwick-upon-Tweed	England
Grizedale Arts Writing Residency	Cumbria	England
House of Illustration (Illustrator in Residence)	London	England
Metal [Assume this is 'Time + Space' residency]	Either Liverpool, Peterborough or London	England
Poet in Residence at The Polar Museum	Cambridge	England
The Florence Trust	London	England
Whitechapel Gallery	London	England
Wysing Arts	Cambridgeshire	England
Yorkshire Sculpture Park	Wakefield	England
Beyond boundaries	Londonderry	Northern Ireland
CCA Creative Lab	Glasgow	Scotland
Common Ground Residency	Braemar	Scotland
Cove Park (referred to by 9 people – 3 had done the residency once, one twice and one three times. Another 4 referred to specific programmes: Jerwood, self-funded, Visual Arts Residency, and Writing Residency with Playwrights' Studio Scotland).	Cove	Scotland
Dance Base	Edinburgh	Scotland
Deveron Arts	Huntly	Scotland
Edinburgh College of Art - Glass Dept'	Edinburgh	Scotland
Edinburgh Sculpture Workshop Micro Residency	Edinburgh	Scotland
Ethnograms (mini residency) lifeoffthegrid.net + ASCUS, Dovecot studios [referred to as a micro residency]	Edinburgh	Scotland
Hawthornden (referred to by 3 people. One listed this as a 'Fellowship' and another as 'International Writers Retreat').	Lasswade	Scotland
Hospitalfield (referred to by 11 people – 4 just stated Hospitalfield, 1 listed a Research Residency and 6 made reference to the Interdisciplinary Residency)	Arbroath	Scotland
Lemon Tree - Artist in Residence	Aberdeen	Scotland
Mhor Farr	Mellon Udrigal	Scotland
MMIM: Plus One residency	Glasgow	Scotland

Outlandia	Glen Nevis, Lochaber	Scotland
Pier Arts Centre Fellowship	Stormness	Scotland
Scottish Sculpture Workshop (referred to by 3 people – one listed the residency, another that it was a Royal Scottish Academy Residency and another was on a ceramic residential week).	Lumsden	Scotland
Sabhal Mòr Ostaig - Jon Schueler Scholarship Visual Artist in Residence	Skye	Scotland
Salmon Bothy	Portsoy	Scotland
Testimony of the Rocks - Geodiversity Forum	sailing around the Atlantic Islands of Argyll	Scotland
The Booth (Scalloway, operated by WASPS)	Shetland	Scotland
The Chamberlain Lab (mini residency), Strathclyde University + ASCUS [known as the Chamberlain group micro-residency]	Glasgow	Scotland
The Workroom	Glasgow	Scotland
The Admiral's House (WASPS Residency)	Skye	Scotland
Timespan	Helmsdale	Scotland
Gladstone's Library	Hawarden	Wales

Table 1: Residencies outside the UK

Residency outside the UK	Location	Country
<i>European Union</i>		
Citizen Artist Incubator Residency	Linz	Austria
Sammlung Lenikus	Vienna	Austria
X Space Vienna	Vienna	Austria
Ptarmigan – Project Exchange Residency	Tallinn	Estonia
Cité International des Arts	Paris	France
Villa Vassilieff	Paris	France
Ateliers Höherweg	Düsseldorf	Germany
Three Sisters at Vrångsholmen, Agora Collective	Berlin	Germany
Snehta Residency	Athens	Greece
Callan Workhouse Union	Callan	Ireland
Tyrone Guthrie Centre Residency (referred to by 2 people)	Annaghmakerrig	Ireland
Decompression Gathering Summer Camp – Radical Intention	Florence	Italy
Filignano	Molise	Italy
Lumen artist residency	Atina	Italy
Lisbon Architecture Triennale	Lisbon	Portugal
PADA Studios Residency	Lisbon	Portugal

CCA Andratx (participant had done this residency twice)	Mallorca	Spain
Art Lab Gnesta - Artist-in-residence (referred to 2 people – one of whom listed ‘Swamp Storytelling’)	Gnesta	Sweden
Lapplands Konstnarskoloni	Gällivare, Lapland	Sweden
Tre systrar på Vrångsholmen	Tanum	Sweden
Trumpeten co Mellanrum	Malmö	Sweden
Van GoghHuis Museum (working with the Van Gogh archive)	Amsterdam	The Netherlands
<i>Other countries within the European single market</i>		
(w)ORD project, with SSA and BAG Art Camp	Gulen	Norway
Google and Acorn [this is actually the ICORN Centre that is in Stravanger but the residencies are Europe-wide]	Stravanger	Norway
Jan Michalski Foundation	Montricher	Switzerland
<i>Rest of world (not listed above or in Table 1)</i>		
Critical Path	Sydney	Australia
Off the Kerb Gallery	Melbourne	Australia
Punctum [Assume this is ‘seed pod’]	Castlemaine, Victoria	Australia
Sydney College of Arts (Two person)	Sydney	Australia
Vancouver Arts Centre Australia	City of Albany	Australia
Banff Centre for Arts and Creativity (listed by 2 people with one referring to a Creative Scotland residency)	Banff	Canada
CCA/CALQ exchange residency	Montreal	Canada
Grenfell Art Gallery	Corner Brook, Newfoundland	Canada
Swamp Storytelling, Earth CoLab & Art Lab Gnesta - Artist-in-residence	Neil Island	India
Massey University - Visiting Artist	Palmerston North (+ Albany and Wellington)	New Zealand
The Nomadic Show	Shiryaev	Russia
Arrowmont School of Crafts	Tennessee	USA
Elsewhere Museum	North Carolina	USA
MacDowell Colony	New Hampshire	USA
Peaked Hill Trust	Cape Cod, MA	USA
Penland School of Crafts	North Carolina	USA
Ucross Foundation	Clearmont, WY	USA
Kadist Art Foundation	Unknown	Unknown (operates in many)

Appendix 2: Cove Park study

2.a Cove Park survey and interview: distribution, pilot and ethics

Survey distribution

The survey was distributed by the staff team at Cove Park. A programme producer for each art-form specific programme; Literature and Translation, Craft and Design, Experimental Film and Moving Image and Visual Art, identified, contacted and administered the pilot and final survey. Vanessa Payton coordinated the administration by circulating a survey schedule and example recruitment email (as listed in Appendix 2.c). The email copy was provided as an example only and there was no expectation that those distributing the survey would use the copy verbatim.

The email was sent to a total of 89 people who had taken part in funded residencies between May 2017 – September 2019 (with 12 people being sent the link to the pilot - please see more detail below). The final survey was active from 20 November, with an original deadline of 6 December, which was extended to 10 December 2020. Of the final 30 survey respondents, one participant submitted their survey response via a word document on the 15 December 2020, five days after the deadline. The responses in the word document followed the same format and questions as that included in the online survey portal and therefore the results were included.

Pilot survey

Art-form producers identified and selected three people from their programme (within the sample period) to take part in the pilot. The pilot was active from the 26 October, with an original deadline of the 6 November, which was extended to the 9 November 2020. A total of five people (out of 12) responded and based on these results minor changes were made to the wording of two questions (as demonstrated in section 3.c). Due to the similarities between the pilot and final survey, pilot results were included in the final analysis.

Interview

The email inviting residents to interview (see Appendix 4) was sent to a total of 27 people on 8 September 2021, with an original deadline of 22 September 2021. A reminder email was sent out on 22 September 2021, after which two people requested a follow up email in November, once their schedules had been confirmed. Interviews took place between November – December 2021, one year after participants had submitted their survey responses.

Ethical approval

Ethical approval was given by the College of Arts at the University of Glasgow 17 July 2020. As part of this process the ethics committee reviewed survey questions (Appendix 2), an example email invite recruiting participants (Appendix 3) and potential follow up interview questions.

Due to the ongoing impact of the pandemic and the capacity of the Cove Park staff team the survey was not delivered until October – December 2020. In June 2021 an updated proposal

was approved by the College of Arts at the University of Glasgow (this included documents shown in Appendix 5).

2.b Cove Park survey: introduction and questions

Your experience of Cove Park

Thanks for linking to this survey put together by Morag Iles and Cove Park. It seeks information about your experience of completing one or more Cove Park residencies.

Morag is based at Glasgow University, working with Glasgow School of Art. This research project is being conducted in collaboration with Cove Park, Bothy Project and The Work Room. Morag's PhD research is funded by the Scottish Graduate School of Arts and Humanities (SGSAH) through the Arts and Humanities Research Council (AHRC).

Participation in this survey is voluntary. It should take no longer than 20 minutes to complete although the time taken depends on how much you would like to say. A report of the survey may be made publicly available and your answers will be used to inform published texts.

Please complete the survey before **Sunday 6 December, 7pm**

- In taking part your name and email address will be taken so that your responses can be logged. Only the researcher, Morag, will be aware of who you are.
- Completing the questions means you agree for the information you supply to be pseudo anonymised (given a pseudonym) then combined with other responses and made publicly available. If what you write inadvertently identifies you, Morag will check whether or not you are happy for that information to be included. Responses may feed into different forms of writing, including a report, academic journal articles and Morag's PhD thesis. Details from the report may be used by Cove Park and is likely to be shared at public events.
- Your information will be stored securely: digital information will be stored in a protected drive and hard copies in a locked drawer. Materials will be retained in secure storage for ten years for archival purposes (longer if the material is consulted during that period).
- The 'lawful basis' for the processing of personal data (name, email) related to this project is that it constitutes a **'task in the public interest'**. Any 'special category data' collected (e.g. information pertaining to ethnicity), will be processed on the basis that it is 'necessary for archiving purposes, scientific or historical research purposes or statistical purposes'.

Under the conditions of **'task in the public interest'** once you have taken part you will have no automatic right to have the data deleted ('right to erasure'). **However, you do retain rights to access and object at any time.**

- For more information on 'public task' please visit: <https://ico.org.uk/for-organisations/guide-to-data-protection/guide-to-the-general-data-protection-regulation-gdpr/lawful-basis-for-processing/public-task/>

- Should you wish to access data relating to you or raise an objection to its use, you can find the form via the link here:
<https://www.gla.ac.uk/myglasgow/dpfoioffice/gdpr/gdprrequests/#d.en.591523>

The University of Glasgow is registered with the Information Commissioner's Office, as part of which it is required to comply with the provisions of GDPR and the UK Data Protection Act 2018. Glasgow University's guidance on data processing and lawful basis can be accessed here: <https://www.gla.ac.uk/myglasgow/dpfoioffice/gdpr/datasubjectrights/>

Please contact Morag at m.iles.1@research.gla.ac.uk if you have further questions.

SECTION 1

Consent

The first question in this survey asks you to give consent. In taking part your name and email address will be taken so that your responses can be logged. Only the researcher, Morag, will be aware of who you are.

These are the only two questions participants are required to answer in order to participate

1. By ticking below, I opt into data collection and analysis
I confirm that I am over 18 and agree my data can be used for the reasons stated above [CONSENT LINK HERE.]
2. Please enter your name and email address:

SECTION 2

Your Residency

This section asks for specific details surrounding your residency.

3. Have you undertaken more than one Cove Park residency? Yes/No
4. [If yes, a further question will be added to ask: 'How or in what way did your first residency experience inform those that followed?']
5. How did you hear about the Cove Park residency?
6. What motivated you to apply for a Cove Park residency?
7. How long was your residency/ residencies? (in days, weeks or months)
8. What was the month and year that your residency/ residencies took place?
9. Where were you based before the residency?
10. Please describe, in your own words what you do (that is, your work, job or practice that informed the reasoning behind you undertaking a Cove Park residency)?
11. What activities did you focus on during the time of the residency/ residencies?

SECTION 3

Impact

The next two questions refer to the impact that the residency may or may not have had on you. This impact could be on your artistic practice, professional development, commission or exhibition opportunities, developing new relationships or wider working/ living practices.

We understand impact can look and feel different to different people so please feel free to answer these next two questions in whatever way suits you. This may be using text, image, film and / or another form of documentation. If this is the case, please email documentation directly to Morag at m.iles.1@research.gla.ac.uk

[File number limit: 5, single file size limit: 1GB. Allowed file types: Word, Excel, PPT, PDF, Image, Video, Audio]

12. Can you identify any short-term or long-term impacts from your time at Cove Park?
13. Has your work been influenced by any particular aspect of the residency?
(This could relate to the environment at Cove Park; the landscape, the geography, weather and / or the spaces / site itself. Or it could refer to any relationships formed with other practitioners on residency at the same time or the staff team at Cove Park. It may also refer to time away from 'home' etc.)
14. If the opportunity arose, would you take part in another Cove Park residency?
 - a. [yes]
 - b. [no]
 - c. [maybe]
15. In relation to the question above. Please tell us why

SECTION 4

Additional Information

The next set of question asks for additional information regarding any other residencies you may have taken part in. It also asks if you have any further comments and if you would be willing to take part in the next stages of this research.

16. Have you ever taken part in other residency programmes? Yes/No
17. [If yes] Please list the residency or residencies (If applicable please include the title of the programme, its location and the country it took place in)
18. Is there anything else you would like to say?
19. Are you willing to be interviewed about your residency experience? Yes/No

SECTION 5

About you

The next three questions are optional

20. What gender do you identify as?
21. What ethnicity do you identify as?
22. What is your age?

[THANKS PAGE]

Thank you for taking part!

Sometimes answering questions spark further thoughts. If you wish to add anything to or amend your response please feel free to get in touch with Morag at m.iles.1@research.gla.ac.uk

You will be sent a copy of the finished report from this research.

2.c Cove Park example survey recruitment email

Email title: **Your experience of Cove Park**

Hi [FIRST NAME],

You took part in one or more funded Cove Park residencies between May 2017 – September 2019.

We are working with researcher, Morag Iles to find out more about experiences of people who have undertaken a Cove Park residency and how the residency may have informed their practice. We would be really grateful if you would take part by responding to the survey linked below.

Morag is based at Glasgow University, working with Glasgow School of Art. This research project is being conducted in collaboration with Cove Park, Bothy Project and The Work Room. Morag's PhD research is funded by the Scottish Graduate School of Arts and Humanities (SGSAH) through the Arts and Humanities Research Council (AHRC).

Here's the link to a short survey:

<https://forms.office.com/Pages/ResponsePage.aspx?id=KVxybjp2UE-B8i4ITwEzyDOVDpsZJ9pPqPDZHx0iiE9UQkVWOENONVdaVjIOM0gxRDJWNTIwUENXRS4u>

It should take no longer than 20 minutes, although the time taken depends on how much you would like to say. The pilot survey will close **Sunday 6 December, 7pm**. Taking part in this survey is your choice.

An overview of what happens to the information you give is available from the link – but feel free to contact Morag (m.iles.1@research.gla.ac.uk) if you would like to find out more in advance.

Thank you and best wishes,

[SIGN OFF]

2.d **Cove Park** interview recruitment: email Participant Information Sheet (PIS) and consent form

Cove Park interview recruitment email

Email title: **Experience of Cove Park: Invite to Interview**

Dear [Name]

How are you?

I am getting in touch, firstly to thank you for your contribution to the Cove Park Experiences survey in October/ November 2020 and secondly, invite you take part in the second stage of the project.

In collaboration with Cove Park, Bothy Project and The Work Room, I am researching **the value and impact of artists' residencies**. The first stage of the project was the survey referenced above. For this second stage I am inviting those who took part in **funded residencies during 2017 - 2019** to take part in an **audio recorded interview** and **visual mapping exercise**.

The interview will be between 40 - 60 minutes in length and can take place on a platform of your choice i.e Zoom or via phone. In advance of the interview I will ask you to create a visual map reflecting your experience. This visual reflection can be in any form of your choosing. In the interview we will discuss your residency experience, referencing your survey contribution (I can provide a transcript of this in advance if useful); your visual reflection and any ongoing impact/ thoughts.

You can find out more about the research and the interview process in the attached '**Participant Information Sheet**'. If you would like to take part, please complete the attached **consent form** and return to me by email before **Wednesday 22 September**. I anticipate it will take around five minutes to read the information and a few more minutes to complete and return the form. Taking part is your personal decision and not a requirement of your Cove Park residency participation. I am aiming to conduct interviews between October - December 2021.

I appreciate that much has changed since Oct/ Nov 2020 when you consented to take part in the Cove Park Experiences survey. If you have any questions about the process or you are unsure about what is written in this email or the attached documents, please do not hesitate to get in contact.

With very best wishes

Morag

Morag Iles (she / her)

PhD Student: AHRC/SGSAH Creative Economy Studentship 'Analysing Artist Residencies in Scotland: What impact do artist residencies have on individuals' artistic practice?'
University of Glasgow / Glasgow School of Art

m.iles.1@research.gla.ac.uk

Cove Park interview Participant Information Sheet (PIS)

Participant Information Sheet: Experiences of Cove Park (Stage Two)

You have been invited to participate in the second stage of a research project being carried out by Morag Iles (University of Glasgow). Before you decide whether to take part it is important that you understand why the research is being done and what it will involve. Please take time to read the following information carefully.

If you wish to raise any questions or concerns before, during or after this study please contact Morag Iles (m.iles.1@research.gla.ac.uk).

About this project

This investigation aims to gather experiences of Cove Park residencies. The information will feed into different forms of writing/ activity, including academic journal articles, evaluation processes and funding applications. This project is part of Morag's PhD study. In collaboration with The Work Room, Bothy Project and Cove Park, Morag aims to illuminate the impact of residencies on artist's practice.

Morag is based at Glasgow University, working with Glasgow School of Art. Morag's Ph.D. research is funded by the Scottish Graduate School of Arts and Humanities (SGSAH) through the Arts and Humanities Research Council (AHRC).

What will you do in the project?

You will take part in a semi-structured audio-recorded interview that should last no longer than 60 minutes – although the length of time depends on how much you would like to say. Interviews will take place either on zoom or by telephone. Once completed interview transcripts will be pseudo-anonymised, typed and sent to you electronically, for review and approval. At this point information can be edited and or redacted. Taking part in the interview is your personal decision.

In advance of the interview you will be invited to make a visual map reflecting your experience, using whatever form/ medium you would like. The mapping may include physical and non-physical elements and influences on your experience. Elements may be from the residency site itself or things outside of it. You need not spend any more than five minutes on this visual reflection. You'll be asked to send a digital copy of the map to Morag in advance of the interview, at which point it will be discussed.

In the consent form you will be explicitly asked for your consent to reproduce the visual map in future published texts. This is your choice. If you choose not to consent to your map

being reproduced it will not prohibit you from taking part in the interview. Again, all material will be pseudo-anonymised.

Why have you been invited to take part?

You have been invited to take part because you have undertaken one or more funded Cove Park residencies between 2017 – 2019 and took part in a first stage survey, October – November 2020. At this point, you indicated that you were willing to be contacted again.

What happens to the information in the project?

All data gathered (including consent forms) will be stored securely by Morag on appropriately encrypted, password-protected devices and University user accounts.

Once completed, interview transcripts will be pseudo-anonymised, typed and sent to you electronically, for review and approval. At this point information can be edited and or redacted.

Materials will be retained in secure storage for ten years for archival purposes. Consent forms will also be retained for the purposes of record. The information may be used to inform future publications relating to the research topic.

Ethical oversight and legal basis for data processing

This investigation was granted ethical approval by the College of Arts Ethics reviewer panel acting on behalf of the University of Glasgow.

In terms of UK legislation (UK General Data Protection Regulation [UK GDPR]):

- The 'lawful basis' for the processing of personal data (name, address, email) related to this project is that it constitutes a **'task in the public interest'**.
- No 'special category data (e.g. information pertaining to ethnicity, religious beliefs, health or genetic profile, sexual orientation and activity, union membership, criminal offences and convictions), will be collected.

Under the conditions of **'task in the public interest'** once you have approved the interview transcript you will have no automatic right to have the data deleted ('right to erasure'). However, you do retain rights to access and object at any time.

- For more information on 'public task' please visit: <https://ico.org.uk/for-organisations/guide-to-data-protection/guide-to-the-general-data-protection-regulation-gdpr/lawful-basis-for-processing/public-task/>
- Glasgow University's guidance on data processing and lawful basis can be accessed here: <https://www.gla.ac.uk/myglasgow/dpfoioffice/gdpr/datasubjectrights/>
- The University of Glasgow is registered with the Information Commissioner's Office, as part of which it is required to comply with the provisions of GDPR and the UK Data Protection Act 2018.

How can I access information relating to me or complain if I suspect information has been misused/ used for purposes other than I agreed to?

If you have any concerns about how information relating to you has been used, you can contact the researcher or their supervisor in the first instance. If you are not comfortable doing this, or if you have tried but don't get a response or if the person in question appears to have left the University, you can contact the College of Arts Ethics Officer (email: arts-ethics@glasgow.ac.uk).

Where there appear to have been problems, you can – and indeed may be advised to – submit an 'access request' or an objection to the use of data. As part of the University's obligations under UK General Data Protection Regulation (UK GDPR), participants retain the rights to access and objection with regard to the use of non-anonymised data for research purposes.

1. Access requests and objections can be submitted via the UofG online proforma accessible at: <https://www.gla.ac.uk/myglasgow/dpfoioffice/gdpr/gdprrequests/#>.
2. Access requests and objection are formal procedures not because we mean to intimidate participants into not raising issues, but rather because the University is legally required to respond and address concerns. The system provides a clear point of contact, appropriate support and a clear set of responsibilities.
3. Anyone who submits a request will need to provide proof of their identity. Again, this is not to deter inquiries, but rather reflects the University's duty to guard against fraudulent approaches that might result in data breaches.
4. You also have the right to lodge a complaint against the University regarding data protection issues with the Information Commissioner's Office (<https://ico.org.uk/concerns/>).

Independent contact details

If you have any questions/concerns, during or after the investigation, or wish to contact an independent person to whom any questions may be directed or further information may be sought from, please contact:

Kirsteen McCue
Professor of Scottish Literature & Song Culture
Co-Director, Centre for Robert Burns Studies
Scottish Literature, School of Critical Studies
7 University Gardens
Glasgow G12 8QH

Tel: 0141 330 8442

Email: kirsteen.mccue@glasgow.ac.uk

Thank you for reading this information.

**CONSENT TO PARTICIPATE
AGREEMENT TO THE USE OF DATA
Experiences of Cove Park - Stage Two**

I understand that **Morag Iles** is collecting data in the form of **audio-recorded interviews** and **visual maps** for use in an academic research project at the University of Glasgow.

As is outlined in the Participant Information Sheet attached, you have been invited to participate in the second stage of this research project, which aims to gather residents' experiences of Cove Park residencies. You have been invited to take part because you have undertaken one or more funded Cove Park residencies between 2017 – 2019.

The information will feed into different forms of writing/ activity, including academic journal articles, evaluation processes, funding applications and Morag's PhD thesis.

- I confirm that I have read and understood the Participant Information for the above study and have had the opportunity to ask questions.

I consent to participate in the interviews on the following terms:

3. I can leave any question unanswered.
4. The interview can be stopped at any point.

I agree to the processing of data for this project on the following terms:

8. Use and storage of research data in the University of Glasgow reflects the institution's educational/ research mission and its legal responsibilities in relation to both information security and scrutiny of researcher conduct.
 - a. Under UK legislation (UK General Data Protection Regulation [UK GDPR]), I understand and accept that the **lawful basis** for the processing of personal data is that the project constitutes a **public task**, and that any processing of special category data is 'necessary for archiving purposes in the public interest, or scientific and historical research'.
 - b. I understand that I retain the right to **access** data relating to me or that I have provided and to **object** where I have reason to believe it has been misused or used for purposes other than those stated.
 - c. Project materials in both physical and electronic form will be treated as confidential and kept in secure storage (locked physical storage; appropriately encrypted, password-protected devices and University user accounts) at all times.
9. Interviews will be transcribed, and the recordings deleted once the dissertation is submitted.

10. I will only be referred to by pseudonym of my choosing. All other names and other material likely to identify individuals will be redacted/ removed.
11. I may withdraw from the project at any time up until the interview transcript is finalised without being obliged to give a reason. In that event all record of my remarks and my visual map will be deleted/ destroyed immediately.
12. I understand that, as this study is being conducted as a public task, I cannot withdraw my data once I have approved the final transcript.
13. Project materials will be retained in secure storage by the University for ten years for archival purposes. Consent forms will also be retained for the purposes of record.
14. The data may be used in future research and be cited and discussed in future publications, both print and online.
15. Pseudo-anonymised material will be shared with Cove Park and may be used as part of evaluation processes, funding applications and / or advocacy documents.

TICK AS APPROPRIATE:

- I agree to take part in the above study.
- I agree to the terms for data processing outlined above.
- I agree to my visual map being reproduced in published texts.
- I confirm I have been given information on how to exercise my rights of access and objection.

I agree to take part in this research project

Please print your name (below)	
Your signature (below)	Date:

Researcher's name and email contact: Morag Iles / m.iles.1@research.gla.ac.uk

Supervisor's name and email contact: Kirsteen McCue / kirsteen.mccue@glasgow.ac.uk

Department address: Level 3, 5 Lilybank Gardens, University of Glasgow, Glasgow G12 8QH

2.e Cove Park interview Guide

Overall research question: How or in what ways are residency experiences valued by residents?

Sample: funded residents between 2017 - 2019

9. Prior to taking part, how did you identify that a Cove Park residency was an experience you wanted to take part in?
10. Did the residency experience align or diverge from your expectations and motivations in applying?
11. Discuss mapping exercise.
12. The survey asked where you were living before taking part in the residency. Can you speak about how your 'usual context', i.e. how your day-to-day working and living practises compare to that of the residency?
13. Can you say something about if your Bothy Project experience changed your - perception of - and / or - relationship to:
 - yourself
 - your work
 - your practice
- ii. Has your relationship to the experience changed over time? And if so, how?

Option one for participants who have taken part in other residencies:

14. In your survey response, you identified that you had taken part in a number of other residencies. Can you speak more broadly about the role residencies play in your practice? And how Cove Park residencies sit within this?
15. Thinking about future residency experiences; what would be critical to your participation and why?

Option two for participants who have not taken part in other residencies:

In the survey (published October – December 2020) you specified that you had, had no other previous residency experiences. Would you take part in any other residencies in the future? and if so, what would you look for in that experience i.e., what would be critical to your participation and why?

16. Finally, is there anything else you would like to say or add that you do not feel has been covered?

2.f Full overview of residencies listed in **Cove Park** survey responses

As part of the **Cove Park** survey, respondents were asked to list any ‘other residencies’ they had taken part in. Table 1 documents all residencies listed in the UK and Table 2 those outside of the UK.

Table 1: UK residencies

UK residency	Location	Devolved Nation
British Art Show 8: Writer-in-residence	London	England
Gasworks	London	England
Grizedale Arts	Lake District National Park	England
Henry Moore Fellowship	Leeds	England
Kingsgate Project Space Takeover	London	England
National Glass Centre	Sunderland	England
Open School East x Book Works	Margate	England
Radio City, Tate Britain	London	England
Resort Studios	Margate	England
Somerset House Studios	London	England
Standpoint Futures Residency, Standpoint Gallery	London	England
Tate St Ives	Cornwall	England
Victoria and Albert Museum: Ceramics Graduate Residency	London	England
White Building, [SPACE]	London	England
Wysing Arts Centre	Cambridge	England
The Curfew Tower	Ballymena, Ulster	Northern Ireland
Centre for Contemporary Arts (CCA) (referenced by three people. Two specifically referenced the Creative Lab Residency)	Glasgow	Scotland
Edinburgh Sculpture Workshop	Leith	Scotland
Building Blocks: Glasgow School of Art Designers Group, R&D Residency	Glasgow	Scotland
Glenfiddich Artist in Residence	Dufftown	Scotland
Hawthornden Fellowship	Midlothian	Scotland
Highland Institute for Contemporary Art	Dalcrombie, Inverness-shire	Scotland
House for an Art Lover : Studio Residency	Glasgow	Scotland
Hospitalfield Arts (referenced by five people. Two specified specific programmes: one listed the Inter-disciplinary residency and another the Graduate residency).	Arbroath	Scotland
Moniack Mhor	Inverness-shire	Scotland
Outlandia	Near Fort William	Scotland

Royston Library Residency	Glasgow	Scotland
Scottish Sculpture Workshop	Lumsden	Scotland
Scottish Sculpture Workshop	Lumsden	Scotland
Stills	Edinburgh	Scotland
TRG3 Talbot Rice Gallery	Edinburgh	Scotland
Andrew W. Mellon Research Fellowship	Unknown	Unknown
FIELD Residency	Online	UK wide

Table 2: Residencies outside the UK

Residency outside UK	Location	Country
<i>European Union</i>		
Q21, Museums Quartier	Vienna	Austria
FLACC	Genk	Belgium
Wiels - Contemporary Art Centre	Brussels	Belgium
Bertolt brecht's hus	Svendborg	Denmark
Danish Art Workshop	Copenhagen	Denmark
European Ceramic Context	Bornholm	Denmark
Klitgaarden	Skagen	Denmark
Helsinki International Artists Program	Helsinki	Finland
Network North/ Nordic Institute for Contemporary Art (NIFCA) residency at Suomenlinna	Helsinki	Finland
Tampere Print workshop	Tampere	Finland
Foundation Lafayette	Paris	France
ABA - Air Berlin Alexanderplatz	Berlin	Germany
Anna Löbner Residency w/ Wasps	Düsseldorf	Germany
Cill Rialaig Project	Ballinskelligs, Co. Kerry	Ireland
Almanac IN Turin	Turin	Italy
British School at Rome	Rome	Italy
Ceramica Inglese	Centola	Italy
INCURVA	Sicily	Italy
ISIDEM residency, Montevirgini, Syracuse / Scicli	Sicily	Italy
MACRO Museum	Rome	Italy
Progetto	Lecce	Italy
The Museum of Loss and Renewal	Collemacchia	Italy
Thun Ceramics Residency	Bolzano	Italy
Gasworks Fellowship	Hangar	Portugal
Obvia Cultural Association Residency	Setúbal	Portugal
EMMA Residency Programme	Matadero	Spain
PowerPoint Revolution	San Sebastian	Spain
Amsterdam Residency, (Scottish Arts Council	Amsterdam	The Netherlands
VHDG, Summer residency	Leeuwarden	The Netherlands

Countries within the EEA or European Single Market		
Green AIR, Norwegian Textile Artists Association Residency at Søndre Green	Noresund	Norway
Lademoen Kunstnerverksteder	Trondheim	Norway
NKD - Nordic Artists Centre in Dale	Dale	Norway
Mid-Atlantic Keramik Exchange	Reykjavik	Iceland
Skill Share Residency, Textílmíðstöð Íslands (Icelandic Textile Centre)	Blönduós,	Iceland
Rest of the world (not listed above or in Table 1)		
1003 Canberra School of Art	Canberra	Australia
The Unconformity	Tasmania	Australia
CALQ / Prim Residency	Montreal	Canada
Below Another Sky, Scottish Print Network International Residency Programme. (Referenced by two people. One indicated they had visited India and Bangladesh. The other did not disclose where they had visited but based on the objective of the project, it can be assumed the individual would have visited a country within the Commonwealth).	Undisclosed	India and Bangladesh / Commonwealth Countries
Toiyamachi studio	Kanazawa	Japan
Tokyo Wondersite	Tokyo	Japan
SOMA	Mexico City	Mexico
Atelierstipendium New York	New York	USA
Bemis Center for Contemporary Art	Omaha, Nebraska	USA
Hollywood Hills House Residency	Los Angeles	USA
Iscp, international studio curatorial program, Ox Bow school of Art	Michigan	USA

2.g Cove Park advocacy document, prepared for Cove Park fundraising benefit

Document presented at a fundraising dinner at Cove Park 2021, August 2021

Title of document: 'I felt closer to the sky being at Cove Park'

Cove Park's mission is to 'create a supportive and stimulating context in which new work and ideas can be developed, tested and shared'²³¹. In 2020, 30 artists, makers, writers and designers, who had taken part in funded residencies during 2017 – 2019 took part in a survey, documenting their Cove Park residency experiences. This short summary of findings includes quotes taken directly from resident's survey contributions. Their insights indicated

²³¹ Cove Park. 2020. About Us. <https://covepark.org/about-us/>

that as well as Cove Park's geographical context, the working environment Cove Park provides, with its financial, peer and professional support, enabled residents to take part in a breadth of activities that inspired their creative practice and the development of their career and livelihoods.

For many of the residents who took part in the survey, the landscape surrounding Cove Park was *'unavoidably inspiring'* and deeply rooted in their experience:

*'While on-site and undertaking the residency there is an immediate connection to the landscape; the nature of the weather in connection with the sea loch and surrounding hills providing a dramatic and constantly changing backdrop. This natural state of flux, with changing light and weather conditions provided a keen awareness of the moment, acting as a form of meditation. The connection to the surrounding landscape and experience of living closely to the controlled MOD zones informed my creative process and subsequent output. In a sense I arrived with a pre-formed strategy that had been identified and discussed [...] at the interview. **What was unexpected was the impact of the landscape** and how the ideas then manifested themselves through conversation and studio-based process, particularly for me in relation to drawing [...] which I exhibited during a conversation event as an outcome of residency.'*

The design of the site, including its location and the set-up of the studios and accommodation provided a sense of isolation that supported residents to concentrate on their practice without distraction from *'from daily concerns or responsibilities'*. This afforded residents a renewed focus and an opportunity to direct their own time:

'I felt my time at Cove Park was really productive and very generative. I was able to dedicate space and energy to my writing practice - it was really helpful to be isolated and away from my studio where I often get sucked into physically making rather than research / writing. This gave space for new thoughts to develop'

In addition, the access to and standard of studio facilities at Cove Park enabled residents to reflect on their practical needs, applying this learning to their working conditions outside of the residency environment:

*'It made me realise that I needed more space to work. I moved studio [...] from a small space, to one that allows me to spread out more, to have a desk to draw (as well as my jewellery bench) and space to pin my work to the walls. **This is a direct result of having worked at Cove Park.** My new studio is also within a thriving artist hub, where I can make connections more easily with other makers.'*

The opportunity for connectivity with other practitioners whilst at Cove Park clearly supports residents to feel part of a community. The exchanges made between residents included the formal sharing of knowledge and skills:

*'I was positively inspired by my neighbour at the residence. An artist who was further on in her career than me, **it was great to be able to exchange** and hear her process but also talk about practicalities.'*

As well as informal opportunities to share learning, inspiration, food and friendship, which supported residents to build local, national and international networks that extended beyond the life of the residency itself:

*‘There was a feeling that I felt at Cove Park that has influenced my current trajectory quite profoundly. **Cove Park has this unique balance of space and isolation with connectivity and community.** It is very beautiful, and the environment gives you time and space to think and develop your practice. But being part of a community of artists on site allows regular conversation about the work. Also, the fact that the community of artists when I was there was so international reminds you that the arts is a worldwide community [...] This balance between isolation and connectivity that I recognised at Cove Park as being important for my practice is something that has informed broader choices in the direction of my life, from relocating to rural Northumberland this year to an upcoming move next month.’*

A number of residents referenced the residency as an opportunity to realise tangible works, which went on to generate further opportunities. One individual commented that their residency had led them to develop their *‘strongest body of work’* to date. Whilst another resident documented the trajectory of their work since being at Cove Park:

*‘While at Cove I completed an essay [...] which I hoped would raise the profile of my work (I’d struggled to find the time to complete it at home but was able to hunker down and finish it while at Cove). This essay was published and led to me being offered a contract for a book in progress [...] That in turn has led to other opportunities, including festival readings and submission to awards [...] So, **work done at Cove has been an invaluable step in career development.**’*

In particular, survey participants observed that the open-ended and *‘unpressurised’* structure of the residency, alongside **the ‘freedom and trust’ of the Cove Park staff** was conducive to: *‘develop[ing] aspects of my practice that I wouldn’t otherwise have time to explore outwith the residency period.’* The residency structure gave residents the autonomy to decide what they needed for their practice.

Fundamental to residents’ experiences was that the residency fee enabled them to put *‘their practice first’*. As quoted by one individual: *‘It’s one of the few places where the residency fee is enough to cover the costs of home and being away, **a rare opportunity to not worry about money.**’* This financial exchange ensured that the residents felt valued, building the residents’ confidence in their practice, which in turn supported the development of their career, beyond the residency:

*‘I’m much more confident as a writer, I call myself a writer [...] that’s who I am. **This [experience] gave me that confidence.** I’ve [since] applied for (and got) opportunities that beforehand I would have thought were beyond me.’*

About the survey:

This survey summary was produced by Morag Iles, a PhD candidate at the University of Glasgow. The findings from the survey presented here are part of a larger doctoral research

project, analysing artist residency opportunities in Scotland. Working in collaboration with Cove Park, Bothy Project and The Work Room, Morag aims to illuminate the impact of residencies on artist's practice. The research is funded by the Scottish Graduate School of Arts and Humanities (SGSAH) through the Arts and Humanities Research Council (AHRC). If you would like to know more about the research please contact Morag at, m.iles.1@research.gla.ac.uk

Appendix 3: The Work Room Study

3.a The Work Room ethical approval

Ethical approval was applied for in two stages. Each ethics application was written in collaboration with The Work Room staff team.

Stage one: Evaluation Analysis

Ethical approval for stage one was given by the College of Arts at the University of Glasgow 12 February 2020. As part of this process the ethics committee reviewed an example Participant Information Sheet and consent form (Appendix 3.c). Due to the ongoing impact of the pandemic and the capacity of The Work Room staff team final recruitment was not closed until June 2020.

Stage two: Interview and Visual Mapping

Ethical approval for stage two was given by the College of Arts at the University of Glasgow 14 July 2021. As part of this process the ethics committee reviewed an example email invitation and interview guide, as well as amending a Participant Information Sheet and consent form (examples of all attached in Appendix 3.d).

3.b The Work Room evaluation analysis email invitation

Email invitation 1: sent out 11 March 2020

Title: Artist Residences Research Consent

Good afternoon,

You may have read in our Newsletter or on our [website](#) that The Work Room was invited by the Scottish Graduate School for Arts & Humanities to be an industry partner in a funded PhD along with Cove Park and The Bothy Project, **focusing on the impact of artists' residencies**. The PhD opportunity was awarded to candidate **Morag Iles** who will be based at Glasgow University, working with Glasgow School of Art.

You are receiving this email because you had a residency with The Work Room during the period July 2017 – July 2019 and have been invited to participate in this research project being carried out by Morag Iles (University of Glasgow). We require your consent to share your application for residency and post residency evaluation with Morag. Taking part is your personal decision and is not a requirement of your residency or membership.

You can find out more about the research in the attached 'Participant Information Sheet' and in this [blog](#) written by Morag.

We would be grateful if you could read the 'Participant Information Sheet', complete the attached 'Consent Form' and **return by email before 31 March** if you are happy to give your consent. We anticipate it will take around 5 mins to read the information and a few minutes more to complete and return the form.

Please ask any questions if you are unsure about what is written in these documents by contacting Morag (xxxxxxx@student.gla.ac.uk) and/ or Sara Johnstone (sara@theworkroom.org.uk).

Kind regards,

Sara

--

Sara Johnstone
Studio & Membership Manager
The Work Room

Mental Health First Aider

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The Work Room is a company limited by guarantee with charitable status.

Registered Company No: SC343929
Registered Scottish Charity No: SC049532

The Work Room
25 Albert Drive
Glasgow G41 2PE
sara@theworkroom.org.uk

Email invitation 2: sent out 3 June 2020

Title: Artist Residences Research Consent - opportunity to participate extended

Good afternoon,

At the start of March, prior to the outbreak of COVID-19 in the UK, we got in touch to invite you to take part in a research project **focusing on the impact of artist residencies**. The research is being conducted by **Morag Iles** (University of Glasgow) in partnership with The Work Room, Bothy Project and Cove Park. You are receiving this email because you had a

residency with The Work Room during the period July 2017 – July 2019 and have been invited to participate in this research project being carried out by Morag.

In response to the pandemic we made the decision to put the project on hold until now and have therefore, extended the opportunity to take part to 15 June. We understand that for many things are still very uncertain and challenging, therefore, there is no expectation of your time or participation. If you would like to take part, we require your consent to share your application for residency and post residency evaluation with Morag. You can find out more about the research in the attached 'Participant Information Sheet' and in this [blog](#) written by Morag. Taking part is your personal decision and is not a requirement of your residency or membership.

We would be grateful if you could read the 'Participant Information Sheet', complete the attached 'Consent Form' and **return by email before 15 June** if you are happy to give your consent. We anticipate it will take around 5 mins to read the information and a few minutes more to complete and return the form.

Please ask any questions if you are unsure about what is written in these documents by contacting Morag (xxxxxxx@student.gla.ac.uk) and/ or Sara Johnstone (sara@theworkroom.org.uk).

Take care,

Sara

--

Sara Johnstone
Studio & Membership Manager
The Work Room

Mental Health First Aider

Donate [here](#) to connect more people to dance.

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Registered Company No: SC343929
Registered Scottish Charity No: SC049532

The Work Room
25 Albert Drive
Glasgow G41 2PE
sara@theworkroom.org.uk

3.c **The Work Room** evaluation analysis: Participant Information Sheet (PIS) and consent form

The Work Room evaluation analysis Participant Information Sheet (PIS) (stage one)

Participant Information Sheet: Experiences of The Work Room (stage one)

You have been invited to participate in a research project being carried out by Morag Iles (University of Glasgow). Before you decide whether to take part it is important that you understand why the research is being done and what it will involve. Please take time to read the following information carefully. It should take no more than 3-4 minutes to read.

What is the purpose of this investigation?

This investigation aims to gather your experiences of The Work Room residencies using materials The Work Room has collected. This includes residency application and post residency evaluation form. The information will feed into different forms of writing and activity, including a PhD thesis, academic journal articles, evaluation processes and funding applications.

This project is part of Morag's PhD study. In collaboration with The Work Room, Bothy Project and Cove Park, Morag aims to illuminate the impact of residencies on artist's practice: <https://theworkroom.org.uk/news/the-work-room-phd-partnership-project-07022018/>

What will you do in the project?

You are being asked to give your permission for your residency application and post residency evaluation form to be analysed. You are also asked if you are interested in taking part in the next stage of the project. Taking part is your personal decision.

Why have you been invited to take part?

You have been invited to take part because you have undertaken one or more Work Room residencies between July 2017 – July 2019.

What happens to the information in the project?

All information is currently stored securely by The Work Room. If you give permission, The Work Room team will pseudo-anonymise* your application and feedback (including project title and collaborators) and pass it onto Morag.

*The pseudo-anonymising process includes The Work Room removing your name from your application and post residency evaluation and coding these materials. Coding ensures the application and consent are traceable. However, only the code will be shared with Morag.

Morag will store all information on appropriately encrypted, password-protected devices and University user accounts. Hard copies of consent forms will be locked in physical storage. Materials will be retained in secure storage for ten years for archival purposes (longer if the material is consulted during that period). Consent forms will also be retained for the purposes of record.

The information may be used to inform future publications relating to the research topic. In terms of EU legislation (General Data Protection Regulation [GDPR]):

- The ‘lawful basis’ for the processing of personal data (name, address, DOB, email) related to this project is that it constitutes a **‘task in the public interest’**.

No ‘special category data’ e.g. information pertaining to ethnicity, religious beliefs, health or genetic profile, sexual orientation and activity, union membership, criminal offences and convictions (as recorded in your EDI form) will be passed on to Morag. If the work cited in your application and evaluation is autobiographical and/ or references this information, it cannot be removed and will be shared. However, materials (application and post residency evaluations) are pseudo-anonymised.

Under the conditions of **‘task in the public interest’** once you have taken part you will have no automatic right to have the data deleted (‘right to erasure’). However, you do retain rights to access and object at any time.

- For more information on ‘public task’ please visit: <https://ico.org.uk/for-organisations/guide-to-data-protection/guide-to-the-general-data-protection-regulation-gdpr/lawful-basis-for-processing/public-task/>
- Glasgow University’s guidance on data processing and lawful basis can be accessed here: <https://www.gla.ac.uk/myglasgow/dpfoioffice/gdpr/datasubjectrights/>
- Requests and objections are submitted via a University of Glasgow online proforma accessible at: <https://www.gla.ac.uk/myglasgow/dpfoioffice/gdpr/gdprrequests/#d.en.591523>

The University of Glasgow is registered with the Information Commissioner’s Office, as part of which it is required to comply with the provisions of GDPR and the UK Data Protection Act 2018.

Thank you for reading this information – please ask any questions if you are unsure about what is written here by contacting Morag and/ or Sara Johnstone (Membership and Studio Manager at The Work Room)

Researcher contact details

If you wish to raise any question or concerns before, during or after this study please contact Morag Iles (m.iles.1@research.gla.ac.uk).

Morag’s PhD research is funded by the Scottish Graduate School of Arts and Humanities (SGSAH) through the Arts and Humanities Research Council (AHRC). Morag is based at Glasgow University, working with Glasgow School of Art.

This investigation was granted ethical approval by the College of Arts Ethics Committee acting on behalf of the University of Glasgow.

If you have any questions/concerns, during or after the investigation, or wish to contact an independent person to whom any questions may be directed or further information may be sought from, please contact Kirsteen McCue (Thesis Supervisor) or James Simpson (Research Ethics Officer, College of Arts)

Kirsteen McCue, Thesis Supervisor

Dr J. R. Simpson

Professor of Scottish Literature & Song
 Culture
 Co-Director, Centre for Robert Burns Studies
 Scottish Literature, School of Critical Studies
 7 University Gardens
 Glasgow
 G12 8QH

Research Ethics Officer, College of Arts
 School of Modern Languages and Cultures
 University of Glasgow
 Glasgow
 G12 8QI

Tel: 0141 330 8442
 Email: kirsteen.mccue@glasgow.ac.uk

Tel: 0141 330 6346
 Email: arts-ethics@glasgow.ac.uk

The Work Room evaluation analysis consent form (stage one)

Please refer to the Participant Information Sheet before completing this consent form.
 Taking part is your personal decision.

	<i>Please tick</i>
I confirm that I have read and understand the information sheet explaining the research project and have had the opportunity to ask questions about the project	
I agree to my residency application to be used as part of this research project	
I agree to my post residency evaluation form to be used as part of this research project	
I understand that my contribution will be pseudo-anonymised (as described in the Participant Information Sheet)	
I understand that, as this study is being conducted as a public task, I cannot withdraw my data. However, I do have the right to access and object.	
I agree for the data collected from the residency application and post residency evaluation form to be stored and used in relevant future research	
I agree for the data to be used by The Work Room as part of an evaluation process and funding applications	
I consent to being contacted for the next stage of this project	

Please print your name (below)	
Your signature (below)	Date:

3.d **The Work Room** interview recruitment (Stage Two): Email invitation, Participant Information Sheet (PIS) and consent form

The Work Room email invitation to interview: sent out 2 September 2021

Title: **Invite to second stage of a research project being led by Morag Iles - PhD candidate**

Hello,

You are receiving this email because you indicated that you would be willing to take part in the second stage of a research project being led by Morag Iles, a PhD candidate at the University of Glasgow.

In collaboration with Cove Park, Bothy Project and ourselves, Morag is researching **the value and impact of artists' residencies**. For the first stage of the project, you gave permission for Morag to analyse your post residency evaluation forms, **relating to a residency during the period July 2017 – July 2019**. This analysis informed the second stage, for which, Morag is inviting 10 people to take part in an **audio recorded interview** and **visual mapping exercise**.

The interview will be between 40 and 60 minutes in length and can take place on a platform of your choice. In advance of the interview Morag will ask you to create a visual map of your experience, in any form of your choosing. In the interview you will be invited to discuss your residency experience, your visual map and any ongoing impact and / or thoughts. After the interview conversations will be transcribed and pseudonymised. Interview participants will be compensated £100.00 for their time.

You can find out more about the research and interview process in the attached 'Participant Information Sheet'. If you would like to take part, please complete the attached 'Consent Form' and **return to Morag by email before Monday 13 September**. We anticipate it will take around 5 mins to read the information and a few minutes more to complete and return the form. The 10 interview participants will be selected on a first come first serve basis. Taking part is your personal decision and not a requirement of your residency membership. Morag is hoping to conduct interviews between September and November 2021.

We appreciate much has and continues to change since you consented to take part in the first stage of this process. If you are unsure about what is written in this email or the attached documents by contacting Morag (xxxxxxx@student.gla.ac.uk) and/ or Sara Johnstone (sara@theworkroom.org.uk).

Kind regards,

Sara

--

Sara Johnstone

Studio & Membership Manager
The Work Room

Mental Health First Aider

Donate [here](#) to connect more people to dance.

The Work Room is supported by Creative Scotland, Glasgow Life & Glasgow City Council
The Work Room is a company limited by guarantee with charitable status.

Registered Company No: SC343929
Registered Scottish Charity No: SC049532

The Work Room
25 Albert Drive
Glasgow G41 2PE
sara@theworkroom.org.uk

The Work Room interview Participant Information Sheet (PIS) (Stage two)

You have been invited to participate in the second stage of a research project being carried out by Morag Iles (University of Glasgow). Before you decide whether to take part it is important that you understand why the research is being done and what it will involve. Please take time to read the following information carefully.

If you wish to raise any questions or concerns before, during or after this study please contact Morag Iles (m.iles.1@research.gla.ac.uk) and/ or Sara Johnstone (Membership and Studio Manager at The Work Room (sara@theworkroom.org.uk)).

About this project

This investigation aims to gather experiences of The Work Room residencies. The information will feed into different forms of writing/ activity, including academic journal articles, evaluation processes and funding applications. This project is part of Morag's PhD study. In collaboration with The Work Room, Bothy Project and Cove Park, Morag aims to illuminate the impact of residencies on artist's practice:

<https://theworkroom.org.uk/news/the-work-room-phd-partnership-project-07022018/>

Morag is based at Glasgow University, working with Glasgow School of Art. Morag's Ph.D. research is funded by the Scottish Graduate School of Arts and Humanities (SGSAH) through the Arts and Humanities Research Council (AHRC).

What will you do in the project?

You will take part in a semi-structured audio-recorded interview that should last no longer than 60 minutes – although the length of time depends on how much you would like to say. Interviews will take place either on zoom or by telephone. Once completed interview transcripts will be pseudo-anonymised, typed and sent to you electronically, for review and

approval. At this point information can be edited and or redacted. Taking part in the interview is your personal decision.

In advance of the interview you will be invited to make a visual map reflecting your experience, using whatever form/ medium you would like. The mapping may include physical and non-physical elements and influences on your experience. Elements may be from the residency site itself or things outside of it. You need not spend any more than five minutes on this visual map. You'll be asked to send a digital copy of the map to Morag in advance of the interview, at which point it will be discussed.

In the consent form you will be explicitly asked for your consent to reproduce the visual map in future published texts. This is your choice. If you choose not to consent to your map being reproduced it will not prohibit you from taking part in the interview. Again, all material will be pseudo-anonymised.

To ensure you are fairly compensated for your time you will receive £100.00 for participation. Made payable by invoice to The Work Room: sara@theworkroom.org.uk

Why have you been invited to take part?

You have been invited to take part because you have undertaken one or more Work Room residencies between July 2017 – July 2019 and agreed to take part in the first stage of this process in June 2020, giving permission for your residency evaluation form to be analysed. At this point, you indicated in your consent form that you were willing to be contacted again.

What happens to the information in the project?

All data gathered (including consent forms) will be stored securely by Morag on appropriately encrypted, password-protected devices and University user accounts.

Once completed, interview transcripts will be pseudo-anonymised, typed and sent to you electronically, for review and approval. At this point information can be edited and or redacted.

Materials will be retained in secure storage for ten years for archival purposes. Consent forms will also be retained for the purposes of record. The information may be used to inform future publications relating to the research topic.

Ethical oversight and legal basis for data processing

This investigation was granted ethical approval by the College of Arts Ethics reviewer panel acting on behalf of the University of Glasgow.

In terms of UK legislation (UK General Data Protection Regulation [UK GDPR]):

- The 'lawful basis' for the processing of personal data (name, address, email) related to this project is that it constitutes a **'task in the public interest'**.

- No ‘special category data (e.g. information pertaining to ethnicity, religious beliefs, health or genetic profile, sexual orientation and activity, union membership, criminal offences and convictions), will be collected.

Under the conditions of ‘**task in the public interest**’ once you have approved the interview transcript you will have no automatic right to have the data deleted (‘right to erasure’). However, you do retain rights to access and object at any time.

- For more information on ‘public task’ please visit: <https://ico.org.uk/for-organisations/guide-to-data-protection/guide-to-the-general-data-protection-regulation-gdpr/lawful-basis-for-processing/public-task/>
- Glasgow University’s guidance on data processing and lawful basis can be accessed here: <https://www.gla.ac.uk/myglasgow/dpfoioffice/gdpr/datasubjectrights/>
- The University of Glasgow is registered with the Information Commissioner’s Office, as part of which it is required to comply with the provisions of GDPR and the UK Data Protection Act 2018.

How can I access information relating to me or complain if I suspect information has been misused/ used for purposes other than I agreed to?

If you have any concerns about how information relating to you has been used, you can contact the researcher or their supervisor in the first instance. If you are not comfortable doing this, or if you have tried but don’t get a response or if the person in question appears to have left the University, you can contact the College of Arts Ethics Officer (email: arts-ethics@glasgow.ac.uk).

Where there appear to have been problems, you can – and indeed may be advised to – submit an ‘access request’ or an objection to the use of data. As part of the University’s obligations under UK General Data Protection Regulation (UK GDPR), participants retain the rights to access and objection with regard to the use of non-anonymised data for research purposes.

5. Access requests and objections can be submitted via the UofG online proforma accessible at: <https://www.gla.ac.uk/myglasgow/dpfoioffice/gdpr/gdprrequests/#>.
6. Access requests and objection are formal procedures not because we mean to intimidate participants into not raising issues, but rather because the University is legally required to respond and address concerns. The system provides a clear point of contact, appropriate support and a clear set of responsibilities.
7. Anyone who submits a request will need to provide proof of their identity. Again, this is not to deter inquiries, but rather reflects the University’s duty to guard against fraudulent approaches that might result in data breaches.
8. You also have the right to lodge a complaint against the University regarding data protection issues with the Information Commissioner’s Office (<https://ico.org.uk/concerns/>).

Independent contact details

If you have any questions/concerns, during or after the investigation, or wish to contact an independent person to whom any questions may be directed or further information may be sought from, please contact:

Kirsteen McCue
Professor of Scottish Literature & Song Culture
Co-Director, Centre for Robert Burns Studies
Scottish Literature, School of Critical Studies
7 University Gardens
Glasgow G12 8QH

Tel: 0141 330 8442

Email: kirsteen.mccue@glasgow.ac.uk

Thank you for reading this information.

The Work Room consent form (Stage two)

**CONSENT TO PARTICIPATE
AGREEMENT TO THE USE OF DATA
Experiences of The Work Room - Stage Two**

I understand that **Morag Iles** is collecting data in the form of **audio-recorded interviews** and **visual maps** for use in an academic research project at the University of Glasgow.

As is outlined in the Participant Information Sheet attached, you have been invited to participate in the second stage of this research project, which aims to gather residents' experiences of Work Room residencies. You have been invited to take part because you have undertaken one or more Work Room residencies July 2017 – July 2019.

The information will feed into different forms of writing/ activity, including academic journal articles, evaluation processes, funding applications and Morag's PhD thesis.

I confirm that I have read and understood the Participant Information for the above study and have had the opportunity to ask questions.

I consent to participate in the interviews on the following terms:

5. I can leave any question unanswered.
6. The interview can be stopped at any point.

I agree to the processing of data for this project on the following terms:

16. Use and storage of research data in the University of Glasgow reflects the institution's educational/ research mission and its legal responsibilities in relation to both information security and scrutiny of researcher conduct.

- a. Under UK legislation (UK General Data Protection Regulation [UK GDPR]), I understand and accept that the **lawful basis** for the processing of personal data is that the project constitutes a **public task**, and that any processing of special category data is 'necessary for archiving purposes in the public interest, or scientific and historical research'.
- b. I understand that I retain the right to **access** data relating to me or that I have provided and to **object** where I have reason to believe it has been misused or used for purposes other than those stated.
- c. Project materials in both physical and electronic form will be treated as confidential and kept in secure storage (locked physical storage; appropriately encrypted, password-protected devices and University user accounts) at all times.

17. Interviews will be transcribed, and the recordings deleted once the dissertation is submitted.

18. I will only be referred to by pseudonym of my choosing. All other names and other material likely to identify individuals will be redacted/ removed.

19. I may withdraw from the project at any time up until the interview transcript is finalised without being obliged to give a reason. In that event all record of my remarks and my visual map will be deleted/ destroyed immediately.

20. I understand that, as this study is being conducted as a public task, I cannot withdraw my data once I have approved the final transcript.

21. Project materials will be retained in secure storage by the University for ten years for archival purposes. Consent forms will also be retained for the purposes of record.

22. The data may be used in future research and be cited and discussed in future publications, both print and online.

23. Pseudo-anonymised material will be shared with The Work Room and may be used as part of evaluation processes, funding applications and / or advocacy documents.

TICK AS APPROPRIATE:

- I agree to take part in the above study.
- I understand that I will be fairly compensated for my time and receive £100.00 for my participation.
- I agree to the terms for data processing outlined above.
- I agree to my visual map being reproduced in published texts.
- I confirm I have been given information on how to exercise my rights of access and objection.

I agree to take part in this research project

Please print your name (below)	
Your signature (below)	Date:

Researcher's name and email contact: Morag Iles / m.iles.1@research.gla.ac.uk

Supervisor's name and email contact: Kirsteen McCue / kirsteen.mccue@glasgow.ac.uk

Department address: Level 3, 5 Lilybank Gardens, University of Glasgow, Glasgow G12 8QH

3.e The Work Room Interview Guide

Overall research question: How or in what ways are residency experiences valued by residents?

Sample: residents between July 2017 – July 2019

Interview questions:

1. Can you say something about your motivations for applying for a Work Room residency?
2. Did the residency experience align or diverge from your expectations and motivations in applying?
3. Discuss mapping exercise.
4. How has your Work Room residency experience informed the activity undertaken whilst in residence?
5. Can you say something about if your Work Room residency experience changed your - perception of - and / or - relationship to –
 - yourself
 - your work
 - your practice
- iii. Has your relationship to the experience changed over time? And if so, how?
6. Based on your residency with The Work Room; what were the most critical aspects of your experience?

7. Can you speak more broadly about the role residencies play in your practice? And how Work Room residencies sit within this?

Appendix 4: Studentship Agreement



STUDENTSHIP AGREEMENT

among

The University Court of the University of Glasgow

and

Glasgow School of Art

and

The Work Room (Dance)

and

Bothy Project

and

Cove Park

and

Morag Iles

STUDENTSHIP AGREEMENT

among

The University Court of the University of Glasgow, a registered Scottish charity (Charity Number SC004401) having its principal office at University Avenue, Glasgow, G12 8QQ a registered Scottish charity (Charity Number SC004401), Charity name "University of Glasgow Court ("the Host University"); and

The Glasgow School Of Art, a registered Scottish Charity (Charity Number SC012490) having its principal office at 167 Renfrew Street, Glasgow, G3 6RO (the "Co-Supervising University");

The Work Room (Dance), a company limited by guarantee (Company Number SC343929) having its registered office at Tramway, 25 Albert Drive, Glasgow G41 2PE ("TWR");

Bothy Project, a company limited by guarantee (Company Number SC563706) having its registered office at Mcfadden Associates Limited, 19 Rutland Square, Edinburgh, EH1 2BB ("BP");

Cove Park, a company limited by guarantee (Company Number SC201042) having its registered office at Peaton Hill, Cove, Helensburgh, G84 0PE ("CP"); and

Morag Iles, residing at 50 Ravenswood Road, Heaton, Newcastle upon Tyne, NE6 5TX ("the Student"),

(TWR, BP and CP together referred to as "the Organisations" and each of them being an "Organisation")

(the Host University, Co-Supervising University, TWR, BP, CP and the Student together referred to as "the Parties" and each of them being a "Party")

BACKGROUND

- (A) The Host University and the Co-Supervising University are members of the Scottish Graduate School for Arts & Humanities ("**SGSAH**").
- (B) The Scottish Funding Council and the Arts & Humanities Research Council have awarded funding to the Lead Institution (as defined below) towards the cost of establishing and operating the SGSAH and part of that funding is to be used to support studentships;
- (C) The Parties applied to the SGSAH for studentship funding for the Project (as defined below) and have been awarded funding on the terms set out in an award letter to the Host University dated 7 August 2017.
- (D) The Parties acknowledge that the terms of this Agreement are to govern the funding and conduct of the Project (as defined below), to enable the Student to carry out a research project and submit a related thesis for examination in accordance with the Host University's regulations governing postgraduate study in fulfilment of the requirements of a higher degree of the Host University.

1. DEFINITIONS

In this Agreement the following expressions shall have the following meanings:

“Agreement”	means this agreement together with the Schedule annexed hereto;
“Arising Intellectual Property”	means any inventions, designs, information, know-how, specifications, formulae, data, processes, methods, techniques, and other technology obtained or developed in the course of the Project and the Intellectual Property Rights therein;
“Background Intellectual Property”	means any inventions, designs, information, know-how, specifications, formulae, data, processes, methods, techniques, and other technology, other than Arising Intellectual Property, used in, or disclosed in connection with the performance of, the Project, along with the Intellectual Property Rights therein;
“Commencement Date”	Means 1 October 2017, without prejudice to the date of signature of this Agreement;
“Intellectual Property Right”	means any patent, registered design, copyright, database right, unregistered design right, trade mark, semiconductor topography rights, application to register any of the aforementioned rights, trade secret, right in unpatented know-how, right of confidence and any other intellectual or industrial property right of any nature whatsoever in any part of the world;
“Lead Institution”	means the University Court Of The University Of Glasgow, a registered Scottish charity (Charity Number SC004401) having its principal office at University Avenue, Glasgow, G12 8QQ a registered Scottish charity (Charity Number SC004401), Charity name “University of Glasgow Court”;
“Memorandum of Agreement”	Means the memorandum of agreement among the Lead Institution, the Host University, the Co-Supervising Institution and others dated 31 July 2017 in respect of the establishment and administration of the SGSAH;
“Primary Academic Supervisor”	means Zoe Strachan or her successor, appointed by the Host University, who will be the Student’s primary academic supervisor for the purposes of the Project;
“Project”	means the programme of research entitled “ <i>What impact do artist residencies have on individuals’ artistic practice, and what value do they bring to communities and the wider sector</i> ” described in Part 2A of the Schedule;
“Project Period”	means the period of 48 months starting on the Commencement Date;
“Regulations”	The regulations, ordinances and statutes of each Party and the Lead Institution as approved by the governing bodies of each Party and Lead Institution;

“Schedule”	means the schedule in three (3) parts annexed to this agreement; and
“Secondary Academic Supervisor (GSA)”	means Professor Johnny Rodger or his successor, appointed by the Co-Supervising University, who will be the Student’s secondary academic supervisor for the purposes of the Project in conjunction with the Secondary Academic Supervisor (Host);
“Secondary Academic Supervisor (Host)”	Means Professor Kirsteen McCue or her successor, appointed by the Host University, who will be the Student’s secondary academic supervisor for the purposes of the Project, in conjunction with the Secondary Academic Supervisor (GSA);
“SGSAH Head of Operations and Strategy”	means Monica Callaghan of the Lead Institution or such other person appointed by the Lead Institution to replace her;

Studentship Agreement images removed due to confidentiality issues.

This is Part 1 of the Schedule to the foregoing Studentship Agreement among the University Court of the University of Glasgow, Glasgow School of Art, The Work Room (Dance), Bothy Project, Cove Park and Morag Iles

TERMS AND CONDITIONS

1. THE PROJECT

- 1.1 The Host University will use its reasonable endeavours to provide adequate facilities, materials, equipment, supervision and training for the Student's work on the Project. However, the Host University does not undertake that the Project will lead to any particular result, nor is the success of the Project guaranteed.
- 1.2 The Primary Academic Supervisor, the Secondary Academic Supervisor (GSA) and the Secondary Academic Supervisor (Host) shall oversee the overall development of the Student and providing support and advice regarding the Project in the following proportions:
 - 1.2.1 Primary Academic Supervisor – 50%
 - 1.2.2 Secondary Academic Supervisor (Host) – 25%
 - 1.2.3 Secondary Academic Supervisor (GSA) – 25%
- 1.3 The Student undertakes to comply with all works rules and safety and other Regulations (including regulations which relate to the study and submission for the award of a degree at the Host University) communicated to him/her by each Organisation and / or the Host University and/or the Co-Supervising University (as the case may be) and which each Organisation and / or the Host University and/or Co-Supervising University may reasonably prescribe. The Student will not be an employee of any Organisation during such periods and no Organisation will require the Student to sign any contract of employment or other such legally binding agreement.
- 1.4 The Host University, through the Primary Academic Supervisor and the Student, will keep the Organisations informed of the progress of the Project at meetings held at intervals of twelve (12) months, and as otherwise agreed by the Host University and the Organisations. The Co-Supervising University shall provide reasonable assistance to the Host University to enable the Host University to provide such progress updates.
- 1.5 Meetings may be held by teleconference, video conferencing or in person, as agreed between the Parties.
- 1.6 The Host University shall ensure that annual progress reports on the Student are submitted to the SGSAH Head of Operations and Strategy.
- 1.7 All student record data relating to matriculation and held by the Host University shall be transferred from the Host University to the Lead Institution by 31 October in the year of study. All student record data relating to progress, assessment, examinations and appeals shall be transferred amongst the Parties and the Lead Institution only insofar as necessary to comply with each Parties' Regulations and in compliance with the provisions of Clause 4,
- 1.8 The Student agrees that the core elements of their student record may be shared between the Parties and the Lead Institution.

2. FINANCIAL AND OTHER CONTRIBUTIONS

- 2.1 The Parties acknowledge that the SGSAH will contribute towards the cost of the annual studentship fees and stipend (at UKRI rates) to the Host University and Co-Supervising University under and in accordance with the terms of the Memorandum of Agreement.
- 2.2 The Parties acknowledge that SGSAH will pay the reasonable expenses of the Student in attending progress meetings and the reasonable expenses of the Primary Academic Supervisor and Secondary Academic Supervisor in attending up to two progress meetings.
- 2.3 Each Organisation will provide in-kind contributions to the Project in respect of staff time, access to resources and space as reasonably required by the Project. Space shall include residential experience as necessary for the Project.

3. INTELLECTUAL PROPERTY

- 3.1 All Background Intellectual Property belonging to one Party is and shall remain the exclusive property of the Party owning it (or, where applicable, the third party from whom its right to use the Background Intellectual Property has derived).
- 3.2 Each Party grants the other Parties a royalty-free, non-transferable, non-exclusive, licence to use its Background Intellectual Property (where it is free and available to do so, subject to any third party rights in such Background Intellectual Property) for the sole purpose of the performance of the Project.
- 3.3 Arising Intellectual Property created by the Student and/or the Host University shall be owned by the Host University. Arising Intellectual Property created by the Co-Supervising University shall be owned by the Co-Supervising University. Arising Intellectual Property created by an Organisation shall be owned by that Organisation. Arising Intellectual Property created jointly by the Student and/or the Host University together with the Co-Supervising University and/or an Organisation shall be jointly owned by the relevant Parties where it is not possible by operation of law to separate the contributions made by each Party.
- 3.4 The Student:-
 - 3.4.1 **HEREBY ASSIGNS** to the Host University, insofar as legally possible, his/her whole right, title and interest in and to Arising Intellectual Property created by him/her. The Host University undertakes to apply the Host University's current revenue sharing policy as set out in Part 2B of the Schedule, as such policy may be amended from time to time, to the Student as if the Student was a member of the Host University's staff. By signing this Agreement **the Student confirms s/he has read and accepts the current policy.**
 - 3.4.2 shall at the request and expense of the Host University execute sign and do all such instruments, applications, documents, acts and things as may reasonably be required by the Host University to enable the Host University (or the nominee of the Host University) to enjoy the full benefit of the property and rights in the Arising Intellectual Property created by him/her, apply for patent or other protection for such Arising Intellectual Property and ensure that such Arising Intellectual Property shall vest wholly and exclusively in the Host University.

- 3.4.3 hereby irrevocably appoints the Host University as his/her attorney to execute and do any instrument or thing in his/her name and on his/her behalf as may be required by the Host University to enable the Host University to enjoy the full benefit of the rights assigned by this Agreement.
- 3.4.4 undertakes to hold upon trust for the Host University absolutely the entire interest of the Student in and to all those Intellectual Property Rights which cannot be assigned hereunder together with the entire benefit of such rights.
- 3.5 Subject to the confidentiality provisions under Clause 4:
- 3.5.1 the Host University hereby grants to each Organisation a royalty-free, irrevocable, non-transferable, non-exclusive licence to use the Host University's Arising Intellectual Property and the Host University's jointly owned Arising Intellectual Property for any non-commercial purpose; and
- 3.5.2 the Co-Supervising University hereby grants to each Organisation a royalty-free, irrevocable, non-transferable, non-exclusive licence to use the Co-Supervising University's Arising Intellectual Property and the Co-Supervising University's jointly owned Arising Intellectual Property for any non-commercial purpose.
- 3.6 Subject to the confidentiality provisions under Clause 4, each Organisation hereby grants to each of the Host University and Co-Supervising University a royalty-free irrevocable, non-transferable, non-exclusive licence to use that Organisation's Arising Intellectual Property and that Organisation's jointly owned Arising Intellectual Property for the purposes of teaching, academic research and any other non-commercial purpose.
- 3.7 For the avoidance of doubt, the owners of jointly owned Arising Intellectual Property may not commercially exploit the jointly owned Arising Intellectual Property through licensing or otherwise without the written consent of the others owners.
- 3.8 In the event that this Agreement is terminated by the Host University, Co-Supervising University or the Student in accordance with Clause 8.2, each Organisation shall assign its interest in any jointly-owned Arising Intellectual Property to the Host University and Co-Supervising University jointly.

4. CONFIDENTIALITY

- 4.1 In this Agreement "Confidential Information" shall mean any information (including samples, materials, drawings, specifications, photographs, designs, computer code, computer programs, software, data, formulae, processes, know-how, any technical or commercial information), reports, papers, correspondence or documents which is disclosed by one Party to another, or to any of such other's officers, employees or students, in whatever form, (including written, oral, visual or electronic), and which is, or which should reasonably be expected to be, of a confidential nature.
- 4.2 The Party receiving or acquiring Confidential Information ("the Receiving Party") from another Party ("the Disclosing Party") undertakes for so long as such Confidential Information remains confidential in character:
- 4.2.1 to keep all such Confidential Information confidential, and to take all reasonable steps to ensure that copies of the Confidential Information made by or on behalf of the Receiving Party are protected against theft or other unauthorised access;

- 4.2.2 not to communicate or otherwise make available any such Confidential Information to any third party except with specific prior written consent from the Disclosing Party;
 - 4.2.3 to disclose Confidential Information only to such personnel employed by the Receiving Party who have a specific need to receive such Confidential Information for the Project, and who are aware and have accepted that the Confidential Information is, and should be treated as, of a confidential nature; and
 - 4.2.4 not to use, or allow to be used, Confidential Information other than solely for or in relation to the Project, unless (and then only to the extent to which) any other use shall have been specifically authorised in writing by the Disclosing Party.
- 4.3 The obligations contained in this Clause 4 shall survive the expiry or termination of this Agreement for any reason but shall not apply to any Confidential Information to the extent to which the same:
- 4.3.1 is publicly known at the time of disclosure to the Receiving Party;
 - 4.3.2 after disclosure becomes publicly known otherwise than through a breach of this Agreement by the Receiving Party, its officers, employees or students;
 - 4.3.3 has been received by the Receiving Party from a third party who did not acquire it in confidence from the Disclosing Party, or someone owing a duty of confidence to the Disclosing Party; or
 - 4.3.4 the Receiving Party is required to disclose by law, by court of competent authority, by a requirement of a regulatory body and, in the case of the Host University or Co-Supervising University, under the Freedom of Information (Scotland) Act 2002 and the Environmental Information (Scotland) Regulations 2004.

5. PUBLICATIONS

- 5.1 All proposed publications relating to the Project (other than the Student's thesis), shall be submitted in writing to the other Parties for review at least thirty (30) days before submission for publication or before presentation, as the case may be.
- 5.2 The reviewing Party may require the deletion or amendment of any reference to its Confidential Information in the proposed publication.
- 5.3 If no notification from the reviewing Party pursuant to Clause 5.2 is received by the publishing Party within the thirty (30) day period, the publishing Party shall be free to publish the proposed publication.
- 5.4 Notwithstanding the foregoing, the Host University and/or Co-Supervising University may make public certain information relating to the Project in accordance with its usual academic principles. Such information may include the provision of knowledge transfer and / or impact metrics to any co-funders of the Project and other relevant bodies and may include, but not be limited to, a brief outline of the Project including reference to the Organisations together with any outcomes and impacts generated therefrom. In addition the Host University shall be allowed to use the subject matter

of the Project and the Organisations' participation therein as a case study in the Host University's and/or Co-Supervising University's marketing material.

- 5.5 All publications shall acknowledge, where appropriate to do so, the contributions of each Organisation, the Primary Academic Supervisor, the Secondary Academic Supervisor (GSA) and Secondary Academic Supervisor (Host).

6. THESIS

- 6.1 This Agreement shall not prevent or hinder the Student from submitting a thesis based on results generated within the scope of the Project, or from following the Host University's procedures for examination and for admission to postgraduate degree status.

- 6.2 The Student shall follow the Host University's regulations for the submission of a thesis for examination. In any event the Student shall submit a draft thesis to the Primary Academic Supervisor, Secondary Academic Supervisor (GSA), Secondary Academic Supervisor (Host) and to each Organisation at least thirty (30) days prior to the date for submission for examination.

- 6.3 Each Organisation recognises that data obtained during the course of the Project and, if appropriate, any Background Intellectual Property supplied by that Organisation may be used in the preparation of a thesis or theses. If reasonably deemed appropriate by the Host University, any thesis prepared using such information will be kept confidential for a period of two (2) years as outlined in the Host University's regulations governing submission of theses. Thereafter, any such thesis or theses will be placed in the public domain.

8 TERMINATION

- 8.1 This Agreement may be terminated immediately by notice in writing in respect of one Party by the remaining Parties if the Party commits a material breach of any term of this Agreement and (if such breach is remediable) fails to remedy that breach within a period of forty five (45) days after being requested in writing to do so.

- 8.2 This Agreement may be terminated with respect to an Organisation by the Host University, Co-Supervising University or the Student immediately by notice in writing if that Organisation ceases to do business, becomes unable to pay its debts as they fall due, becomes or is deemed insolvent, has a receiver, liquidator, manager, administrator, administrative receiver or similar officer appointed in respect of the whole or any part of its assets or business (or is the subject of a filing with any court for the appointment of any such officer), makes any composition or arrangement with its creditors, takes or suffers any similar action in consequence of debt or an order or resolution is made for its dissolution or liquidation (other than for the purpose of solvent amalgamation or reconstruction), or any equivalent or similar action or proceeding is taken or suffered in any jurisdiction.

- 8.3 The Host University agrees to notify the other Parties promptly if at any time the Primary Academic Supervisor and/or Co-Supervising Academic Supervisor (Host) is unable or unwilling to continue the supervision of the Project. The Co-Supervising University agrees to notify the other Parties promptly if at any time the Secondary Academic Supervisor (GSA) is unable or unwilling to continue the supervision of the Project. Within sixty (60) days after any such notice the relevant Party shall nominate a successor. No Party will unreasonably decline to accept the nominated successor.

However, if the successor is not acceptable on reasonable grounds, then any Party may terminate this Agreement by giving ninety (90) days' written notice to the other Parties.

- 8.4 In the event that the Student is unable or unwilling to carry out the Project, either the Host University, the Co-Supervising University or any Organisation may terminate this Agreement by giving written notice to each other Party. Such termination shall take effect immediately unless otherwise agreed.
- 8.5 Clauses 3.1, 3.3 to 3.8, 4 to 6, 9, 10 and this Clause 8.5 shall survive termination, for whatever reason, of this Agreement.

9 LIMITATION OF LIABILITY

- 9.1 Neither the Host University, the Co-Supervising University nor the Student makes any representation or warranty that advice or information given by the Student, the Primary Academic Supervisor, the Secondary Academic Supervisor (Host), the Secondary Academic Supervisor (GSA) or any other of the Host University's or Co-Supervising University's employees, students, agents or appointees who works on the Project, or the content or use of any materials, works or information provided in connection with the Project, will not constitute or result in infringement of third-party rights, and all conditions and warranties are hereby excluded to the maximum extent permitted by law.
- 9.2 The Host University, the Co-Supervising University and the Student accept no responsibility for any use which may be made of any work carried out under or pursuant to this Agreement, or of the results of the Project (including any Arising Intellectual Property), nor for any reliance which may be placed on such work or results, nor for advice or information given in connection with them.
- 9.3 Each Organisation undertakes to make no claim in connection with this Agreement or its subject matter against the Student, the Primary Academic Supervisor, the Secondary Academic Supervisor (Host), the Secondary Academic Supervisor (GSA) or any other employee, student, agent or appointee of the Host University or Co-Supervising University (apart from claims based on fraud or wilful misconduct). This undertaking is intended to give protection to individual researchers: it does not prejudice any right which an Organisation might have to claim against the Host University or Co-Supervising University.
- 9.4 The liability of any Party for any breach of this Agreement, or arising in any other way out of the subject matter of this Agreement, will not extend to loss of business or profit, or to any indirect or consequential damages or losses.
- 9.5 Nothing in this Clause 9 shall be deemed to exclude or limit in any way the liability of any Party for intentional wrongdoing, their statutory liability in respect of death or personal injury caused to any person as a result of negligence or any other liability that cannot, by law, be excluded or limited.

10 GENERAL

- 10.1 Any notices given under this Agreement shall be in writing and sent by Registered or Recorded Delivery Post to the address for each Party set out at the beginning of this Agreement (or such other address as a Party notifies for the purposes of this Clause 10.1).

- 10.2 No Party shall have any liability for any delay in carrying out or failure to carry out any of its obligations under the Agreement caused by any circumstances outside the reasonable control of that Party. If such delay continues for six (6) months or more any Party may terminate this Agreement forthwith by written notice to the other Parties.
- 10.3 Nothing in this Agreement shall create, imply or evidence any partnership or joint venture between any of the Host University, the Co-Supervising University, the Student and the Organisations or the relationship between any of them of principal and agent or employers and employee.
- 10.4 Failure by any Party to enforce at any time or for any period any condition of the Agreement does not constitute and shall not be construed as a waiver of such condition and shall not affect the right later to enforce such condition and any other condition.
- 10.5 The Parties shall procure that in carrying out the Project they will comply with the Bribery Act 2010, the Data Protection Act 2018 and any other applicable laws, regulations and statutes and other analogous legislation.
- 10.6 If any part or the whole of any condition of this Agreement is held to be invalid or unenforceable by any legislation or legal authority, the remaining portion of such condition and the rest of this Agreement shall remain in force and effect as if this Agreement had been granted with no such provision.
- 10.7 No Party shall, without the prior written consent of the other Parties, assign this Agreement or any of its rights and obligations under this Agreement. No Party shall sub-contract or delegate in any manner any or all of its obligations under this Agreement to any third party or agent.
- 10.8 Except as expressly provided in this Agreement, nothing in this Agreement shall confer or purport to confer on a third party any benefit or any right to enforce any term of this Agreement.
- 10.9 This Agreement constitutes the entire agreement between the Parties for the Project. Any variation to this Agreement shall be in writing and signed by or on behalf of all Parties.
- 10.10 A person who is not a Party to this Agreement cannot enforce or enjoy the benefit of any term of this Agreement.
- 10.11 This Agreement shall be governed by, and construed in accordance with, Scots Law. The Scottish Courts shall have exclusive jurisdiction to deal with any dispute which may arise out of or in connection with this Agreement.

This is Part 2 of the Schedule to the foregoing Studentship Agreement among the University Court of the University of Glasgow, Glasgow School of Art, The Work Room (Dance), Bothy Project, Cove Park and Morag Iles

A. PROJECT: *What impact do artist residencies have on individuals' artistic practice, and what value do they bring to communities and the wider sector*



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B. HOST UNIVERSITY REVENUE SHARING POLICY

https://www.gla.ac.uk/media/Media_185772_smxx.pdf

Appendix 5: Full overview of live residency operations and networks referenced in thesis.

Presented alphabetically:

Residency	Location	Web link
AiR NL	The Netherlands	https://www.transartists.org/en/airplatformnl
Akademie Schloss Solitude	Stuttgart, Germany	https://www.akademie-solitude.de/en/
Artist Communities Alliance	International network (based in America)	https://artistcommunities.org
Baltic Art Centre	Gotland, Sweden	https://www.balticartcenter.com/home/
Britten Pear Arts	Suffolk, England	https://brittenpearsarts.org
Bothy Project	Scotland-wide	https://www.bothyproject.com
CCA Glasgow, Creative Lab Residencies	Glasgow, Scotland	https://www.cca-glasgow.com/whats-on/collection/creative-lab-residencies
CeRCCa – Center for Research and Creativity Casamarles	Llorenç del Penedes, Spain	https://paucata.cat/complicities/cercca
Chisenhale Dance Space	London, England	https://www.chisenhaledancespace.co.uk

Cove Park	Argyll and Bute, Scotland	https://covepark.org
Eastside Projects	Birmingham, England	https://eastsideprojects.org
Emerging Critics Residency	Upstate New York, USA and online	https://momus.ca/momus-emerging-critics-residency/
Fully Funded Residencies	Trans-national	https://fullyfunded-residencies.weebly.com
Flat Time House	London, England	https://flattimeho.org.uk
Künstlerhäuse	Worspede, Germany	https://www.k-haus.at
Land Foundation	Chaing Mai, Thailand	https://www.thelandfoundation.org
Live Art in Scotland – Practitioner Directory	Across Scotland	https://liveartscotland.org/index.php/resources-for-live-artists/
MacDowell	New Hampshire, USA	https://www.macdowell.org
Marrgu Residency Program	Peppimenarti, Australia (Northern Territory)	https://durmuarts.com.au/marrgu
Microresidence Network	World-wide	https://microresidence.net
New Contemporaries	UK-wide	https://www.newcontemporaries.org.uk
Nida Art Colony	Near Klaipėda, Lithuania	https://nidacolony.lt/
Res Artis	Worldwide network (offices based in Australia)	https://resartis.org
Residency Unlimited	New York City, USA	https://residencyunlimited.org/residencies/
Rijkakademie	Amsterdam, The Netherlands	https://www.rijksakademie.nl/
Rome Prize Fellowship	Rome, Italy	https://www.aarome.org/apply/rome-prize
Saari Residency	Mynämäki, Finland	https://koneensaatio.fi/en/saari-residence/
Scottish Residency Database	Across Scotland	https://thesocialstudioresearch.wordpress.com/category/scottish-residency-database/

Scottish Sculpture Workshop	Lumsden, Scotland	https://www.ssw.org.uk/
Spike Island	Bristol, England	https://www.spikeisland.org.uk
Studio Somewhere	Glasgow, Scotland	https://takemesomewhere.co.uk/studio-somewhere-residencies
Studio Voltaire	London, England	https://studiovoltaire.org
S1 Artspace	Sheffield, England	https://www.s1artspace.org
Tazzentrale	Nuremberg, Germany	https://tanzzentrale.de
Temporary Art Platform (TAP)	Beirut, Lebanon and Paris, France	https://togetherwetap.art
The Work Room	Glasgow, Scotland	https://theworkroom.org.uk
The Victoria and Albert Museum (V&A)	London, England	https://www.vam.ac.uk/info/residencies
TransArtists	Worldwide network (offices based in Amsterdam, Netherlands)	https://www.transartists.org/en
Villa Medici	Rome, Italy	https://www.villamedici.it/en/
Yaddo	New York State, USA	https://yaddo.org
Youkobo Art Space	Tokyo, Japan	https://www.youkobo.co.jp/en/