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### Exploring Artist Residencies for Academic Libraries

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Exploring Artist Residencies for Academic Libraries  
Jenne Klotz  
James Madison University  
2023

I believe that art makes the world a better place. Whether it is framed artworks in our buildings, music in our spaces, or compelling graphic design, creative works compel us to open our minds to new possibilities. I also believe that suffusing our workplace with creativity and creative works ultimately leads to greater satisfaction and wellbeing. Moreover, I believe that creativity can be taught and nurtured, and that the fertilizer for creativity is time, will, and resources. My academic background prior to becoming a librarian was in art history. I have worked with students and faculty in the health sciences, nursing, social work, writing, and the arts. Through this work I have come to see that there is no discipline that can progress without some degree of creativity. Grounded by these beliefs, I embarked on a research leave in the fall of 2022 to explore the concept of artist residencies. I wanted to learn about residencies in general, and in academic libraries specifically.

My central questions for the educational leave that was granted to me in the fall of 2022 were:

- How might a creator-in-residence program advance the JMU Libraries goals?
- What benefits could a creator-in-residence program bring to JMU Libraries?
- What opportunities does the JMU Libraries offer to a creator?
- What are the costs associated with creator-in-residence programs?
- What other issues and challenges might a creator-in-residence program present?

As I began to read about residencies, I came to see that I may have been missing some key preliminary questions. I encountered basic philosophical questions (with art being a way to destabilize operational norms, how much artistry can a library tolerate?) and practical questions (would the state or our private funders allow us to pay a creator-in-residence in a way that would be mutually beneficial? In other words, how much play will our funders support?). To understand the challenges of hosting and sustaining a creator-in-residence program I needed to understand more about what creatives needed, and how organizations could partner with them with the goal of bringing creative work into the world.

My research did not focus on the history of artist residencies or “colonies”, but rather on more recent innovative residency experiences that placed artists in non-traditional spaces like scientific labs, urban areas and government agencies. I was interested in learning whether non-traditional settings could create fruitful residencies, and ultimately whether a library could and should provide creator-in-residence programs. Just as I began with a series of questions that guided my research, I also ended with a series of different questions specific to the JMU Libraries.

I need to note that the terms residency and fellowship are sometimes used interchangeably, but they do have specific differences depending on the context. In medical fields fellowships tend to be shorter-term. Likewise in academic libraries, many of the existing programs that I reviewed were short-term experiences, some paid, with specific outcomes defined at the outset. In many of the privately funded residencies, the *residential* aspect of it is key. What better way to cultivate creativity than to take care of basic needs like food and shelter? For the purposes of this research, I opted to be as inclusive as possible in investigating a variety of ways that creators are sponsored to create.

The European Union defines art residencies as “providing artists and other creative professionals with **time**, **space** and **resources** to work, individually or collectively, on area of their practice that reward heightened reflection or focus” (emphasis mine) (Dziekhan, 2020). Dziekhan points

out that despite this straightforward definition, the perceived value of the residency remains “ill-defined and inadequately documented” (Dziekan, 512). Lee, Fillis and Lehman support this assertion in their research describing an artist residency at an aquaculture institute “...there remains a dearth of empirical research on artist residencies in terms of their benefit and value to the artist, the institution, and the community.” (Lee et al., 2018). Despite the lack of empirical research, I was able to expand on the foundation of time, space, and resources to identify some basic philosophical principles of artist residencies.

Margaret Meban, in her thesis describing her experience as an artist-in-residence in a public school, emphasized the value of clarity of roles between the artist and the sponsoring organization (Meban, 1999). This included outlining who is responsible for the maintenance of the physical spaces available to the artist, for promotion of programming, and for creating and managing schedules. Avoidance of precarity in establishing a residency also emerged as a theme. In government agencies in the U.S. Taylor notes that a tendency to “pay” artists with opportunities rather than actual money reinforces an economy that exploits creatives (Taylor, 2021). Requiring the artist to “donate” some of their work equates to charging them for the privilege of being exploited. Residencies should instead be mindful of avoiding the practice of extraction as the guidelines are created.

The Artist Communities Alliance (ACA) is an organization that serves as a global authority on residencies and also as a clearinghouse of residency opportunities. They offer support and training for organizations that host residencies, and to artists applying and participating in residencies. I’ll explore partnering with the ACA later in this paper.

The beauty of the residency is that it can be designed in a variety of ways, to meet a variety of objectives. As long as avoiding exploitation of the artist/creator is a foundational principle, residency experiences have unlimited potential to create new ways of seeing and experiencing the world and expand or even break the boundaries between disciplines and practices. In fact, conflict is considered by some to be essential to the growth that occurs during residencies. Justin Langlois argues that “...the ability to host difference in our social lives is foundation of a healthy democracy.” (Langlois, 2020) Langlois writes about the Broken City Lab, a collaboration designed to modulate perspectives on an urban area in “decay” with the goal of fostering generosity and empathy. One project sponsored by the Broken City Lab was the Neighborhood Time Exchange, a residency/community engagement project in which artists exchanged time in a studio project for volunteer service in a community. One goal of this project was to allow for the exchange of goods and services outside of the capitalist financial system. A secondary goal of the Neighborhood Time Exchange was to engage community members, as part of an effort to avoid the extraction of their communities into artworks. The Neighborhood Time Exchange intentionally explored points of tension and conflict in order to treat them as beginnings rather than ends.

Building on the concept of tension as a driver of creativity, Lithgow and Wall describe a framework for residencies that includes context (organizational expectations that shape the residency), contact zones (opportunities for unexpected and unprecedented interactions between the artist and others), and productive frictions (unexpected circumstances that are different from both the organization’s goals and the artist’s intent) (Lithgow & Wall, 2018). The authors go on to describe a residency sponsored by the city of Edmonton Canada in 2017-2018 that was designed in hopes of channeling artistic experiences into urban policy related to the Cemetery Master Plan. The residency

resulted not only in thousands of images created in multiple formats, but also artist talks, performances, and a public solstice ritual. The residency was successful in using “epistemic friction” to produce work that exceeded expectations of the artist and of the sponsoring organization. Importantly, the events that the residency sponsored succeeded in the “softening of epistemic boundaries” as residents and cemetery visitors began to see burial grounds in a new light, as places where festivals could take place, and places where open-ended connection with ancestors could blossom.

The PAIR (PARC Artist-in-Residence) program at XEROX is an early example of an effort to provide fertile ground for artists working in new media to work with researchers working in the same media. The artists brought new ways of thinking into the atmosphere thereby “mulching the soil and plant[ing] new and unexpected seeds” (Harris, 1999. xii). Stephen Wilson, a former PARC PAIR artist-in-residence highlighted the mutual benefit of pairing artist with researchers with his observation “Valuable lines of inquiry die from lack of support because they are not favored by particular scientific disciplines. New technologies with fascinating potential are abandoned because they are judged not marketable. Our culture must develop methods that help us avoid prematurely suppressing valuable lines of inquiry and development. I believe the arts can fill a critical role as an independent zone of research.” (Harris, 1999. p. 187). Collaborations through PARC PAIR have been in a variety of technologically enhanced media including computer imaging, video, robotics, performance, and even artificial intelligence. This residency experience ran from 1993-2000, with reasons for the program’s demise unknown. However, it should be noted that recent research by Sandberg questions the value of such residencies to the business (Sandberg, 2020). I chose not to explore the research deriding the financial value of residencies as out of scope and cancerous to my inquiry—like spraying Roundup on my gardens.

Despite the lack of empirical evidence to suggest a market value for residencies, opportunities proliferate, with fascinating results. A residency at the Applied and Molecular Biology lab at the Technische Universität Berlin attempted to increase empathy for non-human organisms and resulted a video in conjunction with an exhibit, an open access color database, and a scientific article. (Sharma & Meyer, 2022). The “Engaging Creative Minds” (ECM) program was a pilot designed to engage students in common core courses by using the Eight Studio Habits of Mind (Hunter-Doniger & Berlinsky, 2017). Implemented in “failing” public schools, the artist-in-residence program resulted in measurable increases in student engagement and problem solving, as well as attendance, motivation to learn, creative thinking, and academic achievement (Hunter-Doniger & Berlinsky, 2017. p. 21). The ECM program resulted in both an improvement in the students’ performance and a shift in the mindset of policy makers through arts-integrated instruction. Google’s Tilt Brush artist residency (<https://www.tiltbrush.com/air/artists/>) provided opportunities for artists, including dancers, cartoonists, designers and others to use and help develop an immersive virtual reality 3D creation tool. Tilt Brush provides an open-source archive of source code that allows the creativity to continue.

I found many examples of residencies sponsored by governments and municipalities in the U.S. The City of Portland Archives & Records Center in Oregon created an artist-in-residence program in 2013 in which a visual artist and a poet engaged with the archives collection and the archivists in the city of Portland. This project was funded by the Portland Percent-for-Art requirement (a requirement that two percent of most publicly funded capital construction projects be set aside for public art.) The project described by Carbone involves a collection of documents collected by the Portland Police Department surveilling grassroots organizations like the Black Panthers and the United Farm Workers, which were

illegally retained and anonymously donated (Carbone, 2015). New York City unsurprisingly has a municipal residency, the Public Artist in Residence (PAIR), designed to allow artists to participate in “implementing creative solutions to pressing civic problems” (<https://www.nyc.gov/site/dcla/publicart/pair.page>) It was inspired by the city’s first official (and unpaid) artist in residence Mierle Laderman Ukeles, who has been working with the Sanitation Department since 1977.

The National Park Service is another governmentally funded sponsor of artist residencies in the U.S. These short-term residencies offer living and working space in most of the national parks and historic sites. Output from these residencies includes music and sound recordings, two- and three-dimensional artwork, recipe books, and written work like stories and poems. Many NPS residencies require the donation of a piece of artwork.

When they are explicit, the themes of the residencies are as varied as the sponsors. In the example of New York City’s PAIR program, the theme is based on the matching city agency. Michigan State University created a Critical Race Studies residency in 2018 in the College of Arts & Letters (“Michigan State University’s New Critical Race Studies Residency Program,” 2018).

I found many examples of public libraries that made space and resources available in the form of artist residencies. In Australia, the State Library of Victoria sponsors residency experiences for artists working in paper, printmaking, and artist books. They also have a maker-in-residence program where makers receive space and offer workshops. The Bubbler at Madison Public Library connects artists with the community through hands-on workshops and events. The Bubbler offers educator resources, an artist-in-residence program, and a program for at-risk teens that interfaces with the artist residency. Liz Clarke describes her work as a body based (performance) artist in the Gloucestershire England Library working with people with mental health challenges and dementia. Her residency, spread across three libraries for ten weeks each, aimed to improve participants’ sense of well-being, decrease isolation, and to engage library staff as conduits. Using an interactive process, she “...enacted amateur wrestling behind the counter, 100 ducks in the book drop, and nudity in the quiet zone!” (Clarke, 2017, p.87). Clare Qualman’s piece describes a more “traditional” approach to making art in a library. She worked in libraries in London England to “articulate and define features of a library aesthetic.” (Qualmann, 2017, p. 12). Her work highlighted the ways that artists can see libraries differently than librarians see them. Through her lens, she is able to explore creative chaos in the context of libraries and examine the power structures inherent in libraries and library practices.

Academic libraries also offer residency experiences. The University of Sydney Library has a printer-in-residence program designed around a nineteenth century printing press. Since 2017 the library has sponsored an eight-week residency for artists who will use the press and teach others to use it. Like many other residencies, this one requires artists to donate a copy of an artist book they create to the Sydney Library collection. The Friends of the Library have since raised and donated money to the program with the aim of expanding it to include more artists. The Sydney residency is one of a handful of print residencies around the world (Brown, 2021).

In academic libraries in the United States, sponsorship of creative work most often comes in the form of fellowships, frequently based in special collections and/or archives. The University of North Carolina offers a special collections fellowship. Duke University offers a fellowship in creative writing. George Washington University offers a research fellowship for undergraduate and graduate students.

Amherst College Library Archives offers the Lane Research Fellowship for Creative Arts. This fellowship offers a cohort of five students an opportunity for support while using rare historical materials to create artwork ([https://www.amherst.edu/library/archives/lane\\_fellowship](https://www.amherst.edu/library/archives/lane_fellowship)). The University of California-Santa Cruz Libraries sponsors an undergraduate digital scholarship fellowship in which up to four students participate in the program to support digitally focused undergraduate research. The fellowship lasts one academic year and comes with a \$500 award (<https://guides.library.ucsc.edu/DS/FellowshipsOpportunities/Undergrad>).

I found a few examples of makerspace fellowships as well. The Foundry Fellows program co-sponsored by Messiah University in Harrisburg Pennsylvania partners with local schools to “design and fund STEAM project-based learning opportunities” (<https://www.foundrymakerspace.com/>). The Makers+Mentors Network, affiliated with AmeriCorps, combines community colleges and historically Black colleges and universities (HBCUs) to connect k-12 students with maker centered learning opportunities through its AmeriCorps Maker Fellows. Using a cohort model, the Makers+Mentors Network places fellows in sites throughout the country with the goal of advancing maker-centered learning.

It should be obvious by now that the possibilities for creating residency experiences are limited only by the imagination and resources of the sponsoring body. If an organization chooses to create a residency experience, planning must include considerations of the time, space, and resources available to the creator. Additionally, my research indicates that successful residencies are those that have five additional elements: a clear purpose, the avoidance of precarity for the artist/creator, an artist/creator-first orientation, a fertile community setting, and a tolerance for friction.

On a more practical note, the Artist Community Alliance (ACA) has identified five pillars of a healthy residency. The pillars are identity, program design, operations, resource development, and stewardship. Identity refers to the sponsoring organization and its staff having a clear purpose, brand, and culture that is articulated and understood internally and externally. Program design is the core mission of the sponsoring organization and the activities that it sponsors, along with an understanding of the various constituents. Operations is the infrastructure in place, including tools, resources, technology, and understanding of processes to carry out the mission. Resource development is the time, money, skills and relationships necessary to fulfill the mission. Stewardship is the demonstration of care for the artists, staff, partners, space, and community in which the residency would take place.

The ACA offers a wealth of support in creating residencies, assisting with recruitment of artists, and assessment of impact. Because funding models are as varied as the residencies themselves, assessment may or may not be necessary. If it is, the ACA offers case studies and support for residencies that need to demonstrate impact to funders. The ACA also offers an emerging program experience for organizations that are looking to create an artist residency.

At the conclusion of my research, I found myself wondering whether my initial questions had been the right ones. I’ll address each of them here and conclude with some additional questions that surfaced.

- How might a creator-in-residence program advance the JMU Libraries goals?

A residency experience could be designed specifically to address strategic priority two “We will prioritize equity, inclusion, diversity, and access in all aspects of our work, and undertake self-examination and concrete action to become an actively anti-racist and anti-discriminatory organization.” in both the description of the purpose and in the manner in which creators would be recruited. The residency also has the potential to complement work related to strategic priority four related to the Libraries partnership with Furious Flower. A residency would also support the aspirational culture components of risk-taking and experimentation specifically.

- What benefits could a creator-in-residence program bring to JMU Libraries?

Creating a residency opportunity in the Libraries would open up possibilities for collaboration with other departments at JMU and in the wider world. If the Libraries chose to join the Artist Community Alliance that would offer support and connections to organizations that have been hosting artist residencies for many years. By its very nature it is impossible to constrain the residency with expected outcomes, but there is the potential for much compelling storytelling, scholarship, and even fundraising to emerge from a residency hosted in the Libraries.

- What opportunities does the JMU Libraries offer to a creator?

Several opportunities exist to host a creator, including Special Collections and the many archival collections contained therein, the Makery with its vast array of creative technologies are the obvious choices. However, if the Libraries chooses to explore a creator-in-residence, it might also make sense to consider the Communications & Outreach department as the home, along with the Music Library, Media Production Services, and Digital Projects. Each of these subunits in the Libraries could offer opportunities that would be mutually beneficial to them and to a visiting creator.

- What are the costs associated with creator-in-residence programs?

The Libraries would need to work within state guidelines to define a position with appropriate remuneration, assuring that the compensation is adequate and appropriate to avoid financial precarity that often plagues creative professionals. Additionally, depending on the design of the residency, mentorship within the Libraries would be a required investment, along with space within the Libraries facilities.

- What other issues and challenges might a creator-in-residence program present?

The fundamental question to resolve first is whether the Libraries has the desire and the will to create a residency program. It would be somewhat unconventional among academic libraries. By nature, it would be experimental. Many of the residencies noted the creative potential inherent in conflict or friction. The Libraries would need to ask how much conflict, in the service of creativity, would be welcome. Additional questions include practical matters like timing—given the renovation timeline and necessary time to settle in after the new Carrier Library opens, when could program design begin? If the Libraries chose to explore a residency opportunity, which—if any—university or community agencies might be good partners?

The question of whether the JMU Libraries ought to invest in the creation of a creator-in-residence opportunity is one that requires reflection by a group of interested Libraries faculty and staff. Would this opportunity fit into our strategic goals for the coming years? Are we ready to embrace the positive



friction that integrating creative work can bring? Using the ACA's *Ten Considerations as You Start an Artist Residency Program*, and with the support of the dean, this question could be settled. Program design would follow, guided by the opportunities that the JMU Libraries agrees to offer.

Just as art makes the world a better place, libraries also serve to expand our knowledge, spark and support creativity, and preserve our cultural heritage. The marriage of artmaking and libraries feels natural and generative to me. Sponsoring creative residencies in libraries would be mutually beneficial, innovative, and an investment in the future of libraries and the arts.

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