The value of artist residencies in the context of remote rural communities of the Netherlands and Lithuania

A comparative case study

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ABSTRACT

Historically, the mobility of artists has had a significant role in global cultural flows, as well as connecting the global with the local. The interaction between art institutions and their audiences is essential to the world of arts and cultural industries for a variety of reasons, including the development of creative businesses and socially valuable leisure forms, education, regional development, and others. This research will present theoretical information and empirical research on "engaged" rural artist residency practices, the value that they provide for local communities, and the contribution they make to the local life and development in the context of remote rural communities of Nida, Lithuania and Diepenheim, the Netherlands. The research is a comparative case study consisting of a thematic analysis of qualitative in-depth interviews with independent members of those local communities and artist residency representatives. One of the primary stimuli for the research is a lack of academic and empirical research on artist residencies in general, as well as the impact of arts on communities. To explore the established problematics, a research question was formulated:

RQ: What contribution do "engaged" rural artist residencies make to the life of local communities?

In conclusion, this research showed that it is difficult to evaluate the exact contribution the artist residencies make to the life of their local communities, as well as what defined benefits the arts bring to the community. However, this research has added to the global understanding of how the processes of interaction between the local communities and global cultural flow and what benefit it can bring. Additionally, the thesis provided a bit of an insight into the media and business angle of the research, which is principally challenging to find.

KEYWORDS: *Artist residency, cultural industries, global cultural flows, rural community, the impact of arts*

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Abstract and keywords

1. Introduction

Throughout history, artists have played a significant role in connecting the global with the local. The interaction between art institutions and their audiences is important to the world of arts and cultural industries for a variety of reasons, including the development of creative businesses and socially valuable leisure forms, education, regional development, and others. Activities related to culture and the arts become a driving force for individual and community development. According to McCarthy and Jinnett (2001), on the individual level, the arts can serve as a form of education, „entertainment, enrichment, and fulfilment" (p. 2), a way of self-knowledge and a stimulant for creativity. On the community level, the arts can create social and economic value, „such as increasing the level of economic activity, creating a more livable environment, and promoting a sense of community pride" (McCarthy & Jinnett, 2001, p. 2). On the national level, the arts can reinforce national identity and propagate cultural diversity, as well as provide a valuable embodiment of cultural goods for international trade (McCarthy & Jinnett, 2001). Thus, community development for both educative and economic purposes became the motivation of cultural production and exchange (Radbourne, Glow, & Johanson, 2010) in the context of art institutions.This research focusses mainly on one type of art institutions – artist residencies – and the contribution it makes to the lives of local communities.

Res Artis network (2017) defines artist residencies as a centre that provides all types of creative people with time and space away from their regular environment while allowing time for reflection, research, production and presentation. Artist residencies enable individuals to explore their creative practices within another, unfamiliar community, at a new location, while meeting new people and experiencing the local life. Even though artist residencies have a long history, over the past 30 years the number of artist residencies has been induced by the global expansion and is increasing significantly. TransArtists network (2018) offers a database of almost 1,500 artist residency programmes worldwide, while Alliance of Artists Communities (2018) claim that currently, there are around 500 artists' communities in the US alone, and more than 1,500 worldwide. However, only a modest part of the artist residencies are located in non-traditional environments, rural areas, sparsely neighboured places. It is not surprising that the more prevailing model of artist residencies is that of an urban nature, where artist residencies are established in cities due to better accessibility, infrastructure and broader audiences. According to Clayton Campbell (2016), the former Artistic Director of 18th Street Arts Center, a non-profit arts centre, in Santa Monica, California, "philosophically, artist residencies are grounded in the notion that to create, artists need uninterrupted time and space" (p. 8). Thus, most artist residencies tend

to be closed for public, seeking to shelter the artist and respect the creative process. In addition, most often these "retreat" residencies expect no specific outcome from the residing artist. However, while globally the artists are changing their practice and are trying to move away from the traditional model of an artist – heroic and individual – this residency model seems to become more obsolescent. Sequentially, new residency models have emerged, ones associating themselves with the environment, seeking to engage the local community outside the walls of the artist residency centre. However, this model of an "engaged" residency is more prevalent in urban settings, and rural areas tend to house "retreat" style artist residencies more often. This fact is upsetting since "engaged" residencies have a great power to provide value and contribute to the development of otherwise stagnating and immutable rural communities. On the one hand, such artist exchange promotes processes of international global culture integration and incites the local cultural life, stimulating other processes of development. On the other hand, retreating to rural areas in order to explore new social and cultural contexts, as well as to submerging in the lives of local communities can help find new sources of inspiration. „Engaged" rural artist residencies not only provide an opportunity for the artist to explore and develop their creativity but also build social relationships with local communities, by allowing them to observe and participate in the activities of the institution (Ptak, 2011; Radbourne et al., 2010).

Rural artist residencies in general, though focused on the global context of art, are physically located next to local communities that have specific social needs, habits, and expectations (Ptak, 2001; European Commission, 2014). Thus, the practices of every "engaged" artist residency must be applied to the specific local context. The matter of developing these practices is quite subtle, as they, artist residencies, act as an intermediary between the global and the local (Čech, 2011). Much effort needs to be invested not only in cooperating in international networks but also in building a sustainable and productive relationship with the local habitat in order to provide a beneficial and positive contribution.

The main reason that calls to research the discussed issue of much needed cultural dialogue and exchange in rural context is its relevancy in the light of the current political situation. Providing cultural exchange, education, teaching comprehension and reducing tension between the local and the global is extremely important in society, which is tolerating and, at times, even propagating cultural, racial, and social intolerance and discrimination. The concept of artist residencies as art institutions is quite broad and fluid; however, therefore it can be tailored to a lot of different social contexts and provide the ever so necessary cultural dialogue to communities, especially the more isolated and peripheral ones.

As mentioned above, every single practice of "engaged" rural artist residencies is unique, fitted specifically to the location of the residency, thus, universality and originality of findings based on nation- and location-specific data could not be accurately estimated unless they are compared with the data from at least one other case of a different nation and location. Deepening the research perspective and gaining higher validity and reliability of the findings are amongst other benefits (Livingstone, 2003). Therefore, this research examines two different cases - a Dutch rural artist residency, Kunstvereniging Diepenhem, located in a rural area of Diepenheim in the east of the Netherlands, and a Lithuanian rural artist residency, Nida Art Colony, located in a rural area of Nida, Lithuania. The Netherlands, representing a Western country, have been recognized as one of the predecessors of artist residencies in Europe, together with France and central Germany (Lübbren, 2001), therefore nourishing the longest and the most prominent artist residency practices not only in the context of Europe, but also in the context of the Western world. Lithuania, representing a post-communist environment, has a history of implementing practices of artist residencies under the influence of Western ideas (coming mostly from Germany and the North Sea coasts) since the end of 19th century. Unfortunately, they were relentlessly terminated with the start of World War II and non-existent during the Soviet occupation. However, following the restoration of its independence, Lithuania has been rapidly adopting modern Western ideas and practices in the context of artist residencies, including the establishment of several "engaged" rural artist residencies. In an interview *On Nida Art Colony in the Context of Residencies in Lithuania and Eastern Europe* (2011) together with Vytautas Michelkevičius, Rasa Antanavičiūtė marks that, in 2011, 75 artist residencies existed in the Netherlands. However, only seven artist residencies existed in all of the Baltic states (Lithuania, Latvia, and Estonia), even though the region is more than half the size of the Dutch population. The database of Trans Artists network (2016) currently includes 10 Lithuanian and 56 Dutch artist residencies. The reason for such difference in numbers can be easily tied to the difference of population size in both countries, as well as the fact that Lithuania, being under the Soviet occupation, has not been able to develop artist residencies for at least 60 years, while the Netherlands has been successfully developing artist residencies during that period.

Subsequently, the idea of modern artist residencies reached post-communist European countries with the wave of cultural globalisation from Western Europe and can be considered as a product of the Western culture due to its historical origin. Although, as briefly mentioned above, artist residences in post-communist European countries do have some historical context, they only started operating on a significant level at the end of the 20th century, in relation to the collapse of the Soviet Union, and are therefore still in development and have little practice in the field. Long years of occupation still echo in the

context of art in Lithuania. Contemporary art as we know it was not acceptable in the Soviet Union and was fiercely controlled. Every piece of art had to praise socialism and be created according to rules established by the Soviets (Valentine, 2008). In 1991, when Lithuania finally restored its independence, Lithuanian artists finally regained freedom of creativity, but many years of oppression had made them incapable of using it. 25 years later, contemporary art in Lithuania is still overcoming its post-communist phase (Klusaitė, 2011). As the concept of artist residencies in post-communist Europe, in general, is still quite new, their practices are inevitably based on the methods of the Western artist residency models. Thus, application and development of the Western methods in the post-communist environment can be researched as comparable. The arguments presented above substantiate that it cannot be assumed that artist residencies work the same way in different contexts. On top of that, Livingstone (2003) also offers that „a lack of clarity often permits dominant communities to make the blithe assumption that what holds in one country will surely hold elsewhere (Edelstein, 1982; Wasko et al., 2001)". (p. 483). This research thus aims to establish clarity of how the value of artist residencies vary and match between a Western Dutch national context and a post-communist Lithuanian national context, therefore ascertaining whether the findings can be applied universally.

One of the primary stimuli for the research is a lack of academic and empirical research on artist residencies in general. Most research in the field of artist residencies addresses the impact of residency programmes and artistic mobility on artistic careers. However, research on artist-community interaction, especially in the context of "engaged" rural artist residencies, the contribution, value and potential of these institutions, is narrow and rare. Remote rural communities can gain significant social, cultural and economic benefit from the local artist residencies and, therefore, social relevance of the issue is undeniable. Additionally, currently, no research exploring the value and contribution of such residencies from the perspective of local community members exists. However, it is a valid point of interest since they are the actual observers and assessors of residency's practices in the long run. Therefore, this is the gap in the literature that this research is aiming to fill. Enhanced research for a similar purpose has not yet been conducted. However, there are some research papers worth mentioning, such as research papers on impact of arts to communities and economic development, *How the Arts Impact Communities* by Joshua Guetzkow (2002) and *Art Spaces in Community and Economic Development: Connections to Neighborhoods, Artists, and the Cultural Economy* by Carl Grodach (2010), and a research on the value of artist residencies by Kim Lehman (2017), mostly analysing the benefit of it from the perspective of art community and policymakers. A few Lithuanian academic texts on relevant topics are also worth mentioning, including a bachelor thesis by

Eglė Benkauskaitė (2012), *Art Residencies Interaction with the Audience*, and a master thesis by Jurij Dobriakov (2015), *Involvement of Local Residents in the Activity of Remote Artists Residencies.* Furthermore, individual texts have been published by artist residency program networks, and questions of global-local tension have been involved in a variety of thematic events, such as conferences, creative workshops, and others. However, a lack of research focused on the benefit and impact rural artist residencies produce for the communities exclusively remains.

Following the previous arguments, this research will present theoretical information and empirical research on "engaged" rural artist residency practices, the value that they provide for local communities, and the contribution they make to the local life and development in the context of remote rural communities of Nida, Lithuania and Diepenheim, the Netherlands by conducting a comparative case study consisting of qualitative in-depth interviews with independent members of those local communities and artist residency representatives.

To explore the established problematics, a research question and sub-questions were formulated as:

RQ: What contribution do "engaged" rural artist residencies make to the life of local communities?

Sub-RQ 1: In what ways to the residencies reach out to local communities?

Sub-RQ 2: What outcomes do the residencies produce, for the individual and the community?

Sub-RQ 3: To what extent is the contribution/outcome distinctive to the practice?

Sub-RQ 4: How do artist residencies work in order to maximise the benefits of residency to the community?

Sub-RQ 5: How and in what ways do the residencies communicate with the local community in order to create and maintain a valuable relationship?

2. Theoretical framework

2.1 Artist residencies

Participating in artist residency programmes has become a vital part of many artistic careers. Alongside indisputable benefits that mobility or merely a change of scenery can provide for artistic creativity, artist residencies also have become an essential link between the local and the global. They offer a cultural exchange that can lead to deeper comprehension and understanding of culture and its background for both - the host culture or community and the residing artist. As mentioned in the introduction, this is extremely relevant in the current political situation, which is tolerating and, sometimes, even propagating cultural, racial, and social intolerance and discrimination.

The fact that the mobility of artists has become quite a prevalent phenomenon has resulted in a broad diversity of artist residency models. Thus, the concept of "artist residencies" is fluid and extensive, with different levels of engagement and a broad scale of various activities. *Policy Handbook on Artists' Residencies* (European Commission, 2014) offers a definition that might sound vague, but allows a discourse that the diversity of artist residency models requires:

"Artists' residencies provide artists and other creative professionals with time, space and resources to work, individually or collectively, on areas of their practice that reward heightened reflection or focus." (European Commission, 2014, p. 9)

Besides that, *Policy Handbook on Artists' Residencies* (European Commission, 2014) also offers several characteristics that most artist residencies share. Similar lists are also provided by the two biggest artist residency networks, Res Artis (2017) and TransArtists (2017). The provided characteristics vary between the sources; however, several can be named as prevailing and will be discussed in the following chapter. Similarly to the definition above, all sources state that an artist residency provides space, time, organised guidance and/or coaching, and resources (meaning, accommodation, facilities for work, and, if needed, exhibition space) for the artist.

2.1.1 Types of artist residencies

As mentioned above, every single case of an artist residency is different, modelled to the surrounding environment, its needs and expectations. Thus, a solid typology of artist

residency models does not exist. Furthermore, often the practices are shifting and adapting over time; Therefore, even a residency that started off as one model can evolve into an entirely different model over the course of time. Accordingly, all typologies and divisions of artist residencies are quite general and chaotic. However, after revision of sources, several more distinctive types emerge:

1) Engaged artist residency. Usually, a residency that welcomes public attendance, attention and participation, is involved with the community and encourages artist-community exchange;

2) Retreat-style artist residency. Typically, a residency, that is meant to be a retreat for the artist to encourage creativity. This type of residencies is generally closed to the public, allowing the artist to enjoy isolation.

Another distinction of artist residencies is of a conventional an unconventional type (TransArtists, 2017):

1) Conventional – usually subsidised, requiring a specific tangible outcome;

2) Unconventional – typically non-subsidized, unconditional, offering residency time for research, a process without a tangible outcome.

However, this allocation also can be connected to the first distinction between engaged and retreat-style residencies, since conventional residencies usually require the outcome to be publicly observed and accessible. Alternatively, they require the artist to publicise his/her work in other ways, while connecting the outcome to the residency.

A more solid categorising is offered in the *Policy Handbook on Artists' Residencies* (European Commission, 2014). The handbook proposes the following categorisation while mentioning that other classifications are also possible:

1) The 'classic' residency model. These are well-established and well-known institutions, with a strong reputation in the arts scene. A specific „hub" for creative exchange and encounter, mainly focused on artistic development.

2) Residencies connected with art institutions and festivals. These are artist residencies that are located within contemporary art institutions and centres, thus, providing the artist with professional management and established public attention while presenting the work in progress.

3) Artist-led residency centres. These residencies are set-up and led by art professionals. Thus, the residency often has a clear focus, and the activities of the residency usually rely on the priorities of the founders.

4) Research-based residencies. These residencies invite artists to create the experience of a residency through research while working closely together with the surrounding and local communities.

5) Thematic residencies. In this type of residencies, artists are invited to explore and contribute to a specific issue/theme, for example, an environmental issue or regional heritage, however, the approach to the contribution can vary.

6) Production-based residencies. This type of residency requires a specific, tangible outcome. It may be a complete project or an idea, including its process.

7) Interdisciplinary and cross-sectional residencies. This is the most diverse type of residencies, welcoming artists that work in different fields of arts, to explore and, often, to collaborate with each other (European Commission, 2014).

Several sources (Loots, 2012; TransArtists, 2017; Alliance of Artists Communities, 2018) also offer a distinction of residencies based on the time spent in the residency. However, the distinction between the "short-term" and "long-term" residencies seems quite vague, since the time period spent in the residency cannot be accurately defined, for instance, a month spent in a residency might seem like a long period of time compared to a residency that allows only a week's stay but will seem like a trifle compared to residencies of a year and more. Moreover, some scholars openly criticise short-stay based, "nomadic" residency programmes, claiming that they do not ensure the creation or continuity of human connections since the artists are not capable of establishing a sustainable relationship with the local communities in short periods of time (Kenins, 2013; Lipphardt, 2012). In this literature, the length of "short-stay" is not defined, however, most contemporary residency programmes mostly suggest stays lasting from a week up to three months, rarely extending for more than over a year, which, naturally, is affected by the up-tempo lifestyles of contemporary artists and professionals in general (European Commission, 2014). The „nomadic" lifestyle is associated with short-term stays at different locations and therefore is a limitation to the continuity of not only community-based activities and projects, but also to the relationship between the local community and the artist residency, since the locals are often not sufficiently involved in maintaining or developing such projects or connections independently (Lippard, 2010).

This thesis focuses explicitly on an intertwining model of engaged-style artist residencies, located in the context of retreat, rural environment. This is a very specific model since most of "engaged" artist residencies are located within more settled, urban environments, where communities are more present and more easily involved in activities. Rural communities tend to be more closed and can be comparatively more difficult to

engage in participation. However, they also tend to be marginalised in the sense of art education.

2.1.2 Rural artist residencies in a historical perspective

To understand the formation of relationships between the artist and the community, it is necessary to look at the history of the concept of the artist in residence. The more notable migration of artists can be assigned to the last decade of the 19th century and the first three decades of 20th century, which is considered as the zenith of rural artist residencies (Lübbren, 2001). At that time, it was very important for artists (mostly painters) to leave the metropolitan urban areas, affected by processes of industrialisation, for romanticised and nostalgic rural regions, which were considered a counterbalance for their everyday lives in the metropolitans. "Artists were painting a way of life they feared was vanishing, and their painting expressed their antipathies to the industrialisation and modernisation of their time" (Lübbren, 2001, p. 39). In the end of 19th century and the start of the 20th century, the clear majority of residing artists came from abroad or even from another continent, e.g. North America, and were not related to these areas biographically (Lübbren, 2001). Therefore, it was not only a counterbalance for their urban environment but also a space of a different culture. The artists viewed the local communities as a particularly important element, for direct interaction with the locals ensured an authority of "a connoisseur of local rural life" in the eyes of others.

Since artists nurtured the image of a privileged observer, they often stressed that they are free to enter the home of any local and see their way of life as it is, pure and untouched, and be able to reproduce it accurately in their paintings. But in fact, the artists would frequently complement their paintings with stereotypical ethnographic details out of context to liven them up and provide a sentiment of „peasantry", and thus would produce inaccurate representations. The artists would also idealise the life of rural communities and portray their daily duties as something essentially different from the „duties" known to the regular bourgeois, e.g. farmers in the paintings often seemed as if they were resting or daydreaming (Lübbren, 2001), instead of being involved in any actual work. In other words, all aspects of physical challenges, the poor economic situation or class conflicts looked as though they were wiped from artists' representations of rural life. Ironically, according to Lübbren (2001), various notes and letters revealed the ambivalence of how residing artists perceived the locals, as they would often be called „venal, ignorant, insane, bigoted, superstitious, primitive, ugly and lice-ridden" (Lübbren, 2001, p. 59). However, these residing artists partly became the flag bearers of one of the forms of globalisation - tourism. With their

dreamy representation of the rural life, they inspired new urban visitors to visit the rural areas (Lübbren, 2001).

A different, socially motivated approach that empowered the local communities and propagated equal participation came into light after the World War II in Europe, where the concept of a "town artist" appeared. Artists were invited to different rebuilt or newly built towns or villages and employed in order to creatively form the face of these areas as well as to liven up the local cultural life (Goldbard, 2006). Already then, cultural community development was seen as one of the main tools to achieve livability and further economic development. The artists were often employed for life or until retirement. This concept of an artist in residence is quite different from the current, where relatively short-term stays are propagated (several weeks to several months). Unlike the previously mentioned approach, the „town artist" concept allowed the artist to be involved with the local life long-term, often even permanently.

Even though through times the reasons for artist migration to the rural environment and establishing rural artist residencies are varied, certain commonalities emerge. From the artist's side – a will to escape the routine, research and find inspiration, from the residencies side – to stimulate cultural and economic development of the area, creating conditions for self-reflection in local communities with the help of residing artists as researchers and interpreters of local context, as well as depolarizing the artist and the community. The mobility of residing artists is perceived as an instrument for solving local and global tension, for strengthening the international dialogue and providing a new impulse for creativity, as well as providing development and value for local communities (Čech, 2011).

2.1.3 Artist residencies as a global product

As briefly mentioned in the introduction, internationally-oriented artist residencies are a great example of cultural globalisation and cultural exchange. Community-oriented residency programmes help to transcend the geographical, social, and, naturally, artistic boundaries of stakeholders involved – the artist and the local communities. Although transnational exchange ideas are far from new, "the volume, tempo, and extent of such exchange have increased enormously since World War II" (Janssen, Kuipers, & Verboord, 2008, p. 721). The main reason behind this acceleration was the improved possibilities of dissemination, "as well as an increase in shared languages, multilingualism, and the rise of multinationals that facilitate the production and distribution of cultural goods" (Janssen et al., 2008, p. 721). In order to explore how artist residencies benefit the local communities, it is

obligatory to view the phenomenon as a product of West, adopted by countries outside the definition of West due to processes of globalisation.

2.2 The specifics and challenges of rural artist residencies

It can be said that rural artist residencies act as mediators between the everyday life of local communities and the global contemporary art world, by ensuring the mutual interest of both parties – the residing artists and the local community (Benkauskaitė, 2012). This role is one of the specifics that distinguish them from other art institutions and bestows specific competencies and advantages in the context of contemporary mobility of artists. However, artist residencies also face certain challenges and risks. Firstly, as it was mentioned previously, the phenomenon of artist residencies is not exactly new and has more than 100 years of history. The historical context of artist residencies allows them to be perceived as a result of the development of relationships between all of the stakeholders and provides specific connotations – a romanticised confrontation between the artist and the traditional and often closed local communities, the search for the idyll, etc. (Lübbren, 2001). Even though the activities of contemporary rural artist residencies are closely linked to the ideas of communal and collaborative art practices born in the 20th century, from the artist's perspective, certain up-front romantic attitudes regarding the rural communities often remain.

Artists, who come to an unknown rural location for a limited period of time in order to produce site-specific works of art including elements of the local social and cultural life, can often misinterpret the local culture and allocate it with stereotypical or even unrepresentative characteristics. However, a glimpse from another perspective can also become a productive contribution to the local self-perception and cause positive cultural change (Dobriakov, 2014). The traditional perception of a community, based on belonging to a certain stable entity, is often criticised and invites to talk about communities of a different nature – based on sharing experiences and interests while being present at one location (Möntmann, 2009).

Another risk is the divergence of interests between the residing artists and local communities. A clear majority of artists coming to the rural artist residencies represent the contemporary art field, which is considered as very specific and requires special skills in order to be interpreted (Charman & Ross, 2004). It may be less comprehensible in the eyes of rural local communities, especially in the post-communist countries, where, as mentioned earlier, art education is still recent and accessible to only a limited audience, and mostly only in larger urban areas. This might cause inconveniences for the local people, who often

expect lighter artistic content and may feel that they have a lower cultural status compared with the artists, especially those coming from major cultural centres abroad. On the other hand, even if artists "should believe in the capacity of audiences to engage meaningfully" (Gensler, 2006), they might also feel limited by the expectations of local communities, which might cause a sense of alienation regarding the local environment (Pujol, 2011).

Finally, different goals and expectations lead artists to reside in rural areas. Some artists might expect intense contact with the local communities and plenty of creative collaboration, and other might want to take a break from a fast tempo of life and enjoy the time in a rural natural environment and spend more time creating in solitude. Some Western artist residencies even claim that residing artists can choose a sort of programme that does not require any type of art production process (Sandell, 2011). As a result, the artist gains characteristics of a tourist or explorer and his/her relationship with the local community becomes more consumerist.

2.2.1 Impact of arts and artist residencies on communities

As briefly mentioned in the introduction, the impact of arts on individuals and communities has been explored and acknowledged by many scholars and researchers of different fields – sociology, psychology, economy, health care, and many more. Guetzkow (2002), in his literature review of arts impact studies, reviews research on the impact of arts on the community. He lists several persisting research conclusions and benefits:

1)   Educational impact. According to researchers of the educational impact of arts (Fiske, 1999; Remer, 1990), students of schools with integrated art programs have proven to improve academic performance and discipline. Additionally, local rural communities are often marginalised since they are located on the outskirts of urban areas and are granted limited access to educational resources available locally (Velasco, 2008). Rurally situated artist residencies have the power to cluster international knowledge of contemporary art and provide the information for publicly accessible educational purposes;

2)   On a more individual level, research shows that participation in arts improves physical and mental well-being of individuals. Research mentions the ability of arts to relieve stress and to strengthen social bonds, therefore improving the well-being and life satisfaction;

3)   On a broader community scope as well as on an individual level, research shows that arts help to create social capital, gain skills, and build community goals.

4)   Revitalization and beneficial impact on the economy. Guetzkow (2002) reviews several papers on neighbourhood and community revitalisation processes and

economic benefits induced by arts, such as increased number of tourists, often due to a more significant number of arts events, the attraction of new businesses and investments in the area due to an improved image of communities.

However, measuring and assessing the actual impact of arts and drawing measuring tools from that proves to be problematic, since different research provide different definitions of "arts", "impact", and "communities".

Other papers also discuss the benefit of arts driving regional revitalisation processes – according to Lehman (2017), "globally, there is an increasing emphasis within government policy on the role of the cultural industries as drivers of urban and regional development" (p. 13). Therefore, while connecting the benefits of arts in general to benefits of artist residencies beyond the definition, it is important to mention the benefits arts, culture and creativity, in general, are known to infuse in rural communities (Markusen, Johnson, Connelly, Martinez, Singh, and Treuer, 2006), the most apparent being regional revitalization. For example, an article by Markusen and Gadwa (2010) talks about Creative Placemaking in America. The authors (Markusen & Gadwa, 2010) introduce an approach of "creative placemaking", "an evolving field of practice that intentionally leverages the power of the arts, culture and creativity to serve a community's interest while driving a broader agenda for change, growth and transformation in a way that also builds character and quality of place" (Toronto Artscape DIY, 2018). In the last decades, American cities and small towns have been struggling with structural and residential shifts. In response to that, American governments have invested billions to stimulate revitalisation by inducing large companies to move to affected areas and developing physical infrastructure. However, the uplift was sparked by an unexpected party. By animating the existing infrastructure, arts and cultural investments from many funding sources helped to revitalise local communities, stabilise neighbourhoods, provide jobs. These developments made „important contributions to economic competitiveness, livability, and sustainability" (Markusen & Gadwa, 2010, p. 3) in the context of areas affected by structural and residential shifts. Similarly to artist residencies, creative placemaking tactics have to be individually modelled according to location, since replication will not provide the desired results.

Although the impact of arts in general on communities has gained some exposure, unfortunately, any specific information regarding the benefits of artist residencies for the community is difficult to locate. Therefore, it can be assumed that these benefits are insufficiently explored and undervalued. Several sources regarding artist residencies and artistic exposure (Lehman, 2017; eds. Tuerlings & Ostendorf, 2012; Stephens, 2001) discuss the benefits that the artist may gain from participating in an artist residency or otherwise exposing their work and work process, however, the benefits that other stakeholders, such

as the surrounding community, might gain are rarely discussed in the literature. Luckily, the *Policy Handbook on Artists' Residencies* (European Commission, 2014) offers a well-illustrated summary of benefits of artist residencies.

Table 1 Benefits of artist residencies
Source: European Commission (2014)

Beneficiary	Artist/professional development	Economic development	Cultural development	Organisational learning	Profile
Artists	Inspiration/reflection creative investment. Opportunities to make and see new work and exhibitions	Stipend, product development, new income streams/ opportunities	Interaction with other artists/ communities. Developing ideas as well as connections	Development of skills, capacity, management, networking	Improvement in CV and professional credentials
Host organisations	Interaction with artists brings professional credibility	Income generation through new partnerships and/or through satisfying funders' requirement. More connections with local people and audiences offering longer term relationships and income generation potential	Interaction with artists from other countries and cultures also interaction with other 'cultures' in the locality – ethnic, sectorial etc. Important function in reciprocity of international working. Supports local economy	Development of staff learning, skills and organisational/ logistical skills	Develops the profile of the centre among artists, communities and governments. Press and public relations potential and engagement with local, regional and national agenda
Funders	Fulfilling the remit of the funder and developing the agenda for artists development; criteria and selection process development	Satisfaction of mission and purpose. Potential leverage of partnership funding. Interaction with other funders and potential partners	International interaction, builds knowledge of other artists and cultures	Opportunities for capacity building of staff and remit for the mission and purpose	Opportunities for funders to profile their work and successes. Events to celebrate the collaborations
Local community	Improves the quality of life for local people/participants. Provides stretch and inspiration for local participants	Attracting new funding opportunities, interaction with local government and local businesses	Interaction with artists and artists' networks. Also opportunities for special groups, such as migrants, the elderly or disabled people	Development of entrepreneurial skills and organisational expertise to create local events	Opportunities for local promotional events profiling the community and bringing increased self-esteem and sense of place
Cities/regions and nations	Improves the sense of place and the notion of a creative region/nation	Attracts tourism, in particular cultural tourism and is a selling point in inward investment strategies. In cities, they can contribute to local regeneration strategies	Creates intercultural understanding and a diverse community. Can create links with diaspora groups, migrants. Increases awareness of different cultures	Helps city/regional policies to be more outward-looking, to embrace difference and to manage more complex agendas	Opportunities for city/regional/ international events and promotions

This source systemizes the beneficiaries into five categories, clearly separating all on dedicated levels, such as the artists, the host organisations, funders, local community,

and cities/regions and nations. The types of benefits are as well separated into five categories: artistic/professional, economic, and cultural development sections, organisational learning and profiling. The local community section states that, on an artistic and professional development level, artist residencies offer an improved quality of life for the local residents in general, as well as providing inspiration and extending the capabilities of comprehension and perception, as supported by Williams (1997). Economically, they attract new businesses, funding, and offer dialogue opportunities with the local government and existing businesses. Furthermore, collaborations with the local government and businesses can provide a mutual benefit – Gensler (2006) research on the future of museums talks about engaging audiences: „Collaborating to create events that draw and circulate visitors among the district museums also helps create an enduring sense of place, particularly when those events repeat" (p. 20). In the same way, artist residencies could gain more recognition and visibility, as well as build a stronger relationship with the local community.

Culturally, they provide opportunities for interaction between the locals and artistic network, as well as participation opportunities for marginalised social groups (Williams, 1997). Organisationally, they can help community members develop their organizational and entrepreneurial skills, for example by providing volunteering opportunities (Bussell & Forbes, 2002; Skoglund, 2006; Williams, 1997), and, finally, artist residencies can benefit community profiling by providing conditions for local promotional events and increasing the overall self-esteem of the community members. Arts and culture have been named as a powerful motivation for a sense of place and pride in communities by several authors (Carnwath & Brown, 2014; ed. Scheuerman, 2005; Markusen & Gadwa, 2010).

Moreover, it is important to note that even though the source offers a distinction between the benefits local communities receive and the benefits received by the local cities and regions, an overlap in these benefits can be easily observed. It is clear that the lines between where the local community ends and the city or region begins are quite blurred, especially in the case of a small rural town with a small community. In this case, the theoretical impact and benefits artist residencies have on cities and regions will affect the community as well, therefore, these benefits can be also related to how the artist residencies affect local communities – such as, increasing the self-esteem of local community members as members of a creative town/region, attracting tourism and their buying power (Markusen et al., 2006), and offering revitalization, as also mentioned by Markusen and Gadwa (2010). Exposure to artistic networks and visitors provides conditions for developing intercultural understanding and increasing awareness, therefore creating a more openminded and diverse community. Additionally, collaborations between the local government and businesses and the artist residency can help in providing insight into flaws and gaps of local

policies (European Commission, 2014), therefore creating opportunities for revising them for future developments.

A paper by a community development expert Alan Kay (2000) discusses the role of arts in community regeneration and broader development. The paper is based on a study that showed that the arts can help regional regeneration and can be used as a tool for broader community development – such as „encouraging people into training and development; supporting volunteers and participants in personal development; improving the image of an area; social cohesion and active citizenship; local people recognizing their own cultural identity; and improving the quality of people's lives through individual and collective creativity" (Kay, 2000, p. 423).

Additionally, a national study commissioned by the Australian Council for the Arts in 1994, examined „the long-term social, educational, artistic, and economic benefits coming from Australian community-based arts projects they had funded" (Kay, 2000, p. 415). The study consisted of surveys of participants and observers of the projects from the local communities and revealed the positive impact on the communities that the local community members recognised, mostly in terms of social or cultural impact (Williams, 1997). The findings revealed that arts projects could increase open-mindedness towards different cultures, develop managerial and leadership skills of the local community members, and build a stronger sense of identity in the community, however, the framework was not constructed to evaluate the real economic and financial outcomes of these community art projects (Kay, 2000). In reflection to the *Policy Handbook on Artists' Residencies* (European Commission, 2014), it can be said that the findings of both studies justify the social and cultural benefits of artist residencies, while the economic benefits are supported by findings of Lehman (2007), Markusen and Gadwa (2010), and Guetzkow (2002), mentioned previously.

2.2.2 Success factors of artist residencies

In order to make sure that the positive impact of the artist residency's practices is reaching its complete efficiency and the institution the most benefits for the community, there are plenty of factors that need to be continuously supervised. As mentioned previously, since artist residencies still is not particularly well-explored phenomena, not many researchers have discussed what these factors of determining the success of a practice are. Yet, *Policy Handbook on Artists' Residencies* (European Commission, 2014) offers an outline of critical success factors that need to be considered to maximise the benefits of a residency towards

all of the stakeholders – artists, host organisations, funders, local community, and cities/regions/nations. According to the handbook, for the community to gain the most value from the residency some essential factors prevail:

1) The community must be adequately informed about the activities of the residency, including the necessary information about events, such as dates and times, the programme and basic information about the artist – his/her work outline, expectations, and contribution needed from the community.

2) If the residency involves a co-creation project, the community's needs and expectations must be incorporated. Another source, *Mobilizing arts and cultural resources for community development* (ed. Scheuerman, 2005), emphasizes the importance of contemplating the needs of locals and recognizing the specificity of it, stating that any community involvement strategy „that fails to acknowledge the uniqueness of the place and the specific needs of the community's occupants will be ineffective" (p. 128).

3) The events must be easily accessible to all willing community participants. This means that the community members should not feel any physical or psychological barriers of accessing the events in the artist residency. However, there are plenty of various barriers that could emerge. Therefore, it is important to get to know the local community in order to recognise the issues and eliminate them.

4) A good relationship must be maintained between the community and the institution. It is especially important when the residency exists next to or in small, closed communities. The significance of maintaining and developing meaningful relationships with local communities for art organisations in order to successfully operate is also discussed by Chew (2009).

5) The projects should be presented in a well-digestible manner, made as easy to understand as possible, and generate open-mindedness. It is a crucial factor to maintain a good relationship with the community and to make sure that community members not to feel excluded or not educated enough to understand the essence of art projects and participate in the events. Pujol (2001) names translation of contemporary art for mainstream audiences as the primary challenge of museum-based artist residencies. Additionally, Williams (1997) also stresses the importance of comprehensible artistic product as a success factor for audience impact for community-based arts projects.

6) A clear understanding of what is expected of the community and the participants, feedback, constant communication and documentation. In addition, Williams (1997)

states that clear understanding and communication among all stakeholders in order to achieve maximum impact of collaborative experiences.

7) Maximum possible usage of social and local media. National art foundations, such as the National Endowment for the Arts (2018), recognise the importance of implementing media strategies into artistic projects and provide the resources to help implement these strategies. The foundation stresses the importance of including all of the local media outlets, using social media to extend the message, and choosing a spokesperson.

2.2.3 Conceptual framework

As artist residencies are not a well-explored phenomenon, a specific and comprehensive framework for evaluating the value and impact of an artist residency to the local community does not exist. Adapting a theoretical framework of art impact studies and drawing measuring and assessing tools from it proved to be problematic due to the fact that different researchers provide different definitions of "arts", "impact", and "communities". Success or failure of an artist residency is also difficult to evaluate due to the number of stakeholders involved and the variety of artist residency models. Therefore, a conceptual framework based on the theoretical background has been developed for exploring the value of artist residencies to rural communities. The dimensions for this framework have been drawn from the previously mentioned benefits of artist residencies, mostly based on the *Policy Handbook on Artists' Residencies* (European Commission, 2014). These dimensions include:

- Improvement of the quality of life for members of the local community;
- Providing aspiration and inspiration for members of the local community;
- Visibility of attracting new businesses, funding opportunities, and tourism;
- Interaction between the artist residency and local government and businesses;
- Providing conditions for interaction with artists and artists' networks for the local community members;
- Development of entrepreneurial skills and organisational expertise of the local community members;
- Building opportunities for local promotional events profiling the community and town;
- Bringing increased self-esteem and sense of place for members of the local community.

Moreover, a short analysis was conducted on how the residencies are working to achieve the full potential of its positive impact on the community. Naturally, recommendations on how to increase that potential have emerged. This part analysed to what extent and how the artist residencies work on maximising their impact on local communities. The dimensions for this analysis were formed from the success factors of artist residencies that were developed based on literature about artist residencies and other cultural institutions presented in the theory chapter, mostly referencing the same source as the first part of the conceptual framework - *Policy Handbook on Artists' Residencies* (European Commission, 2014). In this analysis, the dimensions are conditions that must be fulfilled by the artist residency to maximise their positive impact on the community. These conditions include:

- Providing accessibility of information;
- Consideration of community's needs and expectations;
- A good relationship between the community and the institution;
- Easily-understood projects;
- Clear communication and documentation of expectations and feedback;
- Competent usage of media channels.

2.3 Rural communities

In order to explore the ways artist residencies affect the local rural communities, it is mandatory to explore the concept of a rural community in general. Even though all local communities, urban or rural, have common characteristics, the differences between them are obvious and significant. Many sociologists point out the differences between rural and urban communities (social, cultural and demographical), and these differences must be considered for the accuracy and particularity of the research. This chapter reviews the specifics of rural communities, as well as challenges of communication within and with these communities.

The term "community" can have numerous meanings, however, generally, a community is perceived as a selection of people that have something in common. That "something" can be very abstract and even come down to only a feeling of connection to others, or, as the most conventional approach offers, it can be something so specific as a geographical location, referencing to local communities. According to the Blackwell Dictionary of Sociology (ed. Johnson, 2000), „in general, however, geographically based communities involve living, working, and carrying out the basic activities of life within a

territory defined by residents as having geographic identity, most notably reflected in the assigning of place names and the drawing of boundaries".

Sociologically, in most literature, the definition of a "community" seems to be ambivalent, or, in other words, two-dimensional. Next to the division between traditional and modern communities, sociologists propose a notion of rural-urban (or folk-urban) continuum, which proposes a "linear depiction of the contrasting natures of social relationships characteristic of rural and urban settlements" (ed. Turner, 2006, p. 526). It attributes the rural communities with characteristics such as homogeneity, isolation, stability, slow change, introversion, tradition, however, also with strong and intimate interpersonal ties, face-to-face communication, harmony (ed. Turner, 2006; eds. Calhoun, Rojek, & Turner, 2005; eds. Scott, J., & Marshall, G., 2009). However, there is much debate about the distinction between rural and urban communities, since the opposite characteristics attributed to urban communities offer that urban connections tend to be superficial and impersonal, thus, devoid of the feeling of connectedness and having something in common, subsequently, devoid of the definition of community. In the Blackwell Encyclopedia Of Sociology (ed. Ritzer, 2008), Graham Crow offers a four-dimensional definition of community – "common residence, interests, identity, and common synchronisation of activities, that is, coming together in time" (p. 618). Community engagement is crucial to transmit the rituals and values of community, in a sense, that "something" that forms the community. Modern sociologists, like Gerard Delanty (2009), seem to perceive the contemporary community as no longer bound by location and place, but rather depending on different kinds of belonging, such as lifestyles, religion, and others. The place remains an important pillar of most communities since it requires communication to happen in some kind of space, even if it is a virtual space rather than a physical location, but it is not the only characteristic rural community members share – they share lifestyle, common community interests and problems. The Blackwell Dictionary of Sociology (ed. Johnson, 2000) describes a rural community as "marked primarily by a small, sparsely settled, relatively homogeneous population that engages primarily in agriculture", however, this definition seems to be outdated and calls to discuss and explore what is, in the modern day, generally meant by "rural".

William W. Falk and Thomas A. Lyson in The Blackwell Encyclopedia Of Sociology (ed. Ritzer, 2008) in a section on rural sociology, offer three meanings for what "rural" might stand for. First, "rural" as a term for places with low population density, and in contrast to "urban", with high population density. Second, "rural" as a term characterised by occupation, usually farming, that is prevailing in rural settings, in contrast to a variety of occupations available in urban settings. Thirdly, "rural" accommodates certain values – the main one being tradition, as well, in opposition to "urban", homogeneity, unsophistication, un-

progressiveness. While this meaning might primarily fall under a stereotype, it is undoubtedly linked to the values mentioned above by other sources.

In relation to their specific characteristics, it is evident that rural communities tend to face specific issues. According to Duxbury and Campbell (2011), the common issues that all rural communities worldwide face include community ageing, youth retention, limited social and economic opportunities for residents, loss of local services, such as supermarkets, doctors, and hairdressers, and higher costs of living. In order to adjust to dynamically changing environment, rural communities seek ways to reposition themselves and revitalise their living settings. This is where arts, culture, and creative activities come in not only as an essential element to improve the quality of life in rural communities and help them transition but as well as a key for building the base for the further existence of rural communities (Duxbury & Campbell, 2011).

3. Methodology

3.1 RQ and Sub-RQ

In relation to the theory and issues discussed in the theoretical part, the main research question was formulated as *what contribution do "engaged" rural artist residencies make to the life of local communities?* In order to answer this question as thoroughly as possible, I have added five sub-questions, which are aiming to explore the problematics more closely. They are related to specific empirical data that has been collected over the course of this ethnographic research.

Sub-RQ 1: In what ways do the residencies reach out to local communities?

This question aims to explore the ways in which the artist residencies in question try to reach out to their local communities to see whether they attempt to build a relationship. To answer it, I ask the management representatives of researched residencies to list the initiatives and talk more about the success and failures that they face. To elaborate on the answer, the experiences of local community members regarding the communication between the institution and them will be reviewed.

Sub-RQ 2: What outcomes do the residencies produce, for the individual and the community?

With this question, I want to explore if there are any tangible outcomes that the existence of the residence has produced. In order to answer it, I questioned the community members what sort of changes they have noticed or experienced in their local everyday lives that they relate to the artist residency.

Sub-RQ 3: To what extent is the contribution/outcome distinctive to the practice?

The third sub-question aims to gain some insight into the distinctiveness of practices and initiatives that are attributed to those institutions only, as well as whether they have produced any outcome. To answer it, I look at the empirical data collected during the interviews regarding the contribution and tangible outcomes and compare it to see the extent to which they are similar and/or distinctive.

Sub-RQ 4: How do artist residencies work in order to maximise the benefits of residency to the community?

This sub-question explores the effort the residencies put in into maximising the contribution in order to provide the best possible outcome based on the summary of benefits of artist residencies listed in the *Policy Handbook on Artists' Residencies* (European

Commission, 2014). To answer it, I explored the experiences of the locals as well as the management representatives to gain insight on how is the artist residency working in order to maximise the benefit it brings to the community.

Sub-RQ 5: How and in what ways do the residencies communicate with the local community in order to create and maintain a valuable relationship?

To answer this sub-question, I explore the ways residencies communicate with the local community – communication via media, word-of-mouth, open-doors events, and others – to gain more perspective whether the usage of communication channels is effective.

3.2 Research design

Generally, this research aims to obtain an in-depth insight of if and how do rural artist residencies contribute to the life of local communities. The structure of the research is based on a comparison of two different cases artist residencies located in rural communities; however, it is important to mention that the comparison of differences and similarities is not the aim of this research and is a technique to find patterns in the analysed practice. The analysis will be presented in the following sections and consists of several parts – interviews with members of the communities and administration representatives of artist residencies, thematic analysis of the interviews and construction of results while comparing patterns. Throughout my research, I explored and compared the experiences of community members regarding two remote artist residencies, involving and focusing on artist-community interaction and analysed experiences of local community members in order to identify and describe the patterns of how the existence of artist residencies can contribute to the lives of communities they are based next to. Arguably, researching impact and benefit of a certain phenomenon through the experiences of individuals as members of the community can be challenging, as emotions and feelings are close to impossible to evaluate. However, a number of researchers choose qualitative research for exploring impact, since personal experiences can bring a valid amount of insight (Carnwath & Brown, 2014**).** Due to the aim of this research and its empirical nature, a qualitative analysis has been chosen.

Since this research is a comparative case study, its design comes with several requirements and challenges. According to several authors (Yin, 2004; Baptist & Befani, 2015), the main challenges that comparative case studies face are:

1) A clear definition of what the explored phenomenon or case is;
2) A presence of comparable data between the cases;

3) A list of key factors that are required for the phenomenon to achieve a particular impact;

In the first stages of this thesis, when the research question was established, and theoretical framework was developed, it was important to find two similar cases, preferably of different national contexts, in order to explore the patterns and conclusions that emerge during the course of the research are applicable in broader scope of artist residency practices. While choosing the residencies, several main conjunctive factors were considered:

1) The artist residencies must be located in a rural area;
2) They must provide both, short-term (several weeks) and long-term (several months) residency programmes, providing accommodation and workspace;
3) They must be at least partially internationally-oriented;
4) Both residencies must be open to the public;
5) The residencies must engage with the local communities and present it as one of their objectives;
6) The residencies must be focused on contemporary art;
7) The residencies have exhibition facilities and organise exhibitions.
8) The residencies exist with a small staff.

The first case that was chosen for the research, Nida Art Colony, was a case that I was quite familiar before beginning the research, and the artist-community interaction in this institution interested me for a few years before. To find the second case for my research, I've decided to look into the North Sea area – West Germany, The Netherlands, Belgium, Northern France, since historically the artist residency practices in Lithuania were influenced by artists travelling from that region and looking for inspiration in the coastlines of the Baltic Sea. The choice of research objects is explained further and in more detail in the later chapter about research objects.

Because of the big database and better accessibility, I have decided to choose The Netherlands for my research and look for a second case here. The two big Dutch-based artist residency platforms, *TransArtists* and *ResArtis*, where very helpful while looking for a remote rural artist residency in the country, however, it was not a very simple task. My first choice, *Het Vijfde Seizoen* located in Den Dolder, seemed like a good match for my thesis and seemed to fulfil all of the conjunctive factors required to carry out the research. In spring 2016, they accepted to help me with my research. After travelling to Nida in June 2016, I was able to conduct my interviews in 5 days and was looking forward to making

arrangements with *Het Vijfde Seizoen*, however, at that time they have unfortunately declined due to a lack of time.

Looking for another case that would fit the requirements became a very difficult assignment for several reasons – firstly, finding a remotely located artist residency in the Netherlands seemed to be nearly impossible due to high population density of the country, secondly, that most of the artist residencies seemed to be concentrated on the work of the residing artists and were closed to public. I was able to get a consultation with Steven van Teeseling, head of innovation and connections at *Mondriaan Fonds,* in Amsterdam in the end of summer 2016, where, after explaining my plan for the research, I was introduced to Kunstvereniging Diepenheim. After travelling to visit the town and discussing the possibility of conducting my research there with the management of the institution, Arno Kramers and Just Schimmelpenninck, I found it to be a perfect match for the second case of my research. It is located in a similarly-populated town in the Netherlands, was further from bigger cities and towns, thus carrying the remoteness factor, and it has a history with arts, as did Nida, is aiming to build a strong bond with the local community, and carries artists residency programmes since a few years ago, presenting them to the public. After I have made arrangements to proceed with my research there, there were some changes in the management of Kunstvereniging Diepenheim, which delayed the continuity of the research. Nevertheless, agreements were made in the spring of 2017 and interviews were finally conducted in Diepenheim in May 2017, over the course of 3 days.

After the arrangements with research objects were made, the next part of the research has begun. It consisted of designing and conducting semi-structured in-depth interviews with the locals of towns where that analysed artist residencies are located – Nida and Diepenheim – as well as probe interviews with the administration representatives of the analysed artist residencies. A list of thematic questions has been predetermined in a way to allow the possibility of discourse. Interviews mostly took place in the researched residencies, though some of the interviews took place in workplaces of the interviewees, such as a museum, a local restaurant, and the local municipality. At the beginning of each interview, the respondents were presented with the principles of informed consent, such as the nature of the study, their rights as a participant, possibility of anonymity, potential risks and how they will be identified in the research. All the interviews were recorded with a voice recording device and notes were taken during the interview. After all the interviews were transcribed, they were coded and prepared for thematic analysis. The analyses intended to provide a comprehension of the contribution that rural artist residencies make to the lives of each separate local communities. The second part consists of a qualitative comparative research using the analyses of interviews. For this research, a total of twelve respondents were

interviewed, including the two residency management representatives – 6 local residents and one management representative in Nida, Lithuania, and 6 local residents and one management representative in Diepenheim, The Netherlands. 3 of the interviewees in Diepenheim, The Netherlands, requested to be interviewed in a group interview instead of individual interviews, naming "shyness" and "close relationship with each other" as reasons for the request. Management representative interviews were included in the research in order to receive more elaborate answers to the research questions, to draw an image on how the management of the artist residencies form the activities and practices and how they are expected to operate in the context of the local community, and, finally, if the expected reaction is received from local community members. This chapter will provide a detailed explanation of the design and realisation of the research. Chapters 3.3 and 3.4 will explain the methods used for the research, as well as the purpose and justification of using the latter methods. Chapter 3.5 will discuss the data collection method. Further, chapter 3.6 will provide more information about the research objects.

3.3 Qualitative research

Due to the empirical nature of the thesis, a research of a qualitative nature has been chosen. As mentioned above, the first part of the research consists of semi-structured in-depth interviews, while the second part of the research aimed to use the analysis and comparison of said interviews for identifying patterns. All of this is intended to answer the formulated research question and sub-questions. As mentioned above, it is important to note that this research is a comparative case study. However, comparisons are used to identify patterns and provide conclusions, and not to point out differences or similarities between cases. Linda Hantrais claims that the aim of a comparative research design is "to seek explanations for similarities and differences or to gain a greater awareness and a deeper understanding of social reality in different national contexts" (1996, as cited in Bryman, 2012, p. 72), which is also what I am aiming to achieve with my further analysis. This research aims to explore experiences of independent members of local communities in order to comprehend how they perceive and experience the practices of their local artist residency and whether those practices can be seen as a contribution to their local life. Besides that, it aims to explore and understand how artist residency practices work in the eyes of the members of local communities, what they expect from these institutions, as well as identify the patterns of the issue in the two different contexts – the Netherlands, as a Western context with a long history of artist residency practices, and Lithuania, a post-communist context where artist residencies as global product adapted through processes of cultural globalization.

Since the research explores the perceptions of local artist residency practices from the perspective of independent local community members, understanding how they perceive these practices and how they feel about them, there is no doubt that qualitative research is the appropriate option for the analysis. The collected data was used in order to make meanings, explore research concepts, and elaborate the theory. According to several authors (Bryman, 2012; Silverman, 2011), one of the most important advantages of qualitative research is flexibility. Flexibility is particularly relevant while conducting a research of empirical nature, therefore offering enhanced possibilities for new meanings to emerge out of data collection. However, to keep the interviewees from distancing themselves from the focus of the research, especially since they were being interviewed on their personal experiences, it was essential to keep the conversation on track by applying some structure to it. Therefore, semi-structured in-depth interviews were chosen as a suitable data collection method. This method allowed an interactive approach to the conversation, however, helped to control the focus to both, interviewer and interviewee, by providing key topics and questions. An interview guide with key topics and relevant questions were established beforehand, including a few probe questions. However, the method of semi-structured interviews allowed me to discuss questions that were not included in the interview guide to gain a more in-depth insight if needed.

To analyse the qualitative data received through semi-structured in-depth interviews and to examine the emerging patterns, a thematic analysis has been chosen. Its use in psychology and beyond is widely discussed in an article by psychologists Virginia Braun and Victoria Clarke (2006). According to the article, „thematic analysis is a method for identifying, analysing and reporting patterns (themes) within data" (Braun & Clarke, 2006, p. 79), however, differs from other pattern-seeking methods, such as grounded theory, by allowing more flexibility and accessibility. This research followed the theoretical approach of thematic analysis, driven by the pre-established theoretical framework – looking for patterns in how the locals experience the benefits of their local artist residencies by the pre-established themes and coding in order to answer the main research question and the sub-questions of this research. The pre-established themes, in this case, are the different types of expected impacts and benefits of artist residencies towards local communities, and they are analysed with a semantic approach, meaning that the collected data is explained and used to present patterns with slight interpretation (Javadi & Zarea, 2016).

The analysis was based on the conceptual framework which was built upon the literature discussed in theory chapters of the thesis. The dimensions, included in the conceptual framework, where converted to themes for the thematic analysis. In detail, to analyse the the benefits of artist residencies that community experiences, the local

community members were asked questions regarding: 1) if and how they feel that the artist residency has affected their quality of life – in order to determine if it has improved the quality of life for members of the local community; 2) the activities of the residency and involvement of community – in order to explore their feelings of aspiration and inspiration; 3) the everyday life of the community and the town, new and old businesses, tourism – in order to explore how the residency is related to attracting tourists, new businesses an funding; 4) the collaborations between the local community groups, businesses, and the local government – to explore the ways the artist residency interacts; 5) visibility and relationship to residing and visiting artists – to determine if conditions for interaction with the artists' network are created; 6) if they have observed or learned any skills that they could apply in their regular life through activities of the artist residency – to explore indications of organisational and entrepreneurial training; 7) the ways they experience the residency promotes the community and town – to explore if any opportunities for community and town profiling are visible; 8) their feelings regarding their town and community, and whether the existence of the residency benefits that – to explore how the institution adds to the locals' increased self-esteem and sense of place. Further, to analyse how the residency works in maximising their positive impact, the questions for the local community members were formed around conditions for maximising the positive benefits of artist residencies: 1) accessibility to information – locals were asked questions about their habits of looking up or receiving information regarding artist residency activities, as well as their preferred way of communication, to explore whether they are properly informed; 2) the community's needs and expectations – locals were questioned about their expectations towards the artist residency, in order to explore if they feel their needs and expectations are listened to; 3) their perception of the institution – to gain insight into the residency's relationship with the community; 4) the art that the artist residency is presenting to the public – to see if the projects are understood and/or appreciated; 5) if they know or how they feel that the local community can contribute to the activities of the artist residency -to expore if there is clear communication from the residency's side; 6) reach of information through media channels – similarly to the first part, locals were asked to identify the media channels through which they receive information regarding artist residency's activities and elaborate on their experience – in order to see if local and media channels are used competently.

The same dimensions, or themes, were used for the management representatives' interviews – to deepen the analysis and make it more reliable. The questions were designed regarding: 1) providing accessibility of information – what measures the residency takes to make sure they provide accessible information; 2) consideration of community's needs and expectations – what measures the residency takes to make sure community's needs and

expectations are heard and incorporated in formal, current, and future activities; 3) a good relationship between the community and the institution – in what ways does the residency work in order to make sure produce a good relationship with the community; 4) easily-understood projects – if and how the residency picks the projects for them to be attractive to the locals and how they work in order to make sure the projects are understood; 5) clear communication and documentation of expectations and feedback – in what ways do they interact with the locals to form collaborations and how these interactions are documented; 6) competent usage of media channels – what specific local and social media channels are used and how. Further, to deepen the insight into whether and how the artist residencies work in order to provide benefits for the local communities, as well as to base the community experiences on managerial objectives and plans, the management representatives were asked questions to cover the topics regarding: 1) how are they aiming to improve the quality of life for the local community; 2) how they work to provide aspiration and inspiration; 3) if and how do they work to attract tourism and businesses to the area; 4) what specific measures are taken in order to create conditions for local community and artists' network interactions and mutual understanding; 5) what trainings, workshops, and initiatives are directed towards the local community education; 6) if and what collaborations are directed towards promoting the community and thetown; 7) in what ways does the residency try to maintain local tradition and heritage, and promote the self-esteem of the community in other ways.

Eventually, the interviews were transcribed in Lithuanian and English and prepared for thematic analysis. The process followed the thematic analysis phases, discussed by Braun and Clarke (2006). While transcribing and re-reading the interviews, the initial remarks and ideas were noted. The transcribed interviews were processed using *Atlas.TI*, a qualitative data analysis software. Based on the initial remarks and pre-established themes, the initial codes were generated. Then, all interviews were re-read again, adding more codes and assigning them to themes – I created codes using open coding, then merged similar codes (205 codes in total), systemized them into 15 code groups based on themes and interpreted them using the pre-established conceptual framework. Lastly, the codes and themes were defined and structured. The report of the results was produced comparing the results of thematic analysis of both cases, looking for patterns, and providing conclusions and, where possible, recommendations that emerged after the analysis.

3.4 Semi-structured in-depth interviews

The first part of the research was carried out by conducting semi-structured in-depth interviews with the members of the local rural community that the analysed remote artist residencies are located in. This part of the research concerns the perception that locals hold regarding the activities of the artist residency, its existence in general, as well as the benefits and contribution and value generated by the residency and the residing artists in the context of the local community. Furthermore, the insights received from these interviews were discussed while conducting one additional interview per case with the management representatives. This was done to compare the managerial objectives against the realistic outcomes of practices of the residency in the eyes of the community members. The interviews for the local community members were held individually, face-to-face with every respondent and aimed to learn about their individual perspectives, experiences and feelings concerning the activities of the artist residency and how these activities create benefit and value for them individually, and the local community in general. The interviews held with the management representatives are aimed to learn about the managerial plans and objectives concerning the art education of the local community members and to receive feedback on the experiences of the locals. The interviews were of semi-structured format, based on an interview guide with a relevant topic list (presented in the next paragraph) and constructed of several pre-established questions and several probe questions. Nevertheless, at the same time the interviews were designed to allow a flexible conversation and open discussion, therefore, as mentioned before, some questions emerged during the flow on interviews and were not included in the interview guide. Moreover, the order of questions was arranged on the scene, during the conversation The complete interview guides are added in the Appendix A and B. Furthermore, every respondent was informed about the consent at the beginning of each interview, and provided consent to record and transcribe the conducted interviews.

Main topics for the interviews of local community members consisted of:
1) The perception of the relationship between local community members and the artist residency;
2) The engagement of local community members in the activities of the artist residency;
3) Positive and negative experiences of local community members in relation to the practices of the artist residency;
4) The needs and expectations of local community members related to the practices of the artist residency.

Main topics for the interviews with artist residencies' management representatives:

1) Perception of the importance of local community engagement with the arts as a managerial objective;
2) Strategies for engaging the local community in the activities of the artist residency;
3) Perception of an "ideal" residing artist and his/her functions;
4) The efficiency of mediation between the global and local contexts.

The interviews regarding Nida Art Colony case in Lithuania were conducted in the native language, Lithuanian, since I am Lithuanian and as a lot of the Lithuanian people of the older generations do not speak English fluently and prefer to be interviewed in their native language. However, the interviews in the Netherlands about Kunstvereniging Diepenheim were held in English, since I do not speak fluent Dutch. The English language was chosen due to the high proficiency of English amongst Dutch natives, and a professional translator, provided by Kunstvereniging Diepenheim, was present when needed. The need for a translator was determined before the interviews by asking participants whether they think they can lead a full conversation in English. The interviews lasted between 45 and 65 minutes, as required by the *Methodological Guidelines for Thesis Research* (Janssen, & Verboord, 2017-2018).

3.5 Data collection

According to the *Methodological Guidelines for Thesis Research* (Janssen, & Verboord, 2017-2018), 10 to 15 in-depth interviews are required for a Master Thesis research. As mentioned above, in order to explore the independent opinions, the choice was made to interview the members of local communities. However, a random sampling method was not suitable in the context of this research, since it might have resulted in insufficient, irrelevant data – there were particular characteristics that I needed the sample member to hold. Therefore, purposive sampling method, a type of nonprobability sampling (Battaglia, 2011), was used. Purposive sampling allows the researcher to select participants that possess specific qualities intentionally. According to Etikan, Musa, & Alkassim (2016), „simply put, the researcher decides what needs to be known and sets out to find people who can and are willing to provide the information by virtue of knowledge or experience. It is typically used in qualitative research to identify and select the information-rich cases for the most proper utilization of available resources" (p. 2). In this research, the required criteria included the respondent being familiar with the activities of the local artist residency and considering himself/herself as a member of the local community, instead of considering themselves more as an individual and staying away of community activities. The sampling procedure included

contacting the artist residencies in question beforehand to receive details on members of local communities that would be able to provide a deeper insight into their experiences of residency practices, e.g. members of other cultural or art institutions in the area, art teachers, other educators and local school representatives, town elders, ethnographers, politicians, volunteers, or simply frequent visitors. After a list of possible participants was established, they were contacted by email and phone in order to clarify whether they would be willing and/or available to participate. One of the respondents, interviewed in Nida, Lithuania, also offered to contact one other possible respondent that she believed to be suitable for the research, thus, resulting in an additional snowball sampling method. Additionally, one probe interview per each of the management teams of artist residencies in question was conducted for grounding purposes, as well as additional information on institution's managerial strategies and expectations.

The artist residencies chosen for this research are the following: the Nida Art Colony, located in a rural area of Nida, Lithuania, and Kunstvereniging Diepenheim, located in a rural area of Diepenheim, the Netherlands. After a long period of arrangements mentioned in the previous chapter, both residencies agreed to participate in the research, as well as to provide needed additional information and to help to sample and contact the interviewees.

The data collected was expected to include managerial information regarding the values, goals and expectations of artist residencies, experiences of residing artists, as well as experiences of engagement with the local communities.

3.6 Research objects

3.6.1 Nida Art Colony

Lithuania, due to its geographical location, has always been in the epicentre of the junction between the West and the East. Inevitably, it has and is heavily impacted by the waves of westernisation. At the end of the 19th century, Nida, a remote and picturesque fisher's village in Lithuania, was first noticed by German, Dutch and Prussian writers, artists, and intellectuals. A hotel in Skruzdynė, opened in 1867, became the main residence for arriving artists and soon became the epicentre of what gradually became an artist colony. It was one of the first structures of its kind in the region of the Baltic Sea. At the beginning of the 20th century, Nida became a popular destination for those searching for idyll and creative inspiration (Jokubavičienė, 2015).

Before the start of World War II, around 200 artists have visited Nida, fascinated by the nature of the Curonian Spit, its local life, crafts, and lifestyle of fishermen. When the World War II came, the development of Nida as an artist residency stopped and has not been renewed for years, until a while after the restoration of Lithuania's independence, in 2010, when Nida Art Colony was established, following the revival of artist residencies in Western Europe (Jokubavičienė, 2015).

Illustration 1 Inside Nida Art Colony
Source: Personal archive

Nida Art Colony is a subdivision of the Vilnius Academy of Arts, located in the rural area of Western Lithuania, an hour's ride away from the 3rd largest city in the country, Klaipėda. It lies in the Curonian Spit, which is a peninsula that separates the Curonian Lagoon and the Baltic Sea. The population of Nida in 2017, according to *Lithuanian Statistics Department*, was around 2000 residents. According to Nida Art Colony website, it is aimed "for experienced and emerging artists, designers, architects, curators, art critics and researchers from around the world" (Nida Art Colony, 2010, section The Colony, para. 2). The residency accepts artists from over the globe and offers residences of different durations, varying from several weeks up to 6 months, however, according to their website, a stay of 2 months is recommended. Nida Art Colony is open to the public and often organises various exhibitions, workshops, presentations, and other activities for the local community.

At the core of the residency's activities lie artistic, curatorial and educational processes, "which mostly focus on professional development of artists and informal art education for the young" (Nida Art Colony, 2010, section The Colony, para. 2). According to the website (2010), "the overall objective of the Nida Art Colony is to improve the quality of art and design education in Lithuania and to implement innovations in the field of art education by promoting international cooperation" (section Projects, para. 1).

3.6.2 Kunstvereniging Diepenheim

Diepenheim is situated in the east on the Netherlands, in the municipality of Hof van Twente. The landscape is characterised by old country mansions, castles and wide flat landscapes. The population of Diepenheim, according to a 2017 research by Hof van Twente (Hof van Twente in cijfers, 2018) is over 2500 residents. Its landscape and rich cultural heritage have inspired a broad spectrum of artistic activities in the community. As a response to that, at the end of the 1980s, Kunstvereniging Diepenheim was founded by local art-loving residents. at the end of the eighties as an initiative of a few art-loving citizens – at first, as a small gallery in the attic of an abandoned building of Town Hall, later named *Galerij 1881*. It was mainly focused on sculpture art, inviting renowned Dutch artists to exhibit their work. However, every two years the gallery invited foreign artists – such as Berlinde de Bruyckere, Peter Buggenhout, and Hans Op de Beeck (Kunstvereniging Diepenheim, 2018). The organisation soon started evolving, expanding their activities and focus. Currently, it consists of Kunstvereniging Diepenheim – the main exhibition building, the Drawing Centre (opened in 2011) – focused on exhibiting contemporary and modern drawings, Werkplaats Diepeheim – a workplace for arts with accommodation for 12 artists-in-residence, Gardens of Diepenheim – a public space focused on spatial arts, and Herberg de Pol modern cultural centre with a theatre and an outside stage for open-air performances. In the recent years, the key themes in Kunstvereniging Diepenheim are "nature, isolation and '*noaberschap'* ('neighbourliness')" (Kunstvereniging Diepenheim, 2018), with visual arts, landscape art, and drawings as the main three pillars.

The organisation states their mission is to be "a presentation platform, workplace and laboratory for contemporary art. Embedded in the rural environment, but with an international horizon, the Kunstvereniging demonstrates innovation can thrive outside of an urban context" (Kunstvereniging Diepenheim, 2018).

The organisation started to officially focus on artist-in-residence programmes in 2014, with the opening of Werkplaats Diepenheim. The opening of the building provided the organisation with means of accommodating the artists for more extended periods of time, as well as providing them with working spaces for production of art. Werkplaats Diepenheim does open calls for local and foreign artists through the guest studio program of the *Modriaan Fonds*, for two working periods of two months per year. By now, 6 artists have officially resided in Werkplaats Diepenheim - Alex Winters and Wouter Sibum in 2017, Sanja Medic and Kim Habers in 2016, and Roderick Laperdrix and Gam Bodenhausen in 2015.
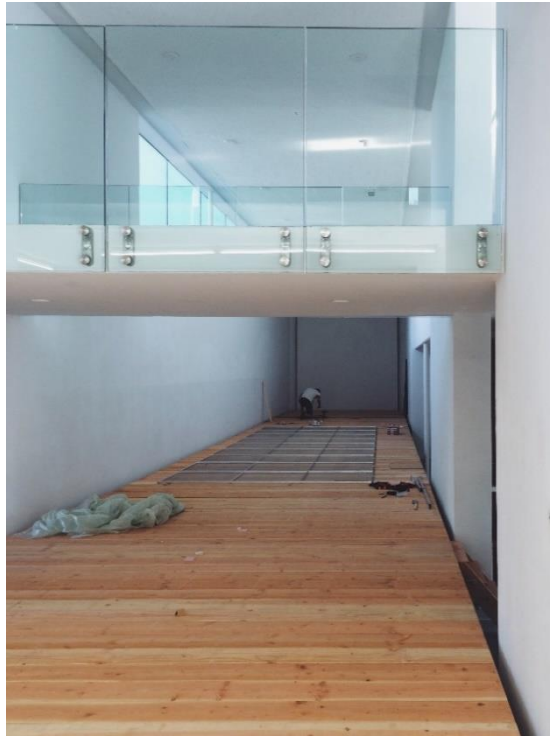
Illustration 2 Inside the main building of Kunstvereniging Diepenheim
Source: Personal archive

Even though the official artist-in-residence open calls only started in 2014, since the establishment of Kunstvereniging Diepenheim, many local and foreign artists have visited the town, resided there and created work in the community. Therefore, even if the official artist-in-residence program is relatively new, the traditions of residing artists in the community are ingrained.

4. Results

4.1 Analysis of the benefits of artist residencies

This chapter will draw insight from the personal experiences of local community members and the discussions with artist residency management representatives in order to establish an analysis on the ways the artist residencies benefit the local communities, their everyday lives, and the local economy. Here I will be following the conceptual framework presented in the theory chapter of this thesis and discussing each of the benefits that the local communities should gain from the artist residencies based on the data collected through analysing the in-depth interviews.

Improvement of the quality of life for members of the local community

In this section, I discuss respondent's reactions on if and how they believe the artist residency has improved their quality of everyday life. This section provides an overview of more tangible benefits that the local residents feel and is essential in answering the second sub-questions – "what outcomes do the residencies produce, for the individual and the community"? In the first part, I present the results of interviews conducted for the Nida Art Colony case study. In the second part, subsequently, the results of interviews conducted for the Kunstvereniging Diepenheim case study are presented. Lastly, patterns persisting in both cases are outlined. This scheme of presenting the results is used in this and every following section of the analysis. Characterization of patterns in each section of the analysis is used to answer the third sub-question of the research – "to what extent is the contribution/outcome distinctive to the practice?"

Nida Art Colony

Generally, talking about the ways the artist residency has improved the quality of everyday life for the residents of Nida, respondents typically mention that since its establishment, the town has become livelier. It is not surprising since the capability of artists and artistic activities to liven up the local life has been proven historically (Goldbard, 2006). All respondents said the fact that residency brings more life to the town, with several respondents expressing concern regarding social issues (i.e. community ageing, lack of jobs) that the town is facing due to its remoteness. It emerged that the respondents recognised the importance of the arts to the future their town, as is pointed out in theory by Duxbury and Campbell (2011), even if not all of them expressed sheer enthusiasm regarding the institution itself. As one respondent (female local resident of Nida, director at Neringa

Museums) points out, "[…]in my opinion, they are very much needed here, because if you look to our future, Nida, I mean, I see it very pessimistically, because there are very few young people, they leave because it's difficult to find jobs. Secondly, even if you stay, you have nowhere to live, because the apartments are very expensive. […] It could have been a hotel, but it's the art colony now – and it's lively". Respondents also mention the seasonality problem in terms of tourism that the town is dealing with – Nida is considered a resort town, therefore becomes empty during the winter season, in comparison to a very busy touristic season of summer. Through how they talked about the issue, it can be implied that the stagnating winter period is psychologically hard for the locals. One respondent (female local resident of Nida, director at Neringa Arts School) points out: "I think it's very good for the town, automatically, at the time of winter the life here is a little bit different… When the artists are there, any way you see them, otherwise, the town is empty, and when you see them do something… They are different people, there are more foreigners. It's more pleasant for us when there are more people". On a side note, it is important to note that the respondent, together with several others, keeps pointing out that artists are "different". However, that will be discussed later in the analysis. Another respondent (female local resident of Nida, press officer at Neringa Municipality) also mentions the same argument: "They are an example of solving the seasonality issues because they are occupied throughout the whole year". Through these responses, it can be implied, that the local community feels that the vitality that the residents and visitors of the art residency bring to the town improve their quality of life by making the town cosier and lively, especially during the stagnating winter seasons. However, the respondents did not talk more exclusively about the summer seasons, and whether they believe that the artists bring a different, or, in other words, more valuable, vitality to the town than seasonal tourists.

Another persisting argument amongst the respondents is the larger variety of cultural events that Nida Art Colony provides. A few respondents mention that even if there are plenty of cultural events in the town, the quality of it sometimes disappoints. Therefore, they are happy with the diversity and quality that the art residency events provide. Although they admit they do not always visit them, "but it is very good that they are doing it" (female resident of Nida, deputy director at Curonian Spit National Park Authority). However, it raises doubts in whether the respondents can evaluate the actual quality of the events or it is just the assumption based on outside factors.

Nevertheless, in relation to that, respondents also seem to enjoy the factor of unpredictability residing artists tend to bring to the town while talking about how intrigued or pleasantly surprised they or their friends were by several interactive installations. The installations that the respondents mentioned frequently included a lemonade stand in the

dunes (by artist Justin Tyler Tate (2011)), a (fake) tunnel to Kaliningrad (by artist Danius Kesminas (2014)), and a softwood basketball court in the forest (by artist Justin Tyler Tate (2011)). While looking up the installations, it emerged that all these installations were presented outside the walls of the residency, in public spaces such as the dunes and the forests. It could be assumed, that the respondents remembered the installations better not just because of the discussion it raised, but because the art project were placed in a noncommittal outside space, which gave them time and capacity to process the artwork better, or simply because they felt that it added to their shared public spaces.

More economical reasons are also indicated by the residents, while mentioning newly appearing businesses, such as cafes and restaurants. While discussing a theory that it might be due to the growing number of seasonal tourists in the town, respondents point out that the creative nature of these new businesses makes them they are somehow related to the existence of the artist residency. Therefore, based on the assumptions of locals it is possible to imply that the „general feeling" of these new businesses might be related to the distinct existence of arts in the town; however, to strongly state the fact, it would require a different sort of research.

Outstandingly, one of the respondents (male resident of Nida, Radio Music Editor at Neringa FM) mentions that the artist residency provides facilities to the local radio station, Neringa FM. He points out that the radio station was based in a different location in the town, "next to the old hairdresser's", but is currently located at the premises of Nida Art Colony, with accessibility to necessary broadcasting equipment and a small recording studio, both owned by the artist residency. The respondent enthusiastically expressed that he is very grateful for this opportunity. It can be implied that this act has improved the quality of life for the whole community, as Neringa FM is the only local radio station in the area.

Kunstvereniging Diepenheim

One of the persisting opinions that the respondents in Diepenheim expressed quite enthusiastically is the fact that they believe that due to the increasing number of tourists and visitors in the city they can keep their local services in the city, which, according to Duxbury and Campbell (2011), is one of the main issues rural communities are currently facing. Specifically, they mention the small local supermarket, Spar Kleis Diepenheim, that seems to have vital importance to locals. One of the respondents (female resident of Diepenheim, owner of a restaurant) says: "I think if there's not art here, and all the little other shops, Diepenheim is closed. […] By that way, that little shop, the Spar, you know, you can buy some food here, it can live because we all are here. […] The supermarket leaves, the whole village is gone, there's nothing." However, not all of the respondents seem to be happy

about the new businesses the arts help to bring to the town. The respondent (male resident of Diepenheim, retired, former business person) believes that the new businesses aim at the visitors of the town, and not the locals. Therefore, he stated, it brings no real benefit to the local community: "The shops are all related to art - okay, I don't mind. But the real shops that people need - they are not here. That's only a butcher and a supermarket. [The] Butcher is very expensive - good, but expensive. And the Spar is okay." His opinion seems to have leverage – while visiting the town, the number of galleries, novelty shops, and restaurants is overwhelming, however, I could barely locate any services on the streets that would aim at the locals – such as hairdressers, pharmacies, and others; they might be located in less apparent places in the town, but it is quite similar to the situation in Nida, where services aimed at locals are also more difficult to locate. Nevertheless, the same respondent seems to agree that the Kunstvereniging Diepenheim does bring a larger variety of cultural activities for the locals to choose from – "The first need […]. And that's more for the people than the art, eh? Because you need it: the doctor - you need, the dentist - you need, the butcher - you need, [the] supermarket - you need. But it's nice to go [somewhere] in the evening, you must do something. And art is one of the possibilities. If you like art, it's okay." Here, he hints that he might not personally enjoy art, but acknowledges that it adds more choice for leisure activities in the town.

In conclusion, similarly to respondents in Nida, all of the respondents seem to think that the arts bring more liveliness to the town. Nevertheless, one respondent (male resident of Diepenheim, retired, former business person) has a strong negative feeling towards the people who come to visit the town for the artist residency events, and says he believes it is not necessary for such a small town: "Just be yourself, stay yourself, do what you want, but I don't need London, I don't need New York. Stay ourselves." It can be assumed that his opinion is related to the fact that the respondent has been a resident of traditional rural areas around Diepenheim his whole life, and, seemingly, does not feel comfortable with the change. It is interesting because the resident seems to confidently carry the characteristics of a traditional rural community member discussed in the theory chapter (ed. Turner, 2006; eds. Calhoun, Rojek, & Turner, 2005; eds. Scott, J., & Marshall, G., 2009). These characteristics also mildly emerged in other conversations, but other respondents seemed not to be confident in expressing their true feelings.

Providing aspiration and inspiration for members of the local community

In this section, I will discuss the extent of aspiration and inspiration that artist residencies offer for the members of the local community. This section is connected to the

second research question and examines the more individual perception of the benefits created or associated with the existence of the artist residency in their community.

Nida Art Colony

While discussing the effect that the arts might have on their everyday life, the respondents offered several exciting opinions. For a broader discussion of this topic, it was interesting to find out what the respondents think that people can learn from arts. Respondents seem to persistently mention that they believe that opening your life to arts and just living in a community where art has a presence can affect a person's psychology in one way or another. One of the respondents (female resident of Nida, deputy director at Curonian Spit National Park Authority) says: "I believe art education is associated more with the effect of arts on a person's psychology. […] [It teaches people] About relationships, between a human being and the world, between two human beings." Two other respondents said they believe arts can teach you about aesthetics. The most dominating and outstanding opinion seems to be related to the cultural exchange that the artists bring to the town – four out of six respondents openly mentioned the fact that they believe the residing artists help them to keep up with current trends and world-views. One respondent (female resident of Nida, senior specialist at Neringa Municipality) elaborates: "We are a remote community, it is difficult for newest trends to reach us, and the youth that comes there [Nida Art Colony]… Well, not only the youth – they pulsate with current world-views. They take it from their cities around the world and bring it here." She also mentions, that during one of the events at the artist residency where students of textile of the Vilnius Art Academy presented their works, she gained a strong interest in textile which persisted. Another respondent (male resident of Nida, radio music editor at Neringa FM) compliments the opinion: "I believe, that what happens in the Nida Art Colony is a gathering of people and generation of free thoughts […]. Because when you are alone, it can be very difficult for you, and when you meet people from different countries in the art colony, I believe you can create something interesting through discussing and talking". Seemingly, local residents recognize the cultural exchange processes in the community, which is one of the most important tasks of artist residencies in general (Ptak, 2011; Radbourne et al., 2010; Čech, 2011) – interestingly, not only between the global and the local, but also on an interpersonal level. One other respondent (female resident of Nida, deputy director at Curonian Spit National Park Authority), besides cultural exchange, mentions the fact that she feels that arts open people up for tolerance: "[…] Maybe the arts give you more tolerance. At least I think so, because […] when you familiarise yourself with it, and you see how wide the world is and how much of everything there is, maybe you start trying […] to see that entirety and start to react to things more liberally." Several respondents (3 out of 6) also tend to believe that seeing the process of

artists at work allows them to feel that aspiration and inspiration much better. Additionally, every single respondent mentioned the Open Days event organized by Nida Art Colony as one of the most memorable events they attended in the artist residency. Therefore, it can be implied that local residents are interested in the overall process of the residency, and enjoy seeing where and how the artists work, what facilities they use. One respondent (female resident of Nida, director at Neringa Arts School) says: „Sometimes it is very interesting to think how they think. [...] You not only see the end product but the process as well, how they think, why they do it like that, why they do it in this medium, why like that." However, interestingly, she also believes that you don't have to visit the artist residency all the time and that even just the presence of residing artists in the town allows the local residents to feel the change. This notion also emerged in the findings discussed in the previous section. Another respondent (female resident of Nida, director at Neringa Museums) says: „It awakens curiosity, it's good for people. And it encourages at the same time, maybe it encourages one to see what they do inside there." In conclusion, it can be said that the respondents mentioned several topics that can be considered as related to the benefit of providing aspiration and inspiration, impacted by the artist residency (European Commission, 2014). The topics that emerged contribute to expanding the understanding what "providing aspiration and inspiration" contains: providing cultural exchange, building tolerance and open-mindedness, generating ideas and curiosity, as well as gaining interest in a new sort of art type or art technique.

Moreover, while talking about the kind of art that the artist residency is focused on – contemporary art – local residents did not express enthiousiasm towards it. As mentioned in the theory, contemporary art is often considered to require special skills to diseminate, and Pujol (2011) calls the translation of contemporary art to mainstream audiences as the biggest challenge artist residencies are facing. When I tried to question them more about the reasons for it and if or how would it be possible to change their stance on contemporary art, their answers were vague, probably because they tried to stay polite and not offend the Nida Art Colony and its activities. This might also be related to the characteristics of rural community members, such as introversion (ed. Turner, 2006; eds. Calhoun, Rojek, & Turner, 2005; eds. Scott, J., & Marshall, G., 2009). Nevertheless, 3 out of 5 respondents admitted that even though they find contemporary art difficult to understand, they believe it raises questions and makes it difficult to stay indifferent – although, at moments it seemed that they did not mean that in a positive way, rather implying that they found some performances "silly" or "nonsense".

Kunstvereniging Diepenheim

The respondents in Diepenheim, compared to the respondents in Nida, also have similar opinions. One of the respondents (female resident of Diepenheim, owner of a restaurant) states, that even she does not have an interest in visual arts, the spread of it in the town makes people "grow into it" – she admits that even if she "does not want to see it sometimes", she sees art in her town, and does feel that it makes her more sensitive to it over time. As an example, the respondent mentions that she started to participate in one of the yearly art events in town, the *Kunstmoment*, which is an event organized by the municipality of Hof van Twente with a significant input by the local Kunstvereniging Diepenheim. When I questioned her more about it, because she previously stated barely having interest for visual arts and mostly enjoys music, she said that she thinks it was the will to participate in community activities, together with her friends and other community members, and to help artists promote their art in her restaurant – therefore, every year she picks artists to exhibit at her restaurant for the time of *Kunstmoment*. This speaks well of the community relationships in Diepenheim and their sense of belonging (Gerard Delanty, 2009) – it can be implied that the community in the town has strong interpersonal ties and would participate in the activities that are enjoyed by their fellow community members. This could be a useful finding for the Diepenheim residency in planning future activities directed towards the local community.

To support this opinion, the volunteers of the Kunstvereniging Diepenheim (male residents of Diepenheim, friends and volunteers at Kunstvereniging Diepenheim, all retired) also admit that since volunteering at the institution, they noticed that they tend to visit museums and galleries when on holiday, which they did not do before. It is important to mention that all three of them come from non-art-related backgrounds, being former professional drivers and farmers. One of them (male resident of Diepenheim, volunteer at Kunstvereniging Diepenheim, retired, former driver), shared that before he started volunteering in the institution, he had never visited galleries or museums in his free time or on holidays, and believes it was influenced by his contact with the arts in the institution. He also admitted gaining interest in paintings particularly, while his colleague, another respondent (male resident of Diepenheim, volunteer at Kunstvereniging Diepenheim, former driver) admitted he started enjoying ceramic art. Another respondent (male resident of Diepenheim, retired, former business person), even having a negative opinion regarding arts in the community, admits that he enjoys talking to the visiting artists, mentioning the *Kunstmoment* event as his favourite event of the year, due to it being an event that includes the whole community and deleting the barriers between artists, locals, and visitors. Additionally, he admits that learning about the process of how the artwork was made makes

him appreciate the work and the artist more, adding to the assumption that the conditions for receiving aspiration and inspiration are created.

Visibility of attracting new businesses, funding opportunities, and tourism

Here I will discuss how the residents see the correlation between the artist residency and tourism in the town, new business and funding opportunities. This discussion provides additional insight in answering the second sub-question of the research: "what outcomes do the residencies produce, for the individual and the community?"

Nida Art Colony

As briefly mentioned in a previous section, while discussing various topics throughout the interviews, respondents seemed to mention flows of "artistic looking" (female resident of Nida, director at Neringa Museums) people in the town. All of the six local resident respondents said that they relate some specific tourist flows to the artist residency. When asked why they associate these flows with the artist residency, respondents mentioned they tend to think so because they find artists look "different". One respondent (female resident of Nida, deputy director at Curonian Spit National Park Authority) said: „We, as Nida residents, are now used to all kinds of different people, because there is always something happening, like symposiums, for example, especially in autumn – there are photographers, there are people drawing, then there are people filming. " Two of the respondents also talked about the economic advantages they believe these visitors bring, such as the appearance of more affordable tourist housing in the town. Another respondent, an employee in the local municipality (female resident of Nida, press officer at Neringa Municipality) admitted that even though the artist residency is not a part of the local government and is not institutionally related to it, the municipality often tend to take their guests Nida Art Colony to look around, as one of the main points of attraction. However, a critique of this situation emerged in the interview with a representative of Nida Art Colony, which is discussed in the later section. Moreover, four respondents also talked about the quality of the residency facilities – which they seem to like a lot. Since the facilities at the residency can be rented out for specific events, locals believe that it brings visibility to the town, and not just in the artist network. Respondents also talked about associating new appearing businesses with the artist residency activities, however, with the scope of this research, it is impossible to determine if the artist residency is the cause of it.

Kunstvereniging Diepenheim

As for the second case, the artist residency in Diepenheim, it is very interesting to notice several private galleries on the streets, as briefly mentioned in a previous section. One of the respondents (female resident of Diepenheim, owner of an art gallery) admits that her decision to move to Diepenheim twelve years ago and to open a business here was partly influenced by the presence of arts in the town. She said: "But Diepenheim, yeah, Diepenheim, we choose it for art. There was a big gallery in this time here, I live here 12 years now." Another respondent (male resident of Diepenheim, retired, former business person) also admits that he feels a lot of people come to the town specifically for the arts; however, he doubts if this kind of tourism brings a lot of financial benefit for the town: „There comes a lot of people now, looking for Diepenheim. And I don't mind; it's okay. But they don't bring Diepenheim, in financial wise, they don't bring that much, I would say. There are the art exhibitions, and you can look, it's very nice, okay, but they don't bring much money to Diepenheim." In his opinion, most of these tourists only come for a short while and do not spend money in the town, for example, bringing their own. Other respondents, such as volunteers of the artist residency, have a different opinion – they notice a lot of visitors during the summer and note that the local restaurants and terraces are full of people. A local restaurant owner (female resident of Diepenheim) seems to hold the same view: "For me, it's... I have a restaurant, and in combination with the *kunst* and the restaurant, it's for me very good. Because many tourists and many people come here to search for *kunst* [laughing]. And they come here and look, so for me, it's a nice time. Sure, the time when we have *Kunstmoment,* in October, normally it's not so very busy in Diepenheim, but then many people come to Diepenheim." However, it is important to note that the event she mentions, *Kunstmoment*, is organized by the local government of Hof van Twente, and Kunstvereniging Diepenheim is only involved as one of the participants. A significant number of respondents (4 out of 6) also mention the vintage and novelty shops of the town, which, in their opinion, have also appeared in relation to Kunstvereniging Diepenheim, as well as the private galleries, and local art events. Nevertheless, one of the respondents (male resident of Diepenheim, retired, former business person), while criticizing the impact of art in the town, admits that the owners of new vintage shops and some private galleries come from outside the town, therefore, reluctantly debating that, in fact, it is attracting new investments from outside the town.

Interaction with local government and local businesses

This section will elaborate on the interaction of the local artist residencies and their local governments and businesses and adds to the overall discussion on the relationships in the community, and the position of artist residencies in them, as well as help answer the sub-questions 1 and 4.

Nida Art Colony

While trying to characterize the relationship between the artist residency and the local government, several respondents seemed to be aware of the issues the artist residency is facing, but reluctant to talk about it more openly. 3 out of 5 respondents claimed that the town has legislation issues due to its position of a resort town, which might be a barrier for communication between the local government and the artist residency. However, the willingness or unwillingness of the local government to cooperate and help the residing artists is not usually the main problem – since Nida is located in the Kuršių Nerija National Park, which is protected by the state, under the law of Protected Areas in Lithuania. Therefore, many ideas for projects or any activity in the area has to oblige to strict rules and regulations, which often becomes a barrier for any bigger projects. The management representative of Nida Art Colony (male, producer at Nida Art Colony, management representative) expresses his concern about the relationship between the local government and the artist residency: „[...] Since we are not involved in any financing mechanism with the local government – we are not directly connected to any of the local administration units, which also brings its own... [...] The requests they have for us are usually very simple – they just need the infrastructure that we have in the art colony. Either its the conference hall, either its accommodation for their guests, but anyway, we're mostly not appreciated as, I don't know, some intellectual unit, we're just seen as infrastructure holders. Meaning – THEY have the sound system, the stage, they can accommodate fifty schoolchildren, that's how their communication with us usually is. Meaning, very rarely, VERY rarely they need any of the colony's or the academy's intellectual resources. Usually, it's the other way round – the students go to the local organizations or the local government and present their projects, what they would like to offer, what kind of project they would like to do. I mean, somebody comes up with some kind of tourism innovations, some product design students, or, like, almost professionals work for you for free, and they have something unique, new, they can create it, and offer it to you, so yeah... These sorts of collaborations are very problematic here." Aditionally, the same respondent expressed his disappointment that sometimes it seems that the artist residency is not properly appreciated by the local government and is rarely requested to collaborate with them because to their intellectual

resources, and is treated more as of a show-off object in the community, where the guests are brought to show around. However, the management representative admits that the residency, as though not being a part of the local social and cultural service provider, enjoys engaging local school children, students of the local art school, and youth into their programmes, such as organizing workshops for filming basics, script writing, pin-hole camera production – the students become assistants for working artists and are easily engaged in these activities, that they also seem to enjoy. Nevertheless, later elaborating on the residency's relationship with the local government, the respondent mentioned that there is a specific open-call artist grant for an unpaid one-month residency in the Nida Art Colony and a grant award, established in 2012 by Neringa municipality and Nida Art Colony, where every year the artist residency and the local government select the artist based on specific requirements. However, it came across that the residency considers it as too insignificant of a collaboration and would expect to be more appreciated by the local government.

Furthermore, it emerged that the local residents feel that the artist residency might not be able to materialise the projects the way they want to. One of the municipality employees (female resident of Nida, senior specialist at Neringa Municipality) admits that as an employee of the local government she is aware that there is a communication issue: „[...] When a resident comes, and, let's say, really wants to express himself, to do something, to show that I am here, to meet somebody – where does he go? I don't even know. [...] And then either through some art colony employees, through the friends of their friends, or you hit a wall – with those who are in the Culture Centre or any other cultural institutions...“ However, according to theory, over time, collaborations between local governments and artist residencies could lead to identifying the gaps in local policies (European Commission, 2014), thus, helping to fix the existing regulation issues. Another respondent (male resident of Nida, radio music editor at Neringa FM) also talks about a residing artist that he knew, who was trying to build a sculpture for the community, however, was not given permission by the local government to do that and ended up materializing his idea in another city close by – Klaipėda. Besides that, on a more positive note, as mentioned above, the same respondent talked about the local radio station, that was provided with space and equipment in the artist residency, even if it does not carry any institutional connections with the Vilnius Art Academy, or the Nida Art Colony. Lastly, none of the other residents or the management representatives mentioned any other specific collaborations between the local businesses and the artist residency. It is not clear, if it was because they did not remember any, or if there actually were no collaborations of that nature. Moreover, the representative of the residency only mentioned infrastructural collaborations, such as sharing their infrastructural resources with local and nonlocal businesses for specific, pre-discussed events and

accommodation. It remains unclear whether collaborations with local businesses of a more profound meaning are an objective of this residency.

Kunstvereniging Diepenheim

Differently from Nida Art Colony, which is a part of the Vilnius Art Academy and is financed by it, Kunstvereniging Diepenheim has the ANBI status, which means that the institution is entitled to several tax deductions. Next to that, the institution carries a strong bond with the local government of Hof van Twente. The management representative of the institution (female, coordinator at Kunstvereniging Diepenheim) admits that due to their financers, the activities of the institution are expected to maintain certain standards regarding the quality and the branch of art, as well as the benefit they bring for the local community and local government, which involves a lot of activities with the local schools, which have proved to be very successful: „[...] We do have an educational program for children, we do a lot with the school in the Diepenheim, and schools in surrounding areas, and you do see - it's very funny, when a teacher from school gave that back to us, he said, you can see that from Diepenheim would go to that school when they're 12, they go to Goor, because it's close to here, they go to Middle-basis school, he said, the children from Diepenheim are used to art, so they're much more open to art. Of course, not everybody loves it, but they're used to things going on, events happening, theatre on the streets - they're much more used to it. And it's a good way to open up. And you also see that a lot of students from Diepenheim, so children who grew up here and go to college, choose a profession of something with art - either be artists or do something in an organization. Somehow, that creativity - there's a good basis for that creativity here, so that really helps. And I do think that it's good that you can join in there and bring a program that helps." The local resident respondents (4 out of 6) also claimed they see the benefit of art education programmes organized by the residency, to quote the words of the volunteers (male residents of Diepenheim, friends, all retired) as translated by the translator: „There is a basic school here, basic school […] A very good school. And he says, the collection of the art here in Diepenheim contributes to that, "excellent", being an "excellent" school, because they see more art, they see theatre in De Pol, and the Drawing Centre, and there's education to them. And their world is larger than just being here, because of the *Kunstvereniging*." However, it is important to note that these respondents are all directly related to the institution.

Further, one of the respondents (female resident of Diepenheim, owner of an art gallery) expressed her nuisance regarding the interaction between the artist residency and her business – the gallery. She claims, that even if she visits the events in the residency, the people from the residency do not return the favour and do not support her in her gallery

events, or other private gallery owners. She says that in her opinion the communication between the institution and local galleries should be improved because they all should support each other as members of the same community. Additionally, this again speaks of community members' expectations that seem to be related to the close relationship they feel with the community.

Interaction with artists and artists' networks

Besides the obvious conditions for community interaction with artists and artists' networks in the artist residencies during the timeframe of their residence, the artist residencies should always try to maintain the successful initiatives and find new ways to improve the ways the local community and artists interact. Therefore, these initiatives and their success or failure will be discussed in this section in order to further explore the fifth sub-question: "how and in what ways do the residencies communicate with the local community in order to create and maintain a valuable relationship?"

Nida Art Colony

While discussing their connection with the residing artists, the respondents seemed to express the barriers they believe interfere with their communication. Most of them (4 out of 6) mentioned the language barrier. They claimed that a lot of residing artists communicate in English. Therefore, a big part of local community members, who mostly speak only Lithuanian and/or Russian, and especially the elders, are not able to understand them and, therefore, cannot build a stronger connection. The elderly respondent (female local resident of Nida, director at Neringa Museums) said, that even though the residency offers a translator in the openings and the staff is always there to help artists and the community members interact, she feels that it still is a barrier to more deep interaction and comprehension of the artwork. Others (2 out of 6), mentioned that the physical location of the Nida Art Colony outside the town centre prevents more frequent interactions between the artists and the locals. However, this notion seems to be inexpedient, since the residency is located in only 1 kilometre away from the centre of the town. Therefore it could be that these comments are only a way to try and explain their own low visitation when confronted with the question. One respondent (female resident of Nida, press officer at Neringa Municipality) believes that if the residency were located closer to the town centre, there would be more opportunities for bonding and interaction. She also continues to debate her opinion discussing the timeframe of residencies: "But even if it's half a year, if he/she doesn't want the interaction, if he/she sits in the workplace and doesn't need it, if they don't want to do some social project, then even if they stay for a year – nobody will know about you, maybe

they'll see you in Maxima [supermarket]." This statement calls for a discussion regarding the theory which states that a more extended stay in a community would help the artist build a stronger bond with the local community (Kenins, 2013; Lipphardt, 2012).

Finally, another exciting finding emerged – the locals seem to have a more favourable and memorable perception of artists who have resided in Nida Art Colony more than once, while talking about them, such as Justin Tyler Tate, in a complementary manner. This finding is interesting due to the emerging favourability factor of a „returning artist" in the community.

Kunstvereniging Diepenheim

The representative of Kunstvereniging Diepenheim (female, coordinator at Kunstvereniging Diepenheim) mentioned several ways in which they try to help out the communication between the local community and the artists. The institution recognizes that the most opportunities for these interactions arise from public expositions and their openings, where the locals are able to meet the artists, listen to their stories about how they came up with the idea for their work, what inspires them, and, in return, the locals are able to provide their feedback to the artist. Interestingly, the locals seem to be proud of this opportunity (3 out of 6 local community respondents mentioned this during the interview), believing, that people from rural backgrounds are more open and less constrained by social opinions. This also adds to the assumption that the local residents of Diepenheim take pride in being a member of their community and attribute it with positive qualities. One particular respondent (male resident of Diepenheim, volunteer at Kunstvereniging Diepenheim, former driver) claimed: "There is more bonding, connection between the artist and the community, because it is small, and it is direct, you can reach people directly, and it's... It's... People talk to one another, so it's... For the small community, the artists keep more connection, easily." He also claims that "most artists would like to hear an honest answer", thinking that the community members are able to provide honest opinions to artists who are looking for feedback. The management representative also said she thinks that the opinions of local community members can benefit the artists a lot: "When you're an artist, and you're here with your work, and you hear people come by, and you hear all these responses about your work - that is so useful. Really. Of course, you don't have to do everything that people say, but you hear things that you might use in getting the work better to the audience next time. I think that works. That helps."

The management representative (female, coordinator at Kunstvereniging Diepenheim) spoke about how the institution started combining several openings in their different subsidiaries, like the main building of Kunstvereniging Diepenheim and the Drawing

Centre, which helped them to attract more local visitors, as well as visitors from outside the town: "And what did work, is that we combined the openings here, in the Kunstvereniging, and also the Drawing Centre, we do it on the same day. So, we combine it, and then you offer a bigger program. Like, there's a speaker, and there's the first opening there, and then you walk here, and there's a meal afterwards. So, it's very, actually, it's quite nice. But if you come from Amsterdam, you have an afternoon programme with a meal - so you offer something. And since we do that, visitors for the openings have gone up. And also, visitors from Amsterdam and from the Randstad, and from not only here. And what I do feel is that now, the openings are much more often networking places in a nice way, for the artist, and people interested in art to meet and to talk about things. It really, yeah. I think that helps." However, while talking to the locals, an entirely different position emerged – most of the local respondents (5 out of 6) expressed that they do not meet the residing artists while they are working in the residency, and the only interaction they can distinguish is meeting them in the supermarket – 2 out of 6 respondents mentioned one specific residing artist, who was walking around the town barefooted, therefore attracting attention and raising questions for the members of local community. Assumingly, this particular artist added to their notion that artists are somehow different from the local people.

As mentioned in the previous section, the volunteers of the artist residency also claimed that, in relation to their volunteering history at the institution, it became easier for them to visit other cultural objects, such as museums and galleries, when they are abroad now. As a reason for that, they mentioned that they feel they understand arts and artists better. It could also mean that spending time in the company of artists and members of the artistic network helped them to overcome the insecurity of ending up in an unfamiliar artistic environment.

Furthermore, the respondents, similarly to Nida residents, also talked a lot about the returning artists – during the interviews 4 out of 6 respondents mentioned that they appreciate when the artists return to the town after their artistic residency and their exposition is over, adding to an assumption that people from smaller communities seem to appreciate the fact of returning to the town much more than a single long-length stay, as stated in theory (Kenins, 2013; Lipphardt, 2012), which leads them to have a more positive perception of the artist.

Development of entrepreneurial skills and organisational expertise to create local events

This section aims to explore in what ways do the residencies add to the development of entrepreneurial skills and organisational expertise to help locals create local events – this section aims to add insight for answering the main research question.

Nida Art Colony

Nida Art Colony organizes and helps organize a wide scope of events, however, only one of the respondents (female resident of Nida, deputy director at Curonian Spit National Park Authority) mentioned that she is actually interested in the organisational background of these events: "[I'm interested] if anything is related, anyway, to the practical side of things, to administration. Because I'm interested in how they operate and how the management works. That wat, you see, that people, well, that rationality of decisions… The usage of space, usage of the whole infrastructure, that thing…". However, when asked if she used any of the knowledge she gained that way, the respondent could not confirm that. Other respondents, unfortunately, did not speak of any gained skills. However, it might be due to the fact that any skills gained passively are quite difficult to recognize, unless they are used practically over time.

Nevertheless, the collaboration with the local radio station could be interpreted as another related example of how the residency helps the community with the entrepreneurial skills. The respondent who works at the radio station (male resident of Nida) admits that the radio is "under the residency's wing" and provides them with needed equipment and other resources. However, since the respondent did not elaborate on these resources being of an entrepreneurial or organizational purpose, it is impossible to claim that it is a direct example of that.

In relation to that, 5 out of 6 respondents expressed their expectations about the participation of the artist residency in local events. They believe it would not only allow the local community to connect to the artist residency better, but their organizational skills and creativity could be helpful in organizing the already existing events, as well as coming up with new traditions. Overall, the respondents seemed to be very enthusiastic about the idea of the residency getting involved in local community events and immediately started loudly thinking of ways Nida Art Colony could get involved.

However, disappointingly, none of the respondents, in any case, mentioned using the entrepreneurial or organisational skills they observed in the residency in any way. It

might be the lack of activities or practices that would specifically be aimed towards entrepreneurial or organisational training and should be considered by the institution.

Kunstvereniging Diepenheim

As for Kunstvereniging Diepenheim, unfortunately, none of the residents could confirm that they believe the artist residency contributes to the development of entrepreneurial skills and organisational expertise in the local community. Paradoxically, the volunteers of the residency said that have gained some organizational skills in the artist residency. However, when asked to elaborate, they seemed to back out of the statement and said that it had very little or no impact. Nevertheless, it is important to mention that Kunstvereniging Diepenheim has a large group of volunteers for different purposes, while Nida Art Colony does not provide any volunteering options for the local community members. Therefore, it can be assumed that Kunstvereniging Diepenheim does provide opportunities and conditions for local community members to gain expertise in the organizational field. Volunteering opportunities are one of the major ways to provide training for the local community (Bussell & Forbes, 2002; Skoglund, 2006) and are beneficial both ways. Consequently, the skills could later be adapted for organizing local events or for other purposes.

Opportunities for local promotional events profiling the community

In this section, I will review the opportunities that the artist residencies provide for the community in order to organize and present the profile of their respective communities. It as well will add to answering the main research question.

Nida Art Colony

In the case of Nida Art Colony, the quality of facilities owned by Nida Art colony arises in several interviews. 3 out of 6 respondents mention their impressions regarding the quality and possibilities of the premises. One respondent (female resident of Nida, press officer at Neringa Municipality) talks about the possibilities these facilities could provide: "What is great now, they have opened a second building, with spaces suitable for concerts, rehearsals. They invited everyone before the opening, introduced us to it, said they will allow the local community to use it if there is a need for it." Therefore, it is evident that the residency does provide facilities for the locals to use, for their local or promotional events. According to another respondent (female resident of Nida, director

at Neringa Arts School), the facilities have been used for several events organized by the art school.

Kunstvereniging Diepenheim

The respondents in Diepenheim also freely commented on the facilities of Kunstvereniging Diepenheim, claiming that they could have many usage possibilities (3 out of 6 respondents). However, one respondent in particular (male resident of Diepenheim, retired, former business person) has a very critical opinion about the actual usage of these facilities. He claims, that the residency does not seem to pay attention to the needs of the local residents and does not discuss the possibilities to use the facilities for the community's needs, such as a proposition to allow the local bridge club to use the building of De Pol for their weekly meetings, or a request of the local football team to use the facilities for their local event. In his opinion, the artist residency has too many buildings and does not use them steadily or purposively. Therefore, according to him, the usage of these facilities could be adapted to the needs of the local community.

However, 5 out of 6 respondents have a favourable opinion regarding *Kunstmoment*, an event that the Kunstvereniging Diepenheim is a big part of, even though not the lone organizer. According to them, *Kunstmoment* brings a lot of benefit to the community, including spreading the word about the artistic activities in the town and providing positive profiling for both, the town and the community. Interestingly, they seem to have the opinion that the event is organized specifically by Kunstvereniging Diepenheim.

Bringing increased self-esteem and sense of place

This section will draw on experiences of local community members to establish whether and in what ways they feel that the existence of artist residencies within the community add to their increased self-esteem and sense of place.

Nida Art Colony

All of the respondents expressed that the evident presence of arts in their community in one way or the other. One respondent (female resident of Nida, director at Neringa Arts School) claimed that she believes the presence of residing artists allows the local people to „see more", possibly having in mind gaining more open-mindedness. A respondent (female local resident of Nida, director at Neringa Museums) whose house is located next to the residency, expressed that she is proud that they, and not some other institution, are her „neighbours", but did not elaborate on that when asked. Another

respondent (female resident of Nida, press officer at Neringa Municipality) mentioned that seeing artists inspired by her local environment makes her enjoy it more and see it from a different perspective. She also emphasized that the artist residency respects the local heritage, extending the traditions of the historical Nida artist residency of 19th and 20th centuries. Other respondents also mentioned the historical Nida artist residency, therefore, seemingly they are aware of the history of their town and take pride in the local heritage and tradition. Interestingly, it could be one of the reasons of why in general, the artist residency is perceived positively in the community – it is an extension of the local heritage. Moreover, the representative of the artist residency (male, producer at Nida Art Colony, management representative), pointed out that the name of the institution, Nida Art Colony, brings more recognition to the town and, in the same way, builds recognition for the local community, and brings a new angle to an otherwise isolated place, that is mostly known as a resort town.

Kunstvereniging Diepenheim

Residents of Diepenheim as well expressed their feelings regarding their sense of place. One respondent (female resident of Diepenheim, owner of a restaurant) claims that she is glad that the artist residency brings a lot of visitors from outside the town, thus, allowing them to see that the town has something more to offer – such as the surrounding historical castles, gardens, and local entertainment businesses. However, she admits that her feeling of pride regarding her hometown of Diepenheim does not only come from its image as an art haven and she believes the town has much more to offer. Nevertheless, she is glad the arts bring more attention to the other qualities of Diepenheim. A volunteer at the institution (male resident of Diepenheim, retired, former driver) said that he believes that Diepenheim now has a name in the Netherlands that is associated with the arts. He enjoys talking about it with people from outside the town, saying that he likes to "promote" Diepenheim. Another respondent (male resident of Diepenheim, volunteer at Kunstvereniging Diepenheim, retired, former driver) also said that he likes that the town is now more widely known in the context of the Netherlands. It is apparent that as volunteers of the institution, they take pride in being a part of it and advocate the importance of the artist residency to the town and community. Additionally, the management representative of the institution also took an opportunity to express her opinion as a local resident– she claims to feel proud that the institution is helping to preserve the local heritage, such as the restored building of Herberg de Pol and other town buildings that were on the verge of being sold and made into housing development for the elderly.

4.2 Analysis of success factors of artists residencies

This chapter will provide an insight into the successes and failures of the artist residencies, draw on the challenges that they are facing, and how those successes, failures and challenges are perceived by the local community members. Here, again, I follow the developed conceptual framework and discuss every established success factor. The chapter will also draw an image of how the residencies work towards maximizing their benefit to the community.

Accessibility of information

It is important to explore the communication processes between the residency and the local community in order to find out how the information reaches the community. However, the communication channels the artist residencies use to contact the local people are discussed in another section, therefore, here I mostly explore how the information is received by the residents, and whether the communication processes are efficient.

Interestingly, 3 out of 6 respondents in Nida expressed that they do not feel properly informed about the activities of the residency - nor about the residing artists, nor seem to know if something is expected from them. One respondent (female resident of Nida, press officer at Neringa Municipality) says: „[...] there is a lack of information, definitely. I imagine, I'm looking it up myself, anyway, I try to see what they are doing. Of course, the community is like that, the larger part of it is quite passive." One of the respondents mentioned that she finds the website of the residency difficult to use and she feels there are is not enough information in the public spaces, like posters. However, in her opinion, the social media invitations are informative regarding the events. It might be related to the fact that the respondent is of age (32) that typically uses social media on an everyday basis for different activities, therefore, is familiar to looking up information in this particular way. In contrast, one of the respondents (female resident of Nida, director at Neringa Arts School) said she feels very well informed about all things concerning the residency: „They are open all the time, I noticed, that they are open all the time, it is really like that, but you cannot invite [everybody] all the time, under compulsion, but they are open, they always put up an ad, they always do invitations, for most, if you are into that, you can always see many things on their website, so I think it really depends on the person." Here, it could be implied that, due to her work in the local cultural field, the respondent easily recognizes the ways cultural institutions spread information, therefore, knows where and how to look for information.

When asked to elaborate on how they would like to be informed, several respondents (3 out of 6) expressed one-on-one communication and invitations as their preferred way to be informed, which can be related to characteristics of communication in

smaller, rural communities (ed. Turner, 2006; eds. Calhoun, Rojek, & Turner, 2005; eds. Scott, J., & Marshall, G., 2009). However, the rest of the respondents seemed not to feel comfortable in elaborating on that, expressing that it might be not the way of communication, but the fact that the community somewhat passive. Assumingly, it might be that, as mentioned previously, requesting for more reflection brings a sort of guilt due to not "having the right answers", which emerged as one of the limitations for the research. One respondent (male resident of Nida, radio music editor at Neringa FM) elaborated on the specifics of personal connection in the community: "I've noticed it's strange when you organize something, you tell them, and then when they are in one pile, the community members, they have some comments to say, some good ones and some bad ones. But later when you talk to one of them, to another one separately and tell them about your plans, then they look at you seriously, and good, and friendly. […] Because it's a small community, maybe a personal connection somehow would help to bond."

Furthermore, the respondents in Diepenheim mentioned that they mostly find the information about the upcoming events in their local newspaper and, one respondent mentioned that she is subscribed to the newsletter. They said to feel they are properly informed about the upcoming events, however, could not respond whether they feel informed about the residing artists, and, as mentioned in the previous chapter about the benefits of artists residencies, several respondents mentioned that they do not get to know the residing artists at all. This implies that they might not be very well informed regarding what is happening in the residency, or simply are not that interested.

Consideration of community's needs and expectations

Even though none of the respondents from both towns, Nida and Diepenheim, did participate or remember any of co-creation projects, they did express their wishes towards more collaboration between the residencies and the local people. Several (5 out of 6) residents from Nida expressed they would enjoy seeing the residing artists and the management of the residency participate in more local events. Some of them mentioned that they would enjoy seeing some art projects made for the town – such as statues or fountains. However, co-creation projects in the town are mostly hypothetical. Based on the previous chapter on communication between the local government and the artist residency, supposedly, the reason for why such projects do not exist might be due to complicated legal regulations of the area, and the lack of communication between the artist residency and the local government. In order to fix the issue, it's important to maintain the communication with the local government, in hopes that it would shed light on the gaps in local policies.

As mentioned above, the respondents in Diepenheim did not remember or mention any co-creation projects organized by the artist residency. However, the representative of

the residency talked about plans to create more co-creation and collaboration initiatives in the future, such as workshops, masterclasses, or educational programmes, although did not elaborate on specific future programs and whether they are based on expectations/needs of the locals, which, due to the lack of documentation processes in the institution, should be well explored before implementing any new initiatives. Otherwise, the failure to recognize these needs might lead to low participation and inefficiency (ed. Scheuerman, 2005).

Easy accessibility to artist residency's events

From the practical point of view, it seems that the events are easily accessible for all willing community participants. The possible participants are properly informed using several different media channels, which will be analysed in the coming section, as well as inviting community members face-to-face. However, other barriers emerged while discussing the factors of why community members do not always feel at ease while visiting the residency.

One of these barriers that came into view quite often while talking to the respondents was the fact that the community members feel too different from the artists and do not feel comfortable mixing in with the artistic crowd, as three out of six respondents mentioned that explicitly. This opinion emerged during most of the interviews while discussing different questions. Therefore, it seems to be an overarching mutual feeling amongst the rural community members. One of the respondents (female resident of Nida, senior specialist at Neringa Municipality) expresses her feelings: "But, uhm, it's not just me, but for other people two it seems that they are quite private. And sometimes, you go there, you visit it, everything is okay there, you look around, you talk to someone, but then you still stay misunderstood, do they need these outsiders, or they don't". Another respondent (female resident of Nida, deputy director at Curonian Spit National Park Authority) mentions: „I think, that the people understand the colony more as a private space, and an organization, the artists come there, they create something, and there is no such feeling that you can enter there, like into some kind of a gallery or not, and visit them, look around". Another respondent (female resident of Nida, press officer at Neringa Municipality) also expressed that she feels like a „stranger" when she visits the art colony. This opinion was also visible in Diepenheim respondents. The volunteers of Kunstvereniging Diepenheim (male residents of Diepenheim, friends, all retired) also mentioned that they used to visit the institution more before, because there used to be more local people: „They say that nowadays they don't go to openings so much anymore, but in the beginning there were more people from Diepenheim, who were born here, you know, and who founded it. And it was more people from Diepenheim, and it was more *gezellig.* [Unclear, Speaking Dutch]… with each other. And now there are more strangers from outside and... Ah... So, the connection in

Diepenheim, that has to stay, and, he says, lately we were saying to each other we, we go again to the openings, and take our wives, and then we have our own group. Because we want to go there, but we want to have a nice time there." Another respondent (female resident of Diepenheim, owner of a restaurant) admitted that she does not feel at ease entering the Kunstvereniging Diepenheim. When asked, why she thinks she feels this way, she expressed that it might be her personal problem, but did not elaborate on that. Later in the interview, she says that when she sees the people from the artists' network in her restaurant or around the town, she feels that they are „different": „They are different. It's not that they are not nice, but they are different. And it's for me more difficult to interact with them, than with the people around me. Because I'm a normal, simple, restaurant owner." This disjuncture, expressed by the respondents, seems to be a significant interference for the residency while trying to maximise their benefits for the local community. Therefore, it is crucial to explore it on a deeper level in order to eliminate this barrier.

One respondent (female resident of Diepenheim, owner of an art gallery) pointed out another problem that bothers her – the fact that visitation to the main exhibition centre of Kunstvereniging Diepenheim and the Drawing Centre both have an entrance fee. She points out that the art there is not exactly the kind of art she prefers, and because of this attitude she does not want to pay the fee for the entrance. Assumingly, it could also be a barrier other community members also face, since people might not want to easily want to spend money on something they have doubts on. Therefore, it might be useful for the residency to plan more free events, or free access days – it might help to familiarize the local residents with the exhibitions and lead to them spending money on the entrance easier in the future.

Other barriers for not participating in residency's events of a more personal nature also emerge. Such as „having no time", or the language barrier. 5 out of 6 interviewees in Nida expressed that they do feel that they have enough time in their everyday lives to visit the residency due to their families and work. One interviewee in Diepenheim (female resident of Diepenheim, owner of a restaurant) also expressed the same concern. Two respondents in Nida also admitted that they feel that their lack of knowledge regarding contemporary art might keep them from visiting the residency. The respondents did not admit this easily. Therefore it seemed this brought some self-reflection. Other findings emerged from the interview with the representative of the Kunstvereniging Diepenheim while discussing the activities that were directed towards local people and eventually failed. The respondent mentioned a series of "Open Atelier" events that have been discontinued. She believes that one of the reasons it did not work was the fact the title of the event series did not communicate a clear message about the content of the activities: „For instance, we had, like, workshops, that we called open Atelier. They were on a Sunday afternoon, and it was open for everybody from eight to eighty-eight. You can bring your grandchildren and do

something together. It was like workshop drawing or... Different. Different kinds of things. [...] The "Open Ateliers" didn't work, but we do think that the name "Open Atelier" is also not very well, because it sounds like you're visiting an artist in art atelier. And not like you're going to do a workshop - that's a harder thing. We don't use the word "workshop". The "workshop" is too plain. And I think that everybody else knows what workshop means, so... Please use the word "workshop". Use it. It's difficult. It's a culture thing. No... Not a workshop. It's "Open Atelier". Sure. But then a lot of people don't know what they're going to do, so they do something else. And I don't say that if you would call it "workshop" it would work. Maybe there are different reasons why it won't work, but it's... If that doesn't work, at least it doesn't work the way we handled it." In conclusion, it provided an interesting point of view into how even such a small detail, like a seemingly over-complicated title of simple cultural activity, can become a barrier for the community members to engage in it easily.

The relationship between the community and the institution

Based on the interviews, it can be said that both residencies work on maintaining a good relationship with the community. In Nida, all of the respondents said that they appreciate the fact that the residency exists in the community, and 4 respondents said they appreciate the effort residency representatives put in into keeping up the personal contact with local people, mentioning the producer of the residency (n.b. he was also interviewed for this research) and his personal effort to invite people to openings and other events. One respondent (male resident of Nida, radio music editor at Neringa FM) said that from the radio station's point of view, they maintain a very good relationship, and is satisfied that they receive help when they need to. However, another respondent (female resident of Nida, press officer at Neringa Municipality) expressed, that in her opinion, a stronger bond should be created between the artist residency and the community. Therefore, it can be stated that although overall the community members have a positive perception of the institution, it seems that the issue of local community members feeling as "strangers" and "not welcome", that was discussed in the previous chapter, might be a barrier to improving the relationship, and must be seriously addressed.

This issue also persists in Diepenheim, where several respondents also mentioned they feel alienated when visiting residency events. Other than that, it seems that the institution is appreciated in the community – the respondents spoke mostly positive about it. However, two of the respondents had some critique. As mentioned previously, one respondent (female resident of Diepenheim, owner of an art gallery) expressed her disappointment regarding lack of feedback and support from the side of the institution regarding local private businesses and the relationship. Another resident (male resident of Diepenheim, retired, former business person) is quite critical of the institution itself, due to

the fact that he believes that as a government-supported institution it should pay more attention to the needs and expectations of local people, that, he believes, are not heard. To support this, he talked about an incident with the request of the local bridge club to use the renovated Herberg de Pol building for their weekly meetings.The request was not satisfied. Seemingly, had even more stories to support his statement, but did not elaborate more. As mentioned in the theory chapter, most researchers state that including the community's needs is an essential factor any collaboration between a community and an arts institution (European Commission, 2014; ed. Scheuerman, 2005). Through the findings of this research, it emerged that, unfortunately, the local residents do not feel that their expectations are heard.

Easily-understood projects

Both researched artist residencies are focused on contemporary art, often raising discussions and widely considered being more „high-brow" and seeking more conceptual thinking than traditional art. Therefore, when presented to rural audiences, it might require being presented in a well-digestible manner in order to make it more accessible to those audiences (European Commission, 2014; Charman & Ross, 2004).

As briefly mentioned in previous sections, the respondents in Nida (4 out of 6) widely talked about the fact that they find contemporary art more difficult to understand than traditional art. Half of the respondents specifically admitted that they do not feel like they understand contemporary art, therefore, reflecting their opinion on other members of their community, assumed it might be one of the reasons for frequent low visitations at the institution, especially with the elderly people. Several respondents, however, accentuated a few contemporary art performances as ones that they remember the best, claiming that the reason for it was it raising discussions internally and with their friends. The representative of the artist residency (male, producer at Nida Art Colony, management representative) had his point of view on that: „Another thing, really, when talking about art, for some reason the local community imagines it as paintings. Okay, ceramics. Maybe it can also be sculpture, but most often our projects are not about that. And there is this moment, that they either feel foolish because they do not understand it, and... There is this little barrier, but nevertheless, we are a part of Vilnius Art Academy, and we work more in the national, international context. Therefore we cannot start working with art that is specifically interesting to this local community". His opinion reflects the Gensler (2006) research, that states that artists and artistic institutions should not try to produce and present art that is easily understood, and should instead trust in the communities capabilities to interpret it. The respondent also mentioned, that everytime the members of the local community visit the events, he tried his

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best to explain the artwork and make in interesting, however, he does feel like him alone is not enough for a task of this extent.

The respondents in Diepenheim (5 out of 6) were also quite critical in regards to contemporary art. The volunteers of the residency vividly remembered a project where an artist hung up a dead goose in a tree that made them discuss the purpose of the project and contemporary art in general. Unfortunately, I was not able to find information on that specific project, as it would have been useful for the research explore the meaning of it according to the artist. Other respondents claimed that they are critical of contemporary art simply because it is out of their interest field and they prefer more classical, traditional art. This is not surprising, since appreciation of „traditional" instead of „modern" is more common in the rural communities (ed. Turner, 2006; eds. Calhoun, Rojek, & Turner, 2005; eds. Scott, J., & Marshall, G., 2009). However, it is important to note that the respondents also expressed that they can appreciate contemporary art when it's well explained – that allows them to appreciate the idea behind the artwork, as well as the amount of work that was put into the process. The volunteers of Kunstvereniging Diepenheim favourably remember the late Dutch journalist and museum director Pierre Janssen, who used to visit Diepenheim during some openings. They claimed being impressed by his ability to explain artwork to local people and raise interest in it. It could be assumed that here they imply that such practices, meaning a person, a guide, or a storyteller, who would be able to engage the community and raise their interest in contemporary art, do not exist anymore. Therefore, it could be a missing link that needs to be explored by the management of Kunstvereniging Diepenheim.

Clear communication and documentation of expectations and feedback

During the research, it became evident that neither the communities nor the artist residencies seem to clearly understand what kind of collaborations or communication is required from both sides. This briefly emerged in other sections of the analysis as well. The artist residencies seem not to be aware of what the expectations of local residents are and do not have a specific plan or strategy to improve issues like low visitation, social barriers, and lack of collaboration. The local residents, on the other hand, do not even seem to expect any requests or discussions from the residency's side, therefore, are blindsided that there might be some expectations directed towards them. Moreover, it emerged that documentation regarding the communication with local communities does not exist in both artist residencies and failed attempts to involve the locals are not examined, nor tried to improve. For example, all residents interviewed in Nida fondly remember the film screenings that Nida Art Colony used to organize in winters. For a few years, the artist residency would bring films from national film festivals and screen them to the local community for free. However, the low visitation led to the cancellation of the programme a few years ago. The

representative of the institution (male, producer at Nida Art Colony, management representative) explained that the low visitation of the events had led them to a conclusion that they are not worth the struggle of dealing with copyright regulations and long communication processes with the festivals, however, they never searched for deeper reasons of the low visitation. The residents reluctantly expressed their disappointment regarding the situation, however, seemed to have just accepted the cancellation and have not communicated the disappointment to the residency. When I mentioned this to the management representative of Nida Art Colony, he also seemed to be completely unaware of such community feedback regarding the failed initiative.

In conclusion, based on the findings of the analysis and the literature, it is obvious that processes of communication, feedback and expressing the expectations of both sides are crucial to further development of the relationship between the locals and the institution. Moreover, documentation processes could definitely help to bring clarity on what the reasons for failure or success might be, and lead to more successful collaborations and practices in the future.

Competent usage of media channels

In this section, a short analysis of media channels used in the communication processes will be reviewed to explore how are the artist residencies using the available channels to create and maintain a valuable relationship with the local community. The analysis was conducted through several steps: firstly, researching the local and regional media channels available in regions of Nida and Diepenheim (TV channels, radio channels, press), the social media pages and websites of artist residencies; secondly, by asking the local community members about the ways they find information regarding their local artist residencies; finally, by asking the management representatives about the channels they use to reach out to their audiences. This analysis is necessary in order to provide an answer to the fifth sub-question: "how and in what ways do the residencies communicate with the local community in order to create and maintain a valuable relationship?"

Nida Art Colony uses several media communication channels to reach out to its audience. However, addressing the local community is a difficult assignment, since the area of Neringa, including Nida, does not have any regional newspapers or publications, where the locals could easily and frequently receive information regarding the events and activities in the residency. An interesting example of their use of media is a periodical, however, not regular, magazine, published by the Nida Art Colony – *The Magazine of Nida Art Colony*. The latest issue, released in March of 2017, had a circulation of 400 units. All of the issues

are also accessible online. However, the magazine is not targeted towards the local community and was not mentioned by the respondents. It seems to be more of a universal publication of research and cultural articles than an information source. Although Nida Art Colony does place information on larger newspapers of Western Lithuania, such as Klaipėdos Diena (http://klaipeda.diena.lt/) and Vakarų Ekspresas (http://www.ve.lt), none of the respondents mentioned receiving information through these channels. Another traditional media channel that the artist residency uses is the local radio, Neringa FM, established in 2007. Since the residency is providing the radio with facilities, advertising through this channel is cheap, and helpful in reaching out to the locals. Furthermore, no local TV channels exist in the area, which could be an efficient way to reach out to the local community.

Moreover, the artist residency widely uses the social media channels, mostly Facebook and Instagram. All of the respondents claimed, that to them Facebook seems to be the most relevant way to look for information regarding the artist residency. Even though the residency shares a lot of updates on their website, only two respondents mentioned going on it to look for information, and one of those two respondents (female local resident of Nida, director at Neringa Museums) claimed that the website is too difficult to use, therefore, she prefers looking for information on Facebook. Another communication channel that was widely mentioned by the respondents is the newsletters - Nida Art Colony sends out weekly newsletters to their subscribers that contains extensive information regarding what is happening in the residency, which seems to be a successful communication method.

Kunstvereniging Diepenheim also uses traditional media channels to reach out to the locals. However, there are much more opportunities to do so. Residency representative (female, coordinator at Kunstvereniging Diepenheim) provided a list of channels they use, including publications: a monthly magazine of Diepenheim, *Deeps Nieuws* (https://www.deepsnieuws.nl/), a free weekly newspaper of Hof van Twente area, *Hofweekblad* (http://www.hofweekblad.nl/), and Tubantia (https://www.tubantia.nl/), the daily regional magazine. The residency also uses the local radio and TV channel – *Hofstreek* (http://www.hofstreek.nl/). However, the respondents mostly mentioned the publications as their preferred media channel for receiving information about the institution, mainly mentioning local *Deeps Nieuws* and the *Hofweek.*

For social media channels, Kunstvereniging Diepenheim mostly relies on their Facebook page for posting upcoming events, photos from past events, and other information. They also update their website frequently. Yet, every part of the Kunstvereniging Diepenheim, such as the Drawing Centre and the Werkplaats, have separate websites, which might lead to difficulties while searching for information. The residency also sends out a newsletter to their subscribers, which is more directed towards people outside the town.

Furthermore, the institution recently became a part of the *Museumkaart* programme, therefore, receiving more publicity through their website and publications, however, does not seem like a useful channel for communication with the locals.

5. Conclusions

My thesis intended to research and provide better insight into the value of artist residencies in the context of remote rural communities of the Netherlands and Lithuania. Basing my research on theoretical sources and past research related to artist residencies and rural communities, I aimed to explore the value and impact of artist residencies through the experiences of the members of local communities, as well as to discover patterns in between both national contexts to gain better insight. To do so, I chose to perform a comparative case study through conducting a thematic analysis of semi-structured in-depth interviews with local community members and management representatives of the local artist residencies of two different towns – Nida in Lithuania and Diepenheim in The Netherlands. This research design allowed me to gain insight and determine patterns of how the artist residencies benefit the local communities through the experiences of local community members on a semantic level. The comparative case study methodology allowed me to research two different cases, therefore, providing more validity to findings amongst the research objects. In this research, the value of the artist residencies was approached as a set of benefits across several dimensions – artistic, cultural, and professional development of community members, economic benefit, organisational learning, and profiling of the local community and town. To research these dimensions, a conceptual framework was developed.

In the previous chapter, the main findings from the in-depth interviews and the thematic analysis were presented. In the first part of the chapter, the theoretically pre-established benefits of artist residencies were analysed through the experiences of the local community members, complemented by the in-depth interviews conducted with the management representatives of local artist residencies. In the second part of the chapter, a deeper insight into the practices and challenges of artist residencies was developed, including a short analysis of media channels used by the artist residencies. In the following paragraphs, I will present my final conclusions in order to answer the main research question of this thesis: *what contribution do "engaged" rural artist residencies make to the life of local communities?*

General findings

The findings that emerged from this research showed that there are various ways in which the artist residencies contribute to the life of local communities. The theory of value and impact that art and artist residencies have on local communities offers several different aspects of benefits – social, cultural, educational, psychological, and economic (European

Comission, 2014; Guetzkow, 2002). However, to maximise this contribution, it is essential for the residencies to reach out to local communities and to maximise the communication process. Research findings showed that providing volunteering opportunities for the local community members can be a beneficial way of building a relationship by showing the community members that their help is needed and appreciated, which was especially evident in the case of Kunstvereniging Diepenheim. The volunteers of the residency, locals of Diepenheim, seem to have a much more apparent bond with the institution than any other respondents across both cases. According to Kay (2010), encouraging volunteering can be used as a tool in not only building a stronger bond with the community but also to stimulate personal training and development of community members. Findings of this research have also confirmed that, as the volunteers admitted gaining a stronger interest in arts in general in connection to their volunteering - such as a will to expand their knowledge regarding different types of art, how and why artwork is made, as well as including cultural activities into their leisure and vacations. They have also admitted receiving some managerial insight into the processes of constructing art events. Another way that artist residencies reach out to the community is by establishing educational programmes and collaborations with the local schools and students, children as well as adults. Scholars have widely examined and discussed the educational impact of arts (Fiske, 1999; Remer, 1990), especially the impact of art programmes in schools where, in consequence, academic performance and discipline was stimulated amongst students. In practice, this way of reaching out is deeply appreciated by the locals – residents of Diepenheim remain very positive regarding the residency's activities with local schools, that contributed to their local primary school becoming the only school that received "excellent" evaluation from the Dutch Ministry of Education, amongst the 38 primary schools in the region in 2017. Several scholars (Velasco, 2008; Ptak, 2011; Radbourne et al., 2010) emphasised the importance of providing educational resources locally in rural communities due to their peripheral position, and sometimes even isolation. In relation to that, artist residencies have become unofficial education centres for the locals, acting both passively, by allowing observation, and actively, by encouraging participation, in educating local communities about art, global trends, providing aspiration and inspiration.

Next to that, artist residencies also propagate open-mindedness amongst the local community members, introducing them to the artists and artistic networks and teaching comprehension of various social groups. Therefore, it stimulates cultural exchange and reduces the global-local tension, (Ptak, 2011; Radbourne et al., 2010) which is particularly important in the current global political context. Other than that, artist residencies significantly contribute to the variety of the local cultural events, introducing more contemporary artists of different art genres, therefore stimulating local cultural life. Additionally, artist residencies also put effort into creating quality entertainment events

directed at local community members – even if sometimes they end up in failure due to low attendance or other reasons. All of these outcomes produce increased self-esteem among community members, leading to a better quality of everyday life.

Taking this further, another benefit widely mentioned by theorists is regeneration and revitalisation of the communities (Markussen and Gadwa, 2010; Lehman, 2010; Kay, 2000; Duxbury and Campbell, 2011). This is a substantial benefit because it covers economic, cultural, and social aspects. Determining whether the researched artist residencies are the origin of many emerged effects of the revitalisation of these communities and the area is nearly impossible, at least with the scope of this research. Nevertheless, the findings have shown that the locals consider the artist residencies at least as one of the causes of attracting new businesses to the towns, as well as increasing tourism flows and partly contributing to the process of solving the local social issues, such as seasonality. It is evident that both towns are suffering from general threats to small communities, such as community ageing and lower youth population, limited opportunities economically and socially, struggle to maintain local services and attract new funding and businesses (Duxbury and Campbell, 2011). Through the findings, it became apparent that the locals are noticing the increased flows of tourists and visitors, as well as new residents, and they relate those changes to the artist residency activities. It is important to note that both residencies use the town name as their title, which is great publicity for the town in general, increasing the recognition of the name in broader national and global contexts. The local community members also keenly talk about the impact of the residencies in helping them maintain the local services, which otherwise could be forced to shut down due to a low number of local residents. Again, with this research, it is impossible to determine how exactly the artist residencies have stimulated these changes in the community, or whether it is only a small piece of the domino effect. However, since the research aimed to explore the contribution the residencies make through the experiences of local community members, it can be stated that the locals feel that the artist residencies have brought positive revitalization and regeneration processes to the community.

As mentioned in the theory chapter, it is important that every artist residency is modelled to its physical and social environment (Ptak, 2001; European Comission, 2014), tailoring the residency's practices to the needs and expectations of this environment. Although in order to execute the comparative case studies the researched residencies had to share several conjunctive factors, in essence, they still remain two unique and different residency models with their distinctive practices - for example, the already-discussed volunteering possibilities. Kunstvereniging Diepenheim offers volunteering opportunities that can be crucial in building a relationship with the local community and the institution and provide development of organisational and entrepreneurial skills for the locals (Bussell &

Forbes (2002); Skoglund, 2006). The residency also focusses on several different major fields of art - contemporary art installations, sculpture, drawing, performance and theatre - and has well-equipped facilities to hold several exhibitions and performances at once, as well as accommodate several residing artists and provide them with working spaces. On the other hand, Nida Art Colony also manages unique facilities, that are often offered to local and nonlocal businesses for promotional or other events. Additionally, it houses a publicly accessible library of literature on arts, creativity, and artist residencies. Nida Art Colony can offer a large capacity for accommodation of artists; however, it can also be rented by visitors and tourists, allowing more interaction between the artists-in-residence and regular visitors. It is evident that this residency is well modelled to the resort status of Nida, however, due to that, the residency must apply to numerous governmental regulations, as well as regulations of the Neringa National Park preservation. Positively, in the long term, this situation can contribute to providing the local government with more insight and experience for artistic and cultural collaborations and help to revise the local policies and regulations (European Commission, 2014).

Moreover, in contrast to Kunstvereniging Diepenheim that offers only paid access to their exhibition spaces, Nida Art Colony facilities are free to enter; nevertheless, the producer of Nida Art Colony believes that it might also be a barrier for visitation of the institution because of the prevailing public notion that "nothing good comes for free". Nevertheless, this assumption cannot be justified – for example, one of the residents of Diepenheim talked about the entry prices of the residency there in relation to her limited visits to the residency's events and exhibitions – she assumes she will not like the art and does not want to pay to see art that she would most likely not enjoy.

Critique

Although the contribution of the artist residencies is quite apparent, it seems that the artist residencies do not do enough in order to maximise the contribution they make. It became evident that the residencies have no documentation or tracking practices regarding their activities and responses of the local communities – documentation is essential in keeping track of failures and successes, as well as determining the reasons behind it and producing successful strategies for communication and collaborations in the future (European Commission, 2014). Although the local communities have a positive opinion regarding the artist residencies and the overall communication and the relationships between both are sufficient and constructive, it could be improved with simple means. For example, there are plenty of barriers that keep local people from interacting with artists and the artist residency, from practical to social to psychological. All of these barriers need to be addressed to increase visitation and communication, create more options for successful

collaboration with the local community, and, overall, to improve the relationships between the artist residencies and their local communities. The findings showed that one significant barrier emerged through the interviews with the local people – most residents mentioned that they simply do not feel welcome in the institution. Although the expressed reasons were different, the local community members most commonly mentioned that the artists and nonlocal visitors make them feel uncomfortable because they feel "too simple" and excluded. Arguably, this might be related to overall characteristics of rural communities. However, it is important to address this barrier by providing more opportunities for collaboration between the locals and the artists, developing interpersonal ties and face-to-face communication, which are both widely appreciated amongst rural communities in theory (ed. Turner, 2006; eds. Calhoun, Rojek, and Turner, 2005; eds. Scott, J., and Marshall, G., 2009), as well as confirmed by the findings of this research. In relation to the communication processes, the residencies seem to make good use of the local media channels, as well as maximize their outreach through social media channels and frequent newsletters. Nevertheless, they should find more ways to improve one-on-one communication and personal contact, because, as mentioned previously and confirmed by the research findings, it is the type of communication that the local community members expect and appreciate the most.

Interestingly, differently than stated in theory (Kenins, 2013; Lipphardt, 2012), the findings of this research did not show any correlation between the timeframe (short-term or long-term) of the artistic residency and a better relationship with the community – having in mind that an artist who stays in the community longer, will develop a better relationship with the community. However, an interesting finding emerged through the experiences of locals. It seems that the artists who return to the community after their initial residency period, build a better relationship with the community, attract more attention and initiate trust of the locals. This is an exciting finding that makes the factor of the "returning artist" significant and should be further explored.

Moreover, the findings did not show any specific differences in the way artist residencies benefit the rural communities in comparison to other art institutions, besides the only differentiator being the factor of "residency". This is also reflected in the theory (Benkauskaitė, 2014; Guetzkow, 2002) where benefits of arts and all art institutions towards local communities are mostly generalised. However, as mentioned previously, an interesting finding emerged from the perspective of the locals–it seems that they tend to appreciate the factor of "return" more than the length of artistic residency, or the factor of "residency" in general. The fact that there is a residing artist in the community does not seem to attract any special attention, however, if the artist is a returning artist, locals seem to accept him or her

more, have more interest in them and their work, resulting in better conditions for impact, and, therefore, more benefit individually and for the community.

To conclude, in general, the cultural industries are intermediaries between global cultural flows and local experiences - the phenomena of artist residencies is only one of the examples. This research has added to the global understanding of how the processes of interaction between the local communities and global cultural flow and what benefit it can bring. Additionally, the thesis provided a bit of an insight into the media and business angle of the research, which is principally challenging to find.

Limitations and reflections

While designing this research, I aimed to conduct it in such a way that the results could be measured, reliable, and accurate as possible in the context of remote rural artist residencies. However, the research faced obvious limitations. Firstly, a significant limitation of the research was the fact that no two artist residency models and their local communities are homogenous, as mentioned previously. There are no specific and strict artist residency models, and most of them are very fluid and work in several different layers – rarely, an artist residency is just a residency, often they are also exhibition spaces, historical cultural institutions, and so on. Secondly, although, according to Carnwath & Brown (2014), a number of researchers choose to conduct qualitative research through personal experiences of those affected by a phenomenon, the respondents will always have different personalities, needs, and expectations, and their emotions and feelings can rarely be considered reliable. Even in the interviews with the management representatives of the artist residences, the emotions of respondents were very evident, especially since both of them were also local residents of their respective towns. Additionally, feelings of guilt or politeness seemed to interfere with more elaborate discussions, e.g. when asked for a more in-depth explanation or reflection on statements critique, they usually did not provide it or try to "soften" the comment. Therefore, in the experience of this research, personal experiences of the respondents can only be researched on a semantic level if acquiring any measurable patterns is the aim of the research.

In conclusion, this research showed that it is difficult to evaluate the exact contribution the artist residencies make to the life of their local communities, as well as what exact benefits the arts bring to the community. There is a lot of vagueness in definitions of "arts", "impact", "benefit", and "community". What is considered "arts"? What can be considered as a "contribution"? What is meant by "community"? The benefit of the community bears from individual experiences, and modern communities are diverse and

have different interests. Generally, the contribution of arts can be pointed out through the experience of change – such as attraction of tourists, new businesses, revision of local policies and regulations. The benefits can also be defined by positive attitudes – such as increased sense of the place, a more beautiful environment, a larger variety of local events. However, it still remains unclear whether these benefits are only brought exclusively by one specific institution. It can be assumed that it adds to the overall regeneration of the areas but, as a famous phrase used in science, sociology, psychology, and philosophy states, "correlation does not imply causation". In order to determine causation, long-term research would be one way to recognise overall contribution on a more reliable level, for example, a research that would begin before the foundation of an artist residency in a local community. This research covers only a small speck of insight on how a specific kind of artist residency, a remotely-located "engaged" artist residency, existing next to a rural local community, contributes to the life of this specific community. Determining more universally applied findings would require a research of a much broader scope and depth.

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7. Appendices

A – Respondent list

No.	Interviewee Name	Age	Gender	Position	Place of Residence
1	Adomas Pėkis	36	Male	Radio Music Editor at Neringa FM	Nida, Lithuania
2	Diana Liutkutė	35	Female	Senior Specialist of Cultural Division at Neringa Municipality	Nida, Lithuania
3	Lina Dikšaitė	41	Female	Deputy Director at Curonian Spit National Park Authority	Nida, Lithuania
4	Rasa Norvilienė	40	Female	Director at Neringa Arts School	Nida, Lithuania
5	Sandra Vaišvilaitė	32	Female	Press Officer at Neringa Municipality	Nida, Lithuania
6	Vitalija Teresa Jonušienė	74	Female	Director at Neringa Museums	Nida, Lithuania
7	Linas Ramanauskas	33	Male	Producer at Nida Art Colony, Management representative	Nida, Lithuania
8	Johan Brinkmans	74	Male	Resident of Diepenheim, retired, former business person	Diepenheim, The Netherlands
9	Tineke van der Ree	68	Female	Owner of an art gallery in Diepenheim, Galerie Visée	Diepenheim, The Netherlands
10	Veronie Eijsink	60	Female	Owner of a restaurant in Diepenheim, In de Kokkerieje	Diepenheim, The Netherlands
11	Bennie Potman	N/A	Male	Volunteer at Kunstvereniging Diepenheim, retired, former driver	Diepenheim, The Netherlands
12	Kluk Klarenbeek	N/A	Male	Volunteer at Kunstvereniging Diepenheim, retired, former driver	Diepenheim, The Netherlands
13	Arend de Boer	N/A	Male	Volunteer at Kunstvereniging Diepenheim, retired, former farmer	Diepenheim, The Netherlands
14	Ingeborg Wind	N/A	Female	Coordinator at Kunstvereniging Diepenheim, Management representative	Diepenheim, The Netherlands

B – Interview guide for community members

Main information

1. Name
2. Age (if they do not mind)
3. Education (if they do not mind)
4. Activity (if they do not mind)
5. In what ways do you participate in the local community life?

Individual art experience

1. When did you gain interest in art? How? Are you still interested in arts?
2. What kind of art education did you get in life? At school?
   a. Would you wish you had more education in arts?
   b. After school, did you try to know more about arts?
   c. Exhibitions/art events/reading books?
3. What do you think art education is?
   a. How would you define it?
   b. What should it talk about?
   c. Art itself/aesthetics/social issues/everyday life?

4. Do you often attend events organized by the Nida Art Colony/Kunstvereniging Diepenheim?
   a. Why often/rarely?
   b. If you would have more time/possibilities – would you want to attend/see more?

5. Why do you attend these events? Do you think it's important to attend art events? Why?

   a. Do you want to find out/learn about something more?
   b. Do you want to be culturally/socially active?
   c. Improve your aesthetics/taste?
   d. Communicate and discuss the art/social themes?
   e. To keep on track with contemporary culture?
   f. To know the artists?

6. What other art/culture related events do you attend? Why? How often?
   a. In the area/in other cities
   b. Do you think there are enough cultural activities/events in the area?

7. Where/How do you find out about the events at Nida Art Colony/Kunstvereniging Diepenheim? Newspapers/social media/TV/radio/through personal relations?
8. Do you remember the first time you went there? How did you find out about the event? How did you feel?

Positives and negatives

1. What event or events were the most memorable for you?
   a. Why?
   b. How did it make you feel? Did it raise any thoughts?
   c. What did you learn? Any observations?
   d. Why do you think this or these events in particular made the most impression?
   e. Why nothing comes to mind? Same events, not interested, etc.?

2. What, in your opinion, are the events missing?
   a. What would you change if it were up to you?
   b. What would you change to gain more attention?
   c. What would you change to make the events more memorable?

Involvement with the local people

1. Is there any artist or artists that you could point out? Someone who was memorable? Why?
2. Are there any local social issues that you could point out? Were there any events that talked about it? Any artists that tried to explore it?
3. Were the events educational towards your arts knowledge? Organisational knowledge (to volunteers)?
   a. Maybe there was an issue that the art was talking about, some message that struck you "oh, I never thought of it that way"?
4. Is there anything else you would say you learned from Nida Art Colony/Kunstvereniging Diepenheim? Events there?
5. Maybe there was some event that made you interested in some art technique?

a. Maybe some country that the art/artist were talking about?

b. Some social issue?

c. Art history?

d. Arts in general?

Relationship between the institution and local people

6. What do you think, what kind of an assignment does the institution have in the context of Nida/Diepenheim? In the context of local people?
    a. Arts education
    b. Education about the world, global education
    c. Community centre
    d. Builds attraction for tourists
    e. Anything else

7. What else besides that do you think the institution should teach the local people?

8. What should it not teach?

9. How important is it to have an institution like that in the context of rural/remotely located communities? Why do you think so?

10. Do you meet the artists in the city? Do you communicate with them? How important do you think it is that the artist gets involved with the local community?

11. How do you think the residing artists could get involved with the community? Is it needed?

Needs and expectations

1. In your opinion, in what other ways do you think the Nida Art Colony/Kunstvereniging Diepenheim could add value to the community?

2. What social functions should it fulfil? Educational institution? Community centre? Tourist attraction?

C – Interview guide for management representatives

1. How do you see Nida Art Colony/Kunstvereniging Diepenheim in the context of the local community?
2. Is it important to you to involve the local community into participation? Why?
3. Is it important to you that the residents visit the residency more often? Why?
4. Is it important that the local residents are interested in the activities of the residency and residing artists? Why?
5. How do you represent art education in the context of this community? Is art education important for the residency? Is it a managerial objective? Can you point out any recent events regarding art education towards the local community?
6. In what ways do you try to include the local residents?
7. How do you communicate with local government? Local businesses? Cultural institutions?
8. How is the artist residency different from other local cultural institutions?
9. How often are the artists inspired by the local issues? Heritage? Local life?
10. Is it important for the residency that the artist gets involved with the community?
11. How do you see the „ideal" residing artist? Could you describe it?
12. How is working in a rural environment different from working in an urban environment?
13. Is it important for artists residencies to exist in a rural environment, in a rural community? For the institution? For the community?
14. Can you point out some failures or success stories regarding your initiatives to involve the local community in participation? If failures, how do you try to improve?
15. What channels do you use to keep the local community informed about residency activities?
16. Discuss the events/issues the local respondents mentioned.