



TAiR – Tartu Artist in Residence Programme

„bohemian but traditional“

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1 Introduction and background

Tartu is a city well known for its vital cultural field. The Tartu atmosphere has attracted and inspired artists throughout the history of the city. Artists have traditionally always been on the move, and globalising world has made it easy and growingly popular for them to participate in different Artist in Residence (AiR) programmes. To make artists from all over the world and the Tartu spirit meet, an AiR programme is to be developed for the city.

The incentive behind this research and report is the apartment designed for AiR purposes that is situated in the premises of Tartu Loomemajanduskeskus (Tartu LMK). Along with building and developing conditions for different people working on the field of creativity and creative industries the need to research and discover AiR programme possibilities has arisen. It is seen important to develop an AiR programme that could take action not only in the centre itself, but also in cooperation with different key cultural organisations in Tartu. Thoroughly discovered possibilities and a programme built in cooperation from the beginning could help utilize all the resources efficiently and create greater advantages to both the artists and the programme organisers. A cross-organisational AiR programme also supports the development strategy that the city of Tartu has¹.

The purpose of this report is to go through the elements and effects of residency programmes, to clarify the possibilities that the organisations in Tartu have for launching a new programme, find options for cooperation all on regional, national and international levels and to present a programme development plan that can be used as a guideline when launching a programme.

In addition this report is also a part of the author's work as a programme manager in Tartu Loomemajanduskeskus. The employment is a part of a Finnish programme that enhances the cultural exchange and international relations by exporting cultural expertise. The programme is established by the Finnish Ministry of Culture and Education, and the position has been organised and administrated by the Finnish Institute in Estonia with an aim to develop diverse, long-term international cooperation between the actors of the cultural field in Estonia and Finland.

¹ The development strategy: Tartu 2030
<http://www.visittartu.com/vvfiles/5/5339e688b5812a5522ee6b251ce42412.pdf> date of retrieval 19.07.2011

2 Main characteristics of AiR programmes

Generally speaking an AiR programme is a concept that offers an artist or a group of artists an opportunity and conditions to work in foreign cultural surroundings – domestic or abroad- and concentrate in art work². These conditions may, however, vary a lot, and thus an absolute, all-covering definition of an AiR programme is challenging to create.

Reasons and motives for establishing an AiR programme may vary. The objectives may be related to for example artwork creation, production, research, cultural exchange and networking³ –and a lot more. AiR programmes are seen as promoting and enhancing internationality. They are giving the artists international and multicultural working experience but also bringing internationality, new viewpoints and different influences to the community⁴. AiR programmes create new networks and strengthen the existing ones amongst people and organisations on the field of culture. They are also a channel for exchange of thoughts, questions and discussion. Artists contributing to the community and vice versa also help to make art visible, easy to approach and better known. They can also increase the popularity of communities and bring publicity, create usage for buildings that otherwise would be empty and be a result of cultural cooperation.

From the viewpoint of artists AiR programmes can offer circumstances where it is possible to work without disturbance and focus on creating and to get inspiration from new surroundings and knowledge about new cultures⁵ that can have a positive effect on their work. Especially for young artists an AiR period can also be a factor of gaining professional confidence⁶.

In AiR programmes the artists get to know a new community and its cultural surroundings. AiR programmes can also help to develop international connections and mobility of the artists, and in general improve the position that artists have in society as they promote the talent, creativity and professional art.

² Taide on mahdollisuuksia. 2002, 57

³ Taiteilijaresidenssitoiminnan rooli nykytaiteen tuotannossa. 2010, 50

⁴ Kansainvälinen taiteilijaresidenssitoiminta Suomessa vuosina 1995-2005. 2005,4

⁵ Taiteilijaresidenssit taiteen viennin moottorina. 2009, 7

⁶ Young artists in residencies: Gaining confidence. ARSIS 3/2005

Organising AiR programmes

As already mentioned, there are several different ways of organising AiR programmes. The basis for organising an AiR programme might be a part of cultural activities of an organisation, interest to stimulate the cultural life or need to find use for empty premises. The organisations might have suitable premises already in advance, or they might for example be rented.

An AiR programme can be fixed-term or running continuously, usually depending on funding, which can be arranged for running the programme once, for certain amount of artists, or years. AiR programme funding can also be included in a longer term funding strategy. Running an AiR programme around the year depends also on the facilities being suitable for such use. A programme can be developed for one or several artists at the same time, and those can be domestic or international –also both. An AiR programme can be a part of other activities of the organisation, or separately organised, depending on the organisation as well as labour force and resources available.

It is often the case that the artist doesn't pay for the AiR premises or pays only nominal compensation. One option for compensating the accommodation can also be the artwork itself –it is possible for artists to fund their stay also with a piece of their work. The reason for this is that AiR programmes are seldom fully private, usually run by non- governmental organisations and not aiming for financial profit.

There are different funds and subsidies available for artists depending both on the country of the programme and the country of origin of the artist. Many countries support their artists and cultural organisations, and for example for artists from the Northern part of Europe it is possible to apply for funding from for example Nordic Council of Ministers⁷ for artist mobility. Some programme organisers offer also possibilities to apply for scholarships, or base their programme upon artist exchange, or simply cover all the costs by themselves.

According to a report by Riikka Suomi ⁸ it is usual that the working premises and apartment are in the same location. It might also be that there are several artists participating in the programme, when some or all premises can be shared. Sometimes the AiR programme offers only the other: conditions for living or working but not for both, and in those cases the rest can be organised in cooperation with other institutions, by the artists themselves or the mediating organisation.

⁷ Mobility funding – Nordic cooperation: <http://www.norden.org/en/nordic-council-of-ministers/councils-of-ministers/the-nordic-council-of-ministers-for-culture-mr-k/institutions-and-co-operative-bodies/institutions/nordic-culture-point/mobility-funding> date of retrieval 21.07.2011

⁸ Kansainvälinen taiteilijaresidenssitoiminta Suomessa vuosina 1995-2005. 2005,16

The programmes can plan their artist selection in different ways. There are residencies that are open for the artists to apply into without any limitations, but it is more often so that the residencies announce an open call during certain periods when the artists can apply to programmes. Some residencies select their programme participants themselves and call them to participate, but also those can offer possibilities for other artists to apply in the programmes. One option for selection process is artist exchange, where two or more countries or organisations send their member artists to each other's residencies and thus don't need to call for artists outside.

AiR programmes are most often promoted via internet. Programmes and organisations have their own home pages and are involved in different social media depending on their own level of activity. AiR programmes are promoted also via different organisations: regional culture promoters, national central art and culture organisations and also different international networks established for AiR programme promotion, such as ResArtis⁹, which is the largest network of AiR programmes in the world,

Many residencies ask for the applying artists to present their previous work and to show their motivation with for example a motivation letter, plan for working during the period or a suggestion for a project. There can also be a certain focus in the selection. This might be related to the facilities available, to the interest of the organiser or just certain selected subjects. The focus has usually to do with the field of art (being for example visual arts, certain music genre, literature or stage arts) or with a specified theme (such as environment, social responsibility, specific group of people, such as or certain geographic area). Harris & Rauma¹⁰ emphasise in their report also how important it is that the organisations know enough about an artist and the working habits one has.

Some AiR programmes don't require any contribution from the artists participating the programme –in these cases the process itself and the development it may lead to is seen more valuable. The most programmes, nevertheless, have expectations towards the programme participants. This can usually be agreed upon case by case, and is depending also on the field of art. The participants can organise workshops for community members, give lectures or teaching in local educational institutions, arrange presentations or debates, or do research that can benefit the organisation somehow together with the professional development of the artist. Finalizing the AiR period with an installation, exhibition, performance or donating artwork is also usual. The key issue is to link the artist and the art work to the community to share the experience and create cultural exchange. This can be arranged also with simply having open doors- days. The outcome of the programme depends also on the emphasis.

⁹ ResArtis: www.resartis.org date of retrieval 26.07.2011

¹⁰ Taiteilijaresidenssit taiteen viennin moottoreina. 2009, 12

To avoid disappointments and/or misunderstandings it is good to have a contact- or supporting person for the AiR participants right away. There are residencies that include regular “tutoring” meetings in their programme so that the participants are guaranteed to get guidance during their AiR period. This may help also with planning the process so that it would be more likely to have actual results when the period is over. On the other hand the circumstances should be clarified also for the artists from the beginning so that the expectations would be realistic. Circumstances, such as location or equipment should be described so that the artists know what to expect.

Globalising world has opened new barriers for artists’ mobility. The most of the artists on the move, as well as the most of the organisations arranging AiR programmes, are still European¹¹ but on the interest for organising activities is growing also in the non- western world¹². On a cross-state and political level the trend has been that the meaning of artists creating and working abroad has deepened. It has turned from being cultural diplomacy and artist exchange to cultural exports and cross- cultural development. More attention is paid to the significance of AiR programmes, and the demand for different and new forms of artists’ mobility¹³ has been increasing.

¹¹ IFACCA: Artists’ international mobility programs:
<http://www.ifacca.org/media/files/artistsmobilityreport.pdf> date of retrieval 15.08.2011

¹² Residency benefits: Trans Artists and the world of artist-in-residence, ARSIS 3/2005

¹³ De fyra modulernas modell. 2006, 85

3 Reference: Finnish AiR Programmes

In Finland there have been international AiR programmes since 1981, and their status started to stabilise when the Arts Council of Finland¹⁴ established a separate division for developing AiR programmes in 1997. The division has been financing the establishment of Finnish AiR programmes and the mobility of Finnish artists from the beginning. According to Suomi (2005, 6) between years 1996-2000 there were 26 new AiR programmes launched in Finland, and approximately another 20 after year 2000.

When financing AiR activities the Arts Council of Finland emphasises the attractiveness of programmes, reciprocity of artist exchange and the connection that the AiR activities have to local communities. The mobility of artists and developing their international contacts and status is of importance as well.

The Finnish AiR programmes are for the most run by the cultural departments of different cities or their art organisations. They are usually associations or foundations by administration. The majority of the programmes are run by part-time workers, such as cultural secretaries or producers. Voluntary work plays an important role in Finnish AiR programmes (Suomi 2005, 11).

In a research from the year 2004 the yearly budget of Finnish AiR programmes varied from €800 to €316 000, the medial being €11 400 (Suomi 2005, 12). Funding was for the most based on the support of municipalities, Arts Council and different foundations, but the programmes were arranging financing activities also themselves. European funding was rare.

According to Suomi's report (2005, 16-20) the most AiR programmes were free for the artists. Some asked for compensation, for example for a piece of art. Travel expenses or accommodation were usually not covered but some scholarships were granted. There were usually one or two artists at a time, the majority of them from the field of visual arts, and the period varying from two weeks to six months.

In addition to art work AiR activities had resulted as local and regional development, as they were stimulating the cultural life and activating communities. Programmes had also brought publicity to cities and municipalities and created new contacts and projects (Suomi 2005, 39).

¹⁴ Taiteen Keskustoimikunta: <http://www.taiteenkeskustoimikunta.fi/> date of retrieval 26.07.2011

Stabilised funding was seen as a challenge and a risk threatening running the programmes on a long term basis. Developing communications and networking were seen important. At the moment there are 18 Finnish AiR programmes that are members of ResArtis- network¹⁵.

The Arts Council of Finland finances also the mobility of Finnish artists and grants their AiR periods. Between the years 2000-2004 the council had received 315 applications (including both the individuals and the organisations that had applied)¹⁶ and given a grant to 170 applicants.

¹⁵ List of Residencies: <http://www.resartis.org/en/residencies/> date of retrieval 26.07.2011

¹⁶ The Arts Council of Finland's support for residency activities, ARSIS 3/2005

4 Tartu Artist in Residence Programme: initial situation

One aim of this report is to discover the possibilities that can be found between different cultural organisations in the city of Tartu to develop an AiR programme that would be based on cooperation between those organisations. In the beginning of the project eight different organisations, all key actors on the field of culture in Tartu, were invited to a round table to discuss about the possibilities and about the interest to participate in the programme.

In order to collect primary data for the research, a questionnaire matrix (appendix) was created. The data was collected using a comparative case study method. In a case study material can be collected in several different ways, e.g. observing web pages and written materials about the cases, as well as discussing and having interviews. In a comparative case study the objects of research are similar (in this research all cultural organisations) but they also differ so that comparison is possible and reveals differences.¹⁷

A questionnaire was designed to lead through the interviews in order to guarantee a clear overview for the participants and to make sure that all essential matters would be discussed. All the organisations that were present already in the first round table were interviewed and are introduced here together with the results of the discussions.

4.1 The participating organisations

There were eight organisations invited to develop cooperation and the AiR programme in the beginning of the project. All organisations work on the field of culture and are focused on different types of arts. The aim is to cover different fields as widely as possible. During the discussions also other possible and potential partners were brought up, which might lead to expansion in participants in the future, but so far the organisations introduced here are involved.

In addition to the cooperative organisations, discussions have been held also with the Department of Culture of Tartu City Government.

¹⁷ Comparative case study: <http://www2.uiah.fi/projects/metodi/172.htm> date of retrieval 15.08.2011

Antoniuse Gild/ St. Anthony's Guild

There are several different professional artists and craftsmen working under the organisation of Antoniuse Gild, founded in 1999. The organisation supports and enhances the possibilities of Estonian arts and handicrafts makers to work rounded, and it also protects old skills and traditions. There are *thirteen open art studios* in Antoniuse Gild: stained glass, leather, ceramics, porcelain, fabrics, painting, iron work, design, hattery, furrier, period costumes, dolls, quilt and carpet.

Antoniuse Gild has *two new, fully equipped working studios for visiting artists*, one for a *textile* artist and the other one for a *leather* artist. There are also premises for arranging *exhibitions, outdoor concerts and events*, and a seminar room for meetings and workshops¹⁸. Antoniuse Gild has financing for a scholarship for international artists to come and work in the guest studios. The scholarship covers the rent for a studio but no travelling or accommodation. The promotion of the programme is mainly done through the network of twin cities of Tartu. A call for artists to apply to come to Antoniuse Gild has been open for the first time in spring 2011, and the first artists should arrive there during the year 2011. Antoniuse Gild is also a member of ResArtis.

Tartu Kunstnike Liit/ Tartu Artists' union

Tartu Kunstnike Liit is a *roof organisation for visual artists and art professionals*. It is an awareness creating organisation that develops different possibilities for artists, promotes and markets art, arranges and actively participates in events and exhibitions (also on an international level), and maintains a network of cooperative organisations both on a national and international level¹⁹.

The union has an *art house for exhibitions and events*, and in the same building there is a *studio for a visual artist* (or two, if sharing the studio is not a problem) to use and work at, basically for a *painter or a sculptor*. Tartu Kunstnike Liit has an artist exchange programme in cooperation with Tampere Artists' Union, and sends one artist from Tartu to Tampere and vice versa each year. Related to this exchange programme there is also a scholarship available. The Union does not charge rent for using the room, but has no premises for living.

¹⁸ Antoniuse Gild: <http://www.antonius.ee/?lang=en#esileht>, date of retrieval 17.05.2011

¹⁹ Tartu Kunstnike Liit: <http://www.kunstimaja.ee/?go=index>, date of retrieval 17.05.2011

Tartu Loomemajanduskeskus/ Tartu Centre for Creative Industries

Tartu Loomemajanduskeskus is a *coordinating roof organisation* that provides different business services, such as training, counselling and information, for creative entrepreneurs or those meaning to become such. There is a *business incubator* operating in the house²⁰. The centre consists of a complex of three buildings and a garden, and offers low- budget premises for creative enterprises. In the complex there is an *apartment meant for one artist* for AiR programme purposes, and depending on the field of art there are working premises also for more people, as well as possibilities for artists to use the equipment, facilities, hall, stage, and exhibition rooms for their work. The centre also has a bike for the resident to use. Preferred fields are *film and sculpture*, but artists from other fields can be considered also. The centre offers no stable funding to cover the costs for artists at the moment, but a scholarship programme can be planned for the future.

Noor Eesti Loomekeskus NELK / Creative Centre Carnation CCC

NELK is an *independent creative industry organisation* that offers premises for different artists and handicrafts people. There is a *printing museum, printing and paper studios, a hostel and different workshops* in the premises of the centre, together with exhibition rooms and halls for different events²¹. The centre focuses on networking on a local level, and on an international level as well. NELK also already has an AiR programme launched and the first call opened. There are both *premises for living and premises for working*. There are shared apartments in the centre itself, and the rooms of the hostel (in the same complex) can also possibly be utilized. The centre offers shared and private studios for working, especially for artists on the field of *graphics, printing, photography, sculpture, textile, painting and smithery*. The exhibition rooms of the centre can be used also. There is a scholarship available to cover the costs of living and working, and also the most usual materials. The programme is flexible but prefers 1-2 artists at the time.

²⁰ Tartu Loomemajanduskeskus: <http://www.lmk.ee/eng> date of retrieval 18.05.2011

²¹ Noor Eesti Loomekeskus: <http://www.nelk.ee/> date of retrieval 18.05.2011

Tampere Maja/ Tampere House

The activities and operations of Tampere Maja focus on *developing cultural activities and cooperation between the twin cities of Tartu and Tampere*. The house offers accommodation in its *guest house*, arranges *cultural events and concerts*, and has an exhibition hall as well²². Tampere Maja has an *art and artist exchange programme* that brings Finnish artists to Tartu, in cooperation with the Estonian Writers' Union. Although the main focus is the cooperation between the two cities, Tampere Maja can *accommodate artists in its guest rooms* outside the high season - that is to say mainly during the winter. The rooms are suitable for 1-4 people. There are no separate working studios. Tampere Maja prefers artists from the field of *literature*, as authors can use the same facilities for both working and living.

Tartu Uus Teater/ Tartu New Theatre

Tartu Uus Teater is a *stage arts organisation* focused on theatre and funded by Tartu city²³. At the moment the organisation has no permanent premises, but it is looking for suitable ones in the near future to stabilise its activities. Tartu Uus Teater already has non- local theatre makers cooperating with it on a production basis, and the development plan that the theatre has includes an objective to do cooperation with *international theatre makers* – also through an artist in residence programme²⁴. Depending on getting the suitable building there would be premises for *stage artists* to work at. The future plan is to come up with four cooperated performances a year.

Eesti Kirjanike Liit, Tartu osakond/ Estonian Writers' Union, Tartu department

The Eesti Kirjanike Liit, Tartu osakond is the *central organisation for professional writers, translators, critics and researchers*, and the Tartu department especially for those in South Estonia²⁵. On the Tartu premises of the Union there is a private apartment available in Tartu for *writers* - suitable for working at the same time. The Union cooperates with Tampere Maja within the frames of an artist exchange programme. Exchange of *festival organisers* is also wished, as the Union is one of the key organisers of the literacy festival *Prima Vista*²⁶, which takes place in Tartu every spring.

²² Tampere Maja: <http://www.tamperemaja.ee/?id=&lang=eng> date of retrieval 15.08.11

²³ Tartu Uus Teater: <http://www.uusteater.ee/uus/uusteater> date of retrieval 15.08.2011

²⁴ Discussion with project manager Maarja Mänd, date 03.05.2011

²⁵ Eesti Kirjanike liit, Tartu osakond: <http://www.ekl.ee/tartu/> date of retrieval 15.08.2011

²⁶ Prima Vista- festival: <http://kirjandusfestival.tartu.ee/> date of retrieval 15.08.2011

Tartu Muusikafestival SA/ Tartu Music Foundation

Tartu Muusikafestival SA was established in 2003 by the city government and the Estonian Music Academy, in order to *support the development of the field of music* in Tartu and to offer *high level musical experiences* in the city together with possibilities for the musicians to perform. At the same time the foundation does its part in developing tourism in Tartu and in Southern Estonia, in cooperation with Tartu twin cities and different music festivals²⁷. The foundation has no premises to offer for resident artists to live or work at, but is willing to utilize its contacts and networks in order to open the AiR programme for *musicians and festival organisers* also. Suitable AiR period for the foundation is 1-6 months with two people at a time.

The overall situation considering the premises available amongst the organisations can be seen from *TABLE 1*. The table doesn't show the periods that the premises are available, because this varies depending on the organisation. This will nevertheless be taken into account when planning the programme.

Participating organisation	Preferable fields of art	Working studio	Accommodation	Exhibition room	Equipment	Materials
Antoniuse Gild	Textile, leather	X		X	X	
Tartu Muusikafestival SA	Music, dance					
Loomemajanduskeskus	Film, sculpture	X	X	X	X	
Noor Eesti Loomakeskus	Print, graphics, photography, textile, sculpture, paint	X	X	X	X	X
Kirjanike Liit	Literature	X	X			
Kunstnike Liit	Paint, sculpture	X		X		
Tampere Maja	Literature	X	X	X		
Tartu Uus Teater	Stage arts, theatre	X				

TABLE 1: The premises of the organisations

²⁷ Tartu Muusikafestival SA: <http://festival.tartu.ee/main.htm> date of retrieval 16.06.2011

TABLE 2 describes the capacity the organisations have, i.e. how many people can be taken in and for how long periods. Still it should be mentioned that the organisations emphasised flexibility and are willing to negotiate on the lengths, amount of people and prices.

Participating organisation	Preferable fields of art	Suitable length	Amount of people	Price/ Month
Antoniuse Gild	Textile, leather	<3 mth	2	200/260€
Tartu Muusika Sihtasutus	Music, dance			
Loomemajanduskeskus	Film, sculpture	<6 mth	1 (groups)	300€
Noor Eesti Loomakeskus	Print, graphics, photography, textile, sculpture, paint	<2 mth	3	negotiable
Kirjanike Liit	Literature	<5 mth	1	negotiable
Kunstnike Liit	Paint, sculpture	<1 mth	1 (<3)	negotiable
Tampere Maja	Literature	<1 mth	1 (<4)	negotiable
Tartu Uus Teater	Stage arts, theatre	Production based	Production based	

TABLE 2: the capacity of the organisations

Kultuuriosakond/ the Department of Culture of Tartu City Government

The city of Tartu supports the field of culture in many ways and already funds some AiR activities. It grants in order to make it possible for the organisations to welcome artists for residency periods in Tartu, but it also sees a *need for developing cooperation and communications*. At the moment there is no *reporting* about the activities running, which would be the wish of the cultural department. Cultural department also has an interest for having and funding a *centrally coordinated AiR programme*, which can even become a priority, if real synergy and a programme running on a long term can be developed.

4.2 Resources available, resources needed

Based on the results and answers given during the discussions, there are AiR programme possibilities for artists from several different fields; *visual arts and sculpture, literature and writers, different handicrafts makers, such as leather and textile, printing and graphics, stage artists, photographers, film makers, festival organisers and even cultural entrepreneurs*. This is at least when considering possibilities and premises for working, which may not be in balance with the premises for living. Four of the eight organisations (LMK, NELK, Kirjanike Liit and Tampere Maja) announce that they can offer accommodation, whereas a space for working is offered by four organisations (Kunstnike Liit, Antoniuse Gild, LMK, and NELK). Five organisations (Kunstnike Liit, LMK, NELK, Antoniuse Gild, and Tampere Maja) have a space for exhibitions.

Premises are not the only resource available in the organisations discussed with. The organisations are willing to utilize their own networks, contacts and know-how, and also give counselling and support when both developing the programme and when there are artists in a need of those after launching the programme. During the discussions it has also become clear that the organisations are flexible and willing to use available resources in new, creative ways, in cooperation together with other programme participants as well as with other suitable partners.

Some of the organisations already have AiR programme activities, or they are planning to have such, and thus they have also some funding arranged, e.g. in the form of scholarships. Nevertheless, when asked about the most needed resources, the most usual answer was financing. For example Tampere Maja has limited possibilities to accommodate artists without any extra financing²⁸. Funds can be directed to the programme in different ways, but there is a clear need to develop a system for financing an AiR programme.

Still it should also be mentioned, that not all the organisations felt that they would need any added resources or financing, at least no physical ones. Kunstnike Liit, for example, has an empty studio in its house, that should be used anyway²⁹. Also NELK has the resources it needs³⁰ to run an AiR programme, but sees a need to develop its networks.

²⁸ Discussion with Tiia Neuvonen 26.04.2011

²⁹ Discussion with Markus Toompere 28.04.2011

³⁰ Discussion with Lemmit Kaplinski & Madis Mikkor 20.04.2011

The ideal selection process of a programme was also discussed. All organisations that already have AiR activities arrange an open call, during which the artists interested should approach the organisation with a CV, and/or portfolio, a working plan/project proposal and examples or samples of earlier works. The criteria for choosing the artists were quite clear, but the persons choosing the artists were not: should there be a committee, and of whom should it consist of? Is it the participating organisations or the funders? Should there be local artists involved? The selection process was seen important to be developed together and in cooperation to create general rules and instructions, and to make it fair and equal for the organisations.

There were some variations considering the optimal length of the AiR periods in different organisations. The optimal period was from one month to six months, but the organisations also emphasised flexibility and the period being negotiable. The same flexibility was brought up when discussing the suitable number of artists. This varied from one to eight artists a year, depending on the conditions of the programme and the possibilities for accommodation and other premises that cooperation may open.

Although the main and primary focus of the AiR programme is international, it was also seen possible to allow Estonian artists to participate in it as well. Professionalism and enough skills were seen more important than the nationality.

Guidance or tutoring for the artists was also seen essential. Organisations were willing to welcome the artists to the city in the beginning and “integrate” them into the community, as well as guide them with daily activities, material purchasing and other issues. It was also brought up that this could be centrally coordinated, and that it should be kept in mind that the need for guidance also depends on the artists; some might appreciate privacy more than social activities.

4.3 Expectations and Effects

The most organisations agreed that there should be some sort of an outcome from the AiR programme. It may be different depending on the field of art or the speciality / expertise of the artist, but in general the organisations would like to see exhibitions, workshops, lectures, presentations or performances, that is to say they want to gain something public or educational from the artist(s) being in Tartu. Donating a piece of art could also be an option.

Not only was it considered important to have some sort of a “result” in the end, no matter the form of it, but also sharing expertise and knowledge was expected, and creating synergy with the local artists and

citizens would be desirable. It was also expressed that if the artists were well known enough, there would be no outcome expected, as the publicity and status coming with them would bring adequate benefits. Also the opinion that there should be no outcome was brought up. This is to say that not all the artists want to do something in public, and that the presence of artists is enough, if there is no special will to organise other activities in addition.

A wide view considering the influences of an AiR programme was also reached. The programme was seen internationalising the organisations and their activities, a channel of sharing experiences and knowledge, exchanging ideas and innovations and bringing extra knowledge and expertise to the city. In addition to this the expected influence was creating new possibilities for the local artists as well when the network of visiting artists grows, and having joint events between the organisations. An AiR programme could also develop and enhance the cultural cooperation and awareness between different cities and create media attraction.

The artist's point of view was also taken into consideration while discussing the influences of the programme. The influences were seen through the possibility given to the artists to concentrate on their work in a different environment and becoming a member of the community through the network of organisations. Thus the influence could be beneficiary for both parties: The artists and the organisations arranging the programme.

In addition to this, other objectives were discussed as well. It was brought up that the field of culture in Tartu should be centrally developed and coordinated in general. Central coordination could release resources from separate organisations and be more effective, also within the terms of marketing and promotion. Cooperation could be expanded to cover also galleries, stages, halls and educational institutions. Doing a follow-up research and updating the data and the possibilities of the organisations, to see how the development is, what's realistic and what's needed was also seen important.

4.4 Coordinating, marketing, networking

Some of the organisations already have AiR activities, and thus some human resources reserved for those purposes. Still none of the organisations announced that they would have an employee concentrating fully on AiR operations, at least not without extra financing. One suggestion to solve this

was to utilize EVS (European Voluntary Service)³¹ participants to coordinate the programme³² or to apply for financing from for example the cultural programme³³ to be able to employ a person to coordinate the programme. Despite the lack of human resources for coordinating the AiR programme between the Tartu organisations, all the participants emphasised that they are still willing to give counselling, information as well as their contacts and networks to be used.

Organisations use their web pages to communicate and promote their activities. This was seen as an important channel for marketing the programme. A separate webpage for TAIr, which combines all the information, was suggested in several discussions. It was also emphasised that marketing should be carefully considered to get the message through to the artists and give a realistic view about the possibilities in the programme so that the artists would not get too high or too low expectations about Tartu and the programme.

Although no organisation announced having a specific geographical focus for the programme, some organisations, such as Tampere Maja, have artists and art exchange activities through their partner cities. For example Antoniuse Gild uses the twin cities network of Tartu to promote their studios.

In addition to their own networks, the role of networks concentrated on AiR programmes was especially discussed. Some of the organisations are already members of some networks, e.g. NELK is a member of Trans Europe Halles³⁴, a network for cultural centres, and Antoniuse Gild in ResArtis³⁵, the worldwide network of AiR programmes. Especially ResArtis was known in the organisations and the attitude in becoming a member of the network was positive. Still financing and coordinating memberships in different networks was not clear. One suggestion was that the city government could finance memberships.

But even with efficient networking the speciality of Tartu should be emphasised. When the organisations were asked about the special features and characteristics of the city, there were several answers and opinions. From the organisations' viewpoint the artists would choose Tartu over other cities because of the unified network and the international scene with a lot of artistic activities. The atmosphere and the spirit of the city was seen popular and Tartu as a natural option for those who want to go further from Tallinn in Estonia. The role of the university was many times emphasised. The atmosphere was

³¹ European Voluntary Service: http://ec.europa.eu/youth/youth-in-action-programme/european-voluntary-service_en.htm date of retrieval 15.08.2011

³² Discussion with Lemmit Kaplinski & Madis Mikkor 20.04.2011

³³ Discussion with Raul Oreškin 04.05.2011

³⁴ Trans Europe Halles: <http://www.teh.net/> date of retrieval 04.06.2011

³⁵ ResArtis: <http://www.resartis.org/en/> date of retrieval 04.06.2011

described peaceful and suitable for creative people, bohemian but traditional. It was also mentioned that many people already have a contact or a connection to Tartu already in advance, and that the people who have seen the city usually always return. One opinion was that the only thing that Tartu can't compete with is the climate. Tartu was also described as the cradle of culture in Estonia.

4.5 Conclusions

Based on the results of the discussions it can be said, that the possibilities to launch a cooperated AiR programme between different cultural organisations are good but the programme needs a structure, coordination and financing. The cooperation and communication between the organisations could be developed and deepened, and an AiR programme could enhance cooperation also on other subjects. Centrally coordinated operations are seen as an effective way to develop collaboration, and they could also release resources from the organisations. Still it requires also commitment from them.

Financing the programme should also be stabilised. The city of Tartu already finances some AiR activities, and it is to be discussed, whether these funds should be rearranged under one central programme, or should they be kept as they are, and finance the central programme separately? In the end it's rather unusual that there would be no scholarship or other compensation available for artist, so a solution that satisfies the organisations but is tempting the artists at the same time should be found. From the viewpoint of Tartu city any activities should be planned on a long term and in order to create real cooperation and synergy between the organisations. Tartu Artist in Residence programme (TAiR) will be developed to reach such goals.

After discussing with the organisations establishing a new non- governmental organisation (NGO) behind TaiR programme seems to be a preferable option. This will be taken into account in the development plan for the programme.

5 Development and future plan

The development plan focuses first on defining the objectives of TAIr programme. These objectives are defined conducting a SWOT- analysis from the current situation and describing the mission, vision and values of the programme. The action that needs to be taken in order to reach those objectives is then described part by part and by going through different tasks and operations that need to be included in the process.

5.1. Defining the objectives

SWOT analysis

The SWOT analysis that is introduced *in TABLE 3* describes the starting point for TAIr. The considered features are explained after.

Strengths	Weaknesses
central coordination	lack of experience
wide scale of different fields	weak communication between organisations
flexibility	no stable funding yet
several strong organisations uniqueness	no known image yet
know-how and networks	
Opportunities	Threats
European and worldwide networking	challenging to compete with well known places
Tartu spirit promotion and enhancement	financers not convinced
innovative cooperation possibilities	inadequate resources for coordination
creating a pioneer programme	programme development stopping
possibility to develop a strong brand	organisations not committing
	no artists interested

TABLE 3: SWOT analysis

Strengths and how to benefit from them:

Central coordination makes the programme effective and beneficiary for all the organisations, as it releases resources that organisations now use to coordinate AiR activities separately. It's a way to develop communications and distributing information, as the coordinator works as an information mediator between and in the middle of the organisations.

It's good to utilise all the strong knowledge and know-how that the organisations in the programme have on their own fields, together with wide networks of contacts. The scale of fields that the programme covers makes it strong and flexible, as circumstances can be modified to suite artists from various fields of art. The programme should also emphasise its uniqueness, as there are no similar competitive programmes consisting of such a network of organisations at least in Estonia.

Weaknesses and how to strengthen them:

Despite the fact that the organisations have some separate AiR activities, there is no experience in running a cross-organisational programme. This lack should be covered with careful planning, as well as with consulting people and organisations that have different AiR experiences already. The scarce communication between the organisations should be enhanced through the AiR programme coordination in order to keep all participants and also artists updated, and so that the organisations would benefit from each other's activities and cooperation possibilities instead of operating separately.

The programme has no acknowledged reputation or image yet. To guarantee a strong and good reputation a brand should be developed professionally. Marketing and communications should be built around the brand and it should support the image of the programme.

The estimated budgeting of the programme should be carefully calculated in order to see the realistic expenses. Financing should be stabilised with long-term funding, and the support of the city and the state is needed. International funding can also be applied for. Other forms of financing, such as sponsorship, should be considered.

Opportunities and how to profit from them:

Partners and networks need to be actively searched for. European and worldwide networks, such as ResArtis, should be joined in order to reach cooperation partners and especially the artists.

A unique programme and the special cultural spirit that the city is well known for should be used as tools of promotion, not only internationally but in Tartu and Estonia also. This spirit and the brand of the programme should support each other.

The network of organisations enables cooperation between different artists that are in the city at the same time and may result as artwork crossing the genre borders and innovative ways of working together. In addition to the visiting artists the cooperation should reach also the organisations of the programme so that new ideas, concepts and working methods would be developed. The AiR programme concept starting from Tartu can become a pioneer that can be expanded to cover all Estonia and be applied in different countries as well.

Threats and how to avoid them:

The programme should be strongly branded so that it will stand out when artists are considering different locations. The brand, the possibilities and the strong networks behind the programme are factors that can attract artists. Constant flow of artists is an argument for financing the programme also. Other justifications are the impacts that the programme has, both for the city and the artists, as well as monitoring the programme. Feedback is collected from the artists and participants, and follow-up research is conducted and results reported.

Monitoring is a part of the tasks of the coordinator. Stable funding is needed to guarantee enough resources for the coordinator to execute the programme thoroughly. Monitoring is needed to ensure constant development of the programme and to give the artists a view that their opinion and experience matters. The participating organisations are wanted to get the same impression, so that it would be easy for them to commit to the programme and developing it.

Mission, Vision and Values

Tartu City Development Programme for culture, sport and youth work³⁶ states, that the goal for the city is to become an open, international place for culture, and that the cultural life is to be multicultural and to have an important role in developing Estonian cultural life. Mobility and cultural exchange are appreciated also, and cultural life should be based on continuity and cooperation.

TAiR supports these goals and aims at fulfilling them for its part. The vision, mission and values of the programme are to be the guidelines for all the actions taken, and they are to be revised over time, if needed.

Mission: TAIr is a cross-organisational cooperation programme that develops the cultural life and internationalization of Tartu city and its cultural organisations in both traditional and creative ways, guided by the development programme of the city.

Vision: TAIr is a well-known, innovative cross-cultural mobility programme that attracts attention and people around the world.

Values: The values of TAIr are defined so that they can be found behind any activity in the programme.

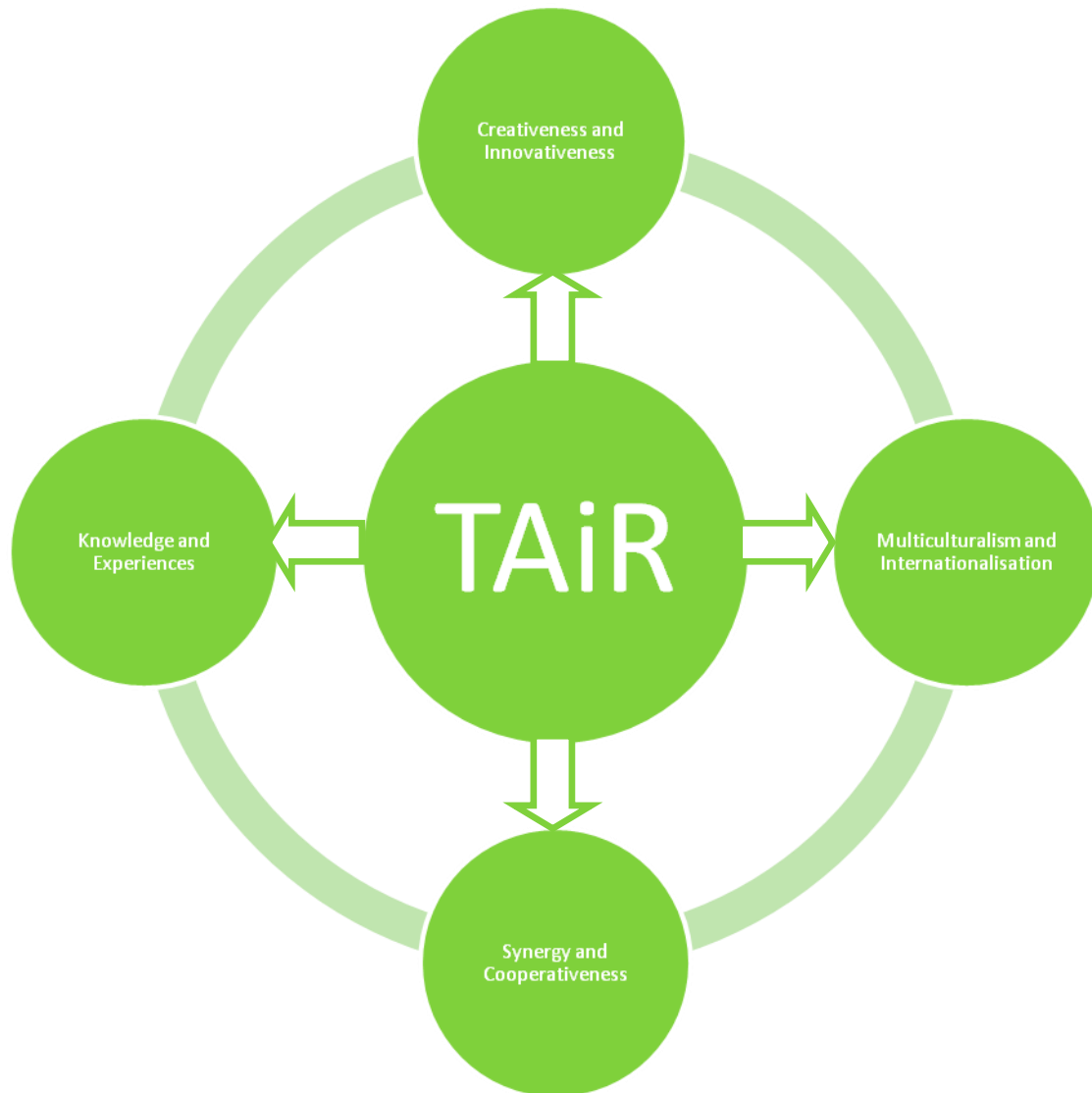
Creativeness and Innovativeness: The programme is open for new ideas, ways of thinking and working, and adapting to changing circumstances. It actively seeks for creative and innovative thoughts that can result as new type of art work and/or cooperation.

Multiculturalism and Internationalisation: TAIr is international from the beginning. It appreciates the new viewpoints that come along with cultural exchange. Different backgrounds, people and cultures develop tolerance and refresh the view of the world.

Synergy and Cooperativeness: Working together instead of separately is essential for the programme and releases resources from each organisation. Cooperation deepens the relations between the organisations and the artists, and creates added value for everyone to benefit from.

³⁶ Kultuuri Spordi noorsootöö AK 2008-2013:
<http://www.tartu.ee/data/Kultuuri%20spordi%20noorsootoo%20AK%202008-2013.pdf> date of retrieval
19.07.2011

Knowledge and Experiences: TAiR prides sharing knowledge and experiences, and aims at increasing them for all sides, on a personal but also on an organisational level. Different backgrounds, people and cultures develop tolerance and refresh view of the world.



PICTURE 1: TAiR values

As *PICTURE 1* shows, the values of TAiR are dependent, lead to each other and affect each other: Multiculturalism creates cooperation; innovativeness enhances knowledge and so on, so that any value fosters the others.

5.2 How are the objectives reached

This part of the report covers the action and the steps needed to take in order to launch TAIr successfully. These instructions can be considered as guidelines for the programme to follow.

What should also be mentioned is that in this context and programme plan the term artist covers different creative people and different actors from the field of culture, including for example curators, festival organisers and cultural entrepreneurs, all of whom the programme welcomes to participate.

Programme coordination

Central coordination is an essential feature of the programme. The programme is run by a coordinator, who acts as an organiser of operations and activities and a mediator of information. The coordinator links the organisations together and takes care of distributing information, and is also the contact person for artists and different stakeholders. The various tasks of the coordinator require a person with wide knowledge and different skills from the field of culture and administration. The coordinator is to be employed full time and to take over the following responsibilities:

Administrational arrangements

The coordinator is responsible for the budget of the programme. He/she communicates with financiers and applies for funding when it's needed. In addition to the financial support the coordinator controls also the income (for example fees and payments that the artists pay) and the expenses (purchases, investments) of the programme. Bookkeeping is nevertheless to be outsourced.

Active communication is one of the objectives of the programme. The coordinator mediates and distributes information and contacts between the organisations –which also have to keep active and stay committed to sharing information of news, events, activities and other subjects, not only considering TAIr but any cultural activities. The coordinator updates the information and the news also on the programme web page and on the platforms of for example ResArtis and keeps the media updated.

In addition to delivering information, the coordinator promotes and controls the calls for artists, and delivers the applications to the organisations and/ or responsible persons. If/when calling a selection

committee together is needed, the coordinator arranges the meetings. Keeping Estonian/ Tartu artists informed and helping them while applying for AiR programmes abroad belongs to the tasks, too.

The coordinator needs to create an agreement/ agreements considering the use of premises as well as committing to cooperation and contributing to the programme. Artists should be informed of such agreements in advance, and the documents filled when they arrive.

Running TAIr activities:

The coordinator is in the core of arrangements when the artists are moving. When an artist is chosen to attend TAIr, the coordinator is the contact person from the beginning, providing information with for example travelling arrangements and sharing information about the city. The coordinator and the programme organisations help artists with any matters but in the end the artists need to be active and take responsibility themselves or with help of their own organisations. The artists need to receive adequate information about Tartu and the programme already in advance, and the coordinator is to inform them about conditions and circumstances, requirements and expectations. Same way the coordinator informs Estonian/Tartu artists about the details of different foreign programmes.

While artists are in residence, the coordinator is tutoring them and helping with daily issues and activities. The coordinator helps also with integrating the artists to the community when needed. It is important that they don't feel left alone or without support. When artists need to purchase materials or equipment, help is provided.

The coordinator arranges the activities, separate and shared while artists are present. The outcome of the period that the artists are in Tartu can be negotiated, but should cover the expectations of the programme organisations together with those of the artists'. The outcome can be individual exhibitions, workshops, lectures or performances but also a project where different artists and/or organisations get together to create synergy and cooperation. This can be of any form, for example artwork or events created in cooperation. Making the artists and organisations collaborate is essential and aiming towards innovative ideas through cooperation is one of the principles of the programme.

Maintenance and monitoring:

Following and keeping up to date with the development of the programme is important. The coordinator takes care of gathering feedback from the artists and compiling the results together for example once a year. Feedback is needed also from the organisations, and they should also be ready to take action if the results reveal a need to change the circumstances.

In addition to monitoring the programme and its results the coordinator keeps actively contact with partners and stakeholders both in Estonia and abroad to guarantee a strong network.

Premises

It is important that the coordination point is visible and easy to find and access. Artists should have an opportunity to use the coordination premises if needed, so the premises should provide necessary office equipment, such as a computer and a printer for the artists and anyway serve as a place where the artists can find help and guidance with any matters during their residency period.

The coordination point could also act as a cultural information service. It should be located centrally and visibly enough for the people interested in cultural activities and for the tourists to find. The whole programme can be seen as making Tartu city more interesting for different visitors and the office of TAIr the place to find more information about the artists, the activities and the programme.

Cooperation and synergy

The core idea behind the concept of TAIr is cooperation. The programme is meant to be cross-organisational on many different levels, so that it would benefit all the participants: artists, organisations, city of Tartu and other stakeholders.

Artists: The purpose is that the artists that are in Tartu at the same time do not create only by themselves but also together with each other. On a practical level this might mean anything from sharing ideas and experiences to coming up with cross-disciplinary artwork, innovations and new concepts. The artists get together with the support of the programme coordinator. Tartu artists are also welcome to join the cooperation, and the experiences of artists that have participated TAIr before can be benefited from as well.

Organisations: The organisations are committed to cooperation from the beginning. They cross-operate in order to increase the possibilities that can be offered for artists, and share working and living premises so that artists can for example work in premises of one organisation and live in other organisations premises. The organisations also participate in the creative cooperation with the artists. The aim of this is to offer strong support for the artists' cooperation, deepen the level of synergy between the organisations and find new ways of using the facilities and equipment that the organisations have available. This does not include only the organisations in Tartu but also partner organisations in different locations. Cross-organisational cooperation can be national and international as well.

Stakeholders: The stakeholders include for example the city of Tartu and its institutions and inhabitants, ResArtis and other networks, financiers and other supporters. Interaction is desirable with all of them also. For example events that include or are aimed at the stakeholders can be arranged within the frames of the programme: cooperate with for example the schools of Tartu, have ResArtis meetings arranged in the city or make the financiers to participate in workshops. Especially important group of stakeholders is the educational institutions from the field of art and culture in Tartu and South Estonia, as through them it is possible to make art creation, science and research meet.

The purpose of TAIr is that all the stakeholders feel that their input is worthwhile and that anybody interested receives value out of the programme. That includes the audience as well. The cooperation and the outcome of AiR period is planned case by case depending on the artist but for example open workshops and public lectures make the outcome tangible and available for the audience, too. One

example of welcoming the public to AiR centres is Künstlerhaus Bethanien³⁷ in Berlin, which arranges for example open studio days in order for the public to get familiar with AiR activities.

International cooperation

The purpose is to build a strong international cooperation network for the programme, and to have partners with whom to execute artist exchange and develop cross-organisational activities. The most important network that the programme is to become a member of is ResArtis, the worldwide network of artist in residence programmes. There are different types of memberships in ResArtis, and from these an associate membership would suite TAiR:

“The Associate Membership is open to programs, foundations, or other networks that assist or support international exchange programs or the artists themselves. They can be governmental, non-governmental or privately run.”³⁸

For such membership the fee is €375 in the year 2011.

In addition to artist in residence networks the programme will have international key partners, with who to practice artist and organiser exchange, arrange international AiR events and create international cooperation projects in order to fulfil the objectives that the European Commission has set for transnational artist mobility.³⁹ Discussions have already been held with some potential suitable partners, such as Kulttuurikauppila⁴⁰ in Finland and Schloss Bröllin in Germany⁴¹, and for example in Finland there are several interesting and suitable partners other partners as well, such as the Guest Artists’ Studio of Loviisa⁴² or Helsinki International Artist-in-residence Programme HIAP⁴³.

The programme will also benefit from the contacts that the participating organisations already have. For example LMK representatives have been introducing TAiR in a conference called UCP – UrbanCreative Poles⁴⁴ in August 2011 and developing the idea about transnational AiR programme with the representatives of the cities involved in the project: Cottbus (GER), Klapedia (LIT), Linköping (SWE),

³⁷ Künstlerhaus Bethanien: <http://www.bethanien.de/kb/index/trans/en> date of retrieval 18.08.2011

³⁸ Associate member/Res Artis: http://www.resartis.org/en/our_network/associate_members/, date of retrieval 15.07.2011

³⁹ European Commission – Culture: http://ec.europa.eu/culture/our-programmes-and-actions/doc417_en.htm, date of retrieval 18.07.2011

⁴⁰ Kulttuurikauppila –frontpage: <http://www.kulttuurikauppila.fi/frontpage>, date of retrieval 18.07.11

⁴¹ Schloss Bröllin: <http://www.broellin.de/english2/start.htm>, date of retrieval 18.07.2011

⁴² Loviisa Artists’ Studio: <http://www.lovart.fi/Main.html>, date of retrieval 17.08.2011

⁴³ HIAP: <http://www.hiap.fi/>, date of retrieval 17.08.2011

⁴⁴ Urban Creative Poles: http://eu.baltic.net/Project_Database.5308.html?&&contentid=54&contentaction=single date of retrieval 19.08.2011

Tartu (EST) and Zielona Gora (POL). Naturally the network expands hand in hand with the artists moving as well.

TAiR web page

Promotion and communications of the programme are centralised and focused on digital media. The programme will have a web page that is the main source of information and news, and a strong part of the brand of the programme. The appearance of the page will be designed to support the brand. The web page should contain at least the following subjects:

Introducing the programme: The principles and the specialities of the programme are shared, and the cross- organisational features emphasised. The possibilities available and the expectations that there are for those interested in TAIr are explained.

Introducing the organisations: The web page introduces the participating organisations and the fields of operations and activities that they have. The possibilities and premises they can offer for artists and the fields, that they prefer artists from, are explained, as well as their expectations.

Introducing Tartu city: Necessary and useful information about the city will be covered and complemented with information about the cultural field and activities of Tartu.

News and events: All the activities and events around TAIr and its organisations are promoted through the web page: the exhibitions, workshops, lectures, performances and anything the participants want to keep open for the public.

Application process: It is possible to apply for TAIr through the web page during a specific period there when a call is open. Other times applications cannot be sent. There is a form that can be used for entering basic information and a possibility to send other documents, such as CVs, working plans/ suggestions and samples of work/ portfolios and recommendation letters.

Experiences: The web page also introduces the experiences that the artists have gained from Tartu and TAIr, together with the experiences of Tartu artists' abroad.

Interaction: In order to achieve new, different ways of cooperation, the web page also acts as a platform for virtual meetings, conferences and events. Such are simple and affordable to arrange, give concrete

results and can be held for example as a part of AiR activities, with the partners or with different art centres and organisations.

In addition to the web page the programme will have a page also in Facebook. Although for example ResArtis promotes the events of its member organisations in social media also, and could thus market the activities of TAIr to its stakeholders, to attract the local people the activities are to be announced widely in the internet.

Applications and selection process

According to the plan created with the participating organisations, TAIr will have a call open two times a year. In the beginning the intake will be four artists at a time. As there are eight organisations participating, each one has the possibility to have at least one artist in residence per year through TAIr. In addition to this, the organisations can invite and call for artists also by their own during other periods and through their own networks and programmes.

Not all periods are suitable for all organisations, so they are to announce in advance if they have places available during each call. Related to this the coordinator also looks over the fields of art and announces which fields of art the call is for each time. Different organisations represent different fields of art and prefer artists from certain fields, so while arranging the calls it should be looked over that there are possibilities for artists from as many fields as possible during the year.

The organisations are to cooperate while distributing the places also so, that they “share” artists when needed: one organisation can offer premises to live, the other premises to work. The coordinator keeps up to date with the situation at each time to avoid any double bookings.

The artists need to fill an application form that has all the basic information about them. In addition a CV, work samples or a portfolio, letter of recommendation and a working plan/motivation letter, and if there is one, also a statement of current works or projects, are required. Application materials are required in an electrical form in English to ensure adequate language skills already on early stage.

The applying artists send their applications through the TAIr web page, and the coordinator delivers them to the said organisations for pre selection. If having a deficit in applications, the organisations can

include also applications that they have received through their own, separate programmes to the pre selection. The organisations deliver their pre selection decisions to the coordinator.

Arranged by the coordinator a selection committee is called together to make the final decisions about the chosen artists. Participating organisations and culture professionals with expertise from certain fields are to be included in the selection committee, and in the future also artists who have participated TAIr can be considered. The coordinator maintains the network of professionals whose expertise can be used in the selection process.

It is also possible to emphasise different subjects and themes in the selection. The programme can have for example periods when all the organisations and artists focus on a certain theme, such as environment, the children, innovations or history.

Financing the programme

TAiR programme needs financing for administrating, running and promoting the activities, as well as for monitoring them, arranging events and paying membership fees in different roof or networking organisations. TAiR organisations are willing to release their premises for the use of the programme, and the participation fee that the artists pay is to cover the expenses of that use, but to successfully run the programme, financial support is needed from other directions also.

While writing this report the interest and contribution of Tartu city government has not been agreed yet, but some negotiations have been held. The city government already funds some separate AiR activities in Tartu but financing something that is clearer to measure and more long- term is of interest of the city government. One option for directing the Tartu city finances is that employing the coordinator would be made possible with the support of the city, so that the coordinator could then start writing applications for different financing organisations.

If the programme expands to cover Estonia more widely, financing should be coming from a state level also. It is possible to apply for support from the Ministry of Culture⁴⁵, from the Cultural Capital Fund⁴⁶ and the National Culture Foundation⁴⁷.

Within the frames of the programme there is a purpose to apply for international funding also. The European Union supports the mobility of artists through different programmes, such as the Cultural Programme⁴⁸. Financing can also be applied from the Nordic Council of Ministers⁴⁹ when there is cooperation between the Nordic and the Baltic countries. The advisory services of Culture Contact⁵⁰ should be utilised while searching for finances.

One option for funding activities is sponsorship. The coordinator is to negotiate with different companies, patrons or investors and for example embassies about sponsoring the programme or supporting artist exchange in different ways. Controlling the finances is done together with the bookkeeper.

⁴⁵ Kultuuriministeerium: <http://www.kul.ee/>, date of retrieval 18.07.11

⁴⁶ Eesti Kultuurikapital: <http://www.kulka.ee/>, date of retrieval 18.07.11

⁴⁷ Eesti Rahvuskultuur Fond: <http://www.erkf.ee/index.php?tmp=100> date of retrieval 18.07.2011

⁴⁸ European Commission – Culture: http://ec.europa.eu/culture/our-programmes-and-actions/doc411_en.htm date of retrieval 18.07.11

⁴⁹ The Nordic-Baltic Mobility Programme for Culture 2009-2011
<http://www.norden.ee/en/grants/culture/nbm-pc-09-11.html> date of retrieval 18.07.11

⁵⁰ Kultuuri Kontaktpunkt: <http://www.ccp.ee/> date of retrieval 18.07.2011

Estimated budget (for running the programme 09/11-12/2012):

The following calculation introduces an estimated budget for launching the programme and running it for the first year (09/2011-12/2012):

DIRECT COSTS:

LABOUR COSTS (including employer expenses):

Programme preparation	4mths à 1000€	4000€
Recruitment of a coordinator		150€
Coordinator salary:	12mths à 1000€	12000€
	Total	16150€

OFFICE COSTS:

Office supplies	12mths à 30€	360€
Web page maintenance	12mths à 30€	360€
	Total:	720€

MARKETING AND COMMUNICATIONS (SUBCONTRACTED):

Brand design (web page, visual appearance):		600€
Promotion materials (prints, signs, brochures):		1000€
Marketing campaigns (local and international):		1000€
Translations:		400€
	Total:	3000€

TRAVEL AND SUBSISTENCE:

Domestic:

Transport:	5 trips à 80€	400€
Accommodation	5 nights à 60€	300€

Foreign:

Transport:	2 trips à 500€	1000€
Accommodation:	8 nights à 100€	800€
Allowances:	8 days à 32€	256€
	Total:	2806€

EVENTS, TRAININGS AND CONFERENCES

Guests, performers and speakers (foreign and domestic):		550€
Transport (guests, performers, speakers):	8 trips à 80€	640€
Accommodation (guests, performers, speakers):	8 nights à 60€	480€
Catering		200€
Premise rentals:	4 days à 100€	400€
	Total:	2270€

INDIRECT COSTS:

OFFICE EQUIPMENT AND EXPENSES:

Office rental:	12 mths à 150€	1800€
Office equipment (computer, phone, printer):		1500€
Office furniture:		1000€
Other fixed costs (electricity, phone, internet, mail):	12 mths à 120€	1440€
	Total:	5740€

ADMINISTRATIVE COSTS:

Bookkeeping (subcontracted):	15 mths à 100€	1500€
Project reporting and annual reports (including prints):		1000€
	Total:	2500€

OTHER COSTS:

Membership fees (international networking organisations):		500€
Participation fees (conferences, seminars):		200€
	Total:	700€

COSTS TOTAL: 33886€

Schedule for launching the programme

Cross-organisational cooperation is already possible to execute. Organisations can share activities and premises, but some operations still need scheduling. A proposal for scheduling these operations and launching TAIr is as follows:

Phase 1: research and TAIr development	March 2011
Round tables and meetings	
Interviews and discussions	
Development plan	August 2011
Phase 2: preparations for launching TAIr	September 2011
Coordination starts	
Applying for financing	
Creating the web page	
Creating and joining networks	January 2012
Phase 3: TAIr launch	February 2012
TAIr marketing and promotion	
First call open	
Selection committee for first artists	April 2012
Phase 4: First round	May 2012
First round of artists in Tartu	
First cooperation projects	
Opening following call	
Gathering first feedback	December 2012
Phase 5-...: Running TAIr	January 2012
Following calls open	
Following artists moving	
Following cooperation projects	
Follow-up research	
Programme development	

Monitoring the programme and follow-up

In order to keep TAIr successfully running and results of it measurable it needs to be monitored. This is of interest for both programme organisers and financiers. Also artists participating benefit from constant development.

Feedback is to be gathered from the artists that have participated TAIr. The content and the questions asked will be designed later, but the meaning is to track the strengths and the weaknesses of the programme and keep it developing and flexible towards changes. The artists' opinion is essential when developing TAIr and plans for the future will be easier to make when the experiences of the participants are discovered.

Also the participating organisations are heard and feedback gathered from them to have an up to date view towards the expectations and interests that they have. To keep the programme updated, follow-up research or re-mapping the participating organisations is also to be done, especially if the programme is to be expanding. Research can be planned and conducted in cooperation with international partners as well.

6 Closing words

The process of planning and creating this cross-organisational AiR programme started from a very simple idea and has constantly expanded and developed on its way –the programme has proven itself to be creative from the beginning. It has been delightful to experience the interest that all the organisations have shown towards TAIr and the positive attitude that there has been, a great will to welcome people from all over the world to Estonia and to make Tartu better known with various different means. It is valuable that the report and the programme become alive and are used.

There will surely be challenges and surprises on the path of the programme. Guaranteeing finances, finding the right partners and especially the right artists requires a lot of commitment, work and input. That shows the importance of the organisations combining their resources and skills. Hopefully working together towards a shared goal opens new levels of connection and cooperation, and hopefully the work awakens great interest amongst different cultural organisations abroad.

It would be advisable that TAIr would awake the same level of interest also on a political level in Estonia and show the importance and meaning cultural and art exchange also on a wider scale. Should the programme be running successfully and promoted actively, TAIr might be expanding to be a mobility programme of a totally new type and width, and one day Estonia might be following the example from Finland and establish an own department for AiR programmes under the Ministry of Culture and Education. In any case my profound wish is that the discussion and development around the topic blooms.

My thanks go to all the organisations that have been willing to be a part of the process and to put their input and effort in order to have a shared programme planned and launched. Also the colleagues who have given their help and support through the process deserve acknowledgement. As the report is finished and the programme ready to take its first steps I will proceed to Finland. AiR programme development and the work for the good of the culture continue.

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Appendix: Questionnaire



Tartu Artist in Residence Programme

Question Matrix for interviews

ORGANISATION BACKGROUND DATA

Name: Www:
Address: Phone:
Contact person: E-mail:
Interview date:

Field of operating and main activities:

RESIDENCY PROGRAMME POSSIBILITIES

What available resources does the organisation have for AIR programme:

What resources would the organisation need:

Which fields of art would be suitable for the organisation:

What expectations does the organisation have, what should be the outcome of AIR programme:

What expectations does the organisation have considering the influence of the AIR programme:

What would be suitable programme lengths for the organisation (minimum-maximum)

How many artists in programme would be suitable for the organisation:

Does the organisation have human resources available for coordinating the programme:

Does the organisation have some other objectives in addition:

PREMISES FOR LIVING

What kind of apartments/quarters organisation has? Shared or private apartments:

For how many people there are premises:

How are premises equipped, is there something special about them:

Are they available all year round or for a fixed period:

Is there something else specific related to the premises? E.g. Transportation:

What's the price, what funding possibilities are there:

PREMISES FOR WORKING

What kind of premises organisation can offer? Shared or private:

Premises are suitable for working on the field of:

Materials and equipment available:

Costs/ funding:

MARKETING, NETWORKING AND COOPERATION

What resources/channels does the organisation have for promoting the residency programme:

Is the organisation a part of international programme networks, or willing to join:

Does the organisation prefer a focus on networking, e.g. geographical one:

Does the organisation have an example or experiences from a good network:

What would be the ideal artist selection process for the organisation:

Should the artists be only foreign? Are there age limits:

Does the organisation have a possibility to give personal guidance/support for artists: Y

What would be the "speciality" of Tartu to emphasise and market? Why would the artist choose this city:

RESIDENCY PROGRAMME EXPERIENCES

Does the organisation already have AIR programme experience:

Does the organisation already have funding for AIR programme:

Does the organisation have members/ artists willing to go abroad ->programme exchange? If, how the artists would be selected: