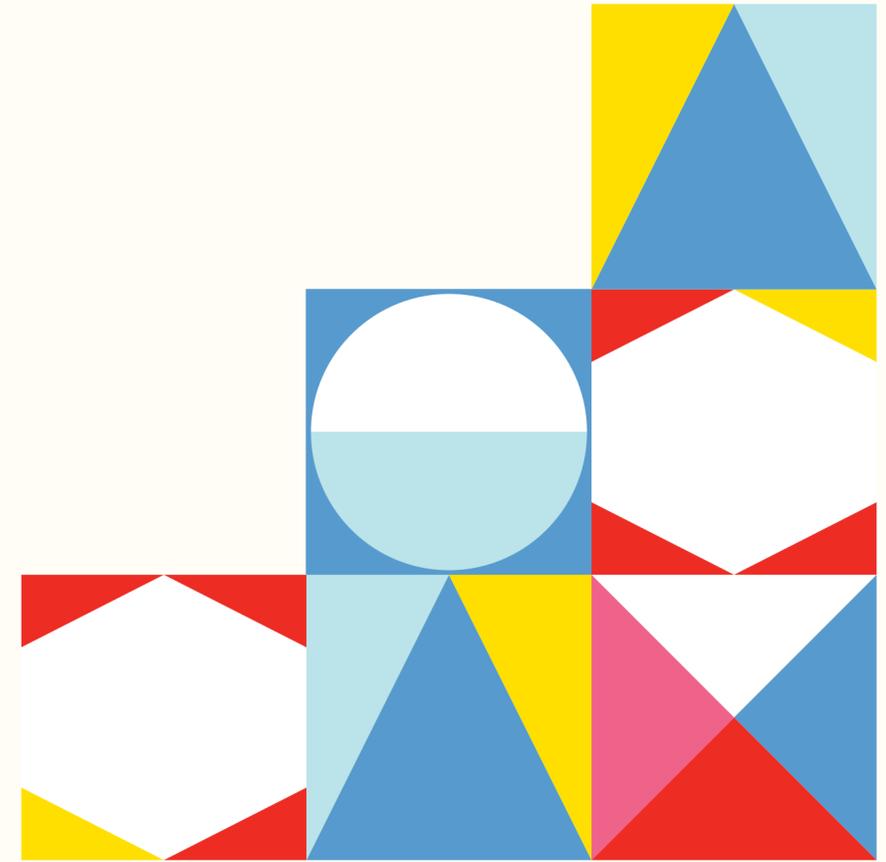


# WELL-BEING RESIDENCY HANDBOOK

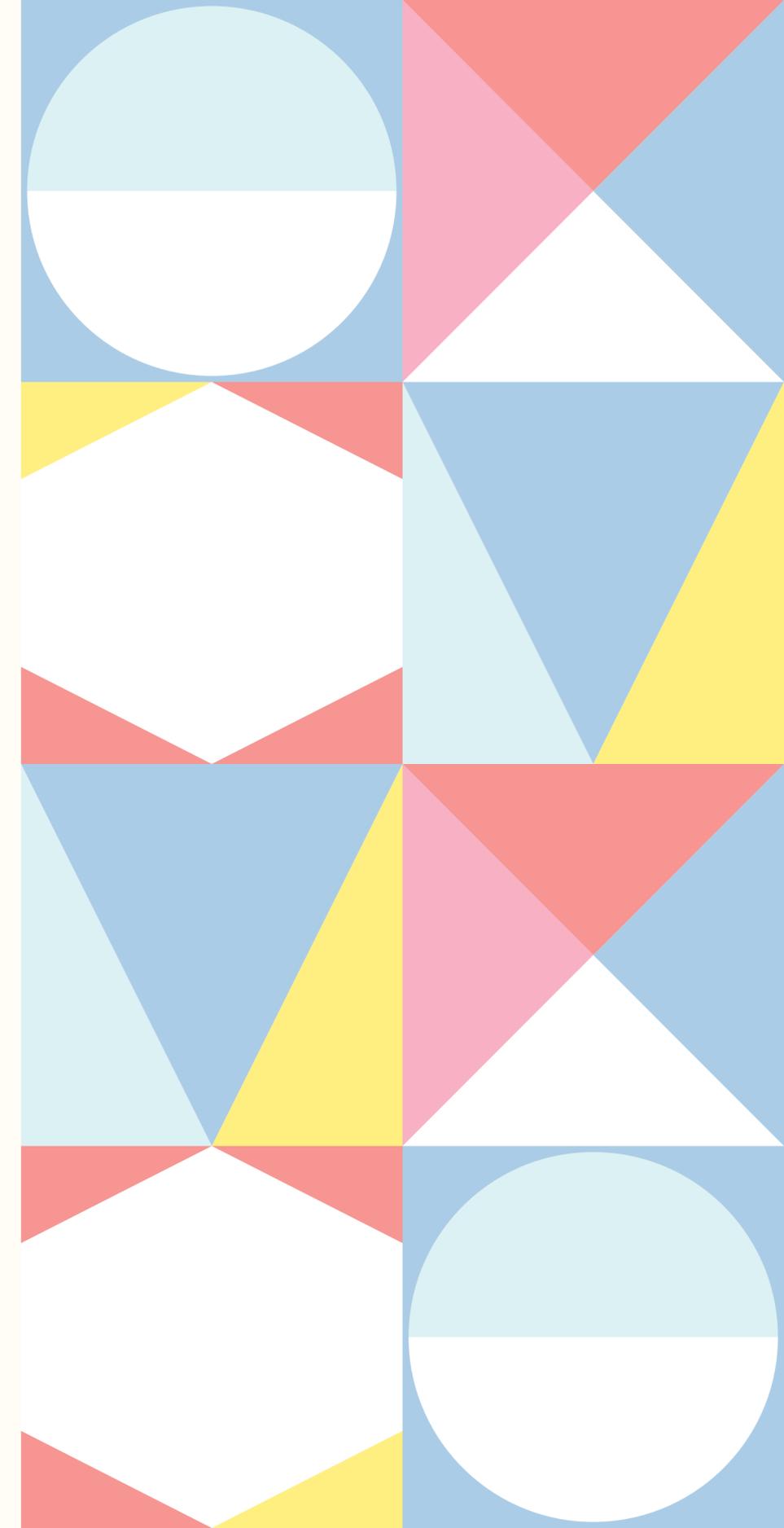
RIGA 2020



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## The greatest utility is the absence of any utility

Why do we need art and other types of inefficient, rather non-beneficial activities? What does this seemingly useless activity as art practice, meditation and free time from work and household give us? In fact, you can bring everything under the influence of pragmatism's sway, lay aside meaningless activities and free up time for more affairs to improve your own effectiveness. We will begin to work more, manage to do more and we will become more successful. So why should we waste time on things that are not useful and beneficial?

There is one radical thought that haunts my mind and I return to it in my thoughts almost every day. I discuss it with my client and bring up this subject when I meet friends. This one is very simple: we are not what we do. Our professional achievements, certificates of accreditations on the wall and prizes on shelves do not tell the truth about us. Exam scores and full house applause also do not tell the truth about us. Insults aimed to us do not describe us at

all. We will never become gossips behind our backs. We become ourselves when we are not doing something that has strict sense and assessed result. There we become ourselves.

In such circumstances we fully open ourselves. We feel free, we understand that we can build ourselves and turn our ideas into reality. We build bridges between what is inside of us and what is outside – the physical world. We get the real confirmation of our talents and qualities. We get confirmation of the existence of ourselves. This is the most relevant thing that “irrelevant” activities can give us.

Art is a safe space where there is a place for a person left alone with his devastating thoughts, loneliness and fatigue. There is a place for those who are not accepted by others, a space where such a person can find his true identity and get a toehold to not fall. A workshop, scene or computer screen becomes a safe space where we can see a person in all

his glory. He will appear in all his unlimited vigour when he shows us his capabilities. Art is essential in order not to fall into the abyss.

Many of my clients draw and do this talentedly. Sometimes it seems to me that there, on paper, I see an actual person but here, in front of me, there is only a shadow – a timid manifestation of the grand and magnificent. I support the will to create in my client, because it will be very challenging for them to live without art, as if the air will be cut off. Art and play give us the opportunity to be human beings, to be ourselves. Let us remember this and not take away this opportunity from ourselves and others.

Zero pragmatism and profit in what people do let them not cling to the assessment, get out of the sight of other people and relax swinging on the waves of this world. Art is a lake on a sunny day even if it is raining or snowing outside your window. We all need to go out to this lake to meet ourselves.

*Viktor Lebedev,  
psychiatrist, science journalist, project manager for the Pinel Case project*

## Introduction

This publication is a guide for artists, art residency organisers and any third party to prepare for a well-being residency.

### Well-being residencies: The potential of the collaboration between arts and social and health care institutions

Art and culture are fundamental parts of humanity. While we have often encountered great enthusiasm and interest from social and health sectors towards the use of creative and art-based methods, experiencing and making art in the social and health care sectors can be challenging for many different reasons. In this document we aim to guide the reader through some of these challenges and offer solutions, based on the experience grounded through various think tanks and tryout art residencies.

Services provided by municipalities rarely go beyond the traditional arts environments such as museums

and theaters or arts education institutions. This system excludes many people who are unable to access the services. Furthermore, creative activities in health and social care settings are often organised by the staff and mainly consist of stimulating activity, as opposed to professionally-led art-based methods. Expertise of art professionals is utilised mainly in short-term projects where activity ceases at the end of project funding. This creates a demand for a sustainable model for long-term cooperation between social and health institutions and professional artists. By merging art residencies and socially engaged art, well-being residency is a concept which addresses this demand.

**Well-being residencies is a form of art residency which is organised in collaboration with a social- and/or healthcare institution, for example a youth centre, orphanage, prison, hospital, elderly nursing home.**

Living and working in art residencies abroad is an important part of the work of many contemporary artists today. In the last few decades, art residencies have rapidly increased in popularity around the world. Residencies are strongly linked

to cultural exchange, gaining new influences and promoting international collaboration. Besides providing facilities for artists to live and work in, residencies also form a fruitful platform for dialogue and networking. This context of art residencies is also the starting point of well-being residencies which add a social approach to this established practice.

In well-being residencies, the focus is to work in the community. Artists' work includes art projects and use of art-based methods with the people living and working in the community.

In this publication we aim to provide ideas and inspiration for others who would like to take the step and start building their own well-being residency. It will also guide the reader through the hurdles that might be met on the way. We hope this will be the kind of manual that we would have liked to have when we started this project. Even though many art projects have been conducted in the social and healthcare sector, we have not found a method or tool-box that has been written down. Our hope is that this publication is a useful guide to the process for other organisers.

## About the Project

Well-being Residency Network started as a two-year project (2018–2020) between five organisations from Latvia, Russia, Finland and Sweden.

During the first phase (2018-2019) of the project, four think tanks were organised, one in each country, in order to create individualised tool-sets for starting a well-being residency practice. In the second phase, the tool-sets were tested during monitored 1 month residency pilots. The tool-set and the results from the try-outs resulted in this publication - a methodology for a well-being residency practice.

### The Well-being Residency Network consists of:

Piste Collective  
(Rovaniemi, Finland)

Social and cultural youth centre  
(Sortavala, Russia)

Sansusi (Akniste, Latvia)

Rigas Cirks (Riga, Latvia)

Resurscentrum för konst  
(Region Norrbotten, Sweden)

### The project was supported by:

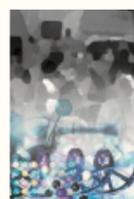
Nordic Culture Contact  
(Mobility and Artist Residencies)

Council of the Baltic Sea States

Ministry of Culture and Education  
(Finland)

Arts Promotion Centre (Finland)

State Culture Capital  
Foundation of Latvia



NORDIC-BALTIC  
MOBILITY  
PROGRAMME

Culture



PROJECT  
SUPPORT  
FACILITY

Ministry of Education and Culture, Finland



Taiteen edistämiskeskus  
Centret för konstfrämjande  
Arts Promotion Centre Finland



VALSTS  
KULTŪRKAPITĀLA FONDS

# PREPARATORY PHASE

WHAT DO THE PARTIES; ARTIST, ORGANISER, INSTITUTION NEED TO TAKE INTO CONSIDERATION BEFORE EMBARKING ON A WELL-BEING RESIDENCY?

THIS SECTION IS ABOUT RELATIONSHIPS AND TRYING TO BUILD A SECURE BASE, TOGETHER.

## The Residency Organiser

The organisers have an important role in ensuring that all parties have a common goal and understanding of each others' needs. Their responsibility is to pave the way for a successful, collaborative residency, and help to mitigate or resolve any possible issues.

### Organisers should be:

- a supporting entity for the artist.
- able to offer help in dealing with sensitive issues that might arise during the residence.
- a proactive manager who addresses different kinds of thinking/ approaches.
- someone that the artists feel that they can get help from.
- the person that the institution can rely on and who can explain the artistic process.
- well-placed to find the right artist.
- the person with the overview of the residence.

## The Institution

The well-being residency is intended to have a positive effect on the institution's milieu. The institution should see that artists provide benefits not only for clients but also for staff members, as both are working for the same purpose – to help people!

### Institution should be:

- ready to receive the artist and ask themselves what kind of a role the artist will have in the everyday life of the institution during the residency.
- For example, will the staff participate in the artistic process, or will they be there to support the clients, act as equal participants, or something in between? Will the management take part in the artistic process, and to what extent can the artist influence the course of a day in the institution?

## The Artist

If you as an artist want to work with well-being residencies, it can be helpful to reflect on your personal motivation as well as your artistic motivation.

### The artist should be:

- flexible, and keep in mind that it is not always possible to run everything according to plan.
- interested in the process, more than the result.
- aware that to conduct a well-being residency can be a great experience that enables insight into otherwise closed arenas. Residencies often prove to be of great inspiration for the artistic work for a long time afterwards.

# Ethical Guidelines for wellbeing residency practice

For a successful well-being residency, mutual trust between artist, staff and clients/clients is essential.

Creating mutual trust might be easier said than done, but an open dialogue and adequate preparations (see: risk evaluation) from all parties can help create a good base. Additional things to add to mutual trust between staff and artist can include these five areas:

## Training

the artist understands the institution and the staff's work, and the staff understands the principles of artistic work

## Listening

the artist pays close attention to the staff's wishes and ideas regarding artistic work

## Respect

all parties respect each other's work. Staff members and management respects the artist's methods and their leadership in artistic decisions. Artists and clients should meet as equals.

## Proof

demonstrating the potential of artistic work and its effects on individuals can help create trust between artist, staff and clients, and foster group spirit.

## Transparency

when everyone knows the general plan (goals, theme, methods, materials, schedule), working together becomes less complicated

**NB! Make sure that all the activities are aligned with the General Data Protection Regulation**

## Risk Evaluation

When working with individuals in a delicate situation, such as being treated for an illness or recovering from abuse, artists should be well prepared for situations where they are exposed to personal and confidential or private information. Questions to go through between the artist, organiser and institution could include the following:

- How is confidentiality agreed and secured?
- Is the artist required to sign a confidentiality agreement in line with that of the organisation?
- What are the exceptions to this agreement, what procedures should the artists follow where confidentiality is not able to be upheld due to safeguarding issues? Who should the artist discuss concerns with if they are unsure?

## Organiser

### Plan ahead:

- Consider the importance of the artist safety, look at the environment and the risks with the target group. The institution should carry out a

risk assessment of the environment using their existing methods, in collaboration with the artist in terms of what they will be introducing.

- Conduct an evaluation of the artist; how does the artist react in stressful situations, has the artist had any psychological problems themselves that may arise if triggered?
- Where the artist works in an environment and an incident happens, how will you resolve it, what kind of help can you offer the artist?
- Make a worst case scenario (risk assessment form).
- How will the artist be prepared for this experience? This should be already considered in the recruitment phase: does the artist have adequate experience from working with groups and various different individuals?
- Do they have the appropriate skill set and motivation to work in this particular institution?
- What kind of additional training is required?
- How and when will this training be organised? (Read more under: psychological support.)
- Is there professional staff that can be assigned as supporting staff for the artist?
- How are responsibilities divided between the different parties? How much can these responsibilities overlap? How much can the staff or institution management influence the artistic process?
- Plan debrief: Ensure residency participants (both clients and artists) have an opportunity to debrief and talk about his experience with someone if needed.

## **Institution:**

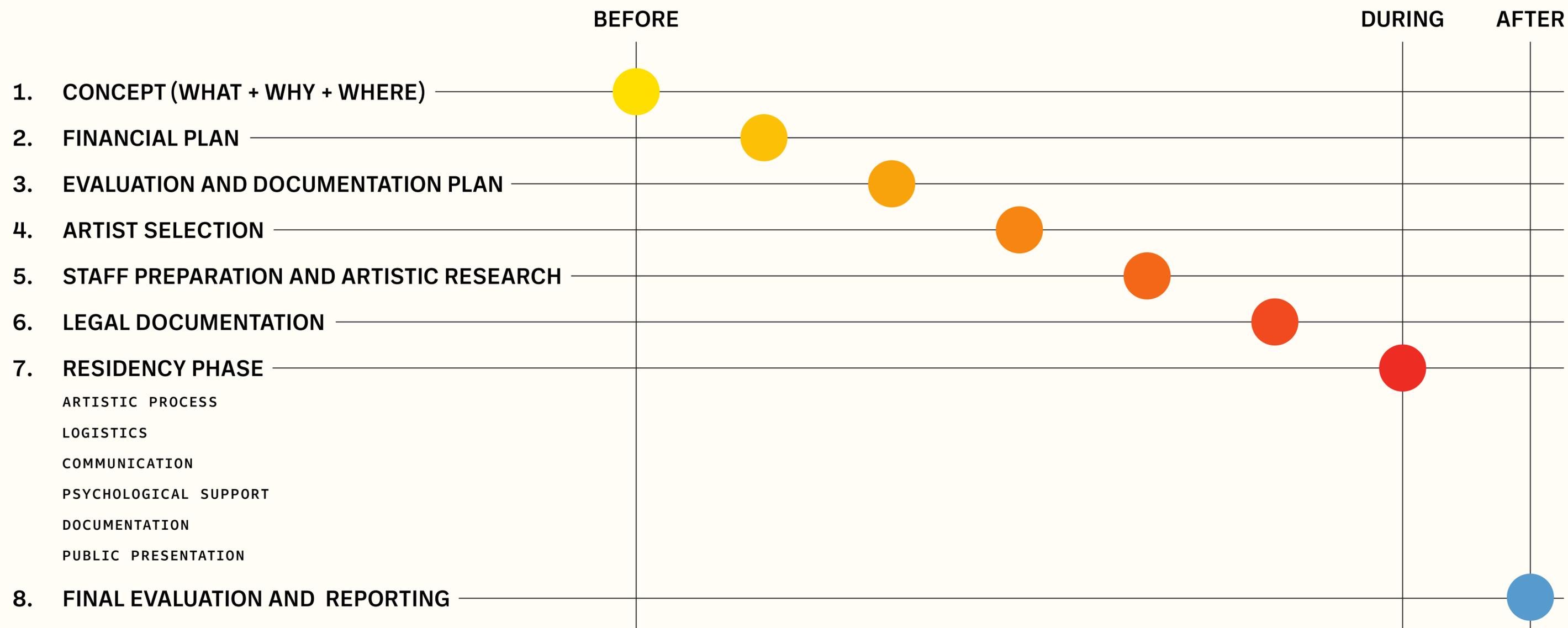
- Consider the importance of the artist safety; look at the environment and the risks associated with the environment or the target group.
- Consider the extra time needed from the staff; is there enough resources?
- Consider the legal restrictions.

## **Artist**

- What needs to be considered when it comes to creating physical art works in for example a health care or prison (or other, depending on institution where residency takes place) context?
- Are there some restrictions concerning the use of materials?
- What should an artist do if a client discloses suicidal thoughts, a crime or communicates about a crime committed towards them? There should be clear reporting procedures supplied by the institution and the organiser.
- Is there a confidentiality agreement?
- Are there situations when the artist has the obligation to discuss personal matters with staff or management?
- The artist should be supported to feel that they have a general knowledge about the do's and don'ts when working with clients.

**Client safety comes first! Have a dialogue with staff and institution management and ensure that there are written protocols for confidentiality and safeguarding.**

# STEP BY STEP GUIDE: HOW TO CONDUCT A WELLBEING RESIDENCY



# 1. Concept (What + Why + Where)

Make sure all parties have discussed the reasons for the residency and what is hoped to be achieved. Addressing this question at an early stage will help the evaluation of the residency.

It is important that you as an organiser have a discussion with the institution and ensure that it is clear what the aims are for the collaboration, and what they hope to achieve. Agreement should be reached and common goals recorded in writing, with clear description of the aims, to be signed off by management with clear roles and responsibilities for the management of the project and all issues that may arise. This document may act as a guideline for the open call if you have not chosen the artist already. If you know at an early stage who the artist(s) will be, we recommend that you meet together and set the goals.

## Find the right institution to work with

An institution that is interested in art residency collaboration is likely to deliver the best results. We recommend that you make contact with the institution's manager first. If the manager does not have the time to work practically with the project, you need to identify a key person at the institution that will be the contact person and that has the mandate to take decisions during the project. It

is desirable to have at least two people from the institution who are involved in the project in a management capacity, in case someone leaves their job or takes any absence during the project time. It is also preferable if you want to work long-term with an institution for the staff to have a linked colleague to discuss the project with. We recommend that open discussion about the process and not the results takes place, to advocate for the need for art through experience rather than discourse. It is additionally important that the supporting staff at the institution understand artistic freedom and do not interfere with the process as long as it is not harming any of the participants.

## Questions to ask the institution you want to work with:

- Is it a closed institution? What is needed by associated artists to access for visits?
- What time during the week can artists work at the institution?
- How much time do the staff have to get involved in the project?
- How can project organisers help staff see the value in supporting such a project?
- What are the daily routines at the institution and how can artists work with these?
- Does the institution have previous experience in working with artists?
- Does the institution have any rules that the artist must know of?

- Will it be possible to present the impact of the activities for an audience?
- Is it better if one artist or a duo/group that works with the participants?
- How are residents / clients selected for the residency?
  - a) Are there groups or individual clients, members of staff or management that are left outside the residence project? Is there a legitimate reason for this?
  - a) Consider physical and psychological barriers for participating in adequate time to be able to take action to ensure everyone's participation, if that is the goal of your residence.

## The check-list from the social and health sector's side:

- The institution will want to work with professional artists and probably with artists that have had already an experience in particular population.
- The residency organisers should be concrete about the motivation to present to the institution.
- Be aware that the institution, in order to make it worthwhile, will need the conditions such as space, fee, timetable, local staff support, peculiar conditions etc.
- Communication is the key, don't hesitate to ask questions.
- The institution should provide a friendly and safe environment.

Short advice: If you don't have a network among the institutions, one way to get them interested in working with artists could be by doing a conference day for leaders/staff of healthcare institutions and artists, to inform and inspire ideas around the potential to improve well-being and rehabilitation using this type of collaboration.

### Find the right artist

At this point in the project, you don't have to know who the artist will be, but it is recommended that you think about what kind of artistic field/expression you would like to work with. Different institutions or areas in the social and health care sector will mean different types of challenges and possibilities for the artist.

#### Questions to ask when you choose artist

- professional background
- future ambitions of the artist
- motivated to work also with administrative tasks
- understanding and experience of the nature of working with the health and social care sector
- any relevant training in the population or conditions experienced by the people in the care setting
- is the artist able to cooperate with many organisations or people, work in a team but also work independently (there is a lot of people involved in a residency and it is a collaboration)

## 2. Financial Plan

Financial planning is connected to how long the residency will be and if you choose to work with local artists or artists from abroad.

### Budget

In the budget we would recommend the following positions:

- Artist's salary for conducting the residency and if needed time for the artist to do pre-research and/or visit to the institution.
- Accommodation
- Food (per diem)
- Travel costs
- Costs for materials (paint, paper etc)

#### Additional costs you might have, depending on the residency and place:

- PR/Marketing (social media, webpage)
- Exhibition costs/presentation costs of project (flyers, posters etc)
- Documentation (photographer, video)
- Social activities with participants (field trips, visit museum/art gallery etc)
- Salary for coordinator/artist's assistant (can do the translation as well)
- Accountant/taxes/bank expenses
- Visa (depending on organisers country or artist country)

- Extra costs for the institution (recreation/inspiration activities, e.g. visiting museums or other)
- Expertise from the outside in case if the institution staff can't provide it

### Sustainable long term financing and fundraising

While working in a cross sectoral way and working with very sensitive groups of society, long term approach is the key. However finding a sustainable model for culture and art projects is a big challenge. Most of the funding for arts and culture across Europe is available on a project basis, it does not allow a long term sustainability.

The organiser of the residence should outline financial fundraising and agreements. Depending on what country the organiser is based in there will be different options for the fundraising. If you invite artists from abroad it is possible that they may have some of their costs covered by national institutions. This typically extends to travel costs and visa costs.

#### We have listed a number of opportunities to find funding from different sources for one-shot or short term projects, but new potential strategies should be explored:

- Try to match funds from different fields, look into different stakeholder interests and needs, and ask them what is easier for them to fund. Diversifying the revenue ensures more sustainability for the project.

- Look into funds that are not related to art, but social inclusion, social change etc.
- Look into cultural policies of respective countries. What are the laws about the health and social sector around spending money on art in different countries?
- Create a local network of stakeholders who are not able to deliver such a project in isolation, but could do so as a group – for example, involve Embassies of different countries who could fund? one artist in a certain period on rotation principles;
- Create a separate funding/donation campaign for wellbeing residency in a social or healthcare institution; for example through crowdfunding;
- Collaborate with the corporate social responsibility programmes and charity/philanthropy foundations of private companies on long term projects;
- Look into funding available for social entrepreneurship;
- Contact local/national businesses for sponsorship
- Consider if the project would benefit from pro bono / Volunteers

NB! Given examples were made in 2019 and it may change.

	<b>public</b>	<b>private</b>
<b>regional</b>	<b>Municipalities</b> (e.g. in Latvia Riga Council)	<b>Charity foundations</b> <b>Private sponsoring</b>
<b>national</b>	<b>Ministry of Health</b> <b>Ministry of Economics,</b> <b>Ministry of Welfare</b> <b>Culture foundations</b> (e.g. State Culture Capital of Latvia, State Culture Capital of Estonia) <b>Art Universities, Art Schools</b> (many of them interested in social design etc.)	<b>Private philanthropy</b> <b>For Russian artists:</b> <a href="#">The Foundation Of Vladimir Smirnov And Konstantine Sorokin</a> <a href="#">Vladimir Potanin Foundation, Russia</a> <a href="#">Cosmoscow Foundation, Russia</a>
<b>global</b>	<b>Cultural institutes / councils</b> (e.g. L'Institut français, British Council, Goethe-Institut) <b>Embassies</b> (UAE Embassy, USA Embassy etc.) <b>Creative Europe programme for 2021-2027.</b> E.g. i-Portunus: EU funds mobility for artists <b>The Nordic-Baltic Mobility Programme for Culture</b> <b>Asia-Europe Foundation</b> <b>The Nordic Culture Fund</b> <b>Erasmus+ initiatives</b>	<b>Associations of social entrepreneurship</b> (e.g. Impact Hub)

### 3. Evaluation & Documentation Plan

Evaluation is a process that can take place before, during and/or after an activity. It may include looking at the quality of the content, the delivery process and the impact of the activity or programme on the audience(s) or participants.

Taking the opportunity to understand whether you achieved what you set out to, how well you did it, what impact your activity has had and to reflect critically on both the activities and processes will benefit you and your audiences. This knowledge can be used internally by your team to drive improvement, and externally to demonstrate achievements.

**There are many areas of interest about the role of arts in society. The British Council's Arts Strategy sets out five pillars for our global arts programme:**

- Arts for Social Change;
- Sharing arts work with the world;
- Capacity building;
- Fostering collaboration and networks;
- Policy and research

Evaluation helps demonstrate whether you've met your goals against your Arts Strategy, and forms part of your evaluation plan and thinking around how your work relates back to the Arts Strategy and to the Corporate Plan.

For further guidance: "[Arts for health and wellbeing: an evaluation framework](#)" provides effective ways to document and evaluate arts projects and programmemes that seek to improve health and well-being.

Well-being is now widely recognised as an evidence-informed, established approach to understanding how your service, project or programmeme makes a difference. There are many sites about well-being, we advise you to take a look at one of them. For example, [whatworkswellbeing.org](#) works with researchers in universities and organisations across the UK and Europe. They have collated several evaluation methods on how to measure the impact of well-being in society.

### 4. Artist Selection

You can make an artist selection by Open Call or by invitation. Don't forget to use various artistic and social entrepreneurship networks. Regardless of what you choose, you should be as transparent as possible with provision of information to the artist, and not be scared of discussing the challenges that can rise during the residency period. You should aim to find someone that is suitable for the place and understands the circumstances. When you are selecting the artist it is important to have an interview and also go through the terms of the residency. We suggest that the interviews are done together with staff from the institution so they feel included in the process.

#### Questions to ask the artist

- Does the artist have any previous experience working with an institution?
- What experience and understanding the artist has with people living with these conditions or diagnoses?
- Why does the artist like to work with the residency, what are their own motivations and goals?
- How does the artist handle conflicts?
- How flexible is the artist when it comes to changing a programme/plans etc?
- Institutions are subject to rules and expectations around conduct. It is important to make these explicit from the outset and offer the opportunity to ask any questions. For example, there may be particular areas into which the artist cannot go, or activities such as smoking that are prohibited on site.
- Consider not only art forms but also life situations. Residencies often happen far from home, during long periods of time, thus potentially excluding artists with families and young children.

**We recommend that you conduct a couple of interviews before choosing the artist and that someone from the institution's staff is with you in this process. The relationships are key and the institution should be involved.**

## 5. Staff Preparation & Artistic Research

When you have selected artist(s) it's time to start the dialogue between all of you. If possible, invite the artist to a preparatory meeting/research trip on site, otherwise a digital meeting could be good for a start. Thereafter the artist should make content planning and present it to the institution. During this period it can also be wise to have a training course or lecture for the staff about the artist's work, to prepare them. Likewise, the artist can benefit from information about the institution and the participants. If you work with people that have special needs/challenges, such as people living with dementia, it is necessary to have literature or other material for the artist to use as part of the research material.

### Questions to go through together:

- The image and expectations of art in the institution.
- The knowledge (or lack) of an artist's individual needs.
- Mutual understanding between artist and staff through meetings/workshops.
- Time management (enough time for residency).
- Promotion of the project; seminars for target groups; regional, local, and international levels; also on local level from staff to management; training, course, introduction.
- Values and shared worldview – does the artist have enough information about the clients and

the culture in the institution? Are there some cultural factors that need to be considered? Do the artist's and the institution's values match? Are there any potential conflicts that may arise from different world views?

- How much should and can the artist know about the client's condition? What kind of know-how does the artist need to have about the client's potential needs before embarking on a residence? Are there any topics that should be avoided during the artistic process? Are there any topics that need to be paid special attention to during the artistic process? Or are all topics allowed?
- Basic information about the conditions that the clients might or might not have – meeting them as individuals
- Dialogue with staff and getting to know the clients beforehand. Also, who is the public of a potential artwork that will be created? How might the art work affect the audience?
- Expectations – what kind of expectations do the different parties have for the residence? Is a physical artwork an expected outcome, or something that might or might not happen? What are the common goals? Are these clearly communicated and mutually agreed upon?
- How will the residency project and the use of art affect the dynamics inside the existing group and the surrounding community? Is there something that should be done about it? What kind of new roles might surface?
- Art happens on an equal level – we are all equal in the face of experiencing art and participating in art activities.

## 6. Legal Documentation

The organiser provides everyone with the right documents and agreements. If needed, make sure that a person with legal knowledge looks through your documents to make sure that it is correct. You would also add in the contract that it is the laws of the country that the residency is conducted in that will be applied in case of a dispute.

### Documents you need:

- Juridical documents for the artist (agreements, contracts, confidentiality and safeguarding exceptions) made by the organiser.
- Service level agreement document between institution and organiser.
- Local checklists for the artist with institution rules and ethics.
- "Who does what and when" document (processed in step 5).
- Contact list to key persons at institution and organiser
- If you are collecting outcomes or data - evaluating the residency - you need to create informed consent procedures. These may need to be subjected to ethical protocols and committees at the local or organisational level. If you are unsure, seek advice from the R&D department of the operating Trust or organisational body responsible for the organisation hosting the residency.

## 7. Residency Phase

### Artistic process

The artist has the artistic freedom as long it goes together with the ethics agreed before. The ethics should be talked through before as it may change from one institution to the other (e.g. hospital, prison, old people's home). For some artists as photographers or video artists it can be difficult to work with people from mental institutions or prisons as clients can't make GDPR (General Data Protection Regulation) related decisions.

### Logistics

Depending if the artist lives at the place where residency takes place or at residency centre or in another space, different practical questions have to be taken into account. The artist needs to have proper private space and be aware of the housing rules. Transportation of the artist and the needed equipment (especially if it takes place in remote areas) is something that has to be thought about and dealt with all the time.

### Communication

Set up a communication system during the residency; make sure you have a plan for meetings between the organiser, artist and institution before, after and during the residency. Good relationships and communication are among the most important things for making the collaboration work as smoothly as possible. The role of assistant/curator here is crucial. If you invite an international artist there

can be some language gaps between the organisers and artists as well as logistic providers and artists.

Depending on the venue for the residency, the possibilities for meetings will be different. But if possible we recommend a short morning meeting where the plans for the day are presented and at the end of the day a meeting with discussion and feedback. Try to make a schedule that is suitable for both artist and institution, and negotiate this from the outset to fit with the daily business of the institution.

### Psychological support

Work in institutions has the potential to be demanding and challenging for the artist. There is a need for appropriate support for the artist before, during and after the residency. The methods to allow reflection and support must be given careful consideration before, and agreed upon. Artists should be prepared for the reality of the residency. Artists may feel confused, overwhelmed or experience loneliness. In order to avoid this, a method for emotional support and a safe space for reflection and sharing must be put in place. The close collaboration with the institution should help to manage this, but other methods could be put in place depending on opportunities:

- Psychological support with a professional outside of the institution.
- Peer support (there is the possibility for artists in similar residencies to hold discussions; this could be weekly meetings

with artists in the same programme/similar residencies in the region or online meetings through an internet platform for artists).

- Emotional support from the managing organisation (project coordinator or assistant could in some cases be the supporting person for the artist, however we have to take in account that these individuals might not have enough resources and knowledge to provide this support and risk becoming overwhelmed themselves).

### Artist Documentation

As a part of an evaluation and documentation strategy, the residency process has to be documented. Depending on circumstances, photos and videos, drawings, recording etc. can be a possible solution, and artists' diaries or notes may be appropriate. Everything that can help to record the process and contribute to evaluation is useful. Doing this anonymously, with respect for one's privacy and applying GDPR policy is mandatory.

### Public presentation

This can be a huge factor for the motivation of institutions to participate, and also give participants, who might not be used to their voices attracting public attention, a new arena in which to express themselves. If the goal is to have a public exhibition at the end of the residency, it is advised that this is planned from the beginning and the participants are prepared. If some of the participants do not wish to show their work or be on stage, you can find tasks that still involve them in the process but that do not put them in the spotlight.

## 8. Final Evaluation & Reporting

After the residency is conducted you should evaluate the project and make documentation. Evaluation is a complex area with vast options and differences however it is worth getting right! We have pulled out some things to consider and hope you will reach out for further information via [whatworkswellbeing.org](http://whatworkswellbeing.org)

While there should be an ongoing evaluation process during the residency, it is essential to have a clear evaluation strategy after the residency. It is important to decide at the very beginning of this process what the evaluation questions are, and who this evaluation is for: funding bodies (usually required); for the improvement of future residency organisations (recommended); to create arguments for the practice to use for lobbying in future.

### The evaluation should happen on at least 3 levels:

- artist and organisers;
- institution members and organisers;
- clients and organisers.

### You can use different ways of evaluation:

- Interviews

- Group discussion
- Questionnaires
- Validated tests and measures (more simple for clients as questionnaire)
- Games (Emoji cards, Association cards (value cards))

### Material to collect

Depending on the purpose of the information, you need to collect different types of information. In reality, choosing evaluation tools and processes is a complex business that should be unique to each project, and the evaluation questions posed. It is strongly recommended that you seek advice and support from professional researchers, or make use of online tools to help you decide how to evaluate.

### Materials for funding bodies

#### 1. Process management evaluation:

- Quality of the project management;
- Communication processes;

#### 2. Quantitative approach:

- Demographics of directly involved participants;
- Number of non-directly involved participants (audience, parents, caretaker, guardian, etc);
- Number of events (public or not);

- Visibility of the project (raising awareness of the issue);
- Money spent

#### 3. Documentation:

- Testimonies;
- Visual materials;
- Process documentation

#### 4. Result:

- Impact on the institution and clients; give careful consideration to what tools would be most appropriate and why
- Case studies: stories can be powerful tools towards understanding
- Artistic process evaluations

### Residency organisation

#### 1. What was the communication process?

#### 2. What were the problems?

#### 3. What were the outcomes?

#### 4. Visibility of the project (raising awareness of the issue);

#### 5. Documentation:

- Testimonies;
- Visual materials;
- Process documentation

# CASE STUDIES

## Well-being residency at SOS Children's Village

VSIA RĪGAS CIRKS  
GRAŠI, LATVIA

### Presentations of involved parties

In 2017 Rīgas cirks as a state-owned enterprise launched a new strategy for circus development in the Latvian capital. According to that, the mission of Rīgas cirks is to promote contemporary circus development and performing arts diversity in Latvia and in the Baltic region. The main priorities of Rīgas cirks are interdisciplinary culture programmes, mainly focusing on contemporary circus, circus education and international art residencies.

Besides that, Rīgas cirks regularly hosts theatre performances, exhibitions of emerging artists curated by young curators, as well as music events.

The residency try-out took place in the Children's Village Graši in Cesvaine parish, Latvia. It is a long-term social care and social rehabilitation institution that provides care close to the family environment for children and adolescents from socially disadvantaged families and without parental

care. Children from different parts of Latvia have been placed in the Children's Village, where they live in 4 cosy children's houses. There are 8 children and 3 educators living in each house.

14 children (aged 5 to 16) took part in the Rīgas cirks residency activities.

The artist-in-residence for the try-out project was Ingrīda Pičukāne. She has obtained Master's degrees at the Estonian Academy of Arts Animation Department and at the Department of Visual Communication of the Art Academy of Latvia.

Currently the artist is working as an animation and comics teacher at the Riga Art and Media School. Ingrīda has held different comic workshops in cooperation with the Baltic comic magazine "kuš!" for children and for seniors. The artist has participated in international comic and visual arts exhibitions. Her works have been published in the Baltic comic magazines "kuš!" and "š", in foreign comic books, including "Stripburger" (Slovenia) and "Uzo" (Japan). Ingrīda has created illustrations for the publishing house Liels un mazs children's books.

The residency coordinator Vita Valheima from the Rīgas cirks side was present during the whole time of the residency.

### Artistic concept

During the three-week residency (July 2–August 18, 2020) Ingrīda Pičukāne together with inhabitants of Graši Children's Village created comic zines based on the stories of the children.

A zine is a self-published, non-commercial print-work that is typically produced in small, limited batches. Zines are created and bound in many DIY ways, but traditionally editions are easily reproduced – often by crafting an original "master flat," and then photocopying, folding, and/or stapling the pages into simple pamphlets.

At the end of the residency an exhibition of self-published children's zines took place in the Cesvaine Children and Youth Centre.

### Working method

The activities in the Children's Village were held in the form of workshops. The artist gave to the participant's different tasks that were connected with the final outcome of the residency - self-published zines by children.

**Programme for residency:**

- Drawing portraits (self portrait, other people);
- Creating different comic's characters (individual exercise);
- Drawing from nature (individual);
- Playing with comic's form, creating characters and comic's stories through game (group exercises);
- Making characters > creating script ideas > making individual comics zine (individual).

**Successes**

During the residency the artist and the residency coordinator went through a lot of struggles like low motivation and low self-esteem of children, mood swings of children, discipline, short attention span, traumas of children.

**The positive effects of the residency:**

- learning new things shared knowledge how to make a zine and how to collaborate in a group;
- support to the children to express their thoughts and feelings, to share their own stories and dreams;
- the new experience of the artist has improved significantly her teaching skills, thus she can contribute working in the social field in future;
- art as a healing power in the second half of the residency the artist and the coordinator could see that the children have

become more active in taking initiative and willing to create new things.

**Lessons learned****For the artist:**

- to allocate more attention to each child;
- division in age groups, group size max 6–8 children;
- no afternoon classes;
- activities in separate location, not at their living space;
- to establish workshop rules in the beginning;
- time to recharge is necessity not luxury;
- at least 1 week adaptation time for both children and artist before starting the project;
- psychologist consultation in advance and during the process (to discuss the attachment), as well as after the project to help dealing with issues and the new experience;
- consultation with specialists of socially disadvantaged children in advance and during the process.

**For the organisator:**

- experience in pedagogy is compulsory for the artist;
- preparatory visit clearing needs and expectations, logistics, content, result;
- collaboration with local educators meetings in advance to introduce to

the project and to understand the local rules and habits of the place;

- changing the programme and timeplan according to other happenings in the institution;
- interest in work with children and assistance for the artist is compulsory for the project coordinator.

**Testimonies**

According to Sandra Stade, the head of Graši Children's Village, "art therapy allows children to leave their worries behind for a moment. It boosts self-confidence and makes them proud of their achievements. It helps to overcome the fear of making mistakes, which is so evident in these children. They are so proud to create something for someone they love – for their granny, daddy or teacher. Besides, drawing allows them to think outside the box, it teaches them to accept the differentness.

In my opinion, it is important that in the end there was an exhibition showing the children's works created during the residency. It enhanced even more the children's pride in their accomplishments.

A couple of days ago, the ten-year-old Maksims asked me to take him to Art School. He had already attended the first classes there and he is very proud of that. We are glad that he enjoyed this activity, and if art becomes an essential part of his life, then the artist will have done a tremendous job."

# Well-being residency with elderly people in elderly home and isolated farmsteads

SANSUSĪ RESIDENCY  
AKNĪSTE, LATVIA

Sansusī aims to develop and support contemporary performing arts in Latvia and help to better understand various forms of contemporary art to the widest range of spectators.

The festival 'Sansusī' in Aknīste, Latvia will be held for the seventh time, in 2020 from 7th to 9th August. It is a unique event in the cultural life of Latvia, showing that academic music can be listened to in the woods and meadows, not only in the magnificent concert halls. On several different stages, recognizable, charismatic artists and a mighty crowd of listeners will be meeting.

Aknīste is a small, working-class town with a population around 1,133. Located in the southern part of Latvia, near the Lithuanian border. The town is located near the river Dienvidsusēja.

## Artistic concept

"Ask the Bread" is a poetic documentary performance that investigates themes such as the presence of isolation in rural lifestyle, migration from rural areas, and the connection between nature and humans. First inspired by the photo book "God Nature Toil", Vika Eksta, the project combines physical theatre with sound art, photography, and video.

During January 2020 the artists collaborated with Aknīste elderly people's home in order to make their artistic research for the performance "Ask the Bread". Artists organised different creative activities with elderly people and also visited inhabitants of farmsteads to listen to their life stories. The main theme of all meetings was labour work and people's life in the countryside. Those meetings and collected audio material was used as a base material for the creation of the performance.

## Working method

During the Sansusī Wellbeing Residency Programme, the artists collaborated with Aknīste elderly people's home, where artists guided creative workshops and linked tasks with the research for the performance. Artists also visited farmsteads in rural areas and their inhabitants. They interviewed elderly people asking the question: what does "work" mean to you? And what does the body mean to your work? The creative team was exploring how the conception of the body has changed in the past years and what impact it has on our life today.

The activities in elderly peoples' homes were held in the form of workshops. Artists gave to the participant's different tasks that were connected with the themes of the performance. For example, artists showed the elderly people different working tools that they found in abandoned farmsteads and asked them to show and explain how to use those working tools correctly. Participants had not only to explain the actions verbally but also show it physically, for example how the grass was cut, how bread was baked, the laundry washed, etc.. Artists used those explanations to create the movement choreography for their piece. Those conversations

opened up also topics about how physical work influenced people's health, their physicality, and also an awareness that nowadays we don't use our body that much for daily work at home.

Another part of the activities was song sharing and dancing. Participants were asked to share their favorite songs and teach them to the artists. During the sessions, all the songs were discussed - the meaning, the history, the change of the words during the different historical times. Therefore, the creative team gained a rich audio collection of traditional and popular songs interpreted by participants. These recordings were elaborated in musical composition for the performance. Often the singing was followed by dances, where participants shared their knowledge of how to dance different ball dances, told stories about the dresscodes of the ball, the music played and dance steps.

This activity brings a very vitally, energetic atmosphere to workshops and it was very clear that elderly people were missing very much the joy of dance.

## Successes

The process in the institution involving the elderly people was very successful and the project became an enriching collaboration between two different generations.

The people were open and enthusiastic to share their knowledge about the countryside life, taught artists a large repertoire of folk songs, and also gave feedback on the creation of the performance. Those meetings became a very important inspiration for the creation of the performance. The information

obtained was precious for the artists, while the elderly people were happy to take part in the creative process. At the end of residency, artists organised an open showing of their performance in Garsenes culture house where participants of the workshop and also local people were invited to see the work and give feedback to the artists. The process was interesting and challenging for all involved - the elderly generation had a chance to get a look inside of the artistic creation, while artists learned to listen carefully and crystallize the main topics for their artwork. The creative team was very happy to hear that after the Well-being residency, some of the participants of the workshops continued to meet and sing together.

## Lessons learned

One of the most important aspects while working in elderly people's homes was to create an intimate and truthful atmosphere so the people could open up and slowly take part in the creation of the performance. For the creative team, it was very important that participants would not only take part in the workshops but also would take part in the creation process of the performance "Ask the Bread". To create those conditions it was necessary to take time and get to know participants closer by listening to them carefully, giving them a time to express their feelings and opinions. Once participants felt that artists were really interested in their experience and life stories, they started to open up and also take part in some activities that would bring new and maybe a bit challenging experiences. Participants slowly opened up to sing unknown songs in foreign languages, took part in acting games, or exercises with stimulation of different senses.

During the residency, artists learned that the mood of participants and atmosphere in the group sometimes can be very unstable, it can depend on the weather or the health situation of the person on that exact day. The best way to deal with an unstable mood was to accept it and always stay flexible, for example, to adapt the activities depending on the atmosphere in the group or let some people just to stay in the room and watch without active participation.

Another lesson learned during the process was that participants of the workshop had very different health states and it was challenging to find activities that would suit everyone. Therefore, artists discovered that the best way is to have different variations - speaking, singing, dancing, and also handcrafts so that everyone could take part in some activities.

## Testimonies

### **Anda Lāce, curator of the Sansusī well-being residency:**

"Artists very vigorously and professionally created conditions where elderly people opened up and got involved in various tasks related to dance, music, and stimulation of different senses. At the end of the residency, artists held a public open rehearsal at Garsene Culture house, with attendance of local people and inhabitants of Akniste Social Centre. After the performance, the audience got involved and expressed their thoughts and suggestions. This work is a very interesting synthesis of experiences and cultures of different generations."

### **Feedback from Tamāra, an inhabitant of Aknīstes social care centre:**

"I would never think that it would be possible still of my age to learn to sing in a foreign language. It seems it is easier to sing together than to talk."

### **Feedback from Janis, an audience during the open showing of the performance "Ask the Bread":**

"As I am blind I could not see what was happening on the stage, but I really enjoyed listening to the performance. It was very interesting to hear Latvian language with an unknown, foreigner accent. I never heard it before. Also I was very proud to hear the registration of my singing in a theatre."

### **An audience an audience during the open showing of the performance "Ask the Bread":**

"Your performance made me look at the very familiar, old objects from my past in another, different way. My imagination was very active during the play and I think it will continue to work for some more days."

### **Lūcija, an inhabitant of Aknīstes social care centre:**

I really enjoy playing and singing with professionals again. I used to work as a musician in an orchestra but now I don't have anyone with whom I can play together. I was very happy to collaborate with artists and play music for the recording of their play. It is wonderful to be again in an artistic and creative atmosphere."

# Well-being residency for adults with general learning disabilities

CROSS-ART COLLECTIVE PISTE  
RANUA, FINLAND

## Presentations of Involved parties

Cross-art Collective Piste in Rovaniemi, Finland, is a collective of artists and art educators who share a passion to do art in relation to their community. This shared interest has led them to create productions and performances, develop methods of art education and produce events for different audiences.

The residency try-out was conducted in Niittyvilla, a small unit for adults with general learning disabilities. Niittyvilla unit is a part of municipal social services in Ranua, a town of 4000 inhabitants situated in southern Finnish Lapland. The unit offers working opportunities as well as extra-curricular activities to its clients. Approximately 10-30 individuals take part in Niittyvilla's daily activities. There are 3 staff members and 1 manager working in the unit.

Niittyvilla unit is situated in an old school building owned by the municipality and administered by Ranua Adult Education Centre. Consequently, the partnering organisations with which the residency was organised, were Ranua Social Services and Ranua Adult Education Centre.

Two artists were recruited for the residency try-out: the local artist, theatre performer Hanna-Leena Metsävainio (Piste member, Rovaniemi, Finland) with previous history as a drama instructor in Niittyvilla, and the international visiting artist, visual artist Eeva-Leena Väätäjä (Kalix, Sweden).

## Artistic concept

The two artists set an umbrella theme for the residence: "About me". All works conducted during the residence had an element that allowed the clients to discuss their likes and dislikes, dreams or hopes.

While the focus was on the individual, many of the work phases included tasks that required collaboration. Methods included working with natural materials, recycled fabrics, recorded (audio) interviews and painting.

The residency culminated in an outdoor exhibition that included several artworks that brought the participants' personalities to the limelight, clients, staff members and artists alike.

## Working method

The residency was conducted during an intensive period of two weeks. During this unusually short residence, the artists worked as an everyday part of the Niittyvilla community. The daily routine followed the units regular working hours: from 9 a.m. when the clients arrived to 3 p.m. when they left.

Niittyvilla's employees wished that the residency would help them discover new tools and approaches for their work, especially concerning individual guidance. They hoped that the residency would help them to get to know the clients on a more individual level and to recognize their hidden strengths and talents. From the clients' perspective, they hoped that the residency would support their identities and self-image, increase empathy and to encourage active participation.

## Successes

Already during the second day of the residence the artists and staff could see that the clients became more active in taking initiative, and seem to have more energy to conduct tasks that used to feel troublesome. It gave more to the clients when they could work with creativity without the need or pressure of producing something "useful". The whole unit, staff and clients, became a much tighter group. They experienced that they learned new things about each other and that they can accomplish anything they want together.

The theme itself was very successful and many of the clients shared how they liked the feedback of their work and to share their own stories and dreams. One of the artists said "They were so happy and proud to be able to show what they had accomplished during the residence. Their steps were lighter and it looked like they'd grown taller. Especially this one girl who used to be very cautious, she has changed."

## Lessons learned

This way of working allows taking the surrounding community to join the work. It would work well in smaller villages where there is a huge need for artistic activities. For the artist who already knew the clients the residency practice allowed her to gain a deeper contact with the clients. She got to know more about them during two weeks than she had done during a year when she worked with them more sporadically.

The time was shorter than first planned - more time would have allowed a calmer approach. On the other hand the tight schedule created an atmosphere of "let's do this!" which helped activate the group to work together.

The project dealt with the clients' personal thoughts, dreams and hopes, so we needed to consider their privacy and well-being. What if they shared something about their lives that was ethically dubious? At times it was challenging to discuss their dreams, knowing that some of them would never become reality. At the same time we did notice that we all have similar dreams; equally realistic and unrealistic. The important thing is that we talk about them and acknowledge them. It's very important to create an atmosphere of trust within the unit and between artists and the individual clients. It can take years. It's crucial to have the staff on your side, and this can be accomplished through dialogue. You need time to talk and you need to listen to them and their ideas.

## Testimonies

An important learning experience during the residence process has been the understanding of the full process, its different stages and extent. Regardless of the short residence period (2 weeks) in Niittyvilla, the whole process has taken a full year. This is an interesting insight when considering smart resource planning: with the same effort from the organiser's side a much longer residence can be created. A longer residence period is preferable in order to allow process-based methods and works to take place, more time for artistic development, creating new contacts, spreading information etc. Also, had it not been for the familiar relationship between the organiser, local artist and the institution, reaching the same level of intimacy that was accomplished in this project and timeframe would not have been possible. It can be said that a mutual trust established early on, as well as openness from the institution's side influenced the process to a great extent.

## References

[Piste website](#)

[Ranua Social Services website \(in Finnish\)](#)

[Ranua Adult Education Centre website \(in Finnish\)](#)

**Contract between Piste Ry & Ranua Social Services + Piste Ry & Ranua Adult Education Centre**

[Recruitment announcement \(in English\)](#)

[Eeva-Leena Väättäjä's website \(in Swedish\)](#)

## Well-being residency by remote format with Partala nursing home for elderly and disabled

SORTAVALA ART RESIDENCY  
SORTAVALA, RUSSIA

Social and cultural youth centre is the biggest cultural centre in the Sortavala district (Republic of Karelia, Russia) with a number of studios and clubs where residents can meet local schoolchildren, students and staff of the centre. Social and cultural youth centre has close cooperation with local institutions in the social and health care sector.

Art residency was held in the centre of Sortavala city in a historical building Seurahuone, it is a part of the Social and cultural youth centre. Residency programmes were focused on studies of local context, with emphasis on a young artist at the beginning of their art career. Residency programme worked with different kinds of art, for example visual art, dance, music, theater.

Due to the situation of COVID-19, the whole world stopped regular formats of well-being residencies (with live communication of an artist physically being in a medical or social institution). But this work became worthwhile and demanded. The organiser decided to realise the well-being residency project remotely using Internet and digital tools.

Partala nursing home for the elderly and disabled has many years of partnership with Social and cultural youth centres; some of their clients visit events and celebrations there.

The nursing house is a specialised medical and social institution designed for permanent living of elderly citizens and disabled people (over 18 years old) who have partially or completely lost their self-care ability and are in need of permanent outside care, medical, psychological, social events, or nutrition. It is located 55 km from Sortavala city. Our mediator in the nursing home is Elena Kurilenko - social worker and event manager. She works in the Partala nursing house for almost 30 years and knows every inhabitant there and their particular qualities.

Painter Ekaterina Zhilina (Moscow) was chosen for the project because she is interested in the lives of people who are forced to live in closed institutions. From the very beginning of the project we were convinced that Ekaterina is a very delicate and intelligent person, which are important qualities for the connection for the target audience. Her main interest is the connection between private life and the mechanics of society. Rituals, aspects of everyday life and details that one can only notice when being fully present. Things people say and do routinely, the way they narrate their life stories to themselves, the way they describe the world. There is a huge layer of trauma in the Russian history that has never been discussed or fully reviewed publically and officially. Sometimes the discrepancy between the official perspective on events and the personal observation is so absurd, that one has to review facts and words scrupulously in search of violation

of logic. As an artist she addresses the way our past manifests in our present day to day lives. Ekaterina uses interview and personal photos as a way to connect to life experiences and memories of other people.

### Artist conception

The idea of this project is to make portraits of people living in nursing homes for the elderly and disabled. A portrait is always an attempt to get the glimpse of the inside by observation. It is a process of seeing. The artist believes that there are observable layers to human identity: verbal layer, layer of memories, layer of habits, layer of objects. These layers we used to narrate the story, to protect our integrity, to make a place for ourselves in the physical world. Being detached from any of these layers is a traumatic experience. These layers contain both positive and negative space - things manifested and things avoided, and discovering both of these is the goal as an artist.

### Working method

Four participants were selected for this project, Konstantin, Olga, Lubov and Yury. All the communication happened remotely, via video conferences. The method is to have interviews with participants as both a way to establish contact and collect visual reference for portraits. At least two interviews were planned and conducted for each participant; first interview as an introductory meeting, second - a general conversation, mostly the artist was inviting participants to tell about childhood, family and their working experience.

As a visual source the artist used video conferences that gave the idea of gestures and mimics, also she specifically requested participants to share some of their personal photographs. Personal pictures, some of them black and white, some in color, depict moments of importance and are both very specific and universal. Additionally she researched the photo archive of the boarding home from 2010 to 2020. Some of the visuals will be used to create oil-painted portraits, 4 paintings total 40\*50 cm or 50\*60 each. Additionally social network pictures might be used to create paintings (appx. 5 pictures selected).

## Lessons learned

Some of the restrictions we faced were: Poor internet connection. There is wi-fi in the boarding home, but on higher floors of the building where clients with limited mobility live, the connection is especially poor. The predetermined set of themes for the interview is good as a starting point. Conference call recording is usually poor in quality and is more valuable as a source of gesture and mimic, though the digital image with video artefacts (blurriness, pixelization) itself works for the metaphor of trying to see someone, but never seeing well enough. The artist considers it more effective to first collect all the information available and then to process it to a finalised concept and to paint subsequently as compared to working in batches. Batch method (when each participant is interviewed 2 times and portrayed and then we proceed to the next participant) can be used for example if the participants were all from different boarding houses. Two interviews are sufficient to get a glimpse of a biography, but not

enough to discover day-to-day life experience, as the latter is more subtle and difficult to reflect upon.

The management side should note a big problem to keep the first timetable of the project in remote format. It happened because the artist stayed at home in her regular routine life and she was continuing to do other projects too. In the case when an artist lives in art-residency, all the time and the mind are occupied by the one project it is easier to manage by deadline.

## Successes

Social workers note that participation in the project brings a new positive experience. The success points for clients:

- individual approach;
- increasing personal value;
- new channels of communication;
- opportunity to look on themselves by other side;
- opening own closed memories and files;
- positive reflection.

The artist plans to go on the project in usual format after lifting all forbiddens considering pandemic. The social institution is excited and motivated by this experience and ready to continue too.

## References

[Social and Cultural Youth Centre website](#)

[Partala Nursing House For Eldery and disabled](#)

# Well-being residency with interns at Juvenile Detention Centre

LULEÅ, SWEDEN

## Short presentations of Involved parties

ArtNorth (Resurscentrum för konst) in the region of Norrbotten works to strengthen the professional art scene in northern Sweden, through creating exhibition possibilities, facilitating commissions as well as organising education for visual artists and professional craft makers.

In Luleå we choose to work with The Juvenile detention centre together with local artists Helena Bergman and Annika Persson Åkeblom who was already involved in another project at the centre.

The centre is very open minded to bring in people from the outside to work with the inmates and had previous experience from working with artists. In this residency one guard and four inmates participated, aged between 18-24, with no previous experience of working with art. Through an open call Sebastian Björkman from Helsinki was chosen as the international artist to work in the residency together with local artist Helena Bergman.

## Artistic concept

The artists had never worked together before, they had different backgrounds and skills. Together they planned the workshops and methods to be used. It was a learning process for the artists throughout

the residency, especially in the beginning to find the level of the workshops. The goal was to create a space for creativity. A moment when the inmates had an opportunity to discover something new about themselves in a positive spirit.

During the hours the artists didn't spend at the centre they worked together on an art piece inspired by their experience at the centre and their meetings with the inmates. The art piece will be installed at the intern's yard.

## Working method

The residency was scheduled for a month, but due to Covid-19, the residency had to shut down after two weeks. During the first two weeks the artists worked 3 hours a day during the afternoons with the group. The interns were challenged with different tasks and to work with techniques and materials from sculpturing in snow to painting and working with clay. They had to collaborate and work together as well as developing their own artistic book.

## Successes

For the work it was important to not plan too much, incidents simply occurred from time to time, therefore the process had to be the goal, not the result.

Two weeks before the residency started, the artists visited the centre together which made them more prepared for the environment. The fact that the staff from the centre was involved in the open call and interweaving the artists made the selection of the artist much easier. They had knowledge in what kind

of people the interns like or dislike. Therefore the person behind the artist is much more important than the artistic work they present.

## Lessons learned

To be able to work in this environment you need to have good contact with the staff to feel safe. The security lesson was really important and to not interfere when there was conflict or discussions between the inmates.

Flexibility is the key, the energy in the group can change very quickly. Small things in the "ordinary world" can become big things when your world is very limited. It takes time to build trust, and the interns are good people readers. "You have to be mentally prepared to deal with the whole spectrum of personalities." As one of the artists explained. The level of the intern's knowledge about art and working in a creative process is very low. The methods used by the artists are normally used when educating young children.

## Testimonies

The fact that new people visit and work in the detention centre is very important. The inmates need to meet new people as part of their rehabilitation, otherwise they would only socialise with the same people month after month. The inmates perceived the project very well and would have gladly continued the work which unfortunately had to be cancelled prematurely due to Covid-19. The staff also experienced it as a very positive experience and gained a much needed insight into how to be creative in the work with the inmates.

# References and resources to deepen the understanding

## Artist residencies

[Artist residencies \(definitions etc\)](#)

## Arts, health and well-being

**All Party Parliamentary Group, (2017)** Creative Health: The Arts for Health and Wellbeing.

[Arts for health and wellbeing: An evaluation framework](#)

[Policy handbook on artists' residencies](#)

[Recommendation for improving the availability and accessibility of arts and culture in social welfare and healthcare \(Government Key Project, Finland\)](#)

[Dementia and Imagination: Research Informed Approaches to Visual Arts Programmes](#)

## References

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## Glossary

This glossary is not Universal and does not pretend to be so. It explains terms used in this publication and their use in it.

### Artist-in-residence

Artists or other creative professionals working on their projects temporarily staying away from their everyday surroundings by participating in artist-in-residence programmes.

### Art Residency

An art residency provides a time-specific opportunity for artistic work, situated away from the artist's everyday surroundings. The residency can provide a working space, accommodation, materials and opportunities for exhibiting or performing the work created during the residency.

### Well-being Residency

An art residency that takes place in a social or health care institution. The focus of the artistic work is on the community and the artistic process rather than an art work, although a piece of art or a performance can be a result of a well-being residency. The residency is planned in tight collaboration between the institution, the artist and the art organisation.

### Art Organisation

An organisation that facilitates well-being residencies. The organisation is responsible for

ensuring the financing (which can be partly or fully provided by the social and health care institution) of the residency, taking care of administration, as well as training and facilitating communication between the artist and social and health care institution.

### Art Therapy

Art therapy is an established and regulated mental health profession that uses the creative process of art making in psychotherapeutic intervention to improve and enhance the physical, mental and emotional well-being of people at all ages.

### Art Educator

A professional trained in the field of arts education, working with the aim of bringing about change through teaching and/or engaging with the residents in participatory art activities. The arts educator can be seen as a professional facilitator of others' artistic processes (L. Huhtinen-Hildén 2014)

### Client

A person living in or temporarily visiting a social- or health care institution.

### Social- and Health Care Institutions

An institution that provides social or health care services. For example: youth centre, orphanage, a prison, a hospital, elderly care home. A well-being residency can be conducted in such an institution as a whole or focusing on one or several units within the institution.

# Synopses of Think-Tank and conference talks

RIGA, MAY 6<sup>TH</sup>, 2019

**Researcher and NHS Clinical Psychologist  
Dr Katherine Taylor**

from: [artthouwell.com](http://artthouwell.com)

Katherine Taylor is a senior clinical psychologist in NHS children's services (CAMHS), and also manages Greater Manchester's Arts, Culture and Mental Health Programme, part of the i-THRIVE national transformation of children's services.

Prior to clinical training (completed 2013) she worked in several university psychology research departments including the Spectrum Centre for Mental Health Research at Lancaster University, notable for its service user involvement, and on the Dementia & Imagination research programme. Her research has explored links between arts, health and well-being. Alongside publications she has been focussed on public engagement and collaborated with artists at Einstein's Garden at Green Man Festival, Wales and co-curated exhibitions on mental health and dementia.

## Arts and Mental Health Innovation in Greater Manchester's Children's Services

Greater Manchester is a devolved region of 10 boroughs, population 2.4 million, with a combined Health & Social Care of £6bn. Aims are to level health inequalities, by targeting collaboration, prevention, wellbeing, and innovation. Solutions in children's services include:

- Increasing access and early help
- Clearer pathways of care for families and enhanced inter-agency collaboration

- Improved choice and shared decision making to empower families to find solutions that suit
- Assets-led, with a greater focus on place, communities and existing strengths.

The Arts, Culture and Mental Health programme acknowledges that arts-led interventions can support moves towards the above, given arts and cultural options are versatile and offer multiple points of access, broadening the available repertoire of treatment options. In these ways clients choice & individuality can be promoted. Interventions can be designed to be mostly failure-free; important for self-esteem, achievement, pride & mastery.

Cultural and arts-based interventions are multi-modal interventions due to their actions on a range of outcomes; from complex effects at an individual level, to community-based outcomes, to population health. For example, for the individual, studies show stress-relieving effects with positive impacts on inflammation and healing. Research shows the arts can reduce the use of pain-relieving medicines. Dance-led interventions are valuable tools in maintaining cognitive and motor skills and preventing falls.

At the community level, the arts can help promote a sense of belonging and combat loneliness – a major health concern. For public health, artists can help spread healthy behaviours. They may also counteract the over-medicalising of distress by attending to the environment, setting and messages around mental health, and minimising the nocebo effect. Empathy and awe are prosocial emotions that can increase a person's and a population's capacity to care for themselves and each other.

### The effects of the arts:

- Are levelling: all have a role
- Support staff wellbeing

- Deliver no 'side effects' - the arts do not carry risks in terms of side-effects or mixing medicines
- Foster tranquil yet engaging environment
- Simultaneously alleviate negative symptoms and increase positive characteristics
- apply to healthy individuals and those with minor ailments, and can support wellbeing even in serious illness or prison contexts
- promote important components of recovery, for instance, agency, self-esteem, and control
- Increase agency & self-esteem
- target an underlying sense of well-being: non-specific

### Recommendations:

- Support culture and the arts for mental health at the structural level
- Tackle stigma using the links between arts and mental health
- Increase everyday awareness of the links between culture and wellbeing
- Recommend a minimum weekly intake of the arts
- Catalyse active citizenship using empathy and awe
- Acknowledge that creativity is problem-solving and use it to aid complex care systems
- Support staff wellbeing with creative sessions
- Arts on Prescription and Social Prescribing to increase client choice and engagement
- Improve client experience via creative recovery-focussed approaches
- Develop criteria about what good practice looks like
- Invest in quality training

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