

**THE
WORLD
IS
GETTING
SMALLER**

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Evaluation of BKVB Fund Foreign Studios
(1989-2005)

Vinken en Van Kampen
Amsterdam, April 2006

"International reflection has never been as
urgent as it is now"
(All that Dutch, 2005 - p. 96)

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FOREWORD

In September 2005 the BKVB Fund asked Vinken en Van Kampen to evaluate the use and effect of its foreign studios and their execution the policy. The BKVB Fund also asked for recommendations for the future.

For easier readability, the terms 'artists' is used here to mean 'visual artists, designers, architects, critics and theorists'

There are many varied reasons for such an evaluation. But I would like to list the most important ones here:

1. The BKVB Fund indicated in its 2005-2008 policy plan that it wishes to carry out this research because it wants to attach increasing weight to its foreign studios as part of the general policy in the short and long term. This partly because of increasing internationalisation, demand from artists and the associated changes in art practice.
2. In its cultural white paper advice 2005-2008 the Culture Council (Raad voor Cultuur) indicated that no priority should be assigned to the BKVB Fund's foreign studio policy.
3. The BKVB Fund has noticed in discussions with third parties (the Council, the Ministry of Education, Culture and Science and the Ministry of Foreign Affairs) that there are quite a few misunderstandings about the nature and aim of the various foreign studios.

Vinken en Van Kampen was therefore also instructed to outline the background to the policy, the history of the foreign studios, the selection procedures and the distinguishing characteristics of the foreign studios.

Combined with an evaluation of the

significance of the residency abroad for the artists, this has resulted in a clear and multifaceted report. It gives a good picture of the working and effects of the foreign residency. The fact that these are positive comes as no surprise to the BKVB Fund, and strengthens its intention to focus more strongly on this over the coming years. It will thereby take on board the recommendations.

Lex ter Braak

Director of the BKVB Fund

20 April 2006

INTRODUCTION

The aim of the evaluation is to give an insight into the method of working, state of affairs and results of the Foreign Studios grant scheme. We have also been asked to identify the support for the policy on the basis of a scan of views and expectations amongst artists and other persons involved. Recommendations for the future are formulated on the basis of the conclusions.

With this grant scheme the BKVB Fund offers visual artists, designers, architects and observers the opportunity to live and work abroad for a period of time. The BKVB Fund is thereby the only Dutch institution which serves the entire sector with a high quality offering. The BKVB Fund is expanding the number of studios, as announced in the 2001-2004 policy plan. The most important driving force behind the renewal - in keeping with a general (policy) focus on 'internationalisation' - is that the BKVB Fund will do everything possible to reflect the fact that visual artists, designers and architects are increasingly operating internationally; in the words of the director: "the domain of today's artist is the whole world." Exploring other cultures is becoming ever more important in a world where 'identity' appears to be emphasised - or opposed - on the basis of the notion and interpretation of culture at various levels (national, social, individual). This is why there have been recent expansions of the offering with studios in Cairo, Curaçao, Rome, Istanbul and Stockholm. In order to meet demand in quantitative and qualitative terms, the BKVB Fund ultimately wants to provide an offering of more than twenty foreign studios.

MOTIVATION AND SET-UP

This evaluation was first and foremost intended to create conditions that make it possible to canvass a wide range of opinions. We were not primarily looking for confirmation or objection, as this is definitely a research assignment that is almost guaranteed to have a positive result. It can easily be assumed that artists and people 'from the field' believe that this subsidy scheme meets a need – and that a line of reasoning such as 'for better or for worse, we cannot do without it in these times of scarcity' could tone down sharp-tongued responses. We have therefore placed the emphasis on a broader context. We consider the Foreign Studios Grant a small allowance within a foundation that is facing times of change. The scheme is thoroughly 'in flux' – expansions and adaptations were even implemented while we were conducting the evaluation. This shows how the BKVB Fund wishes to anticipate future as well as ever-changing demands, and how it actively attempts to promote the 'interest of art'. We have also brought the recent changes to the subsidy scheme (the steps taken to arrange studios in Cairo and China and the 'pool' of committee members) and the plans for the future to the attention of third parties within that framework.

We have translated the proposed assignment for this evaluation into a number of questions, namely:

- What does the Foreign Studios grant currently offer?
- How is the implementation organised?
- Does this result in sufficient quality?
- What is the result on an individual level?
- What is the result for the Dutch art world?

The grant scheme is currently treated as a 'complementary scheme' to the Incentive Grants, but will shortly be contained within one separate Foreign Grants Scheme. The interdisciplinary study trip will also form part of this scheme, and over time it may be extended to cover other forms of grants with an international component. The BKVB Fund would like to formulate a general foreign policy in order to underpin this scheme. The conclusions and recommendations in this report - based on the return on the current offering, the effectiveness of the current execution and the support for new initiatives - will thereby serve as support.

- How great is the need among Dutch artists to go abroad?
- What are the intrinsic motivations to go abroad?
- How is the grant tailored to the future needs of artists to go abroad?
- What are the points of departure in developing BKVB Fund policy and does this policy have support in the Dutch art world?

We have started reading a wide range of reading materials, including annual reports, policy plans, memoranda, websites, newsletters, brochures, speeches, newspaper and magazine articles, correspondences, reports of exploratory visits to eligible studios, research reports, subsidy schemes and law texts, request forms, motivation texts and evaluation reports. Our goal is to familiarise ourselves with the history and figures of the subsidy scheme, the changes and motives behind the changes in due time, communications on this and ideas regarding the future. During the second phase, we sent out a questionnaire to all 90 artists who had received a subsidy for a stay abroad. The response was great: 62 artists completed and returned the questionnaire (69%), a satisfaction scan with open questions intended to create a picture of the effect on their artistic development. We wanted to learn from the artists what was important to them about international contacts. The majority provided highly detailed and involved responses. After reading their responses, we spoke to several of the artists in person to get a better idea about their stay at one of the studios abroad. We also spoke with several committee members and all employees of the BKVB Fund who were involved regarding practical implementation aspects per studio, the results, (future) tailoring to the target group, foundation objections and the corresponding motives. We also spoke with

persons 'from the field' who were involved in a broader sense, such as other artists (who have not participated in the subsidy scheme), representatives from institutions, critics, theorists, curators and gallery owners. We discussed their level of familiarity with the subsidy scheme and the results, national and international developments in the art world, possible future scenarios and other relevant topics.

Questions posed to participating artists:

1) Which foreign studio did you stay at and when?

2) Why did you choose that specific studio? Why did you feel it was important to spend time abroad (and at that studio in particular)? What did you expect would be the results (at the moment you wrote your motivation text)? Were your expectations met?

3) Did your stay abroad change your working method or your work itself (as regards content)? Did you experience a change of course, insight, something new or supplementary? Did you experience any acceleration in something that would have originated anyway?

4) Did your stay abroad change your 'professional practice' or career? Did you experience a change of course, insight, something new or supplementary? Did you experience any acceleration in something that would have originated anyway?

5) Have you retained any contacts from your stay that are relevant to your artistry? Are these contacts still 'active'? What kind of contacts were they and have they benefited others?

6) During your stay abroad, did you participate in any exhibitions or, thanks to your stay, did any publications appear on your work and/or did you receive any commissions as a result? And did any of this take place after your return?

And did any of these involve the organisation responsible for the foreign studio?

7) Were any of the above partly the result of support, facilities, the network (or possibly the 'programme') offered by the organisation responsible for the foreign studio?

Did that organisation provide you with the attention, expertise and decisiveness you had expected?

8) Was the fact that you are a Dutch artist, designer or architect relevant to your stay abroad?

9) Has your view of the Dutch art world changed as a result of your stay abroad? If so, how?

10) Do you feel that the Foreign Studios subsidy from the BKVB Fund is an important service for Dutch artists?

Do you feel that the BKVB Fund should continue this subsidy scheme?

11) Which other cities do you think the BKVB Fund should include in the Foreign Studios subsidy scheme and why?

Artists and designers are currently offered studios in New York, Canada, Stockholm, Istanbul, Paris, Berlin and London.

12) Additions or comments:

Artists who received the questionnaire

(1992-2004/5)

Karin Arink, Visual Artist
 Tim Ayres, Visual Artist
 David Bade, Visual Artist
 Erzsebet Baerveldt, Visual Artist
 Jurriaan Benschop, Mediator
 Antoine Berghs, Visual Artist
 Waldo Bien, Visual Artist
 Marc Bijl, Visual Artist
 Liesbeth Bik & Jos van der Pol, Visual Artist
 Kim Bouvy, Visual Artist
 Jasper van den Brink, Visual Artist
 Ritsaert ten Cate, Visual Artist
 Claudie de Cleen Visual Artist and Illustrator
 William Cobbing, Visual Artist
 Roger Cremers, Visual Artist
 Karin van Dam, Visual Artist
 Yael Davids, Visual Artist
 Marieke van Diemen, Visual Artist
 Sanne Dijkstra, Designer and Photographer
 Desiree Dolron, Visual Artist
 Iris Van Dongen, Visual Artist
 Janica Draisma, Visual Artist
 Yvonne Dröge Wendel, Visual Artist
 Ilse Frech, Visual Artist and Photographer
 Meschac Gaba, Visual Artist
 Wineke Gartz, Visual Artist
 Klaas van Gorkum, Visual Artist
 Jan Grosfeld, Visual Artist
 Voebe de Gruyter, Visual Artist
 David Haines, Visual Artist
 Jeanne van Heeswijk, Visual Artist
 Mathilde ter Heijne, Visual Artist
 Liet Heringa & Maarten van Kalsbeek, Visual Artist
 Erik Hobijn, Visual Artist
 Lou Houtvast FILM
 Rini Hurkmans, Visual Artist
 Folkert de Jong, Visual Artist
 Jeroen Jongeleen, Visual Artist
 Suchan Kinoshita, Visual Artist
 Roosje Klap & Kaleb de Groot, Visual Artist,
 Designer
 Ronald Klein Tank, Visual Artist
 Olv Klijn, Architect
 Gert Jan Kocken, Visual Artist
 Job Koelewijn, Visual Artist
 Alexander Kamarou (Komarov), Visual Artist
 Aglaia Konrad, Visual Artist
 Jeroen Kooijmans, Visual Artist
 Paul Kooiker, Visual Artist
 René Kool, Visual Artist
 Bastienne Kramer, Visual Artist
 Cees Krijnen, Visual Artist
 Janneke Kupfer, Visual Artist
 Uwe Laysiepen, Visual Artist
 Lucas Lenglet, Visual Artist
 Gabriel Lester, Visual Artist
 Dirk van Lieshout, Visual Artist
 Erik van Lieshout, Visual Artist
 Steffen Maas, Designer
 Katinka Neyen, Designer
 Hester Oerlemans, Visual Artist
 Jeroen Offerman, Visual Artist
 Olafur Olafsson & Libia Pérez, Visual Artist
 Fahrettin Örenli, Visual Artist
 Gabor Ösz, Visual Artist
 Erica Overmeer, Visual Artist
 Maria Pask, Visual Artist
 Vanessa Jane Phaff, Visual Artist
 André Pielage, Visual Artist
 Liza May Post, Visual Artist
 Jannie Regnerus, Visual Artist
 Wouter van Riessen, Visual Artist
 Joke Robaard, Visual Artist
 Jan Rothuizen , Visual Artist
 Lara Schnitger, Visual Artist
 Marike Schuurman, Visual Artist
 Dieuwke Spaans, Visual Artist
 William Speakman, Visual Artist
 Lioba Steinkamp, Visual Artist
 Berend Strik, Visual Artist
 Herman Verkerk, Visual Artist and Designer
 Marijke van Warmerdam, Visual Artist
 Erik Weeda, Visual Artist
 Erik Wesselo, Visual Artist
 Erik Wong, Designer
 Agata Zwierzyńska, Visual Artist

Guideline for interviews with persons from the professional field:

- Familiarity with the subsidy scheme, specific studios and participating artists. What the person finds impressive, of good and/or poor quality.
- The importance of a stay abroad for an artist's work and career.
- The extent to which the subsidy scheme should be demand-oriented (i.e. solely in response to the locations desired by the artists).
- Other cities that should be included in the subsidy scheme for foreign studios.
- The notion of the participants representing 'the Netherlands' abroad.
- The importance of the subsidy scheme for the art climate in the Netherlands.
- The potential role of the subsidy scheme as an instrument for international cultural policy.

Discussion partners:

Saskia Bos
former Director of De Appel /
Dean School of Art Cooper
Union, New York

Philip van den Bossche
Conservator of Van Abbe-
museum, Committee Member
of Foreign Studios
programme

Ellen de Bruijne
Gallery Owner,
Ellen de Bruijne Projects

Bram Buijze
Secretary, ICB Council for
Culture

Hedwig Feijen
Director of Manifesta

Mieke Gerritzen
Designer, head of design
programme at Sandberg
Institute

Ineke Gudmundsson
Initiator and Director of CEAC
Xiamen, China

Fons Haagmans
Artist, Albers Foundation
foreign studio in Bethany,
USA

Annemarie de Haas
Artist, Reykjavik foreign
studio

Karin de Jong
Artist, Melbourne foreign
studio

Jean Bernard Koeman
CEAC foreign studio /
research into new studio(s) in
China / Committee Member
of Foreign Studios and
incentive subsidies

Mark Kremer
Writer, exhibition maker,
instructor

Madeleine van Lennep
Secretary of BKV Council for
Culture

George Lawson
Director of SICCA and former
Cultural Attaché in Berlin

Gitta Luijten
Director of Mondriaan
Foundation

Erik Odijk
Artist, Bergen (NO) foreign
studio / Participant in Banff
2006 / Committee Member of
Basic Subsidies

Jonas Ohlsson
Artist, RAID Projects foreign
studio, Los Angeles

Thomas Peutz
Director of Smart Project
Space

Monique Ruhe
Cultural Attaché in Rome,
previously in Tokyo

Jan Willem Schrofer
Director of Rijksakademie van
Beeldende Kunsten

Jan Schuijren
Exhibition Maker / Committee
Member of Foreign Studios
and Basic Subsidies

Theo Tegelaars
Exhibition Maker, Interim
Director of De Appel

Maria Tuerlings
Director of Trans Artists

Lidwien van de Ven
Artist, Makan House, Amman
foreign studio

Hulya Yilmaz
Artist, CEAC foreign studio

Overview: Total activity expenses of the Netherlands Foundation for Visual Arts, Design and Architecture, the costs of the foreign studios, the percentage of foreign studios in total activity expenses, the number of applications for foreign studios and the number of grants awarded.

All amounts are in euros and, until 2000, also in guilders. Source: Annual Reports of BKVB Fund. - : not mentioned in AP

<u>Year</u>	<u>Total activity expenses</u>		<u>Foreign studios</u>		<u>%</u>	<u>Applications</u>	<u>Grants</u>
2005						232	12
2004	17,100,233		429,289		2.51	240	12
2003	22,054,942		411,487		1.87	239	16
2002	28,012,814		454,690		1.62	178	14
2001	21,885,926		317,832		1.45	154	8
2000	15,331,240	(fl 33,728,730)	322,434	(fl 709,355)	2.10	154	10
1999	15,889,077	(fl 34,955,971)	299,296	(fl 658,452)	1.88	-	5
1998	16,244,691	(fl 35,738,322)	263,631	(fl 579,988)	1.62	97	5
1997	16,209,890	(fl 35,661,760)	107,617	(fl 236,758)	0.66	-	3
1996	17,474,313	(fl 38,443,489)	86,430	(fl 190,147)	0.49	-	3
1995	22,230,648	(fl 48,907,427)	105,966	(fl 233,126)	0.48	-	2
1994	17,989,524	(fl 39,576,954)	74,945	(fl 164,878)	0.42	-	2
1993	10,375,975	(fl 22,827,145)	71,030	(fl 156,267)	0.68	26	2
1992	10,726,257	(fl 23,597,767)	74,763	(fl 164,479)	0.70	26	2
1991	10,093,804	(fl 22,206,370)	90,583	(fl 199,283)	0.90	35	3
1990	10,814,811	(fl 23,792,586)	98,972	(fl 217,738)	0.92	-	3
1989	12,175,962	(fl 26,787,117)	74,320	(fl 163,504)	0.61	-	-

Overview: number of applications per foreign studio 2000-2005 (Source: BKVB Fund annual reports)

<u>Studio</u>	<u>2000</u>	<u>2001</u>	<u>2002</u>	<u>2003</u>	<u>2004</u>	<u>2005</u>
PS1	35	35	35	41	24	-
Künstlerhaus Bethanien	23	28	18	17	48	25
Atelier Holsboer	16	20	16	23	35	18
CCA	6	5	6	7	-	-
ISCP	30	22	45	45	23	34
Project Studio Berlin	44	44	13	28	36	36
Banff	-	-	13	10	12	31
Platform Garanti	-	-	10	18	20	21
Delfina	-	-	22	30	19	40
IASPIS	-	-	-	20	23	27
Total	154	154	178	239	240	232

Average age of participants in foreign studio programme (Average total = 34.4)

<u>Studio</u>	<u>Age</u>	<u>Studio</u>	<u>Age</u>
PS1	36.4	Project Studio Berlin	36.5
Künstlerhaus Bethanien	33.5	Banff	35.8
Atelier Holsboer	35.6	Platform Garanti	33.2
CCA	30.2	Delfina	35.6
ISCP	34.8	IASPIS	32.3

1. WHAT DOES THE FOREIGN STUDIOS GRANT OFFER?

The foreign studios grant is small scale in terms of both numbers and budget compared with everything that the BKVB Fund offers individual artists. It consists of a financial contribution towards materials and travel expenses, subsistence costs and a partial contribution in kind: facilities, living and work space, exhibition opportunities, the institution's network, embedding in the local context and guidance (often in the form of a programme). In most cases the rental of the studio and/or living space is paid directly by the BKVB Fund to the institution providing the studio.

With a period in a foreign studio the BKVB Fund seeks to offer the opportunity to gain fresh or revived inspiration, to improve the artist's career prospects by linking up with international and local networks, to gain knowledge of other (urban) cultures, a 'time out', reflection on one's own work, on one's own career and on developments in the (international and Dutch) art world. It is also important that artists are enabled to assess their work in an international context and that their presence abroad contributes to the international discourse. Although it is not a prerequisite for applications, experience shows that all this is utilised by artists who have already been working professionally for a number of years and have already gained a certain position. Artists who are ready for the next step.

Efforts have been made to achieve a broad offering of studios within the budgetary restrictions. The BKVB Fund thereby seeks to offer as many different artists, designers and architects as possible the opportunity to spend time abroad. The BKVB Fund has living/work

HISTORY

State-paid foreign studios have been around longer than the BKVB Fund. In 1988, the BKVB Fund received a request from the Minister of Health, Welfare and Sports to reimburse the expenses for an annual stay in PS1 New York for two artists. The BKVB Fund honoured that request. The Netherlands Office for Fine Arts selected the two artists each year, BKVB Fund granted them a scholarship, and the Ministry of Health, Welfare and Sports paid their rent. From 1990 to 1992, the BKVB Fund advised the Minister on awarding a scholarship to a visual artist for a stay at the Künstlerhaus Bethanien in Berlin. The BKVB Fund wanted to take complete charge of these two 'foreign scholarships' in order to create a 'structural policy on studios abroad for Dutch artists'. Since 1993, the selection for PS1 has been the responsibility of the BKVB Fund.

THE ARTIST-IN-RESIDENCE AND THE FOREIGN STUDIO

For the past five centuries, artists have been going abroad to gain inspiration and as part of their *Bildung*. Nowadays, artists are primarily attracted to places that, as far as artistic development, are at the forefront and that radiate inspiring energy. The notion of 'artist-in-residence' literally refers to artists who take up residence somewhere that is 'non-artistic', i.e. a social institution, large corporation, university or deprived urban area. This idea is similar to how, in the past, monarchs and regents would include an artist in their court. Certain contributions are expected of artists to the thought process or discussion and/or development of new solutions or products. For the artist this means contact with society and access to knowledge and facilities.

Nowadays, the notion of an artist-in-residence first and foremost refers to all manners in which artists spend time abroad or within their own country. The BKVB Fund calls this facility 'foreign studios' to indicate that it concerns institutions where artists come into contact with other artists and an artistic climate that is equipped for receiving artists and does not necessarily expect something in return.

RELEVANT DEVELOPMENTS IN ART

(based on conversations with the field and the above-mentioned written sources)
Relatively smaller and smaller travel distances and better and faster communication make it possible to talk, listen, show and watch almost without limitation. For years, this has been affecting the world of art more and more on both

spaces in New York (ISCP), Berlin (Projectstudio and Künstlerhaus Bethanien), Paris (Studio Holsboer), Banff Canada (Banff Center for the Arts), Istanbul (Platform Garanti), Stockholm (IASPIS), London (Delfina), Rome (Projectstudio) and Pasadena (Art Center College of Design). More detailed descriptions of these studios and what they have to offer can be found in the appendices.

The offering of studios in New York, London, Paris, Rome and Berlin is in keeping with historical phenomena such as the 'Grand Tour' and a trip to the Classical World. For more than five centuries people have been convinced of the value of a foreign experience for the development of an artist's work and career (Bildungs-motief). Furthermore, these cities (apart from Rome) are centres of the globalising (Western) arts and house a wide range of platforms, institutions and large communities of artists, theoreticians and mediators. Many different orientations and global artistic and cultural developments in art can be found there, and the museums, libraries and specialist archives offer an important additional resource for research and inspiration.

The other studios in the offering supplement this, in order to create a more varied palette and to meet more specific needs, for example by serving designers in particular (Pasadena) or by offering the opportunity for reflection and contemplation in a natural setting (Banff). An important consideration in identifying new studios is to link up with current developments in international art, such as an interest in art-historical roots and history in general (Rome), the intermingling of western and non-Western culture (Istanbul) and the positioning of the local, 'the periphery', with respect to the major international cultural centres (Stockholm).

an individual and institutional level. "The studio of the post-modern artist is the world. Migrating artists belong with the many transcultural messengers of a world whose keywords are nomadism and globalism." (Michael Haerdter, Res Artists lecture, 1996).

Another prominent development in contemporary art is that organisations (on various 'institutional' levels) combine exhibiting, producing, debate and criticism. These dynamic organisations place themselves based on a local context in relationships to individuals, politics, partner organisations and events (such as Biennales and festivals) that are often programmatic and entail both giving and taking. Such organisations act as local traffic intersections for international travellers.

We are seeing more and more often that artists, curators, critics and representatives of institutions (facilitators and organisers) are building cross-border networks that are flexible in terms of form, conditions and focus. These organisational forms often position themselves in relation to the equalising effect of globalisation. Ideally, they do so based on awareness of the necessity to maintain a certain degree of consistency and organisational level by anchoring themselves locally. If not, they run the risk of ending up in an empty gap where they have no relevance. This also applies to the 'international artist' (which does not actually exist and usually refers to a 'transnational' artist).

Politics, idealism and religious beliefs, 'the other', historical, economic, traditional technical, sociological and anthropological perspectives are the ingredients of research-like projects carried out by artists individually or in collaboration. In carrying out these projects, the artists focus on border regions that are often affected by friction and where cultures interact.

The Dutch art context is being influenced more and more by the rest of the world. Thanks to art education, workplaces, activities from artist initiatives, museums and funds, more and more foreign artists and curators are coming to the Netherlands for both short and long stays. This, but certainly also the social discussion that has broken out on 'national culture', has meant that the world of art has also been involved increasingly more with local, national and/or international cultural identity at the initiative of funds and institutions (see, for example, the publication *All that Dutch*).

2. HOW IS THE SCHEME EXECUTED?

Rounds of applications are announced two months in advance with advertisements in newspapers and magazines, via the newsletter and on the website. For the purpose of execution, every studio is placed under the care of one of the secretaries of the BKVB Fund. Consistency and care are monitored by the co-ordinator in consultation with the director. The artists are prepared for their stay by the secretary and during the period abroad the secretaries are available (within reason) to provide assistance with problems. Afterwards the artists are asked to write a report. The BKVB Fund office carries out the procedure with a great deal of experience and no significant practical problems.

The BKVB Fund has established relationships with a number of studios, whereby it offers 'institutional weight'. The director and the co-ordinator are responsible for the relationship with the various institutional representatives. The results and both sides' experiences, the institution's facilities, the possible programme, the duration and the guidance which the institution offer the participants exclusively as part of the agreement are regularly discussed in order to refine what is offered where necessary. The BKVB Fund wants to avoid Dutch artists abroad ending up in a Dutch ghetto. The agreements have created possibilities at studios which would otherwise be closed to Dutch artists (Platform Garanti, IASPIS, Studio Holsboer, Projectstudio Rome, Projectstudio Berlin), and a place for a Dutch artists is thus guaranteed every year at popular institutions (Delfina, Künstlerhaus Bethanien, ISCP).

Just as with the other grant schemes, the selection procedure uses evaluating panels. Ten

BKVB FUND STUDY TRIPS

The BKVB Fund has been organising study trips since 1992. These trips were initially intended for participants from the architecture-related disciplines but, since 2001, have been open to all disciplines: architects, urban developers, landscape architects, interior designers, critics and theorists, designers and visual artists who contribute to the design and development of theories on public space. Past destinations have included Japan, Los Angeles, Southeast Asia, Scandinavia and India. The travel destination in 2004 was Middle and Eastern Europe. Detailed reports on the trips are given afterwards by means of lectures, exhibitions and publications.

Several months prior to the study trip, advertisements are placed announcing the possibility to apply. Applications for the travel grant are submitted to the Incentive Subsidies Committee, a task force formed especially for the study trip and which advises the board of the BKVB Fund on the participation of the applicant in the study trip based on a qualitative assessment of the applicant's work. The applicant's motivation for wanting to take part in the study trip and a research proposal also play an important role in the selection process. Finally, the task force considers the composition and multiformity of the group in making its ultimate decision.

Motivation evaluated this grant in 2004. The conclusions were exceptionally positive as far as results and support. Considering the fact that the study trips are classified under the Stay Abroad Scheme (together with the Foreign Studios Grant), we view the Foreign Studios Grant in terms of possibilities to tailor the recommendations to the study trips.

panel members were recently formed into a 'pool' from which the panels are drawn. Prior to that, each studio has its own panel. The procedure differs from the other grant schemes in a number of other areas. The panel meetings used an elimination system. In most cases a representative of the foreign institution is present for the selection procedure, and for a number of studios the panel draws up a shortlist after which the artistic management of the foreign institution (in consultation with the panel) selects one artist. If there are few high quality applications, artists can be approached specifically and urged to submit an application.

Discussions with the persons concerned have shown us that this latter option is used carefully. For example, panel members look for additional suitable candidates amongst those who have previously been shortlisted for other studios, but were not selected. The system of using a 'pool' of panel members for all studios thereby offers the benefit that most of them have knowledge of applications made for other studios (and sometimes also of applications for the incentive grants with an international component). Because a record is kept of who requests the application forms, artists who did not return the forms can also be approached. It is made very clear to the potential candidates that the suggestion that they apply does not mean that they stand a better chance, but that they must go through the procedure just like all the other applicants. It is thereby also always stated that the final choice will be made jointly with the foreign institution (where applicable). Encouraging applications usually only happens during the start-up period for a new studio. After a while there is no longer any need, since enough good applications are received, often as a result of broader awareness of the studio within the target group.

FOREIGN STUDIOS GRANT CONCEPT

(April 2005) Summary:

"The grant is a 'contribution to the costs of projects abroad'. These projects are initiated in full or in part by the BKVB Fund and include a stay abroad at a studio designated by the BKVB Fund and interdisciplinary study trips. The goal of the scheme is to provide a grant if the artistic performance of the artist and/or intermediary with regard to the project abroad [...] is expected to be of importance to contemporary visual arts, design or architecture in the Netherlands." [...]

"Two months prior to the start of the selection process, the board publishes information on the possibilities to obtain a grant, including the conditions that the application must meet. It is also possible to ask third parties to inform candidates of the possibility to apply. The board arranges selection rounds per project for the Foreign Studios Grants and the minimum and maximum number of artists who can be nominated. If a large number of applicants are not expected to meet the established criteria, the board can ask the task force to nominate artists/intermediaries. In exceptional cases, the decision can be made to select artists/intermediaries for a project without them having to apply" [...]

"The articles of the 'rules and regulations regarding committees for Foreign Studios Grants' state that these committees must consist of at least ten persons with broad knowledge of contemporary visual arts, design and architecture. Task forces are formed from these individuals that advise on the residencies at the individual foreign studios. These will comprise at least 3 members and a chairperson and, if desired, a representative of the foreign institution to serve as a member or adviser. An ad hoc task force for special activities can also be formed if desired. The members of the committee and task

3. DOES THE PROCEDURE PRODUCE ADEQUATE QUALITY?

Panel members, secretaries, artists and people in the sector feel that the procedure has produced a high quality of successful candidates. The list of names is impressive, with some artists who are now very well-known and a number of recent participants with a great deal of promise. There is also awareness amongst candidates that a high quality benchmark is applied in making the choice, as a result of which this scheme offers a much smaller chance of being selected. The procedure leads - as it were - to a 'BKVB Fund quality mark', and that gives the artists a genuine advantage abroad. The threshold when contacting colleagues, gallery owners and curators is thus substantially lowered.

Another more important reason for the high quality is that this is a selection process with international input. The work and motivations of the chosen artist must match the city and context of the relevant foreign studio in order to gain benefit from a residency. A 'foreign perspective' and knowledge of the studio's way of working is required in order to be able to assess that match. The BKVB Fund obtains such a view by - amongst other things - involving representatives of the institutions in the decision. The content of a studio residency can thus also be better matched to Dutch artists and the institutions are more easily held accountable in the event of problems. It also helps create a network of representatives of foreign institutions.

force are appointed by the board of the BKVB Fund for two years, with the possibility to extend this appointment by one year."

SECRETARIES

The secretary provides applicants with information, collects the applications as they come in and is responsible for committee meetings. He or she reports on the meetings and settles the outcomes and results with the applicants. In addition to their regular tasks, the secretaries also perform tasks for the foreign studios. They maintain personal contact with the artists, more so than with other subsidy schemes. After the pre-selection, for example, candidates are assisted in putting together documentation for the final selection by the institution. They also help prepare participants for their stay abroad, arrange meetings with the artist who stayed at the studio during the previous period, and pass on any contact information for galleries and/or individuals. The evaluation report often leads to a more detailed conversation with the artist or request for additional information. If the evaluation warrants a discussion with the foreign partner, this is done by the director or coordinator. This usually leads to improvements or changes being made.

FOREIGN STUDIOS COMMITTEE

Chairpersons:

Hedwig Fijen

Director of Manifesta

Lia Gieling

Initiator of Cargo Almere, Art Historian

Bart Rutten

Conservator of Stedelijk Museum, 's-Hertogenbosch

Rein Wolfs

curator Museum Boijmans van Beuningen

Rutger Wolfson

Director De Vleeshal, Middelburg

4. WHAT IS THE RESULT AT INDIVIDUAL LEVEL?

More than 90 percent of the participating artists say that the foreign residency has had a major positive effect on their career and their artistic development. They were able to spread their wings, which was perceived as a release from the limitations of an exclusively Dutch art context. They had important experience of bringing their work to third parties' attention more effectively. The work was shown during 'open studios', and exhibitions were also often staged in galleries or museums. Their residency has also given them an international network: for example, a number now have a regular gallery in the city concerned. Some of them (e.g. seven out of the thirty in Berlin) later even established themselves temporarily or partly in the city where they had their residency. In many cases great interest was also shown in their work in the Netherlands. Following the trip they can relate more easily to a commercial market. Some report that the experience abroad helped them find a gallery or stage an exhibition upon their return to the Netherlands.

The artists use various phrases to report that they have made great strides forward. Before they went, their work and vision was more diffused, or too diverse, and there were all kinds of accepted assumptions which did not exist abroad. The reputation and fame which they enjoyed here was considerably watered down abroad, so that they had to define themselves, the thoughts underlying their work and the aim of the finished product once again from the position of an 'unknown'. This was a process through which they became aware that there was too much anticipation of the reception on the Dutch circuit.

Committee members:	Gijs Müller Visual Artist
Atousa Bandeh Ghiasabadi Visual Artist	Robbert Roos Editor-in-Chief of Kunstbeeld
Waling Boers Burö Friedrich	Jan Rothuizen Visual Artist
Phillip van den Bossche Curator of Van Abbemuseum, Eindhoven	Vincent de Rijk Designer
Calin Dan Visual Artist	Jan Schuijren Curator, Instructor in New Media
Nina Folkersma Curator of SMAK Gent, Exhibition Maker, Critic	William Speakman Visual Artist
Pascale Gatzen Designer	Diana Stigter Gallery Owner
Natasja Kensmil Visual Artist	Ed Taverne Architecture Historian
Michiel Kluiters Visual Artist	Annet Tjihuis Architecture Historian
Jean Bernard Koeman Visual Artist, Curator and Organiser	Barbara Visser Visual Artist
Ira Koers Architect	Marijke van Warmerdam Visual Artist
Vasif Kortun Director of Platform Garanti	Marieke Wiegel on behalf of the Institut Néerlandais
Armand Mevis Graphic Designer	Nathalie Zonnenberg Exhibition Maker, Critic

Nowhere does the BKVB Fund indicate that it focuses on a particular type of artist as far as their 'success' level. Yet some consider the subsidy scheme a facility for mid-career or sub-top to top artists. As a result, some artists, certainly if there is considerable enthusiasm, do not apply at certain studios because they believe they have little chance to receive a grant and are afraid that rejection would tarnish a 'BKVB Fund mention' on their 'CV'.

An often heard recommendation from the field is to make selections based more on project proposals. This is currently only the case with Project Studio Berlin, Project Studio Rome and

A few studios (ISCP, Künstlerhaus Bethanien, CCA) are often criticised for a lack of effort from the day-to-day management, such as in carrying out a programme or offering contacts. Despite the explanation and preparation by the secretaries, the participants still have too many expectations about the content of the programme or the support, which does vary from studio to studio. In hindsight this is viewed as a good lesson in self-sufficiency and considered a defining difference from the mentality in the Netherlands.

In a foreign studio artists are largely thrown back on their own resources and their own work. They therefore often work harder than is possible at home and think more about the principles and the effectiveness. The work period brought everything into focus; it helped clarify things for them. Sometimes that leads to a kind of crisis, but that is viewed (later) as a cathartic experience. When they are amongst artists from various other countries, many artists - particularly those in Berlin, New York and Paris - discover that their work is often of a higher standard, but that they are less able to communicate their principles and qualities (verbally). After some self-examination, they link this to a strong criticism of the lack of a discourse of a comparable standard in the Netherlands. In this regard they see the period abroad as an important opportunity to make up lost ground.

Participants regularly talk about the 'energy' and the pace or rhythm of the city where they are, they take the time and space to absorb it. The longer residencies (Berlin, Paris, New York, London) in particular result in impressions, meetings and incidents which engender change or development in the artist's work. They tried out new media (such as a photographer who made

Pasadena (and with the incentive subsidies). The advantage of this would be that the subsidy would always lead to artistic work and the stay would be more result or production-oriented. Based on past experiences, particularly with the incentive subsidies, the BKVB Fund has argued that proposals for projects carried out abroad are often poorly thought out. Experiences have also shown that the majority of project proposals were difficult or impossible to carry out at the location. They lacked a view to the local conditions, working methods and facilities necessary for the practical aspects of the project. There are sometimes enormous differences with the situation in the Netherlands. This is overcome by maintaining a relationship with a studio, facilities and a person in charge. Moreover, aspects such as networking, reflection and contemplation can also be considered 'production-oriented', although this is often with a delayed effect.

The reports are an important instrument for the coordinator and director to ensure continuity and quality control, but also and primarily to tailor the programme to the studio, communication processes, conditions and facilities. The reports are less useful for measuring artistic and professional (career-related) results. The responses (and discrepancies with the responses) to the questionnaire sent out showed more time is needed (also for the artist) to be able to examine and formulate the effect of the stay abroad.

A foreign studio can also function as a 'gateway' to a much larger international network or platform. For example, one artist ended up at a Greek gallery through contacts in Berlin, followed by an exhibition in China. Berlin is often the opening to New York. Through Berlin, a number of artists were invited to exhibit their work at a

the move across to film), explored new areas (such as public spaces), seized the opportunity to work in a different format, or the specific shapes and materials of a culture were incorporated into the work. The constant interrogation by studio visitors was also the trigger for some artists to express themselves more emphatically, resulting in an explosive productivity. Artists often describe that they were able to make choices which had been hanging over them for some time. Choices to focus (away from the 'anything goes' in the Netherlands) on a particular subject or aspect and to explore it in depth, also choices concerning a specific audience, for example, with which the sense of affinity was strengthened through distance.

[The opinions and the results are described in more detail in the evaluations of the individual studios.]

New York gallery and one of the artists was sent by the city of Berlin to PS1 after a stay at Bethanien. Likewise, the work of one Dutch artist ended up at the Documenta in Kassel through an exhibition at a New York gallery. In many cases, the stay abroad is the reason that the Dutch gallery owner presents the work of certain artists at art fairs abroad, also so that the artist can come into contact with foreign buyers and galleries. Here, too, it works the other way around as well: a Dutch artist whose work was exhibited by a Japanese gallery at an art fair in Basel was noticed by a gallery from Amsterdam.

The following are a few examples of galleries and museums: Stefan Stux Gallery (New York), Jack Tilton Gallery (New York), I-20 (New York), Drawing Center (New York), Mary Boone Gallery (New York), Team Gallery (New York), Apex Art (New York), New Museum (New York), Hunter Gallery (New York), Marian Goodman Gallery (New York), San Francisco MOMA, Chicago Art Fair, White Box (New York), Public Art Fund (New York), Kentler Art Space (New York), South London Gallery (London), Chisenhale Gallery (London), Laurent Delaye Gallery (London), Moderna Museet (Stockholm), Natalia Goldin Gallery (Stockholm), Galerie Arndt & Partner (Berlin), Galerie Markus Richter (Berlin), Büro Friedrich (Berlin), Galerie des Archives (Paris), Cinematheque Française (Paris), Palais de Tokyo (Paris), Gallery Koyanagi (Tokyo), Gallery Aichido Contemporary Art (JP), Tokyo Parco Museum, Art Basel, Havana Biennale, Charlottenborg (Copenhagen), Vitamin C (China), Platform Garanti (Istanbul), Galeria Luisa Shina (Sao Paulo), Art Basel/Miami Beach, Galerie Mot & Van den Boogaard (Brussels). Broadcasts on Japanese and Turkish television and articles in Artforum and the New York Times should also be mentioned in this context.

5. WHAT IS THE RESULT FOR THE DUTCH ART WORLD?

Up to now around one hundred artists have spent time at a foreign studio through the BKVB Fund. As an absolute number that is not large, particularly if you bear in mind that this is over a period of around fifteen years during which the BKVB Fund has awarded thousands of other incentive grants. Many of them now are now successful professional artists, which they themselves believe was significantly helped by the international experience. These are names that are familiar to those au fait with the field (and our interviewees), and often also amongst a broader public. Selling prices, publicity, representation by institutions and galleries and network quality are criteria which are used for the international ranking by artfacts.net. Artists perform well in this (particularly if they went to a foreign studio several years ago). The combined individual effects mean that the Dutch art world is generally enhanced by this group, who bring new work, experiences and contacts back home.

The participants bring a useful 'view from outside' to the Dutch circuit; years later (according to their CVs) they still have one foot in the foreign context and the other in the Dutch context. They thus play a bridging role between the Netherlands and foreign countries, and the insights that they thereby voice about achievements and limitations are important for the operation of the Dutch art world. Within their own circuits they raise the standard of communication and discussion, and they often make their contacts available to third parties. They act as role models to some extent. Hence participants introduced other Dutch artists to their newly acquired network, which led to projects and exhibitions abroad. They also introduce

In the Netherlands, the stays abroad have resulted in exhibitions of the work of participants in places like Galerie Rob Jurka, Upstream Gallery, Annet Gelink Gallery, Galerie Nouvelles Images, Ellen de Bruijne Projects, Galerie Diana Stigter, Galerie Fons Welters, Witte de With and TENT in Rotterdam, Arnhem Museum of Modern Art, Van Abbemuseum, Stedelijk Museum Bureau Amsterdam and the Stedelijk Museum Amsterdam.

A number of the participants currently experience more interest in their work abroad than in the Netherlands. In one case, an artist indicated participating in an average of twenty exhibitions per year, only one of which was in the Netherlands in two years' time.

It is customary with the foreign studio residencies that curators, critics and theorists are invited to come have a look at the artist's work and become acquainted with the artist. This sort of visit is usually organised by the guest institution, such as the ISCP in New York, where the curators and critics are paid for their studio visits. If the guest institution is less than enthusiastic about organising such visits, the artists often try to organise them together with other residents. It is a tried and true method for making personal contacts and, if it clicks, often results in future collaboration.

SEE [HTTP://ARTFACTS.NET](http://artfacts.net)

This website measures sales (and sales prices), expositions and publications by international artists. Put into perspective (some artists, for example, do not make 'saleable' art), it turns out that recipients of the Foreign Studios grant rank high among a cohort of 45,000 contemporary artists (both dead and living, i.e. including Picasso, Warhol, Klee and Kokoschka).

foreign artists from their new network to Dutch galleries and institutions, or give tips about them.

This general effect is endorsed by most observers in the sector, who have often had positive experiences themselves with artists who have benefited from the grant.

For example:

Name / ranking on list:

Marijke van Warmerdam 334

Mechac Gaba 439

Inez van Lamsweerde 759

Lara Schnitger 1549

Job Koelwijn 1556

Marc Bijl 1687

Erik van Lieshout 1867

Julika Rudelius 2473

Suchan Kinoshita 2224

David Bade 4993

Gabriel Lester 5382

6. HOW GREAT IS THE NEED AMONGST DUTCH ARTISTS TO GO ABROAD?

There is a genuine increasing need amongst artists to live and work abroad for a period of time. This can be seen both inside and outside the BKVB Fund. In the first place there is a steady rise in the number of applications for the foreign studios grant. As a result, the panel members and the secretaries believe that the number of applications is generally enough to make a high quality selection. The applications which lack quality also show a great need to go abroad, even if this is often described too generally or opportunistically. Secondly, there is a very large increase in international activities to be seen amongst the incentive grants. They include more and more requests for projects abroad and residencies for which artists have arranged contacts off their own bat (often through the Trans Artists database or through their own international network).

The growing need to go abroad has resulted in a worldwide explosive growth in the number of artist-in-residence provisions. Trans Artists - the organisation based in the Netherlands which provides international artists with information about residencies, but does not organise them itself - has noted that both demand and supply have risen year after year, both inside and outside the Netherlands. Their website now has 700 visitors per day. There is talk of a true phenomenon and the art publications have even expressed amazement about the existence of a new category of residency artists who spend their whole time flitting from city to city. Mention is often made in interviews of the fact that the international market usually overlooks the Netherlands. International collectors, exhibition organisers and gallery owners are simply unlikely

An overview of applications for project subsidies for the past three years (2003-2005) shows that the number of applications for an artist-in-residency has doubled.

2003	24 AIR
2004	35 AIR
2005	48 AIR

The phenomenon of the artist-in-residence (AIR) has undergone tremendous growth over the past ten years or so. According to Trans Artists: "Due to its current popularity, it seems we are dealing with a fashionable phenomenon that owes its explosive growth solely to globalization of artists' 'nomadic' behaviour." Increasing attention to the 'local situation' and greater attention to other cultures or the 'international situation' can be added to that. There are currently several dozen foreign artists residing in the Netherlands through such a programme and several dozen Dutch artists residing abroad. More and more institutions (such as, more recently, Museum Boijmans van Beuningen, Het Domein in Sittard and FOAM) are launching an artist-in-residence programme with publicity efforts. Many of the artist initiatives become redefined and developed into *workstations* that go together perfectly with the residencies. The Smart Project Space, for example, offered six Dutch and six foreign artists a residency for three to six months and the newly built W139 will also house an artist-in-residence.

HGIS FUNDING

The start-up phase of the initiative from the BKVB Fund for new studios in Stockholm and Istanbul was made financially possible by a contribution from HGIS funding. Considering the favourable results and sufficient quantity and quality of applications, the decision has been made to include these in the regular funding for foreign

to visit the studio of a Dutch artist. For this reason Dutch galleries and institutions are increasingly seeking out the international market through foreign fairs and events, supported by the government's international cultural policy and that of institutions and funds. All this fits within broader developments in the art field, which is becoming increasingly transnational for various reasons. This justifies the BKVB Fund's belief that the quantitative need amongst artists for this grant is already greater, and will increase further.

The need amongst designers and architects different from that of visual artists, due to the nature of their professional approach and practice. A lengthy residency is problematic for many of them because of the location-bound production processes and working relationships in an often carefully constructed commercial environment. The division between fine art and applied arts is often more rigid abroad than in our country. The BKVB Fund could work harder to highlight existing possibilities more clearly in advertisements and other publicity material. Advisers and panel members with a network in the architecture and design sector (e.g. in higher art education or in the workplaces) can be asked to draw extra attention to the possibilities. The BKVB Fund could identify this target group's specific need to go abroad more clearly through research. The travel possibilities and the latest communication and design technologies might, for example, enable designers and architects to continue with their assignments and business activities 'from a distance' from a foreign studio (as is now the case during design collective 75B's residency at the new foreign studio in Pasadena).

studios. HGIS funding is currently no longer requested for new expansions.

PRE-RESIDENT IN CHINA

The BKVB Fund is currently looking for one or two artist-in-residence studios in China. Because of its spectacular political and economic developments, this country is receiving an enormous amount of attention, also from artists. For a number of years, the BKVB Fund has been funding trips to China for artists using a project subsidy. The movement, motives and results were recently published (*Nederlandse kunstenaars in China, een selectie*, 2005).

During a visit to China in 2005, the director became acquainted with the Platform China organisation in Beijing and Vitamine Space in Guangzhou, both of which appeared to be good partners for establishing foreign studios in 2006.

Visual artist and committee member of the foreign studios programme Jean Bernard Koeman was invited by Platform China in Beijing as part of the series of exhibitions entitled 'Versus' to participate in a duo exhibition together with a Chinese artist. Koeman: "There will be two monumental, space-filling and site-specific installations that both complement and challenge one another." The BKVB Fund has asked him to consider his stay at Platform China an exploration of the possibilities to establish a foreign studio. This concerns a new institution housed in an old industrial complex with a gallery, numerous studios, a shop, café and a multimedia room. Koeman is familiar with China, having stayed at the CEAC in Xiamen in 2003 and travelled around the country. Part of his research and stay at the Platform China was intended to establish contacts in Beijing and travel to Shanghai and Kunming. He will be reporting on his findings in April 2006.

TRANS ARTISTS

7. WHAT ARE THE MOTIVATIONS FOR GOING ABROAD?

It is by definition important that the BKVB Fund does not exclude any categories of artists or developments in the arts. Its aim is, after all, to promote Dutch arts generically. By offering an extended period spent in one of the studios, the BKVB Fund wants to "offer visual artists, designers and architects the opportunity to develop their work or reflect on it in a different environment and culture. A residency also creates opportunities to make international contacts or to expand them, and the (initial) opportunity to develop a new market." The applications (including for the incentive grants) and replies to our questionnaire reveal a range of motives for going abroad. If you summarise these in three or four sentences, they correspond to the description of the BKVB Fund given above, but compared with the highly variegated patchwork of individual motives it is (of course) very generalised.

The section of this report where we consider each studio separately features a wide range of different motivations. Artists often have more alert and pioneering motivations. Alongside curators and other mediators, they are looking for places around the world where developments are occurring, where there is inspiring friction happening. They want to relate their art - often through research - to societal, political and social developments from a broad cultural basis. The list of suggestions for new locations for studios shows this, and the responses from the sector confirm this trend. China is a good example: long before the large Dutch cultural delegation with representatives from politics, funds and institutions visited the country last year, dozens of Dutch artists, curators and mediators (many of

The website of Trans Artists, an organisation that functions as an international 'switchboard' between artists and organisers of artist-in-residence programmes, is visited by no fewer than 700 people every day. This clearly shows the tremendous amount of interest in the phenomenon of the artist-in-residence. Trans Artists is not only an information centre for Dutch artists, but serves artists from all countries. Their area of focus has been expanded to include other disciplines than just the visual arts: literature, music, applied art, exhibition making/research and performing arts.

Trans Artists notes that the circuit of residencies is developing into an alternative platform for artists that is equivalent to the international gallery circuit. Artists no longer use the residencies solely for prestige, but more and more often because they play a facilitating role in that they offer artists the opportunity to carry out a project somewhere else. Some of the locations are run by artists. To gain a clearer overview of the numerous options, Trans Artists has broken down the foreign studios into three categories: the predominant category of classical and prestigious residencies (strict selection process, national interest), a second category of locations that are newer and somewhat more experimental but have a good reputation, and a third category of locations that come and go and are often organised by the artists themselves.

CEAC

The (accepted) applications for the incentive subsidies showed that, over the past five years, a large number of Dutch artists have taken their first steps towards China through the CEAC in Xiamen. CEAC (Chinese European Art Center, established in 1999) is a pioneering initiative of Ineke Gudmundsson of the Netherlands in collaboration with the Fine Arts Department at the

them travelling thanks to an incentive grant from the BKVB Fund) had visited every corner of that country – and quite a few established themselves there for a longer period.

University of Xiamen. The focus is on facilitating contact between Western and Chinese artists by organising exhibitions and lectures, releasing publications and offering residencies. Ineke Gudmundsson is using her extensive network throughout the Chinese art world to act as an ‘mediator’, something that appears to be sorely needed in starting up the initiative due to the considerable cultural differences. A unique feature of the CEAC is its ‘workstation’ aspect. Many Dutch artists are attracted by the knowledge of traditional methods, facilities and materials in the region and formulate projects oriented to these things.

8. HOW IS PROVISION BEING MADE FOR ARTISTS’ (FUTURE) NEED TO GO ABROAD?

Applications for some studios fluctuate substantially from year to year. If there is a year in which there are significantly fewer applications, action is not taken immediately - the number of applications in the following year usually rises of its own accord. In exceptional cases additional publicity is given to a studio (e.g. Projectstudio Berlin), after which demand also rises straightaway. The BKVB Fund’s adjustments and expansions particularly respond to the substantive ‘demand’ amongst artists against a backdrop of changing circumstances. In that regard it pays close attention to the good functioning of existing studios and to the effectiveness of the execution and the costs. This leads to action: hence the relationships with PS1 in New York and CCA in Japan were terminated (for various reasons). But the BKVB Fund thereby also wants to bring important international developments in the arts within reach of more Dutch artists. The BKVB Fund acts on the basis of developments in the art world and a perspective on the internationalisation of the

This list shows suggestions for possible future studio locations from the respondents (participating artists who completed the questionnaire) and our conversation partners. China, Japan, South America and the Middle East are popular choices, as are Rome and Cairo. A foreign studio was recently established in Rome and agreements are being made in Cairo for the first artist to stay there in the fall of 2006 (see further on in this report). The list also shows the wide range of locations in which artists are interested and that, in addition to large cities, these include places undergoing significant development.

1	China 13	Milan 2
2-3	Tokyo 10	Osaka 2
	Mexico City 10	South Africa 2
4	Beijing 9	Zurich 2
5	Sao Paolo 7	Antilles 1
6-7	Japan 6	Athens 1
	Rome 6	Australasia 1
8-12	Cairo 5	Benin 1
	India 5	Brazil 1
	Middle East 5	Chengzen 1
	Shanghai 5	Delhi 1
	Far East / Asia 5	Dublin 1
13-15	Barcelona 4	Geneva 1
	Los Angeles 4	Glasgow 1
	Russia 4	Guangzhou 1
16-23	Africa 3	Helsinki 1
	Cape Town 3	Iceland 1
	Morocco 3	Indonesia 1
	Moscow 3	Iraq 1
	Eastern Europe 3	Israel 1
	Seoul 3	Jeruzalem 1

arts. It is familiar with those developments because of the direct involvement that it has with artists and observers (particularly through the membership of the panels). There is a well-functioning internal evaluation system, and almost continuous discussion about developments in the arts is organised with the 'outside world' (artists, observers, curators and representatives of other institutions and policymakers). The BKVB Fund also draws on the scores of applications with motivations for other grants which it processes every year, an ever greater number of which have a full or partial international component. This leads to 'in-house knowledge' and is a good basis for valid pronouncements on (international) developments in the arts and the need amongst artists which derives from these. The BKVB Fund's attention is also regularly drawn to good and/or new residencies by cultural attachés and consulates, such as in the case of Banff Center for the Arts, Delfina in London and Art Center College of Design in Pasadena. In consultation with them the director of the BKVB Fund visits the institution in order to explore the possibilities.

The current offering of studios in the important art metropolises could theoretically meet the entire substantive demand. Some aspect of every development in the international arts can, after all, be found in major cities at any time thanks to the cultural life's ability to attract. However, the number of artists that can be serviced with these foreign studios is limited, so it is not possible to achieve a broad match with the existing need. There is also another reason why this cannot be achieved entirely successfully. It is a characteristic of those metropolises that developments which originate in other regions arrive there in a more or less crystallised state, encounter one another and as a result change

Warsaw 3	London (extra) 1
Xiamen 3	Lithuania 1
Balkan 2	Montreal 1
Bombay 2	Mumbai 1
Brussels 2	Nairobi 1
Budapest 2	New Zealand 1
Buenos Aires 2	Okagadougou 1
Dakar 2	Prague 1
Florence 2	Reykjavik 1
Hong Kong 2	Saporro 1
Johannesburg 2	Singapore 1
Kyoto 2	St Petersburg 1
Latin America 2	Vilnius 1
Madrid 2	South Pole 1

LADDER

The BKVB Fund will be establishing a 'ladder' of interesting foreign studios once or twice a year together with Trans Artists and will draw the attention of artists to these locations (and select them after the applications have been received) through advertisements. This can be flexibly tailored to changing needs among artists and it can be ascertained whether assumptions about those needs and the related international artistic developments are correct – and possibly serve as a basis for decisions on establishing long-term relationships with institutions.

The goal is five new foreign studios each time. Judging by the wide variety in the demand, both artistic possibilities and geographic distribution are considered. Trans Artists makes a pre-selection of possibly interesting locations. After consulting with Trans Artists, the BKVB Fund will select the studios to be approached. Trans Artists will then approach those locations to ask whether they are interested in including a Dutch artist (or curator/mediator) in their programme for a period of 3 to 6 months. If so, the BKVB Fund will contact them about the possibilities and practical details. For practical reasons of decisiveness, it is preferable that the Foreign Studios Committee of the BKVB Fund be entirely responsible for the ultimate selection.

The implementation of this idea, which was

immediately; they take on a local authorised form. The artists' motivations show that they often want to relate directly to cultural sources and locations where the friction heat of development can be felt.

There is therefore usually no 'pull' from abroad - there is no request from a foreign institution to establish a relationship. As described above, an individual need is noted or a development is spotted from which it can be deduced that a structural need will arise. In order to realise that, the BKVB Fund survey what the possibilities and qualitative provisions are in a country or region. The BKVB Fund is currently expanding, partly as a result of this (e.g. in China, Cairo and Tokyo). As with any expansion up to now, this is preceded by an in-depth investigation, whereby visits and exploratory discussions constitute the prelude to future institutional contact. Ultimately the relationship with the institution is initiated by the director. That relationship is developed at a personal level with those in authority at the institution, whereby agreements are made about the objective, the execution, the selection, the budget, etcetera. The director of the BKVB Fund monitors the result and the compliance with the aims of the BKVB Fund. The process may include a request for an artist to try out the studio for a period with the aim of formalising the relationship with the BKVB Fund in the future (the so-called pre-resident).

The recent expansion of the offering with studios in Stockholm (IASPIS), Istanbul (Platform Garanti) and Rome (Projectstudio) were also used to implement a new way of bringing about a better match to developments in the arts. The BKVB Fund explicitly identified those developments as justification for the establishment of the studios there. This involves

announced in the 2005-2008 policy plan, is currently (March-April 2006) in the phase during which Trans Artists will be approaching Artists Capacete in Rio de Janeiro, Brazil, Bag Factory in Johannesburg, South Africa, Rockston's Studio in Zambia, CCA Ujazdowski in Warsaw, Poland, and Art Space in Woolloomooloo (near Sydney) in Australia to see whether they are interested in temporary collaboration. The institutions will also be asked for a profile for working with artists from the Netherlands, such as on a project basis or self-directed. Most of these studios are expected to have already planned their programme for 2006, so the first working periods for the artists based on the ladder programme would not be until 2007. The advertisement for the ladder would have to be published before the summer of 2006.

CULTURAL ATTACHES, CONSULATES AND EMBASSIES

In looking for new foreign studios, the BKVB Fund often works together closely with the cultural attaches, consulates and embassies, who put the BKVB Fund in contact with the right persons and put together an intensive programme in order to obtain proper insight not only into the locations being visited but also the local context.

PASADENA

Serious plans have been in place for an artist-in-residence programme on the American west coast since 1997. The BKVB Fund was informed by both artists and the consulate in New York of an interesting and upcoming artistic climate there. An exploratory visit took place that year that entailed a visit to numerous institutions in the region, including the Art Center College of Design in Pasadena. Due to the positive findings and proposals from the Art Center, a tentative

an appreciation of the 'periphery' as a position in international art interactions in the case of Stockholm, the recognition of Istanbul as a bridge between Western and Islamic culture and - for Rome – the interaction with science and (art) history. These are key issues in the discourse which have been identified by many artists, representatives of institutions and observers for some time.

The opportunities for designers were recently expanded with a new studio at the Art Center in Pasadena. The BKVB Fund is thereby particularly seeking to capitalise on the high reputation of Dutch design abroad, alongside the existing facilities for designers in Berlin, Paris and Banff. This gives the opportunity to develop the (rhetorical) ability to communicate the qualities and principles of the designer's own work, and the vision which underlies it, in an international context. This studio is also an experiment in order to investigate whether designers can maintain a well-functioning practice in the Netherlands using modern means of communication during an extended foreign residency.

It takes a while before a relationship is established with a new studio, but an investment in a strong personal bond lends a great deal of extra value to the foreign residency, as is also shown by the artists' responses. It takes time and effort in order to fully match an observed need for a particular foreign residency amongst artists. At the start 'the demand' therefore cannot always match 'the applications', and it is unavoidable that future demand is anticipated on the basis of assumptions. *The* need is thereby a constantly changing need. Developments in the art world succeeded one another rapidly and a thorough assessment of the durability and relevance of

collaboration was entered into that entailed a stay at the recently established ITA (Institute for Technology & Aesthetics) by an artist/designer, on the condition that he or she have a connection to new media. The project proved to be a failure during the stay by the first participants, Arno Coenen and René Bosma. It turned out that the director of the ITA was unable to fulfil the expectations he had raised and was the only person at the institute who was willing to support the Dutch residency, but left halfway through the project for a sabbatical.

During a second exploratory visit to the American west coast in 2005 by the current director and coordinator, the Art Center was also included in the programme, which had since appointed a new director and was expanded with a South Campus located closer to downtown Los Angeles. There turned out to be sufficient cause to make a new collaboration attempt. The Art Center has shown a considerable amount of interest in Dutch design and design mentality and wants to approach the project prestigiously with, among other things, an exhibition to be held at one of the major museums in Los Angeles. It appears as if the studio will stand out among the foreign studios offered by the BKVB Fund in that the relationship is based in part on local needs. The Art Center will also assume responsibility for a substantial percentage of the costs.

This residency will entail a one-year stay for a graphic or industrial designer at a reputable professional firm. He or she will be able to work on their own project as well as hold guest lectures and workshops at the Art Center. The Art Center has selected the graphic designers collective 75B from the three applications for the first stay. Because the participation of designers in the programme is a point of special interest

those developments for Dutch artists is needed before a relationship can be established somewhere on that basis.

The justifications for the new studios are, incidentally, not yet clear to everyone; the choices of Stockholm and Rome in particular were not universally self-evident. The BKVB Fund finds that the diversity in demand and supply is very great and that, as a medium-sized country with specific characteristics in the field of the arts, even an extensive budget and a larger number of permanent foreign studios will never achieve complete 'coverage'. The process of renewal is therefore characterised by many decision moments whereby an artistic vision unavoidably plays a part and the opportunity must be viewed in relation to the aims of the Fund's policy: whether or not to link up with particular networks, stimulate particular developments and not others for the time being, fill gaps in the Dutch art world (or not), relate to particular Dutch or international social or cultural phenomena, etcetera.

In order to meet the demand in quantitative and qualitative terms, the BKVB Fund ultimately expects to need an offering of more than twenty foreign studios. The BKVB Fund indicates that based on the costs of the current offering, the budget for the Foreign Countries Scheme will have to be around 2 million euro (covering the existing studios, new studios, the studio ladder, the study trip and special international activities). The BKVB Fund wishes to release this sum through internal budget shifts and by setting other policy priorities.

The BKVB Fund argues that the principle underlying renewal is that a foreign studio for which there is no need will soon be winnowed out

within the BKVB Fund (as they apply far less often than visual artists), the inclusion of a special studio at a design institution is a good way to meet their specific desires. The participation of 75B in the programme is a test case both for themselves and for the BKVB Fund to see how a stay abroad for designers can be combined with maintaining their current professional practice in the Netherlands. Attention will also be paid to this aspect in future evaluations. A critical attitude as far as the problems that arose the first time in Pasadena is also necessary.

CAIRO

An exploratory visit has been made to Cairo to consider possibilities to establish a foreign studio here. The studio is to meet the growing need among artists for a location in the Middle East, a place that is in keeping with the focus within the art world on cultural and social developments stemming from the role and position of Islam in Europe. This was clear from the applications for incentive subsidies and was confirmed in our list of suggestions. With a population of 16 million, Cairo is one of the largest cities in the Middle East and has no equal as far as urban development. It is one of the most important philosophical and religious centres in the world.

The only institution in Cairo with a suitable studio is the Townhouse Gallery. Concrete agreements were therefore made with this institution since the results of the visit were positive in the sense that Cairo would be a good location for a BKVB Fund foreign studio and the Townhouse Gallery offers the right facilities for this programme. It was agreed that a 4-month working period would be offered twice yearly, with the possibility to travel within the Middle East. The activities of the Townhouse Gallery have a social/societal

through a lack of good applications (in the view of external experts on the panel). The BKVB Fund thereby opts for quality over quantity; one relevant residency with a successful result can, in theory, justify all efforts. In order to avoid a shortage of quality residencies and to guarantee as far as possible that the period abroad can be a success for the artist, external advice and expertise is sought when choosing new studios.

The choice of the latest studios to supplement the existing offering is also a step towards an international network of representatives of institutions through which the BKVB Fund wishes to cement its relationship with the institutions, and within which it also wants to launch initiatives. A network which adopts an intensely stimulating and initiating role with respect to developments at both local and international level and which seeks to facilitate the artistic, philosophical and entrepreneurial development of individual artists. Within such a collaboration, it is possible to work together on a personal level to harmonise with new developments. Such contacts are already being maintained with Maria Lind (IASPIS) and Vasif Kortun (Platform Garanti).

dimension and the artist selection will have to take this into consideration. He or she will also have to consider and become acquainted with important issues taking place in Cairo, the mores of the society regarding, for example, Westerners, women and artists. It is therefore recommended that the candidates pre-selected by the committee first hold discussions in the presence of the director of the Townhouse Gallery. The first artist is scheduled to depart for Cairo on 15 September 2006.

CURAÇAO

Together with the Mondriaan Foundation and the Stichting DOEN, the BKVB Fund supports the research and start-up phase of the Instituto Buena Vista, an institute for art education in Curaçao. The goal is to raise the level of local art by means of education provided by professionals from both the Antilles and the Netherlands. The BKVB Fund will pay for the artist-in-residence portion of the programme.

9. WHAT ARE THE LINKS WITH DEVELOPING BKVB FUND POLICY, HOW DOES THE SECTOR JUDGE THE EXECUTION OF THE BKVB FUND FOREIGN COUNTRIES POLICY?

Various interviewees state in more or less the same words that you "really ought to send all artists abroad at some point." "However easily we may communicate nowadays, the best contacts are made personally on the spot. With a face." Everyone believes that the artist-in-residence is a phenomenon. "Yes, it is unbelievable. But for that reason alone the BKVB Fund must have a position on it." Generally speaking it is felt that the existing offering can be maintained; the demand is sufficient and the results are good, the execution is being done carefully. It is thereby worth noting the recurring argument that renewal and exchange should not be aims in themselves, which is what tends to happen a lot nowadays. "You need to be careful not just to say: this or that studio is not adequate, or this or that city is no longer relevant. The artistic result or the 'significance for art' can only be usefully judged over a fifty to eighty year period."

Residencies in themselves are a 'development in the arts'. "The different locality is important for artistic development, a real pre-condition. No choice and no policy imposed from above has determined that. The *boom* in residencies has not been subsidised – these are often places that fulfilled an exhibiting role or which were under (financial) pressure. They transformed themselves because they gain a lot from it themselves as host/artist. It is mutually beneficial. The success of residencies has fed itself." Nearly all interviewees endorse the usefulness of the BKVB Fund's plans to expand the foreign studios grant and to match it flexibly to developments, so that it is possible to respond to the ever-changing

We conversed with various members of the art world at length and often associatively, i.e. not in 'interview style'. As a whole, these individuals make up 'the field'. A number of quotes have been paraphrased in that the comments, recommendations and suggestions have been forged together to some extent.

The objective of the BKVB Fund in accordance with the articles of association is formulated simply but can be interpreted broadly, namely, to promote visual arts, design and architecture in the Netherlands.

The BKVB Fund attempts to achieve this goal by providing funding to artists from various disciplines.

Policy Plan 1993-1996: [this] cannot be viewed separately from the more idealistic considerations underlying the art policy. Contributing to the creation of a richly varied, high-quality artistic life positively influences the overall social climate. [This means] that the promotion of qualified art production is not the primary objective, but rather the artistic development or the artistic process. [2002 Annual Report p. 4] The main task of the BKVB Fund is to stimulate research and the production of new work.

[Policy Plan 2005-2008 p. 14] [the] autonomy of artists must not be placed under pressure. The BKVB Fund considers it its immanent task to assure and safeguard the autonomy of the artist [...]. On the one hand, the art itself is searching for other roles while, on the other hand, new roles are being assigned to it. Although it is not the task of the BKVB Fund to determine direction, it will have to incorporate the changes.

The BKVB Fund contends that its objective enables it to contribute more broadly to promoting the arts along several paths. The BKVB Fund has therefore repeatedly taken new

needs amongst artists. The caveat that was repeatedly added to this was: "provided that the demand from the artists remains the prime determinant."

The BKVB Fund's intention - announced in the 2005-2008 policy plan - to create a studio ladder with Trans Artists is generally seen as a useful idea. It is felt to be a good and obvious development to combine the target groups, expertise and networks of the BKVB Fund and Trans Artists. The fact that the BKVB Fund will focus on particular social and cultural developments and on particular regions with such a list of foreign studios is unavoidable for practical reasons alone (e.g. budget, capacity). All interviewees also acknowledge that a structured relationship between the BKVB Fund and a foreign studio makes an important contribution to a successful foreign residency. "There are many arguments for it, the most important of which is to offer an existing context. It helps the artist along a few steps." With the ladder the BKVB Fund can investigate whether the qualitative and quantitative demand should lead to a more permanent relationship with an institution, and whether there are options for doing this.

At the same time it is acknowledged that the ambition to match developments in the art world implies to some extent that you sometimes need to run ahead of 'the demand'. Working from this by association, they go further (than the ladder) when it comes to the way in which the BKVB Fund could expand its permanent offering. "If artists have a believable motivation, they can go. If the interest in a particular location continues, you need to go and see what it going on." "Dutch policy is always a demand-led policy, whereby we have to wait for someone to want to organise things with us. You need to make yourself well-

initiatives throughout its history and developed new subsidy instruments. There is considerable focus on appealing to and involving a 'rank and file'. This target group is an important factor present within the BKVB Fund, including the composition and status of the committees, which is implicitly and explicitly involved in carrying out the policy and creating new policy.

[from the International Cultural Policy Recommendations from the Council for Culture 2003]: The goal of the current international cultural policy is threefold: (1) an exchange and dialogue between culture makers from the Netherlands and other countries, as a result of which Dutch artists and culture practitioners can both become inspired as well as compare their work to that of their foreign colleagues; (2) market expansion for the products of artists and cultural institutions from the Netherlands; and (3) placing the Netherlands on the map by means of cultural expression developed in the Netherlands. These goals are complementary and do not generally rule out one another: good artistic expression is good for the image of the Netherlands. The export of art and culture and expansion of the international market share are good for the cultural sector. An exchange of knowledge and experiences on the part of artists can have a positive effect on quality and therefore on the market share. Placing the Netherlands on the cultural map also has a positive effect on the development and position of our knowledge economy in a globalised world.

Even though modern means of communication have made it much easier to learn about events taking place elsewhere in the world, physically staying in a different cultural environment remains an irreplaceable experience for artists. To promote an international exchange between

known and visible, although that it a very unDutch thing to do."

A lot of interviewees, particularly artists and mediators, describe an ideal foreign studios grant scheme as one which mixes being supply-oriented and being demand-oriented. This would be executed in the same way that they are accustomed to working: "focused and on the basis of a lot of personal contracts, taking advantage of the offering of varying alternative platforms." Many interviewees believe that the use of the BKVB Fund to establish flexible collaborations with domestic and foreign partners is a good way of establishing a link with the developments in the international art world. An active and initiating BKVB Fund can "participate in contemporary networks, help establish links between dialogues and attitudes. Renewal and expansion of the offering can link into this and thereby also be focused on creating greater cohesion within the Dutch art context. New studios can then enter into a permanent relationship for a limited period, as long as the arguments remain valid." In summary, many suggestions lead to a programme-based approach, possibly under the supervision of an intendant. "The BKVB Fund should develop a system of continuous adaptation. The deployment of and contribution from Dutch artists can be organised within that with a broad and diverse orientation on specific developments in the art world." The choices of the foreign studios and their results would thereby be brought into the Dutch discourse more than is currently the case. This discourse would be stimulated by this and by the international input. "Going public must be aimed at making the policy open and transparent with respect to the target group, so that the choices can also be questioned." The BKVB Fund is not the only institution in the

artists, the facilitating role played by the government, funds and sector institutions remains essential. Unrestricted movement between various cultures has been an important source of inspiration for artists through the centuries. That facilitating role must continue to be available to artists who wish to exchange and compare their work with foreign artists and sell their work on the international market.

"Big" countries have a completely different attitude and seldom establish long-term relationships with the residencies. This is usually done by medium-sized or small countries. Sweden, Austria and Germany delegate the development of such relationships with residencies to the states, some of which enter into contracts. But they only tend to represent the local culture. Institutions like the Goethe Institute represent the national culture, as does the Cervantes Institute of Spain and the Maison Descartes of France. By way of comparison, the culture of Great Britain is brought into the limelight by more than 100 employees of the British Council in Japan, while the Dutch embassy in Japan has a staff of around one and a half persons for that same task.

OCW Commissie Publieksbereik Hedendaagse Kunst en Musea. *Minder en Meer* (2000) § 2.5: "The intensive and joint manipulation of the foreign market has not been sufficiently developed yet. Artists could also serve as ambassadors in this respect [...]"

SICA is a Dutch service organisation for international cultural exchange. The foundation provides advice to internationally active cultural organisations, funds, institutions, authorities and posts through its helpdesk, meetings, visitors programme, publications and website. SICA

Netherlands which promotes international exchanges. The Netherlands presents itself abroad through many individual activities, projects, exhibitions and participation in networks by Dutch artists and curators, through participation by Dutch institutions, galleries and artists' initiatives in fairs and events, through collaborations between (educational) institutions and museums, through lectures and publications and, of course, by placing artists in residencies.

Both the BKVB Fund and the Mondriaan Foundation are involved in this in many ways, whereby a distinction is always made between being production-oriented (demand from individual artists and mediators) and presentation-oriented (demand from institutions). "For many artists who are part of networks and help shape them, who view producing and presenting as being indivisible, that distinction is outmoded." SICA argues "in fact Trans Artists, the Mondriaan Foundation and the BKVB Fund should get around the table and think that we all have a piece of the cake, how are we going to use it? It would be logical to work in networks more. You can enter into relationships with various types of organisation for strategic reasons. As a fund you can start to bring more structure to a network, create mutual opportunities, sometimes you can work with a private fair. It is also good to create a network of curators and institutions around it. Sadly there is no European budget for something like that."

Compared with the performing arts, for example, the visual arts, design and architecture sector is very 'hospitable' to foreign artists through the operation of art education and the workplaces, museums, galleries and the artists' initiatives. The provision of exchange programmes based on residencies is becoming increasingly popular

releases publications such as the SICA Mag, reports on the meetings and provides fact sheets. SICA makes its (international) contacts available to others and provides a foreign agenda (also on the website). One of the divisions of SICA is the Cultural Contact Point Holland, which provides assistance in applying for European subsidies for art and culture.

"Dutch international cultural policy is too focused on exporting. We need to create more international programmes in the Netherlands, do more importing." George Lawson, New Year's Reception SICA, Mondriaan Foundation, FAPK, 10 January 2006, Felix Meritis, Amsterdam.

In 1998, the Ministry of Education, Culture and Science established the Vrijhaven Kunstenaars Te Gast (broad art) programme in which established foreign artists were invited to spend time in the Netherlands to carry out an artistic programme. This programme faded away, however, due to organisational complexity (resulting in part from the ambition level), among other things.

Circuits of experts: a study into the network of advisory bodies in the Dutch visual art world. Rotterdam: Erasmus Centrum voor Kunst- en Cultuurwetenschappen, 1999 – p. 97: "After all, we have the idea that the experts are recruited from a limited section of the art world. Is this bandwidth wide enough? There are various programmes that entail sending Dutch artists abroad [...] as far as we have observed, the advisory bodies for these programmes make use of the same Dutch persons or experts established in the Netherlands as do other advisory bodies. Are we missing out on an opportunity here to network internationally?"

in the art world. However, these often have a limited orientation because of the specific objectives and a more defined context such as 'education', 'Europe' or 'photography'. Some interviewees suggest research into whether it is possible to incorporate the BKVB Fund's foreign studios into exchange programmes.

A lot of Dutch institutions - a number of which are represented amongst the interviewees: the directors of Manifesta, Ellen de Bruijne Projects, Smart Project Space (studio programmes) and the Rijksakademie (e.g. RAIN) - organise activities and set up networks. These are programme-based, production-oriented and transnational, they involve both Dutch and foreign artists and mediators, often in an exchange arrangement. The interviewees listed are interested in exploring the possibilities for collaboration. The BKVB Fund must thereby naturally take account of its task, which is to promote production and the development of individual Dutch artists.

10. SUMMARISING CONCLUSION

It has been found that the current offering of the foreign studios grant scheme responds efficiently and usefully to the various motives of artists, designers and architects to live and work abroad for a period of time. A few studios are given suggestions for adjustments 'because there's always room for improvement' (see the descriptions there). The execution of the grant scheme generally takes place without problems and the selection procedure leads to a good quality of artists being sent on residencies.

The current offering has resulted in tangible improvements in the professional activities of these artists: both in artistic terms (a period of reflection, new inspiration, taking a critical step back, topping up 'cultural baggage', assessing their work in an international context), and in terms of career prospects (new exhibition possibilities, connecting to international circuit, introduction to an international audience, entering into permanent relationships with local galleries).

The Dutch art world as a whole gains a lot of benefit from this group of artists, particularly because they continue to serve a bridge between Dutch and foreign circuits. Dutch art is also exposed abroad through them.

There is an ever greater and more diverse need amongst artists (and also amongst Dutch organisations, incidentally) to profile themselves internationally. The focus is thereby on inspiration, reflection and sales possibilities, but also on positioning within dynamically changing networks. Those networks are characterised by a combination of production, presentation and criticism in transnational contexts – foreign studios are often important elements in this.

The current offering is too modest to respond well to the diversity of that increasing need. The BKVB Fund wants to enable greater number of artists to spend time at a foreign studio and thus offer more opportunities to link in with developments in the art world. Artists and representatives from the sector endorse the need for this. The BKVB Fund justifiably wants to expand the number of studios. It is doing this on the basis of information which it carefully collects in the sector and within the target group. In order to meet the demand in qualitative and quantitative terms, the BKVB Fund anticipates that it will ultimately need an offering of more than twenty foreign studios. The BKVB Fund indicates that based on the costs of the current offering, the budget for the Foreign Countries Scheme will have to be around 2 million euro (covering the existing studios, new studios, the studio ladder, the study trip and special international activities). The BKVB Fund wishes to release this sum through internal budget shifts and by setting other policy priorities.

The BKVB Fund believes (as also formally described in the scheme) that the independent panel members can boost the quality and quantity of the applications where necessary, since new studios will thus be matched better and more quickly to the need amongst artists. This will increase the likelihood that an artist will achieve a positive result from his or her residency. This effect has also been observed in practice with new studios in the offering. There is sufficient openness and there is clarity amongst all concerned about the limitations and the possibilities. It is an unusual aspect in an execution which is otherwise structured like all other selection procedures. This provides sufficient safeguards and monitoring of the careful execution of the selection procedure.

Adjustments and renewals which have already been set in motion have prompted some concern in the sector about whether there is sufficient underpinning for the choices. The BKVB Fund gains an insight into the needs amongst artists through the nature of its work. The BKVB Fund is thereby constantly in dialogue with a broad group of both artists and representatives of the sector through the large and constantly changing group of panel members. The BKVB Fund arranges external involvement in the assessment of potential new studios (early consultation and announcement, scouts and pre-residents). Artists set out their plans, wishes and motivations in the scores of applications which the BKVB Fund receives for all schemes. The BKVB Fund is therefore able to identify new needs earlier than anyone else with a certain degree of objectivity. This adequately counters this criticism and aspects of concern.

The BKVB Fund strives for a flexible arrangement with the foreign studios so that it can anticipate and respond quickly to a constantly changing need amongst artists. The interviewees also believe that the creation of a ladder for foreign studios, in collaboration with Trans Artists, is a good idea in this regard. Long-term relationships with institutions, as with the 'classic studios', are not necessarily the objective, yet it has been found that an active relationship is important for an artist's useful residency. It demonstrably leads to better results.

The BKVB Fund therefore wants to link itself to a network of domestic and foreign partners who represent studios or promote international exchanges by other means. A large proportion of the interviewees from the sector support this and suggest that the BKVB Fund can initiate or promote a number of programmes within that

network which are each matched to particular developments, and to the associated need amongst a target group (possibly in an exchange arrangement). In such a context it can constantly adapt its offering and the execution and make the 'choice' and the result part of the discourse in the Dutch art world.

11. RECOMMENDATIONS

1) The growth to some 20 foreign studios proposed by the BKVB Fund should be achieved. On the basis of the conclusions it is recommended that the renewal and expansion of the Foreign Studios scheme can follow three tracks.

Track 1: Maintain the existing practice of long-term relationships with the current offering of studios - apart from a few details, there are no reasons for changing this.

Track 2: Renewal and constant harmonisation: operate within changing collaborations in order to enter into a relationship with a foreign studio for a particular period on the basis of artistic developments and a noted (and explored) need. This can be based on a programme-based execution (possibly with the use of intendants), with a formulated objective to be achieved within a timescale.

Track 3: Continue to allow space for individual motives and destinations through the incentive grants. The BKVB Fund's idea of a changing offering in a 'ladder' (with reasons and in collaboration with Trans Artists) can lend direction to this and encourage additional applications.

- 2) The interdisciplinary study trip, the foreign studios grant (in line with the three tracks described) and the applications for incentive grants resulting from the 'ladder' all come under the new Foreign Countries Scheme.

- 3) A more extensive offering with a flexible, adaptable execution must lead (through shifts within the budget) to a budget of approximately 2 million euro for the Foreign Countries Scheme. The co-ordination of that new scheme will be at least a full-time job and therefore requires an expansion in the number of hours available.

- 4) More international input must be created within the Foreign Studios committee other than just that from the foreign studios' institutions (e.g. from artists, curators, critics, representatives of institutions, collectors, mediators), alongside a substantial Dutch presence, of course.

- 5) The BKVB Fund could identify the motivations of designers and architects for going abroad through a study or a quickscan, so that a new offering is better matched to this, e.g. in terms of the special demands created by this group's professional practice. More demand for the existing offering can be generated immediately through targeted advertising aimed at those target groups and/or through the intercession of panel members with a network in design and architecture.

- 6) In due course the BKVB Fund can examine the options for focusing part of the offering on exchanges between Dutch and foreign artists in collaboration with one or more Dutch institutions.

Point 1)

Track 1:

An alternative to Künstlerhaus Bethanien must continue to be sought. A longer residency option in Berlin (as a metropolis, as an international centre for the arts) is desirable.

In Paris it might be worth looking for an institution with more network options for visual artists, whereby the existing Studio Holsboer can be made more effective for designers in particular through a more programme-based approach.

Extend the residency at Projectstudio Berlin to four months. It is sometimes perceived as being too short, and it has also been found to be tricky sometimes to find enough good candidates.

In New York look for an additional foreign studio, possibly one which provides the more contemplative form which PS1 had.

Track 2:

BKVB Fund places invitations to intendants to submit programme proposals* within the context of the Foreign Countries Scheme.

The BKVB Fund can set up various networks with domestic or foreign institutions in order to examine and execute such programmes together (e.g. with organisations such as IASPIS, artists' initiatives or Manifesta). It would be possible to examine whether this can lead to international exchanges, and/or the creation of private fairs.

An intendant's programme must relate to international developments in art and culture which are relevant to Dutch artists. The programme must result in applications from Dutch artists for a residency or (study) trip abroad, or a grant for the execution of a project

* An example of a programme concept:

A prospective intendant notes the tendency amongst Dutch visual artists and designers to focus on tradition and 'craft'. This is a reaction to our economy-based society which values 'innovation' above all. A different relationship with the means of production and materials is developing. A different meaning is assigned through images and a different reception. The profession of artist and designer is in flux in terms of role and activity.

He or she also notes that China is 'catching up' in terms of this process (from our perspective). He also knows that there is still a high availability of 'manpower', crafts and materials in China. He or she draws up a long-term programme which specifically encourages Dutch artists to go to China. First a joint study trip to - for example - the pottery villages and stonemasons' towns around Xiamen, or to the Silicon Valley around Shanghai and Hangzhou. Then propose making a selection from the participants for projects linked to a residency. Finally a publication or research report is produced (the intendant facilitates the involvement of anthropologists or art historians).

An underlying network might be: BKVB Fund, IASPIS, an anthropological research centre, residency/workstations and exhibition spaces such as CEAC Xiamen or Biz-Art Shanghai, an exhibition space and/or institution in the Netherlands.

with an international component, and to presentations or publications both in the Netherlands and abroad.

A programme can be set up and executed with the involvement of multiple domestic and foreign partners and financiers.

Track 3:

Elaborate the idea for ladder in collaboration with Trans Artists, draw up an initial ladder and publish it.

Initial observations about developments in the arts and, linked to this, the accuracy of assumptions about the demand amongst Dutch artists (as starting points for renewal and adjustment) can be tested at an early stage using the ladder.

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PORTRAITS OF THE STUDIOS

NEW YORK

PS1

Since:	1989
For:	visual artists
What:	studio, apartment, travelling and accommodation expenses, cost of materials
Applications:	35 / 35 / 35 / 41 / 24 (2000-2004)
Period:	1 year
Selection:	BKVB Fund committee selected 6 to 10 candidates for a 'jury' of PS1
Who:	Rini Hurkmans, Suchan Kinoshita, Joke Robaard, Marijke van Warmerdam, Job Koelewijn, Liza May Post, Jeanne van Heeswijk, Bik van der Pol, Ritsaert ten Cate, Jeroen Kooijmans, Antoine Berghe, Meschac Gaba, Marc Bijl (selected for 2004, eventually went to ISCP)
Particulars:	stopped in 2004

MOTIVATION

After the management of PS1 had changed the 'studio program' in 2004 into a programme with short-term projects, renting a studio was no longer seen as worthwhile and the co-operation with this institute in New York ended.

THE LOCATION

The choice of New York is self-evident. It is traditionally a place that draws people from different cultures, often with grand plans and dreams. The same goes for artists, on account of its metropolitan grandeur, the energy and tempo, and the world's largest and most international art circuit.

THE INSTITUTE

PS1 has been in existence since 1976; the Netherlands had two studios there since 1978, and the co-operation with the BKVB Fund started in 1989. Because of its location in New York and the reputation of the institute (enhanced through the co-operation with MOMA since 1999), this foreign studio had for a long time been the most prestigious that the BKVB Fund had to offer. There were 14 studios for artists from different countries, including France, Ireland, Germany, Belgium, Austria and Japan.

THE RESULT

Nearly all participants were critical of the lack of any 'program' at PS1 and that they were left to their own devices. Nevertheless, many of them found their way to the gallery and exhibition circuit. Others indicated that the lack of supervision enabled them to show more initiative. The assistance by people from the Dutch consulate certainly played a part – it regularly organised parties where people from New York and the Netherlands met. Furthermore, the artists benefited from the status and the reputation of PS1. A much heard comment was that in New York, perhaps because of the competitive artistic climate, there is much solidarity among artists. This solidarity was mentioned more often in the case of PS1 than for the ISCP, perhaps because the times have changed or because of the more business-like character of the latter. The list of participants included big names such as Marijke van Warmerdam, Jeanne van Heeswijk, Suchan Kinoshita and Job Koelewijn. Most of them are among the leading artists with a growing reputation both in this country and abroad, and they are very active. They achieved their international breakthrough and reputation for in part thanks to their residency at PS1.

CONCLUSION

The chances of linking up with an international network are probably greater in New York than anywhere else. The fact that the studio at PS1 had to be cancelled is generally regarded as a pity. The results of PS1 are the best proof of the usefulness of the foreign studios in general. The interest for New York has not waned, and finding a second studio in New York is still opportune, as indicated in the conclusion about the ISCP. This search could focus on a studio which, to complement the emphasis of networking at the ISCP, is able to equal the high-quality discourse and the focus on production and public of PS1.

"As to content, NY is more open and generous towards things they are not familiar with. The ability to improvise is important (DIY)."

"As a result, the Netherlands is once again the land of oracles, the land of experimentation. They were less die-hard modern, but more rooted in their attitude and protest and economic struggle."

We got to know many people when we were there; we got to know them so well that we're still in touch. I was really surprised by the interest in our work, something I missed in the Netherlands."

BERLIN

KÜNSTLERHAUS BETHANIEN

Since:	1989
What:	studio, accommodation, travelling and accommodation expenses, cost of materials
Extras:	open studios, presentations, publicity
For:	visual artists
Applications:	23 / 28 / 18/ 17 / 48 / 25 (2000-2005)
Period:	1 year
Selection:	BKVB Fund Foreign Studios committee makes a pre-selection of a maximum of 5 candidates; the management of Künstlerhaus Bethanien makes the final selection in consultation with the committee.
Who:	Waldo Bien, Bastienne Kramer, Uwe Laysiepen (Ulay), Erik Hobijn, Erzsebet Baerveldt, Erik van Lieshout, Mathilde ter Heijne, Wouter van Riessen, Hester Oerlemans, Vanessa Jane Phaff, Jan Rothuizen, Agata Zwierzynska, Marike Schuurman, Iris Van Dongen, Lucas Lenglet
At present:	Melvin Moti

MOTIVATION

This foreign studio is from the legacy of the Ministry of Culture. The fall of the Berlin Wall in 1989 led to a great sense of dynamics in Berlin, which had the eyes of the world on it. The Dutch Ministry of Culture decided to take part in the studio programme of Künstlerhaus Bethanien, in part to offer support in difficult times and to motivate other countries also to take part. The Künstlerhaus had had an excellent reputation in Berlin and beyond since the nineteen seventies.

THE LOCATION

The city of Berlin itself was an important reason for people to go this studio. The tangible history (war, fall of the wall, German reunification), its status as a metropolis and a flourishing artistic climate were strong attractions. The art world in Berlin is larger and more internationally focused than ours. Moreover, the emphasis in Berlin is much more on theory than in the Netherlands, there is a substantive debate going on, while art is expected to take a social critical stance. Dutch artists and institutes have for years found their way to the Berlin art circuit; the city is relatively close by. There is an intensive artistic discourse with a lot of discussion and work being done.

THE INSTITUTE

Künstlerhaus Bethanien has existed since 1974; eight people work there, including the director Christoph Tannert. The institute's main task is to accommodate artists, to supervise them and to house the events that result from this: workshops, exhibitions, lectures, presentations. It produces many publications such as catalogues of the artists in residence and a magazine, *Be Magazin*, which is published once a year. The studio is located on the second floor of the very start. This is apparent from both the interim evaluations and from accounts by the participants. Roughly, it focuses on the reputation of the

Künstlerhaus, a characteristic old building that used to be a hospital. About 12 artists live and work there, usually for a period of one year. They are from all over the world. Besides the Netherlands (the BKVB Fund), it has close ties with institutes from Australia, New Zealand, Norway, Portugal, Sweden (IASPIS), Spain and Hungary.

THE RESULT

Their year in Berlin induced some artists to express extensive and personal reflections in the reports and questionnaires. For most participants, it was an impressive experience, whose influence seems to make itself felt for a long time, and many artists tend to stay for a shorter or longer period after the year has lapsed, while some are actually still rooted there. Most indicate that their work in Berlin underwent major developments. This included trying out new media, widening their scope to include public space, or a larger productivity. Their residency also offered them an opportunity to view their work from a distance and thus look at it with different eyes. As far as their practice is concerned, several artists mention becoming aware of the 'market' for their own work. For example, in the sense that they become aware of the fact that they are not ready for a commercial career or that they found a new, more experimental field and audience.

As to the contacts made, those with other artists are mentioned slightly more than those with galleries, critics, institutes and so on. Several artists found a regular Berlin gallery, for some Berlin acted as a gateway to other countries in Eastern Europe (Poland, Hungary) and in a few cases even to New York. Besides the open studios in the Künstlerhaus, many of the artists also managed to have an exhibition organised elsewhere in the city, while others also had exhibitions after they had left, which are seen as an immediate result of their residency.

Almost all artists are disappointed with the interference and the expertise of the Künstlerhaus Bethanien. There is no induction and the communality is not encouraged; for example, there is no common room where artists can meet. The contacts made and the attention for their work are for a part the result of their residency at Bethanien (studio visits and exhibitions), but the artists express doubt about the reality of the 'programme'. Much happens at the initiative of or at the insistence of the artists themselves and they feel that only little interest is shown for the results. The poor organisation and financial problems the Künstlerhaus is supposed to have are mentioned frequently, both by artists who stayed during the nineteen-nineties and by those who stayed there more recently. One or two artists feel that it seems as if the Künstlerhaus lacks momentum and that it is no longer in touch with developments in the Berlin art world.

CONCLUSION

The number of applications for this studio is sufficiently high for a selection of high quality artists. Living and working in Berlin for a longer period of time benefits the (career of) artist. This effect is felt *despite* Künstlerhaus Bethanien, because there has been doubt about the performance of this institute from the *"I absolutely wanted to go to Berlin."*
"I'm surprised that I haven't heard any lyrical stories

Künstlerhaus (does it really benefit artists residing there; aren't 'things' actually happening elsewhere?), the effectiveness of the programme – in particular the catalogue/magazine (often a cause for bickering, constantly changing the budget) – and the (financial) problems in the organisation. The fact that this criticism has been heard for over fifteen years warrants the conclusion that it is too late for the Künstlerhaus to change things now. The BKVB Fund indicates it is aware of this problem but there are currently there are no other institutes in Berlin where studios are available under the same terms. It will continue to look for alternatives.

about the studio. It is big, high and has lots of atmosphere. It looks out on a park. You can sit on the wide windowsill and enjoy the sun. It's best during a thunderstorm with all the windows open"

"A typical German question is whether my work is critical of society."

"But that Berlin [...] is seen as the ultimate disaster centre, the Bermuda triangle of European culture, doesn't mean that my stay there had a negative impact on my work and attitude towards work!"

"With so many artists from other countries and hence so many professionals around me, I noticed that I, and I am sure this is a general Dutch flaw, am not ready for a commercial career".

"Furthermore, the debate, the theoretical discourse about art, is more developed here while an intellectual approach to art and culture is not taboo."

"I do not rule out that the qualities of Künstlerhaus Bethanien could have been achieved in another, more efficient way."

PARIS

ATELIER HOLSBOER

Since:	1996
For:	visual artists, designers, architects, critics
What:	studio (living in studio), accommodation costs
Extras:	annual exhibitions, supervision by Institut Néerlandais
Applications:	16 / 20 / 16 / 23 / 35/ 18 (2000-2005)
Period:	1 year or 6 months
Selection:	Fonds BKVB Foreign Studios committee plus a representative from the Institut Néerlandais
Who:	Erica Overmeer, Renée Kool, Karin van Dam, Aglaia Konrad, Roger Cremers, Janica Draisma, Claudy de Cleen, Jeroen Jongeleen, Desiree Dolron, Heringa/Van Kalsbeek, Cees Krijnen and Ilse Frech
At present:	Arjan van Helmond (later in 2006 Lonnie van Brummelen and Siebren de Haan)
Particulars:	funding from legacy Mrs. Wilma Holsboer

MOTIVATION

Atelier Holsboer has been set up at the request of and in collaboration with the Institut Néerlandais in Paris. It is funded from the legacy of Mrs. Wilma Holsboer, who had earmarked it for the residency of a Dutch artist in Paris.

THE LOCATION

Paris is a cradle of modern art, but for a long time the artistic climate had been very much closed. This is now changing, and is for example noticeable from the interest in Palais de Tokyo, the attention to photography, and many new galleries and initiatives.

THE INSTITUTE

Atelier Holsboer is located in the Cité Internationale des Arts, near the Centre Pompidou, in the heart of the city. It is room which is also used for living purposes. The Cité has a total of 310 studios, most of which are used for short periods only. Many other countries from all over the world (from Armenia to Venezuela) use the possibility to rent a studio. The Cité organises an annual exhibition of all participants, there are workshop facilities but no other programme. Supervised contacts are the responsibility of the Institut Néerlandais.

THE RESULT

The well-stocked libraries, archives and museum collections available in Paris are appreciated and used well. For the participants it was an inspirational experience and they have been able to get on with their work but as far as contacts with the Parisian or international art world were concerned the results were disappointing. They are not very enthusiastic about the attention of the public, colleagues, curators or representatives from other institutes and galleries. Artists who are positive about the contacts appeared to have already made them for a part before they went there. Generally, it would appear that the artists mainly make contacts with other (and usually non-French)

artists. They describe the French art world as even more closed than the Dutch, and very conservative. Although the Cité does organise an exhibition, it hardly attracts any visitors; the institute's reputation is generally not such that it draws many visitors. The assistance by the Institut Néerlandais is much appreciated (although it has not always been constant over the years). Sometimes, this allowed them to make good contacts. Several artists held a presentation at the Institut, but even then their work did not seem to find its way to other places in Paris. One or two artists mention greater interest for their work after their return to the Netherlands.

CONCLUSION

The function of Paris as a city for a foreign studio is mainly based on its role as a source (for research and theory), not as a network. The number of applications for Atelier Holsboer varies considerably. The year or six months in Paris is judged positively, mainly in that it allows reflection on one's own work, research and the time-out. The results of the studio period mainly comprise the work made and the research carried out, with conclusions that are valid for a long time after return to the Netherlands.

Since 2001, Atelier Holsboer has been open to all art disciplines but applications by designers, architects and critics have been few and far between. The choice of Cité was determined by the legacy, but with a more focused programme (see our recommendations) it can perhaps be better matched to these target groups. Perhaps, with a view to the developments in the visual arts, the BKVB Fund should look for another institute in the city, which provides better networking possibilities for this target group.

"The Cité des Arts did organise a group exhibition but no one in Paris or in the Cité was interested"

"As long as you take this mild form of social control in your stride and you don't mind being told off for civil disobedience, this formal Cité structure guarantees a lot of rest and service."

"I started to realise that this 'nervousness' is nothing else than the socially authorised outlet of Parisian culture."

"Paris is the Walhalla for screenings of rare films and presentations about cinematographic trends and directors and publications on film."

"I came across little inspiring French art [...] The general social and cultural climate was all the more inspiring."

"Generally speaking, it is hard to get a foothold in the French art circuit if they do not know you at all."

"The humour and free approach of my commissioned work was noticed, and it seems as if the scope I am given (and take) for work commissioned in the Netherlands is exceptional compared with what can be done in Paris."

"My contacts with like-minded people in Paris greatly affected my work and the embedment/co-foundation of a movement which is still very much alive."

KITAKYUSHU

CCA

From: 1998-2003
 For: visual artists
 What: studio, accommodation, travelling and accommodation expenses and cost of materials
 Extras: guest artists and curators
 Applications: 6 / 5 / 6 / 7 (2000-2003)
 Period: 11 months
 Selection: committee BKVB Fund
 Who: Karin Arink, Lara Schnitger, Jannie Regnerus, André Pielage, Janneke K pfer and Wineke Gartz
 Particulars: stopped

MOTIVATION

To many eyes, Japan is the obvious choice for a foreign studio. There is much interaction with Western culture while it still remains 'exotic'. Meanwhile, the economic power of Japan as a nation has waned somewhat through the rise of other Asian economies. This new phase seems to be accompanied by a greater ambition to act as a pivot between the other oriental cultures and the West. Many artists want to go to there to test out their (visual) ideas about Japan. The relationship with the CCA has meanwhile ceased. Talks are currently going on with a new institute in Tokyo, which is about to start a residency programme with 16 studios. At the time when the relationship with the CCA first began there was not much quality to be found in Tokyo.

THE LOCATION

CCA is a study and research centre in Kitakyushu, on the southern island of Japan and about 1000 kilometres from Tokyo. The gap between the Japanese and Western views of art and way of life seem to be even greater because of this distance. It forces the participant to fall back on the CCA.

THE INSTITUTE

The CCA manifests itself as quite an exceptional institute in Japanese terms, especially as far as the network is concerned, which is largely the result of the commitment of the Yokohama Triennale. For a period of eleven months, the CCA offers a group of participating artists from different countries (but mainly from Japan) a studio, a common kitchen area, and a well-stocked library. Internationally renowned guest artists and curators are invited every month. They carry out a project at the institute and hold lectures or seminars for the participants.

THE RESULTS

The voluminous evaluation reports and detailed responses to our questions are typical of the huge impression a year in Japan made on the artists. It was definitely not easy for everyone; some felt lost and lonely but on the whole the experiences were important and enriching. The culture shock was felt by all participants and each gave a very personal account of their stay in Japan. An important condition of the selection was if an artist would be able to handle a year over there. Any contacts that were made during their residency were made by the artists themselves,

for example by travelling to Tokyo once or twice. Besides the attention to and interest in Dutch art in Japan, the artists also noticed an increased interest in their work in the Netherlands after their return.

CONCLUSION

In retrospect, the culture shock was seen as chastening and valuable for their own development. The Dutch artists were often slightly older than the other participants. The plan to realise a project with other 'major' artists led to a kind of teacher-student relationship, which was not what the Dutch artists were looking for. The artists were unhappy with the management and the organisation; they showed little interest and a lack of decision. In 2003, the CCA halved the total number of places, in part as an attempt to improve this. The number of applications for this studio remained very low. The limited interest in the CCA and the negative reports were the main reason to end the relationship. Nevertheless, the interest to go to Japan is high, with Tokyo coming second on the list of suggestions for new places. Because of the cultural differences, the risk of problems will persist. It would seem a good idea to safeguard against this with experienced contacts in the city, who would be able to show the artists the way.

"Every foreigner is familiar with this culture shock in Japan but after a year I noticed that it had changed enormously. I realised that the 'alienness' by which I was surrounded was a powerful 'normal' culture, the culture of a big country."

"What I found disappointing was the co-operation and exchange with co-participants in the CCA."

"My contact with Japanese culture, and especially my status as an alien, changed my view of 'the other' and hence of myself for good."

"It had everything I needed to make it a success but it just did not happen. Discussions hardly got going, everything was a bit contrived."

"The visits by the guest curators were something that frustrated me all year through. Of course, it is great that you are given an opportunity to show your work to exhibition makers but the way it was done made me feel like a prostitute."

"I was offered a solo exhibition in a gallery in Tokyo. At Art Basel, they introduced me to a Parisian gallery and afterwards I finally got a gallery in Amsterdam."

"That nothing happens in Kitakyushu is good from the point of view of contacts with the visiting artists. In Tokyo or Kyoto there would have been plenty of outdoor entertainment."

"I did notice that when I had returned, the art world responded quite positively. They were curious about my stories and my work because I had been abroad."

"People were extremely curious about me and about the West."

"In Japan, artists even have to pay the rent of the gallery if they want to exhibit."

NEW YORK

ISCP

Since:	1999
What:	studio, apartment, travelling and accommodation expenses, cost of materials
Extras:	studios, guest critics
For:	visual artists and curators
Applications:	30 / 22 / 45 / 45 / 23 / 34 (2000-2005)
Period:	1 year (calendar year)
Selection:	by BKVB Fund Foreign Studio committee
Who:	Berend Strik, Voebe de Gruyter, Erik Wesselo, Erik Weeda, Fahrettin Orenli, Folkert de Jong, Marc Bijl and Gabriel Lester
At present:	Julika Rudelius

MOTIVATION

The ISCP was included in the residencies offered by the Fonds to meet the huge demand for a studio in New York, which could hitherto only be served by PS1. The ISCP was chosen to complement the PS1 programme (reflection and presentation), and its main focus is on contacts with other artists and networks in the sales market.

THE LOCATION

The choice of New York is self-evident. It is traditionally a place that draws people from different cultures, often with grand plans and dreams. The same goes for artists, on account of its metropolitan grandeur, the energy and tempo and the world's largest and most international art circuit.

THE INSTITUTE

The ISCP is located in Hell's Kitchen (39th street in Manhattan) and not far from the gallery district of Chelsea. It is part of a building with eighty studios, one of the floors being used to accommodate foreign artists and curators. Five people, including the director Dennis Elliott, are employed in the building. An open studio weekend is held twice a year; 'guest critics' are invited on a regular basis (about 25 a year) who have 30-minute interviews with each artist. Every studio (average area: 45m²) is linked to a 'sponsor' (paying institute), which selects the artist itself. The other studios are rented by institutes from countries including Japan, Australia, Chile, Belgium (Ministry of the Flemish Community) and Sweden (IASPIS).

THE RESULT

New York makes a huge and permanent impression on the participants and for several of them it was (directly or indirectly) their international breakthrough and a tie with a highly renowned gallery. The daily journey from the house in the Financial District (near Ground Zero) to the ISCP was inspiring for participants, resulting in reports with reflections on American culture and history. Generally, people feel an awakening to the relevancy of their own work within an international context.

Besides the open studios, most of the artists also had exhibitions elsewhere (in New York or beyond), which are seen as a direct result of their residency. Good contacts were made, including with gallery owners (in some cases permanent contacts), museums and artists and curators of the ISCP.

Noticeable in this respect is that artists (more often than at PS1 for example) felt confronted with the commercial side of the profession, which they felt as a pressure. For some, this led to a huge productivity and the urge to prove themselves, for others to a counter-reaction: allowing more time for reflection or, conversely, a focus on the experimental side. The participants are less positive about the level of the other artists, while they also believe that the organisation is not really interested in the content of their work. Although not everyone blames the results of their residency on the programme and the studio visits, there is a general feeling that the programme and the reputation of the institute pay off. Some spontaneously describe the contacts with the Dutch consulate as helpful and positive.

CONCLUSION

With about 45 applications a year, this is a sought-after foreign studio. The results are outstanding. Now that PS1 is no longer part of the programme, the ISCP is the only studio in New York. Sometimes, shorter visits to the ISCP are arranged outside the scheme with the aid of project subsidy. This leads to confusion about the 'exclusivity' of the scheme. Finding a second studio in New York would therefore seem a good idea. The search could focus on a studio with a less commercial slant. The ISCP has a number of advantages compared to PS1 (its location in Manhattan and the programme) but a drawback is that the ISCP lacks the prestige, the presentation facilities and the audience of PS1. Studies into finding a new studio could focus on these aspects.

"New Yorkers always manage to put their back into things; making the city the best, greatest and finest example of creative enterprise."

"The differences between more than twenty nationalities and all the different kinds of media used create a highly coloured whole, which sometimes has an adverse effect on your concentration."

"You could say that the ISCP is much more focused on 'shopping' than I had expected."

"Initially, I found it hard to understand the behaviour and mentality of the people, which was completely different from what I had been accustomed to in New York. I got a culture shock in a culture and in a city that was itself in shock."

"I sometimes think it is a reaction to the endless favour seeking of artists among those who believe they are in charge in art, which was embarrassingly visible and tangible at an institute like the ISCP."

BERLIN

PROJECTSTUDIO BERLIN

Since:	2000
What:	studio, apartment, travelling and accommodation expenses, cost of materials
Extras:	(incidental) publicity, otherwise non applicable (project-related residency)
For:	visual artists, designers, architects, critics
Applications:	44 / 44 / 13 / 28 / 36/ 36 (2000-2005)
Period:	4 months (3 participants a year)
Selection:	BKVB Fund Foreign Studio committee (on which since 2005 Waling Boers, the director of Büro Friedrich, has a seat)
Who:	Marc Bijl and Steffen Maas, Sanne Dijkstra, Lou Houtvast, Ronald Klein Tank, Marieke van Diemen, Bik Van der Pol, Jan Grosfeld, Jeroen Offerman, Gabor Ösz, Herman Verkerk, Tim Ayres, William Cobbing, Kaleb de Groot and Roosje Klap, Katinka Neyen, Jurriaan Benschop, David Haines, Paul Kooiker, Aleksander Komarov (Kamarou), Noline van Harskamp, Rob Hamelijnck and Nienke Terpsma (Fucking Good Art)
At present:	successively Keiko Sato, Delphine Bedel, Wijnanda Deroo

MOTIVATION

The BKVB Fund found that a growing number of artists, designers and critics travel to Berlin, and also increasingly to work there. Berlin is a big city and close by, and there is a kind of curiosity and desire among artists to escape the Dutch tranquillity and to be close to the developments over there. The city has an extensive network of both Dutch and German artists. Therefore, the BKVB Fund, in conjunction with the Projectstudio, offered an opportunity for a 'Berlin-related' project to be carried out.

THE LOCATION

The city of Berlin itself was an important reason for people to go this studio. The tangible history (war, fall of the wall, German reunification), its status as a metropolis and a flourishing artistic climate were strong attractions. The art world in Berlin is larger and more internationally focused than ours. Moreover, the emphasis in Berlin is much more on theory than in the Netherlands; there is a substantive debate and art is expected to take a social critical stance. Dutch artists and institutes have for years found their way to the Berlin art circuit; the city is relatively close by. There is an intensive artistic discourse with a lot of debate – although financial facilities or a sales market are almost non-existent. The district where the Projectstudio is located reflects the flourishing artistic climate.

THE INSTITUTE

The Projectstudio, which has with an area of approx. 100 m², is situated in the Friedrichshain neighbourhood, in one of the arches under the S-Bahn track.

The studio is not part of the institute itself. The area has a very lively cultural climate with many good and new galleries and artist initiatives, including Büro Friedrich, which adjoins the studio. For the Projectstudio artist, Büro Friedrich acts as a 'gateway' in Berlin, but no programmes are offered.

THE RESULT

The participants preferably use their stay for the execution of a city-related project. Other motivations that are mentioned are the need for new impulses and to get away from the Netherlands for a while. Since it is only for a relatively short period, and a project is carried out, the focus is on hard work with hardly any time for reflection and deepening. Neither are there many opportunities for making contacts, although the participants generally say that they did have time to make one or two professional contacts – mostly with galleries and museums –, which are often still ongoing. Most of the participants open the doors of their studios when a gallery opens in the arches next to the Projectstudio, but otherwise there were very few presentations or exhibitions during their stay. You could say that the city of Berlin has only very few opportunities to get to know these artists. The work produced in the studio is often exhibited or published later elsewhere, usually in the Netherlands. In one or two cases it was later also displayed in Berlin. The facilities on site and the preparations by and the contact with the BKVB Fund are seen as positive; contacts with or support by Büro Friedrich is hardly ever mentioned.

CONCLUSION

There are sufficient applications but they do not always have the required quality. The artists who stayed at the Projectstudio indicated that a period of three months was not really long enough; some even arranged an extension themselves. Given that it is sometimes hard to find four suitable candidates every year, one could consider dividing the year into three periods of four months. The Projectstudio generally seems to attract independent minded participants, who explore the city under their own steam, and the work periods are used intensively. Given that the artists spend most their time on their work, the Projectstudio is less suitable for extensive networking, although some gains could be made in the publicity area. The participants work on city-related projects, which one would expect to be interesting enough for the city to take note of. The interest in Germany in Dutch design and architecture could be used as a stimulus. One suggestion could be to produce summarising publication. To improve the quality of the applications, it might be a good idea to drop the 'Berlin related' projects condition, or use it in a wider context.

"Generally, three months in Berlin was really mind-bashing. I have really fallen in love with the place and feel very much at home there. [...] My social life there is equal to that in Amsterdam; I'm really living in two places."

"The flat is situated in a beautiful alley with Stalinist buildings from the GDR period. I felt like back in Belarus."

"This obsessiveness led to new developments in my work." "It was time to pack my suitcase again and to be in a fresh environment."

"Because of its location between well-known galleries, the studio is also suitable for projects of a public nature."

BANFF

THE BANFF CENTRE

Since:	2001
What:	studio, accommodation, car available, separate two-week trip, travelling and accommodation expenses, cost of materials
Extras:	possibility to attend activities
For:	visual artists, designers, architects and critics
Applications:	13 / 10 / 12 / 31 (2002-2005)
Period:	2 months (April-May)
Selection:	by BKVB Fund Foreign Studio committee
Who:	Erik Wong, Olv Klijn, Lioba Steinkamp, Gert Jan Kocken, Maartje Fliervoet
At present:	Erik Odijk

MOTIVATION

Banff is important among the foreign studios offered because of its explicit focus on reflection and contemplation. It gives participants an opportunity to enjoy a brief retreat from the hectic of the 'developments' in art and from their own practice. The relatively short period of two months and the broad cultural context of this centre make this studio also suitable for designers and architects. The participant also has use of a car (indispensable in this case) and a budget to make a (study) trip two weeks before or after the residency. The studio is also deemed specifically suitable for artists with nature as a source of inspiration.

THE LOCATION

The centre is located in the Canadian Rocky Mountains, bordering the small town of Banff, a tourist attraction on account of the mountains and the natural beauty.

THE INSTITUTE

The Banff Centre is a large-scale centre for art, culture and education and also for conferences. Besides visual artists, it also offers facilities for writers (the Dutch Literary Funds also rents a studio), philosophers and musicians— as well as for all kinds of experts, scientists and administrators who visit to perform and attend seminars, workshops and concerts. The isolated position of the centre and the fact that it does not specialise in one single discipline means that the concentration of networking opportunities is less than with other institutes. On the other hand, it has good facilities and offers opportunities for unexpected meetings with people from other disciplines. The studio is one of the Leighton Studios (eight architect-designed studios). The artist is accommodated in a room in a housing complex on the campus. To stimulate mutual contacts, there is a common dining room and excellent audiovisual and multimedia facilities are available. The campus also has a sports centre, a library, shops and a gallery. An important consideration in the selection by the committee is whether the candidate will be able to cope in an isolated environment.

THE RESULT

The period in Banff is generally used for a more or less completed project: working on one's travel experiences, writing a script or exploring a specific theme. The reasons for visiting Banff are the isolation and the prospect of being able to get on with your work. Realising projects – to be displayed later in the Netherlands – and distancing oneself from the Netherlands and the daily routine are the main reasons for the residency. Only few contacts were made, mainly with other artists. Only little is said about the support offered by the institute –reflection requires less support than networking. What is mentioned is the Canadian propensity to please the artists. The participants are positive about their residency in Banff; even when it was not always easy, they were convinced of its positive effect.

CONCLUSION

The yearly number of applications for this studio is rather low, between 10 and 15. In 2005, applications were invited twice because the residency period was moved forward. A total of 31 applications were made. No specific requirements are set, for example for a research proposal, motive or journey plan – still, the applications are well-thought-out and compared with other studios of a high level. The six participants so far include four visual artists, one architect and one designer. Mediators have not yet taken up this offer. The period this studio is being used is still too short for any conclusions to be drawn, although matching with the professional practice of architects and designers could have been better. Banff is an internationally renowned cultural centre and of all the foreign studios the BKVB Fund offers the only place that explicitly opts for isolation and contemplation. For the completeness of the total offer of residency studios, it is an important studio.

"They said that Banff was a place for reflection and study. Practice showed that this description was correct. A wonderful place, where I was able to read and write a lot."

"The Fonds told me that I would be going to a place where art and artists are still treated with respect."

"The very friendly and helpful attitude of the employees of the centre far outweighed the isolation of the place."

"There are not many people there who could still be important to you later. We did meet several interesting people during our stay."

ISTANBUL

PLATFORM GARANTI

Since:	late 2002
What:	studio, accommodation, travelling expenses, cost of materials
Extras:	support and possible exhibition or other presentation
For:	visual artists
Applications:	10* / 18 / 20 / 21 (2002-2005)
Period:	6 months (2 artists a year)
Selection:	BKVB Fund Foreign Studio committee makes a pre-selection of a maximum of five candidates. The director of Platform makes the final selection in consultation with the committee.
Who:	Olafur Olafsson & Libia Pérez, David Bade, Yael Davids, Klaas van Gorkum, Dirk van Lieshout, Krist Gruijthuisen
At present:	Juul Hondius
Particulars:	*for practical reasons (no time for advertising) the applications for the first year were selected entirely on the recommendation (two each) of the committee members **Initially, this residency was paid for from extra resources (HGIS culture funds), and in 2005 after an evaluation it was decided to include Platform Garanti in the regular funding (as from 2006).

MOTIVATION

In 2003, the BKVB Fund included Platform Garanti as an experiment. It argued that the historic fusion of Oriental and Occidental cultures in the city had created an exceptionally dynamic artistic climate, which increasingly opened up to the international world of art. For Dutch artists this could be a fertile environment, if they subscribed to the tendency to formulate in a globalising world, investigative aspects of individuality and diversity. The BKVB Fund also detected an interest among artists to join the debate on Orientalism and the Dutch politico-social problems related to global migration.

LOCATION

Istanbul is a mega-city, as large as the province of Gelderland, with a population of over 12 million people. The art circuit is not large and different from what we are accustomed to in the Netherlands. The city has only recently (from a western perspective) been put on the map for a larger public as a junction of international developments in art, particularly thanks to the Biënnale in 2005, whose theme was the city itself.

INSTITUTION

Platform Garanti, which wants to be a meeting place for artists, critics and curators from both East and West, was opened in September 2001 and is in part supported by a financial institute. Room has been created for three resident artists and two writers/curators (Istanbul Residency Program). Organisations from Spain, Finland (FRAME), Belgium (Ministry of the Flemish Community), Sweden (IASPIS) and Switzerland (IAAB) also rent studios. The building is in the centre of Istanbul, on the top floor of a well frequented

exhibition centre. The apartment for the Dutch artist is within walking distance. This studio wishes to attract artists who actively seek interaction - with the audience, other artists, social and cultural developments – especially in relation to the city. It employs four people, including director Vasif Kortun. He enjoys growing international fame as a curator and organiser. Garanti likes to promote forms of art and types presentations that are different from traditional exhibitions, such as research projects, publications, lectures and debate. Kortun is well informed about the Dutch art world in general and is familiar with the work of many Dutch artists, and he likes to give his opinion on this.

RESULT

The interest, going by the applications, is promising and improving; the quality of the applications is also getting better. Reasons for applicants to apply are the city, the institute and Kortun. They are impressed by the city and positive about the studio accommodation. All participants say that their residency led to meetings and contacts (with both artists and curators), which resulted in exhibitions or other presentations in Istanbul, and (for one or two) later also elsewhere in the world. Istanbul is perceived as a city with tangible friction and where larger and more topical geopolitical developments have their repercussions. Contacts are easily made thanks to the attraction of the institute for artists, curators and critics – both from Turkey and from abroad. The programme is limited and hardly deserves the name. The 'open studios' are, f.e., organised by the artists themselves. The participants have to take much initiative themselves; the organisation could be more active in this respect (introduce the visitors to the artists, plan studio visits). These activities largely depend on the presence of Kortun, whose time is increasingly taken up with international activities.

CONCLUSION

Platform Garanti matches the nature and mentality of the international 'airport artist'. Few general conclusions about the result and effects can thus far be made about the this residency because of the short period of time and the limited number of participants. Those who took part are enthusiastic about the impact it had on their careers and, in particular, on their intrinsic development. Vasif Kortun emerges as a strong personality. He is part of the attraction of the institute but in the opinion of some absent too often. Any future successful relationship between the BKVB Fund and Platform Garanti will largely depend on him.

"Istanbul appealed to me because I am fascinated by the dynamism and chaos, a constant temporary occupation and overexpansion of human presence."

"I have become more flexible and more used to coping with larger problems."

"Much of what we expected proved to be true; we worked like mad, learnt much about our work and that of others, about our outlook on life and situations; we also learnt much about Istanbul, but also about certain contemporary art networks and relationships between people, ideas, views and countries."

"It is relevant to a foreign artist living and working in the Netherlands to be invited and supported by the Netherlands, as a Dutch artist in an international context. It enabled us not only to strengthen and improve our position abroad but also in the Netherlands, which we regard as very important. It was like a bridge to both sides."

LONDON

DELFINA

Since:	late 2002
What:	studio, accommodation, travelling and accommodation expenses, cost of materials
For:	visual artists
Applications:	22 / 30 / 19 / 40 (2002 - 2005)
Period:	9 months (1 October - 1 July)
Selection:	BKVB Fund Foreign Studio committee makes a pre-selection of a maximum of 5 candidates. The director of the Delfina Studio Programme makes the final selection in consultation with the committee.
Who:	Yvonne Dröge Wendel, William Speakman, Dieuwke Spaans
At present:	Thomas Raat

MOTIVATION

After New York, Berlin and Paris, it was not until ten years later that London was also among the residencies offered. Given the growing need for and attention to the artist-in-residence and the plans of the BKVB Fund to add to their number, it was quite natural to include this metropolis. It more or less coincided with a request by the Dutch embassy.

THE LOCATION

London has a lively and international cultural climate, which much interest from all art disciplines from all corners of the world. This interest has historical roots but also more recent causes on account of the developments in (pop) music, fashion and also the visual arts (the 'Brit-pack' for example). Both the London underground culture and the established institutes such as Tate Modern and Saatchi hold great attraction to artists.

THE INSTITUTE

Delfina is housed in a converted factory building near Tate Modern. The organisation manages thirty studios, twelve of which are used for artist-in-residence placements and the other as temporary accommodation for artists. The accommodation is simple and is housed in the same building. It has existed since 1988 and has the reputation of the best artists' residencies in England. It does not offer a programme but there are facilities for exhibiting in the restaurant and the exhibition room. There are also so-called 'artists' talks' – although infrequently. The restaurant is used as a meeting place for the artists and is well frequented by Londoners from the area. Together with the rental space, it also serves as the business arm of the institute.

THE RESULT

The participants have been able to work well at Delfina and they are very satisfied with what they have been able to achieve. It is a good place for making contacts, both with and through other artists (the level is high) and with curators, galleries and so on. These contacts led to exhibitions during their stay in various places in the city. The organisation of Delfina does not do much itself but the institute's reputation is quite helpful for

making contacts. The artists are happy with their acceptance in the London art circuit and regularly return to maintain or develop these contacts. Artists also mention an improved outlook on their own work and its placement in an international context.

CONCLUSION

So far, only little can be said about the long-term results and effects of the Delfina residency. Besides London as a city, the institute itself has an excellent reputation and attraction among Dutch artists. The participants are quite positive and the number of applications rose to 40 last year, which is high for a residency studio. The interest in this studio, the positive results and the quality of the institute make Delfina stand out among the residencies offered.

"Delfina is an important location in the city, but it is a misconception to believe that the galleries and curators are waiting at the front door."

"It is mainly the context in which I view my work that has changed by my stay in London. In London I became more aware of my position as an artist in the Netherlands."

"In England people have different views on the function of art. They are less concerned with its social purpose and there seems to be more respect for something that does not have a clear function but that does propagate a personal view."

"How to position yourself? What artistic context most appeals to me?"

"Having just returned to Amsterdam, I see my fruits grow and am looking for the right moment to harvest them."

STOCKHOLM

IASPIS

Since:	2003
What:	studio, accommodation, travelling expenses, cost of materials
Extras:	open studios, opportunity to exhibit, seminars and screenings
For:	visual artists and mediators
Applications:	20 / 23 / 27 (2003 - 2005)
Period:	4 months (twice a year)
Selection:	The BKVB Fund Foreign Studio committee makes a pre-selection of a maximum of 5 candidates. The director and the board of IASPIS make the final selection.
Who:	Gabriel Lester, Kim Bouvy, Jasper van den Brink and Maria Pask
At present:	successively Persijn Broersen & Margit Lukács, Klaas van Gorkum & Iratxe Jaio and Suzanne Kriemann
Particulars:	*During the introductory period this residency was funded from the extra resources (HGIS culture funds). After an evaluation, it was decided that from 2006 IASPIS would be included in the regular funding.

MOTIVATION

In 2003, the BKVB Fund decided to include the IASPIS in its offer as an experiment. It described Stockholm and the local art circuit as 'peripheral', meaning that it enables artists to look for reflection and contemplation away from the turbulence of the major cultural centres and international developments. In particular, for conditions of local circuits and the individual method of working as they function in relation to general global developments.

THE LOCATION

Stockholm is not a metropolis but rather a comfortable town that suits Dutch people well. The place has a relatively small but lively and international artistic climate and is comparable to Amsterdam or Rotterdam. It also offers opportunities to explore the immediate vicinity, including nature but also towns on the Baltic coast.

THE INSTITUTE

The studio is housed in the Royal Academy of Fine Arts of Stockholm, where IASPIS manages eleven studios, which are used by both Swedish and foreign artists. Participants are housed within walking distance at the Art Hotel, which is also used by other cultural visitors to Stockholm. IASPIS is responsible for both the management of the residency studios and offering support to Swedish artists and presentations abroad. It is therefore also in charge of the Swedish foreign studios (including places at Künstlerhaus Bethanien, Platform Garanti and the ISCP) and is manned by a staff of eight people, including director Maria Lind. The programme for AIRs consists of open studios, exhibitions at the gallery and activities such as seminars and screenings (about five exhibitions and fifteen activities a year). Meetings and studio visits are organised on request. IASPIS also offers financial support to individual artists and invites internationally renowned artists for its programmes. It is an initiator of networks for international institutes at various levels, organises discourses, and produces publications – for example

on the future of the European system of subsidies (*European Cultural Policies 2015*), which received much attention at the latest Frieze Art Fair in London. It is a highly active institute, and could be described as a combination of (aspects) of the BKVB Fund, the Rijksakademie and the Mondriaan Foundation.

THE RESULT

All participants speak of a positive experience, which resulted in new work and contacts with exhibition prospects. Besides the execution of planned projects and the development of new ideas, increased ambitions were mentioned as the result of the residency, through the confrontation with an ambitious environment. Contacts were made with both Swedish and foreign artists, curators and institutes. These contacts were also utilised back in the Netherlands. The artists managed also to attract attention outside IASPIS, and though this was without the assistance of the organisation, its reputation did help them. Worth noting was that the artists found that Sweden showed little interest in Dutch artists because the two cultures and attitudes hardly differ from one another. Eastern Europe received much more attention. It provides Dutch artists with greater insight in their own context. Initially, the AIR was sometimes disappointing; the organisation did not always get its act together giving artists the idea that they had to fend for themselves, especially concerning practical matters. One of the artists expected that things would go better with Lind as the director and more recent experiences seem to bear this out.

CONCLUSION

After an exploratory period, the number of applications for this studio is reasonable (around 20, which is average). Artists initially thought that IASPIS was only interested in artists working with new media. The BKVB Fund rectified this with extra publicity. The quality of the applications is improving and they are more specifically focused on the typical IASPIS characteristics. The impression is that IASPIS is a good place to work on your network. Quite remarkable for a studio that calls itself 'peripheral' but it is illustrative of the accessibility and intensity of the international movement of artists in new networks. The artists acquire insight into how these structures are affected and the position of the Dutch world of art. IASPIS is a typical example of an institute that fits in the network of the BKVB Fund; they regular come across one another in other places. F.e., where each rent a studio (Istanbul and Berlin). Also, scale and quality of the target groups are similar. The appeal of IASPIS for international artists and curators through its other activities is an important quality, as is the drive shown by Lind (also in relation with the BKVB Fund). The BKVB Fund could investigate how to involve this institute in other aspects of AIR policy.

"Stockholm is a city that quietly allows you to fully concentrate on re-establishing a solid working process interrupted by a change in situation." "For networking it was good." "When the curator in the studio next to mine knocked for a talk with high-profile artist Phil Collins, there was little chance of him knocking on your door, because he had never heard of you. But I doubt if I would want to change places with someone like Collins. That was another thing I came to understand." "As an IASPIS person you also enjoyed quite a status in the small yet international art scene of Stockholm, which was a valuable experience."

ROME

PROJECTSTUDIO ROME

Since:	2004
For:	visual artists, critics
What:	studio, accommodation, travelling and accommodation expenses, cost of materials
Period:	3 months (1 September – 1 December)
Selection:	first selection by committee pilot projects, from 2006 by the BKVB Fund Foreign Studio committee
Programme:	not applicable
Who:	Albert van Westing, Rob Johannesma
Particulars:	funding partly through the NIR

MOTIVATION

This studio originated from the committee pilot projects, on the one hand through questions by artists, and on the other through a question by the NIR (Netherlands Institute in Rome) that restored the tradition of inviting not only scientists but also artists for a work period in Rome. This residency is to restore the ties between art and science and between contemporary art and tradition.

LOCATION

Rome is a classic destination for artists, for example as part of the grand tour to Italy. Archaeology, history and art history can be found all over the place – there are many museums, libraries and archives. Besides a wealth of history, it is a city with a bustling contemporary climate – with a ‘trendy’ side, several interesting galleries and a lot of Italian fuss.

THE INSTITUTE(S)

Studio and accommodation are located in the American Academy, which is situated in a park on the highest hill of Rome. It is an organisation that combines in one house the classical idea of the ancient *académie* (or *accademia*) debate and science and the arts, including music, architecture, literature and visual arts. Thirty artists and scientists are accommodated there every year. The NIR is the link between the Dutch academic world and the Italian scientific institutes. It promotes contacts, organises lectures and conferences and has a library with books on history, art history and archaeology. Dutch students can stay for a specific period. Visual artists and critics are given the opportunity to produce work related to the city, its history and tradition and enter into a dialogue with ‘science’. The participant is expected to complete this work period with a presentation at the NIR.

CONCLUSION

In recent years, art has shown a trend with an interest in history and science, tradition and craftsmanship. It can be interpreted as a reaction to the levelling effect of ICT and globalisation. Given the number of applications, it still remains to be seen whether there will be much interest in the Projectstudio; the first round for applications will be in May 2006. The conditions for the participating artist to make the link with science appear to be available at the American Academy since this link already exists. The two participants are positive about the ambience and the way they were received. The NIR mainly houses young Dutch students; the focus is on science and there are no artists. Given the large distance between the two institutes (one hour by public transport) it has meanwhile been decided to provide accommodation at the Academy too.

“I held a lecture at the Netherlands Institute, to introduce them to my work. They looked at me as if I was from Mars.”

CREDITS

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