

# ON-AiR

## Evaluation Report

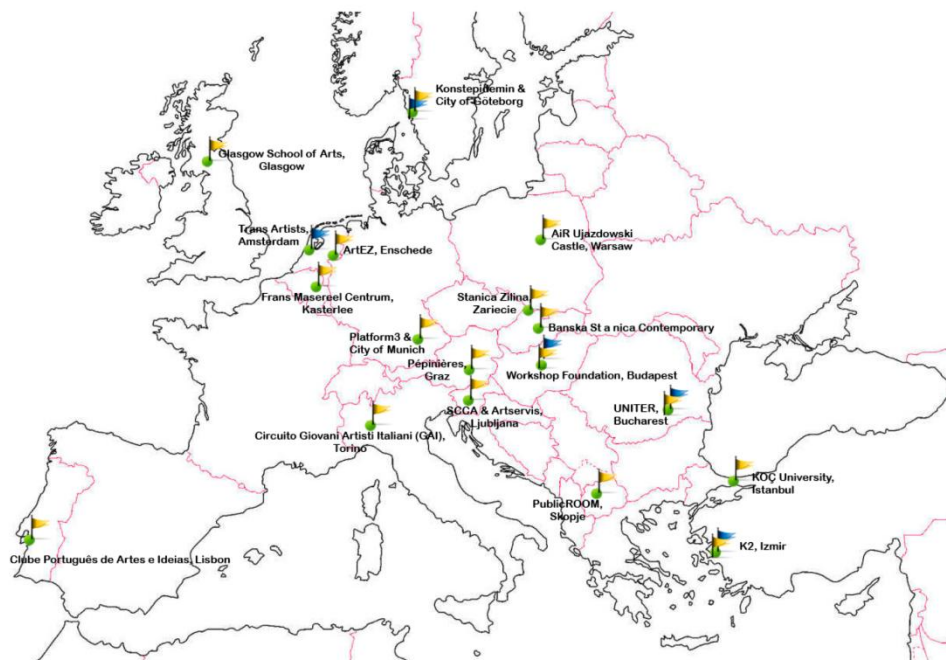
Judith Staines | May 2012



**ON-AiR**  
A European “tool for artists”; mobility workshops  
and training programs  
on artist-in-residence (AiR) opportunities



Education and Culture DG  
Culture Programme



- ON-AiR partners
- ▲ ON-AiR workshop
- ▲ ON-AiR seminar

*These projects are very necessary for changing your way of thinking and working. ON-AiR project gave space to think about things in a concentrated way. All these projects make you think in a different way. It is good to be able to compare and learn from each other.*

**Diana Ebster, City of Munich – Department for Arts and Culture**

*An important lesson learned was to experience how valuable it was to really have the organizations and the artists in one room together discussing their needs and expectations with each other. It turned out to be a moment to really address issues from both perspectives. For instance the issue of reciprocity; what do residency organizers expect from their artists and what do artists expect from the residency organizers.*

**Wim Legrand, Frans Masereel Centre, Belgium**

*Through the Seminars, I got to know the partners very well – this was a real asset. At first it was difficult in such a diverse group to find common points. But, although we used different ‘language’, we learned to listen to each other. I had to revisit some of my own concepts. The discussions got better and better at every meeting.*

**Saša Nabergoj, Artservis/SCCA-Ljubljana**

*Glasgow School of Art is about to embark on a new nomadic residency programme with two UK partners. We have integrated learning from ON-AiR and the five values which underpinned it as core principles for our new collaboration project.*

**Jenny Brownrigg, Glasgow School of Art**

*The workshop was important to the extent that it presented me to an essential website for research in terms of artistic residencies. Meanwhile, I have initiated my own research through the Trans Artists website. This being, I can honestly say that the motivation and urgency to begin these endeavours were influenced by the workshop. I am grateful for the initiative.*

**LAURA MOURA (Producer – participant in Lisbon ON-AiR workshop)**

- *Thank you very much for the info, support and the opportunity to talk. It’s very encouraging to meet people who are so willing to support and help new artists and initiatives. And for coming to Glasgow.*
- *Very inspiring and engaging. Very excited to look further into AIR possibilities. I’m now excited for the future, so thank you.*
- *I’ve been looking at residencies online and really struggling! This has definitely made it look less scary.*

**Comments by students attending Glasgow ON-AiR workshop**

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# 1. Introduction

**ON-AiR 2010 – 2012: A European “tool for artists”; mobility workshops and training programs on artist-in-residence (AiR) opportunities** was a collaborative cultural project funded by the European Commission’s Culture Programme (2007-2013). A total of 19 artist-in-residence centres, art education institutes, municipalities, and artists-run initiatives in 15 European countries worked together to develop the intensive two year programme.

The project was coordinated by Trans Artists (Netherlands) with the following partners:

Pépinières Österreich (Austria)

Frans Masereel Centre (Belgium)

City of Munich & Platform 3 (Germany)

Workshop Foundation (Hungary)

Circuito Giovani Artisti Italiani – GAI (Italy)

PublicROOM (Macedonia)

ARTEZ, art and education & City of Enschede (Netherlands)

Centre for Contemporary Art Ujazdowski Castle (Poland)

Clube Português de Artes e Ideias - CPAI (Portugal)

UNITER (Romania)

Stanica Žilina, Banská Štábnica Contemporary (Slovakia)

Artservis, SCCA (Slovenia)

The City of Göteborg & Konstpedemin (Sweden)

K2 (Turkey)

KOC University (Turkey)

The Glasgow School of Art (United Kingdom)

The stated **objectives** of ON-AiR were:

- **To build intelligence and capacity of artists/cultural workers throughout Europe to select, access and make use of international mobility/artist in residence opportunities**
- **To balance the differences in professional opportunities for artists/cultural workers in the EU, with a special focus on Central/Eastern Europe**
- **To improve and increase the artists’ access to professional markets, better career perspectives and income.**

The application notes that a European team is crucial to develop and implement the project.

The **tools** selected to deliver these objectives were:

- **Tailor made workshops and training programmes**
- **Easy access to the knowledge through the open website of Trans Artists and linked sites of 18 partners**
- **Publications for the workshops**
- **A final project report**

The project outline submitted as part of the EU grant application developed these objectives and tools as follows:

**The ON-AiR project aims for:**

- **International sharing of knowledge and fair use of the AiR sector by artists EU wide**
- **The creation of a tight and EU-wide balanced peer network of AiR expert organisations, dedicated to reaching out to potential users of AiR mobility schemes**
- **A dynamic platform of dialogue, continuously fostering the distribution of AiR intelligence and experience to those who want to make use of AiR opportunities**
- **International accessible publications documenting the ON-AiR process and results, to the benefit of artists, the partners of the ON-AiR project, art professionals and organisations, and the wider public**
- **Providing a springboard towards a wider EU wide, long-lasting AiR sharing infrastructure.**

Furthermore, the application summarised a set of **key values** which it would employ and encourage/catalyse the partners to use for the lasting benefit of art practitioners' mobility. These values were advocated by ERICarts in the 'Mobility Matters' report as pillars for a developmental approach to mobility schemes:

- **Intelligence**
- **Exploration**
- **Resource sharing**
- **Fairness**
- **Sustainability**

## 2. Evaluation aims and methodology

External evaluation expert Judith Staines was commissioned by ON-AiR at the end of the project to conduct a final evaluation of the project and provide an independent report and analysis. The evaluation was carried out in March/April 2012 through a consultation process with the project leader and partners, using questionnaires, interviews and desk research.

The evaluation takes the stated objectives, tools and planned outcomes of the project and assesses how far these were achieved. In addition to a quantitative analysis of the deliverables, the evaluation focuses on a qualitative review, using peer/self-evaluation by the partners, of the achievements of the project and the networking process. The evaluator analysed the findings and makes recommendations where appropriate.

The evaluation made a full review of the following material:

1. EU Culture Programme (2007-2013) grant application
2. EU Culture Programme assessment of project application
3. ON-AiR website (workshop and seminar reports, all other documentation)
4. ON-AiR publications (ON-AiR Workshop Manual, ON-AiR Book, mobility research)
5. ON-AiR website user statistics
6. ON-AiR Facebook site
7. ON-AiR Vimeo site
8. Statements by project partners
9. Evaluation questionnaires (16 completed by partners)
10. Evaluation interviews (seven interviews by Skype/in person)

Annex I lists the evaluation questionnaire respondents and interviewees and the Evaluation Questionnaire is in Annex II.

This evaluation report follows a narrative case study format, adapted to the dynamics of the project, using quotations from project partners and participants where appropriate.

The evaluation does not address in any detail the financial aspects of the project (budget allocation, financial analysis, reporting etc.) and does not constitute an audit.

### 3. ON-AiR organisational structure

The ON-AiR **project leader** was Trans Artists, based in Amsterdam, Netherlands. A knowledge centre on cultural mobility, with a strong focus on artist-in-residence opportunities, Trans Artists has a long experience and expertise in providing information and advice to artists, maintaining an overview of trends and policy in the artist-in-residence field and engaging in international cultural cooperation projects, both in Europe and beyond. Director Maria Tuerlings has represented the Netherlands cultural sector on EU expert groups on cultural mobility and other cultural policy issues.

The ON-AiR management structure hosted by Trans Artists was a dedicated Project Coordinator (Yasmine Ostendorf – 4 days per week) for the project implementation, communication with project partners and budget supervision, as well as contributing as a workshop presenter. Trans Artists Director Maria Tuerlings was closely involved in the project at all times. She initiated the discussions leading to the project application ('Prologue' expert meeting in 2008), supervised the Project Manager, participated in the majority of seminars, maintained an overview of the network and was committed to overall responsibility for project implementation. Some Trans Artists staff contributed as workshop presenters; the organisation was responsible for financial management and reporting; it managed the project website development and maintenance; it commissioned and oversaw the graphic design and printing of publications.

The **six project co-organisers** (co-signatories) were:

Workshop Foundation (Hungary)

The City of Göteborg in partnership with Konstpidemin (Sweden)

UNITER The Romanian Association of Theatre Artists (Romania)

K2 Contemporary Art Association (Turkey)

KOC University (Turkey)

Frans Masereel Centre (Belgium)

The **ten associate partners** were:

Pépinières Österreich (Austria)

City of Munich & Platform 3 (Germany)

Circuito Giovani Artisti Italiani – GAI (Italy)

PublicROOM (Macedonia)

ARTEZ, art and education & City of Enschede (Netherlands)

Centre for Contemporary Art Ujazdowski Castle (Poland)

Clube Português de Artes e Ideias - CPAI (Portugal)

Stanica Žilina, Banská Štábnica Contemporary (Slovakia)

Artservis, SCCA (Slovenia)

The Glasgow School of Art (United Kingdom)

There was a particularly high level of diversity among the partners: art academies, city cultural departments, artist-in-residence host organisations, artist-led initiatives and artists' associations. There was diversity of scale, budget, artform and experience level. Such a high number of partners is fairly unusual for European cultural projects.

There were several changes in the partners and co-organisers in the course of the project. These included changes in status (e.g. associate partner became co-organiser) and new partners, and were approved by the European Commission. They occurred – as is often the case in a longer project – due to staff changes and the need to ensure an active participation of all partners. The changes did not alter the overall direction and objectives of the project.

The final formal organisational structure, following the EC Culture Programme (2007-2013) project guidelines, was **1 project leader + 6 co-organisers + 10 associate partners**. Two partners were themselves a partnership of two local organisations, leading to the involvement of **19 partner organisations** from **15 countries**.

In the implementation of the project, there was no formal distinction between the co-organisers and associate partners, apart from that required by the EU Culture Programme guidelines. All partners attended the seminars and contributed to the overall planning and direction of the project. All partners organised training and information ON-AiR workshops in their own country/region. All partners were involved in the region-specific mobility research, communication/visibility activity and the writing and dissemination of ON-AiR information tools.

## 4. ON-AiR project activities

Over the two-year ON-AiR project (May 2010 – April 2012) the main activities were:

### 4.1. ON-AiR Seminars

The partners met five times for three-day seminars at around six month intervals as follows:

May 2010: Amsterdam

November 2010: Bucharest

March 2011: Budapest

September 2011: Göteborg

February 2012: Izmir

The seminars focused on the project management and planning, building and consolidating the network, evaluating and steering the workshops and publications programme. They were also used as an opportunity to learn about the local cultural scene, to share experiences in cultural mobility and residency programmes and to initiate thematic discussions on issues relevant to the project. The seminars generally involved other partners outside the ON-AiR network, with sessions in different locations to meet local cultural actors and widen the partnership. The exchanges between the partners at the ON-AiR seminars were essential to developing a strategy for ensuring the continuity of the knowledge exchange and were instrumental in revealing potential for other collaborations.

Reports of the five seminars can be found on the ON-AiR website<sup>1</sup>.

### 4.2. ON-AiR Workshops

In an intensive training programme, sixteen 1-2 day workshops were organised by the ON-AiR partners with the aim of building the intelligence and capacity of local artists/cultural workers throughout Europe to select, access and make use of international mobility/artist in residence opportunities. In addition, supplementary activities (workshops and best practice presentations) took place in several other locations.

#### *ON-AiR workshops organised by partners*

July 2010	Munich	1 day workshop	30 participants
October 2010	Graz	1 day workshop	10 participants
October 2010	Göteborg	1 day workshop	30 participants
November 2010	Bucharest	1 day workshop	40 participants
December 2010	Lisbon	1 day workshop	25 participants
February 2011	Glasgow	2 days (workshop & site visit)	45 participants
March 2011	Budapest	1 day (2 separate workshops)	21 participants
April 2011	Enschede	1 day workshop (& site visit)	60 participants

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<sup>1</sup> <http://www.on-air-mobility.org/seminars/>



June 2011	Kasterlee	1 day workshop	20 participants
September 2011	Skopje	2 day workshop	19 participants
November 2011	Torino	1 day workshop/ideas lab	160 participants
November 2011	Bratislava	2 days (workshop & site visit)	40 participants
December 2011	Ljubljana	1 day workshop	35 participants
December 2011	Warsaw	2 day workshop	40 participants
February 2012	Istanbul	2 day workshop	60 participants

*Extra activities*

May 2011	Isparta, Turkey	1 day workshop for art students (29 participants)	
September 2011	Lecce, Italy	ArtLab conference participation (15 participants)	
October 2011	Berlin	2 ON-AiR workshops in 'Artists in Transit' IGBK event (50 participants)	
February 2012	Izmir	Workshop/presentation for art students (100 participants)	

*Best practice presentations*

June 2011	Enghien-les-Bains, France	MADE in RAN workshop <sup>2</sup> – professional days on digital arts (60 participants)	
July 2011	Belgrade	The Transitory Network Forum <sup>3</sup> (40 participants)	

In addition, there was a lecture for students from the University of Amsterdam.

Reports of the sixteen workshops and additional activities are on the ON-AiR website<sup>4</sup>.

A large degree of autonomy was given to the ON-AiR partners to organise a tailor-made workshop that was responsive to the needs and interests of their own context. Therefore, in some places workshops were one day, in others they were two days, and several included site visits and other elements initiated by local organising partners. Workshops catered for different numbers of participants according to the level of need. Some partners chose specific artistic disciplines and/or focused on specific experience levels (e.g. a workshop on curatorial residencies in Ljubljana, one for more experienced mid-career artists in Göteborg, sessions for emerging artists/art students in Istanbul, Glasgow and Enschede).

<sup>2</sup> Yasmine Ostendorf was invited to present ON-AiR as a best practice project in the MADE Workshop #4. This was a good opportunity to get to know the digital arts field, MADE (Mobilité des Arts Digitaux en Europe) and RAN (Réseau des arts numériques) networks.

<sup>3</sup> The Transitory Network is a network of new media art laboratories and artist residency spaces in Eastern Europe and the Balkans. The MoTA (Museum of Transitory Art, Ljubljana) invited Yasmine Ostendorf to present ON-AiR as a best practice project and share expertise on artist-in-residence spaces and European project management in a public discussion with local and international public at the Transitory Network Forum, Belgrade.

<sup>4</sup> <http://www.on-air-mobility.org/workshops/>

For each ON-AiR workshop, research was undertaken on the residency opportunities in the host country or region. This was published in the local language and in English, distributed to workshop participants and made available online.

The ON-AiR seminars acted as reporting/evaluation mechanism for the workshops which had taken place and to plan future workshops. Partners and workshop presenters could provide feedback on the training events and those planning future workshops were able to learn from the experience to date and refine their plans according.

### **4.3. Information Tools**

To support the overall project objectives, a range of information tools were produced during the course of ON-AiR. These played a role in enhancing the visibility of the project through communication activity. They also provide a practical legacy for the project, being accessible to project partners and participants, as well as other artists, cultural workers, residencies, arts organisations, funders and policymakers.

The main publications and information resources developed through ON-AiR were:

#### **4.3.1. ON-AiR Workshops Manual**

This 22 page manual, available as a free download<sup>5</sup>, is an updated version of some existing material from Trans Artists with additional contributions by partners, in a fresh distinctive design. It gives practical advice on artists' residencies, where to find information, how to select and apply, with useful checklists. It sets the ON-AiR project workshops in context, provides partner details and includes a specially commissioned artist's text on the residency process. The Workshops Manual was distributed to participants at the 16 ON-AiR workshops and additional events (1500 manuals in English distributed).

The Workshops Manual was translated and published in Polish and Turkish versions.

#### **4.3.2. ON-AiR Book<sup>6</sup>**

The project application committed to producing "a final project report" and the partners decided to develop a record of the project in an interesting, well-designed and original format, themed as a series of reflections on the mobility of artists in Europe.

An Editorial Team of 18 mobility experts from different regions of Europe, all partners in ON-AiR, proposed 10 topics or thoughts for a more in-depth approach. The content and format of the ten resulting essays differ enormously: varying from a letter written to a resident artist, to an examination of the much-discussed 'brain drain' phenomenon in Eastern Europe, to drawings by a pirate rabbit reflecting on mobility.

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<sup>5</sup> <http://www.on-air-mobility.org/toolkit-2/on-air-workshops-manual/>

<sup>6</sup> <http://www.on-air-mobility.org/toolkit-2/on-air-book/>

The book (167 pages) features the commissioned essays, images of work by artists in residence, as well as reports and photographic documentation of the ON-AiR workshops.

The book was published in February 2012 and distributed to partners. Parts can be downloaded free from the website and the full book is sold and distributed by Trans Artists. 1500 copies were printed, of which 200 were distributed free to partners and contributors and 800 have been sold to date. Around 700 of those copies were sold to the project partners at reduced cost (2€ instead of 10€ per copy) for them to sell or distribute free in their own countries. This strategy was adopted to ensure distribution throughout Europe.

#### **ON-AiR book (Turkish language version)**

This book contained essays from the original book, translated into Turkish, as well as parts of the ON-AiR manual and essays from key players in Turkey in the field of mobility, such as Beral Madra and Didem Ozbek.

#### **4.3.3. ON-AiR regional information on mobility<sup>7</sup>**

Information on mobility was specially researched and compiled by the local ON-AiR partner to accompany their workshops. Some chose the form of an interview, others a cultural mapping of the region or insight into possibilities for financial support.

The regional information was distributed to participants in the workshops and can be downloaded on the relevant workshop page on the ON-AiR website. Those available at the time of publication are presented in the ON-AiR book.

#### **4.3.4. ON-AiR commissioned research**

Five artform-specific research papers have been commissioned through ON-AiR. These emerged from the workshops. Various experts in different European countries have been identified and commissioned to write the papers, to be published online:

- Research on opportunities for fashion designers (linked to Skopje workshop)
- Research on opportunities for architects (linked to Skopje workshop)
- Research on residency opportunities linked to universities (linked to Istanbul workshop)
- Research on mobility opportunities for media/digital artists (linked to best practice presentation by ON-AiR in Enghien-les-Bains)
- Research on mobility opportunities for curators (linked to Ljubljana workshop)

#### **4.3.5. ON-AiR website and other online activity**

Trans Artists created a separate project website: [www.on-air-mobility.org](http://www.on-air-mobility.org) which was launched in January 2011 as the full project website and remains accessible to date.

In the first months of the project, information on ON-AiR was provided on the Trans Artists website. From summer 2010 until the full website launch, a transitional site was set up with basic information on the project: <http://www.stayfun.co.uk/on-air/index.html>

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<sup>7</sup> <http://www.on-air-mobility.org/toolkit-2/toolkit-2regional-info/>

Partners were given login access to the back end of the ON-AiR website to upload material, although in the end Trans Artists staff managed the content uploading and site maintenance. Some partners provided seminar and workshop reports and some photo documentation.

ON-AiR set up a Facebook group page: <http://www.facebook.com/pages/On-Air/104734352932325> from November 2010 which currently has 340 'Likes' (FB followers). ON-AiR also set up a Vimeo video channel: <http://vimeo.com/onairmobility> with four videos uploaded to date, showing 736 plays. These give the ON-AiR book and the project a social media presence in online environments widely used by younger, internationally mobile artists. Links to both are found on the main ON-AiR website.

In addition to the dedicated project website, the websites of the 19 partners have been a valuable information tool for spreading information about the project. This is important in terms of enhancing its visibility and communication, notably in the languages of the project partners.

## 5. Overall assessment of achievements

A broad assessment of the project's achievements, compared to the stated objectives and tools in the project application (see Introduction), finds evidence that the ON-AiR project delivered all those described in the proposal. Achievements in many cases exceeded the commitments made in the application. The Outcomes are assessed in more detail in other sections, using the assessment and qualitative evaluation contributions of the partners.

### 5.1. Objectives

#### Objective 1

**To build intelligence and capacity of artists/cultural workers throughout Europe to select, access and make use of international mobility/artist in residence opportunities**

This was fully achieved through the programme of:

- ON-AiR workshops: 16 workshops organised by partners and several additional training/information/best practice presentation events which directly built the intelligence and capacity of artists to select, access and make use of international mobility/artist in residence opportunities.
- ON-AiR seminars, which shared information and experience among partners and local participating organisations and individuals to build intelligence and capacity.
- In general, the workshops attracted high participant numbers, indicating that the needs analysis which informed the proposal was correct and that the training/information methodology was appropriate.
- The ON-AiR publications and research (ON-AiR Manual, ON-AiR Book and regional research resources), available through the dedicated website and partners' own distribution circuits. These information resources were created to build intelligence and capacity. They have been distributed via partners to the network and create an important accessible legacy of the project.

*The On-Air workshop was very informative and I think the Trans Artists project is very good. A few months ago, I had tried to search into information about residencies but I found it to be very difficult. I also thought that the conference was informative and important to understand the factors by which we should choose a residency/location which is the right one for our line of work.*

**MARIA BRUNO NÉO (industrial designer – participant in Lisbon ON-AiR workshop)**

*We want to use the Manual for future workshops and also offer it to interested artists at our office. We will use the ON-AiR Book with other art institutions.*

**Diana Ebster (City of Munich, Department for Arts and Culture)**

#### Objective 2

**To balance the differences in professional opportunities for artists/cultural workers in the EU, with a special focus on Central/Eastern Europe**

The network of ON-Air partners was constructed to address the imbalances in professional mobility opportunities for artists/cultural workers in the EU, with a special focus on Central/Eastern Europe. Within the thematic area of the project (artists' residencies and mobility), ON-AiR achieved this objective, notably through:

- Ensuring a focus on Central/Eastern Europe (including two partners in Turkey) with half the project network partners coming from the region.
- Organising more than half the seminars (3/5) in the CEE region.
- Organising half the workshops (8/16) in the CEE region.
- Being responsive to the demand for information on professional opportunities in Central/Eastern Europe: flexibility in workshop structure led to the organisation of most of the longer (2-day) workshops in the region (Skopje, Istanbul, Warsaw, Bratislava). Participant numbers were generally higher in the CEE region, demonstrating the need for information/training.
- A balanced provision of information from CEE in the ON-AiR publications.

*Even though the partners were from different countries with different economic and social backgrounds, and even though it is a certainty that an artist from Western Europe has more information and more chances to find a residency and financial support than an Eastern European artist, we succeeded "to balance this imbalance".*

**Aura Corbeanu & Corina Gherleanu, UNITER, Romania**

### **Objective 3**

**To improve and increase the artists' access to professional markets, better career perspectives and income.**

While quantitative evidence is not available within the time-frame of the project (a longer-term study of the workshop participants' career development would be required), the following ON-AiR achievements satisfy the evaluator in delivery of this objective:

- The content of the ON-AiR workshops centred on this overall objective, seeing artists residencies and international mobility as essential building blocks for artists' access to professional markets, better career perspectives and income.
- Several of the workshops (Enschede, Glasgow, Istanbul) were organised for emerging artists (younger, students, less experienced) and integrated the concept of residency/mobility into professional development programmes.
- Several of the workshops were focused on specific cultural and creative industry target groups (Ljubljana – curators; Skopje – designer and architect focus), allowing for more targeted information sharing within the artistic discipline.
- Portfolio reviews were included in many workshops to advise participating artists on how best to present their work in a professional and market context.

*We received many thanks from the artists in appreciation of the workshop, and especially for the portfolio viewings. That element of the workshop appeared to be very useful, since artists at the beginning of their careers are faced with many*

*questions concerning their artistic development pathway as well as strategic career planning. An international, 'outsider's' view and individual advice from experienced colleagues are invaluable – and scarce – resources.*

**Anna Ptak, Warsaw ON-AiR workshop coordinator**

## **5.2. Tools**

All the **tools** described in the application as necessary to achieve the objectives were used:

- **Tailor made workshops and training programmes**
- **Easy access to the knowledge through the open websites of ON-AiR and Trans Artists and linked sites of partners**
- **Publications for the workshops**
- **A final project report**

The ON-AiR Book, in its concept, creation and tone, makes a genuinely original contribution to the debate on artistic mobility in Europe and reflects well the spirit and diversity of the ON-AiR project. The partners' decision to produce this, rather than a 'straight' project report, is particularly commended.

## **5.3. Audiences**

**Direct audience:** the application stated that 1350 participants would be reached in workshop/trainings and seminars.

The workshops and other activities report (4.2.) lists 929 participants (artists/cultural workers attending workshops & presentations). Many other artists and cultural workers were involved in ON-AiR workshops and/or seminars (experts/speakers, project partners, representatives of cultural organisations, associated staff and freelance contributors). A total of 1046 cultural workers were directly involved (as detailed by Trans Artists in the EU final report).

The direct audience numbers were over-estimated in the application; however, this shortfall is not assessed as significant. All the planned activities were delivered and a good number of extra workshops/information sessions and best practice presentations were added to the programme. Workshops were well attended, with an average of 40 participants per event within the ON-AiR workshops programme organised by the partners. Seminars were well attended and reached out to local partners and cultural organisations, creating inclusive, well-networked events which enhanced the overall European added value of the project.

**Indirect audience:** the indirect audience (as detailed by category in the EU final report) was over 10.8m. This figure includes visitors to websites (ON-AiR, Trans Artists, partners' sites), audiences for a NL TV documentary featuring ON-AiR, publications distribution, readers of articles published on the project and other researchers. See below for analysis of web statistics of ON-AiR website.

## 6. Effectiveness and quality of activities

The responses from the project partners through the Evaluation Questionnaires allowed for a peer/self-evaluation of the effectiveness and quality of the ON-AiR activities undertaken.

### 6.1. Value of ON-AiR Seminars

The five three-day seminars organised at six-monthly intervals throughout the project were the main opportunity for the partner network to meet and plan the project. They also fulfilled other important functions and it was useful to survey partners to determine how and why they found the seminars valuable.

Respondents were asked what they felt were the main benefits of the Seminars. In order of importance, the responses were:

1. **Building a network of ON-AiR partners**  
(1<sup>st</sup> choice for 6 partners; 2<sup>nd</sup> choice for 3 partners; 3<sup>rd</sup> choice for 3 partners)
2. **Meeting the project partners**  
(1<sup>st</sup> choice for 5 partners; 2<sup>nd</sup> choice for 5 partners; 3<sup>rd</sup> choice for 1 partner)
3. **Developing long-term strategic plans emerging from ON-AiR**  
(1<sup>st</sup> choice for 1 partner; 2<sup>nd</sup> choice for 4 partners; 3<sup>rd</sup> choice for 2 partners)

In order of importance, the other main benefits of the Seminars were:

**Project management and planning**

**Learning about needs and infrastructure for artists' residencies in the city/country**

**Meeting local cultural operators, artists, residency hosts**

**Planning ON-AiR Manual & Book**

**Evaluating the ON-AiR project**

Further benefits mentioned by partners were:

**Understanding different methods and cultural differences in Europe**

**Learning about cultural differences & working with different kinds of organisations**

**Better understanding of the cultural politics of the countries**

### 6.2. Learning from Seminars: benefits & outcomes for partners

Integrated within the ON-AiR project was a strong desire to share knowledge and experience, to learn and develop through the process of the intensive European cooperation project, both at individual and organisational level. Partners were therefore invited to state what they felt they had learned from the Seminars. The comments are grouped by topic.



### **Sharing information – building knowledge**

- Getting an inside view into the content and organisation of diverse, interesting and very varied partner organisations
- Learning about the operating circumstances of project partners and needs of residency programmes
- Organiser is better informed about AiR and can advise students better
- We learned more about the needs and infrastructure for artists residencies all over Europe
- The evaluation of the workshops through discussions during seminars was an essential tool to raise awareness of the special contexts and different residency conditions in the participating countries and regions. These evaluations allowed the partners to respond by developing more differentiated services and support for artists exchange and residencies.
- Exchange of knowledge and meeting local organisations
- We exchanged experience with other cultural operators
- Bringing artists in Macedonia up to date with residency programmes
- Learning about different types of AiR management programmes
- Sharing expertise on running EU-funded projects
- Sharing good practices

### **Professional development – building capacity**

- Benefiting the professional development programme for students at institution by providing specialist knowledge and expertise, through workshop and site visit, on artist mobility and residencies.
- Good use of seminar participants to provide feedback to practitioners on portfolio presentation or other means.
- We were advised well by Trans Artists and I think we already improved our activities based on the seminar we organised
- Our organisation benefited from the talks and expertise around residency policy and international mobility
- The whole organisation was a great experience for future projects we develop
- Students are well informed about AiR possibilities
- Learning how to implement the ideas and outcomes of a seminar effectively within the work programme
- Communication skills: I personally learned not to take the lead in discussions but to leave the content up to the project partners

### **Analysis of artists' residency issues and broader debate**

- Comparative analysis of critical issues and examples of contemporary residencies, with particular attention to the wider debate on artistic mobility
- It was important to show our own reality and mirror the reality of others. E.g. talking about EU-funded projects as opposed to non-funded projects moved us towards new thoughts and resulted in refreshing discussions.

- Learning about ON-AiR potential: mobility is an eye-opener that reaches all parts of society – this is especially important in Turkey. Cultural mobility, networking and artists in residence can help address problems in society and global issues, trigger new knowledge, advanced forms of creativity etc.
- Importance of mobility, cultural policies and dialogue for wider public

### **Developing information tools**

- An important new thematic instrument: ON-AiR book
- ON-AiR Handbook invaluable for participants
- The book in Turkish is so beneficial - the project exceeded my expectations in its fruitful outcomes and general benefits
- Learning about existing information tools, e.g. website and platform of TransArtists, and creating the Manual for local artists were good outcomes of the project.

### **Value of network**

- To realise and use the added value of such a diverse group of project partners (diverse backgrounds, size of organisation, culture, geographical)
- Having access through ON-AiR to a new network of EU organisations which would not otherwise have been possible. Enjoyed geographical scope of network.
- We gained access to a professional cultural network
- Networking
- It was a great benefit to meet the partners
- Creating networking in Europe and Turkey and building knowledge, collecting data, bringing people together.
- We have a bigger network of professional organisations and individuals active in the field
- ON-AiR network is very useful
- Building up the relationship with project participants

### **Generating new projects**

- Networking resulted in spin-off projects
- We already started new collaborations in connection with participating institutions
- Through ON-AiR workshops and project a new dialogue developed with local artists. The long-term effects include new residencies organised by participating artists as well as bigger residency and exchange projects at the planning stage, to be organised by artists
- Generating joint projects with partners

### **Participating in a European project – developing international expertise**

- Strengthening international ties and the spirit of European cooperation
- We were able to promote our organisation and find a connection with the art field on European and local level
- Participating in a European project was a good experience

### **6.3. Learning from Seminars: partners' recommendations**

Evaluation respondents made recommendations for improvement to Seminars:

#### **Structure and content**

- I suggest more time for in depth discussions in varying formats: seminars are an excellent opportunity for generating knowledge of activities and ideas of partners. This could contribute to exchange of good practices and developing collaborative ideas.
- On reflection and discussion with colleagues who attended seminars, those which achieved most were those structured to incorporate active sessions around themes for debate.
- Perhaps the more practical aspects of ON-AiR business (e.g. website, print aspects) could have been shortened or dealt with by email, as these sessions were too long.
- The seminars needed an experienced moderator as well as someone to guide and inform on project management [comment related to Bucharest seminar which Maria Tuerlings – who moderated other seminars – could not attend]
- It is important to have a good structured time schedule and clear topics and tasks on the agenda: organisation of first and last seminar [the respondent could not attend all] was perfect from this point of view.

#### **More interaction with local context**

- An even greater interaction/involvement of the local art scene and a better understanding of local contexts
- More context-oriented activities in the places where seminars organised

#### **Better communication – in, between & after Seminars**

- The partner input [mainly] happened during the actual seminars: we could have done more between the seminars.
- The discussions could be recorded as written reports in order to share the experience with non-participants<sup>8</sup>
- Email responses from project partners could have been quicker in general

#### **Other points**

- Sharing methodologies of running the workshops
- Felt rather an outsider as a representative of an art academy: due to different interests of art academies and residencies?
- In every country the programme could be more packed if we worked even harder with more written data collected.

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<sup>8</sup> **Note:** written reports of Seminars were published on ON-AiR website. The respondent seems to be asking for full transcripts of discussions.

## 6.4. ON-AiR Workshops

The sixteen ON-AiR workshops were the main organisational task for the ON-AiR project partners. The timetable for the delivery of the workshops was crowded, given the short period (twenty-three workshops/other activities run in twenty months), although this mostly impacted on the Project Coordinator who was a presenter at the majority of events.

At the first Seminar, the content of the workshops was discussed in detail. All workshops were to be tailor-made to fit the needs of each country and organisation. Trans Artists presented its current training workshop formats and different options were discussed. Partners continued the discussion by email and in subsequent seminars. In each seminar, the workshops which had taken place in the last six months were evaluated. This enabled feedback so that those planning forthcoming workshops could further refine their planning and approach.

Several partners suggested combining the workshops with an extra network meeting, addressing policy developments related to artists' mobility and the important role mobility and residency programmes play in the professional development of artists.

Some partners developed their workshops in collaboration with other local cultural partners, and some were programmed alongside important cultural events. For example:

- Skopje Workshop took place in Skopje Design Week. The organiser and ON-AiR partner, Public Room, was one of the organisers of the Design Week and decided to develop a tailor-made workshop to meet the international mobility needs of designers and architects in Macedonia.
- Budapest, Izmir and Bucharest Workshops were organised a day before the ON-AiR Seminar meetings, allowing participation of and contributions by other project partners to the workshops.

The final workshops took many forms – indeed one partner felt that the name 'workshop' was no longer appropriate. The workshops programme, adapted to each context, included:

- teaching/professional development seminars within art academies
- artists' portfolio reviews
- engagement with cultural policymakers (speakers from city councils and ministries, e.g. in Ljubljana, Torino, observer from Ministry of Culture in Lisbon)
- large scale panel discussion / ideas laboratory (Torino: 160 participants)
- site visits to artists residencies (e.g. Scotland, Slovakia)

## 6.5. Value of ON-AiR Workshops – for participants

In the Evaluation Questionnaire, respondents were asked what they felt were the main benefits of the workshops for participants. The most important benefits identified were:

1. **Getting useful information tools for future research**
2. **Understanding better the residency application process and selection**
3. **Learning about residency programmes**

In order of importance, the other benefits for participants were assessed as:

- Meeting the workshop leaders and presenters**
- Being involved in a European project**
- Getting information specific for own art form**
- Meeting other artists**
- Getting information specific for their own country**

Trans Artists workshop presenter cited several additional benefits:

- Seeing the faces behind the organisations, making it less scary to apply**
- Being able to ask freely all your questions to experts present**
- Gaining awareness about the opportunities**
- Having your portfolio evaluated**
- Exchanging information with other artists**

## **6.6. Learning from workshops – the benefits for organisers**

Given that the process of developing the workshops was flexible and required partners to assess the needs of their own context and present a proposal to the ON-AiR network, there was considerable scope for learning from the organising of the workshop. Questionnaire respondents were asked to identify what they learned from the process. The comments are grouped thematically.

### **Professional development & improved organisational capacity**

- We gained in experience by seeing how Trans Artists presenters structured and presented the workshop
- It helped shape future professional development sessions for students on artists residencies
- We improved our organisational skills regarding residency workshops
- We learned how to reach artists and get their interest, present information so that each participant can personalise it and introduce new opportunities abroad.
- Refreshing one's expertise
- Our organisation learned to communicate our goals, possibilities and requirements better in the selection procedures
- I learned a lot on a social level: how to deal with cultural differences, working in groups, engaging your audience etc.
- As a workshop presenter, I learned about responding to different needs for information in different countries
- We learned to organise a professional workshop, including all the necessary aspects for the artists

### **Strategic intelligence – enhancing future projects**

- Collecting priorities and issues about mobility from artists and professionals in order to develop new projects/policies
- Analysing the national situation by comparing it with the international scene

- Enabling us to compare with other countries
- I learned a lot about the needs and dreams of artists in Europe: by giving so many workshops you get to talk to a lot of artists
- Creating situations of dialogue with people with different perspectives and experiences on residencies was inspiring and a very good benefit
- Meeting and exchanging with experts did open up potentials

#### **Networking & network building – developing local/national partnerships**

- Activating networks and contacts
- Our European network of artists and organisers has grown exponentially
- Our organisation learned how to reach out to other organisations and by doing so strengthened our position in the field
- Getting in touch with our National Culture Centre and convincing them to support the idea as an intermediary organisation

#### **Information & knowledge-building**

- Disseminating information
- Sharing knowledge
- We learned that the info on Trans Artists website is very useful
- We discovered important info tools for residencies, e.g. ON-AiR manual and online info sources
- Acquiring basic knowledge about residencies, suitable for young students interested in residencies
- Researching our own country, updating organisations on residencies in Austria
- We learned that mid-career older artists need different information from students
- My knowledge of residency opportunities in Europe has increased enormously
- Learning about other residence programmes, criteria and how to research and select AiR programmes
- Publishing and combining information and promoting the contact points is very important
- Obtaining useful tools for future consultations with artists – ON-AiR Manual & Book

#### **Engagement with artists**

- I personally learned how to look at my organisation and AiR in general through the eyes of the artist
- The project should involve artists in all activities. It is not only for cultural managers to sit and discuss all day what are the needs of somebody else.
- That meeting artists who are in residence is very useful

#### **Workshop structure and organisation**

- The site visit to Cove Park residency centre worked well: we benefited from structuring workshop in two parts.
- In future, we need to categorise and group participating artists to make sure the workshop presenters match their needs

- Getting a useful tool in terms of the workshop methodology
- It is important to document the outcomes of workshops to share with others

## **6.7. Learning from workshops: partners' recommendations**

Evaluation respondents gave their own recommendations for improving workshops:

### **Improved communication**

- We will look at developing marketing of such workshops in future to build on impact through increased audience figures.
- Maybe a central blog could be useful to prepare topics or activate the debate in advance
- In some cases the dissemination of information among potentially interested target groups could be improved

### **Improve knowledge of participants' needs & level of experience**

- We think we can increase workshop participant numbers and know that we should get background info on participants before the workshop to assess their experience level and information needs to improve the trainers' ability to respond to the needs
- The workshop presenters need to know a lot more beforehand about their audience, the level of experience, artistic disciplines etc. Then workshops can be even more tailor-made and go deeper into the subject.
- In future, I would ask participants to send their data (CV etc.) to the workshop trainers in advance, and ask them to identify a few residencies of interest.

[Three workshop organisers/partners made the same point, emphasising what they learned for organising future workshops better]

### **Content, structure and approach**

- Workshops need to be offered in national languages, not just English. Language was sometimes a barrier
- More tailor-made thematic workshops in collaboration with local or expert collaboration.
- Need to address more the WHY (why do you want to do a residency?) and the fact that artists already have many important tools available when applying.
- In some cases a "soft" artists participation at meetings and discussions is recommended
- It was misleading to call it a "workshop" – it was more like an information session
- Some of the artists who participated in our workshop noted that it could have been good to include a break up into smaller groups, taking individual residency examples and role plays.
- In future the workshops should be at least a day longer: 2 days are not enough for beginners to understand the basics, grasp the criteria, prepare and evaluate applications
- If possible, I would make this workshop a requirement for 3<sup>rd</sup> year undergraduates in all art and design schools.

### **Better follow-up and research**

- Creating a system to follow up the outcomes might help the participants: my proposal would be creating “satellite” hubs which the artists could contact for further assistance
- I would be interested in a statistical report showing the differences between European residency situations.

One partner also said that they would have liked to have participated in other workshops but did not have the travel budget for this. It is noted that, although some partners attended other workshops outside their country as workshop presenters, the workshops aimed to prioritise local artists as participants.

## **6.8. Publications**

Partners provided feedback on the publications through the evaluation questionnaire and assessed the quality of the Book and Manual:

ON-AiR Workshops Manual	Very good	7
	Good	9
ON-AiR Book	Very good	7
	Good	8
	Quite good	1

### **Dissemination comments from partners**

- Glasgow School of Art has made the Workshops Manual available to 3<sup>rd</sup> & 4<sup>th</sup> year students at the institution. The Book is circulated to the staff on the Fine Art Professional Development programme, is in the GSA Library and distributed to UK residency centres for their libraries.
- GAI distributed copies of the Manual within their network of 34 cities in Italy.
- UNITER: we can use it for each workshop we organise. It is very good material and very useful for participants. We have printed it and distributed it during the Young Artists Gala, a yearly national event we organise for young performing artists in Romania.
- The book will be sent all over Turkey including libraries so it will encourage many more people to start residencies or apply for residencies.
- We want to use the ON-AiR Book for forthcoming workshops in Munich and offer it also to interested artists at our office.
- The Manual and Book are available in the Artservis/SCCA well frequented Project Room, as well as online.

One partner criticised the choice of photographs to represent their workshop in the Book.



Trans Artists Project Coordinator, Yasmine Ostendorf commented on the Book:

*I think it is very unique to combine the outcomes of the project with essays for further reflection. We had a lot of positive reactions, not only about the quality of the essays, also people thanking us for sharing our experience of doing a European project this size. Our sharing of experience was valuable for their practice. The essays were all off springs from the project. Questions and issues we encountered in the project we tried to give extra attention and reflection by asking people from different perspectives (anthropologists, artists, philosophers, etc.) to think about it.*

## **6.9. Project management and financial coordination**

At the kick-off meeting in Amsterdam, partners were given a full, transparent presentation of the project, its management, budget and the responsibilities of the partners. Each partner signed an individual contract, having negotiated the activities plan and budget needed to deliver the workshop, seminar and other activities they were responsible for. They signed a 'Financial Procedure' agreement, which set out the terms for reimbursement of expenses, based on the rules and guidelines of the European Commission.

The Project Coordinator commented:

*The first kick-off seminar in Amsterdam was very technical because we wanted it to be crystal clear for all our partners what was expected from them and what they could expect from us. I think this worked out very well because our agreements were clear for all. We also made contracts for all project partners with a financial safety clause and to explain how and why things should be reported to the project coordinator in a certain way.*

*The financial safety clause was very functional and gave everyone a 'safe' feeling and made the finances very transparent. Also the simple budget forms were considered easy to use and gave us an opportunity for an extra check of the administration. So all the partners did their administration themselves, and TA checked it for them.*

Close attention to transparency, clear communication and joint agreements on responsibilities ensured that the project ran particularly smoothly from this point of view. A high degree of trust was created – one of the main foundations of a successful project. The feedback from partners was exceptionally positive and complimentary to Trans Artists.

### **Comments from partners on the ON-AiR project management:**

- ON-AiR project management was exemplary. Very helpful, in particular with any queries relating to financial and marketing areas.
- Very professional yet friendly
- Very professional, friendly and loyal management

- Trans Artists did very well in terms of project management. At every moment there was a clear overview on the network and activities.
- Information, rights and obligations were clear from the beginning and that provided excellent communication in relations between the lead organiser and partner organisations.
- Well done
- Good
- ON-AiR seemed to be a complicated project at the beginning. But on the contrary it was perfectly managed.
- Very good
- The management went very well from our point of view. It was nice to work within a set of agreements and a structure that was set in advance. It gave us the freedom to fulfil our part in our own way.
- Good, efficient, accurate, continuous, courteous

**Comments from partners on the financial coordination:**

- It worked well (4 partners)
- The financial coordination was excellent and the management was always open for questions on the financial calculations and planning and offered very good support.
- Financial coordination was outstanding. The amount contributed to the project was easily secured.
- Yes, although our school [is used to getting] overheads for many projects. It was hard for us to work without [receiving the financial] overheads. This was a problem for our administration.
- It worked very very well !!
- From our organisation's point of view, all the financial details were explained clearly. We think everything went smoothly.
- It worked well: all problems were resolved with frequent interaction.
- I personally found the financial structure difficult, in the format regarding the updating of budgets in the way necessary for EU requirements, as it was very different from UK process, but ON-AiR were very patient and helpful.
- It was an accurate and friendly organisation.
- It worked very well
- The financial coordination was clear and strong.

*The transparency on financial management was very, very good. It made us all feel comfortable. As a result, we could relax about this aspect – we trusted the project leader.*

**Paulo Gouveia, CPAI, Lisbon**

## 7. Partnership & network-building

From the outset, ON-AiR took the decision to treat all partners as equals, while respecting the EU programme guidelines which define the different partner categories (associate and co-organiser). This was a strategic principle, integrated into the design and structure of the project. A differentiation of status and involvement would have undermined the ability of ON-AiR to deliver the European added value and networking it aspired to.

The aim was to run a democratic and inclusive project, giving equal weight to the contributions of partners with very different levels of institutional status and budget, varied perspectives and experience. This approach was initiated by the project leader, using experience gained through other European and international collaboration projects. Through this process, they aimed to maximise the potential of such a large diverse partnership to contribute to the overall objectives and enhance the European added value of the project network.

*The diversity of the partner network was intentional: we wanted a wide representation from the field as this opened up opportunities for interconnections. There were more learning opportunities because of the very different levels. We wanted to instil a high respect for each other, irrespective of the different experience levels, scale and expectations of partners.*

**Maria Tuerlings, Trans Artists**

As described above (6.1.), feedback from the partners cited the three main benefits of the Seminars (the main meeting points for the ON-AiR partners) as:

1. **Building a network of ON-AiR partners**
2. **Meeting the project partners**
3. **Developing long-term strategic plans emerging from ON-AiR**

Although the Seminars had many competing functions, this provides clear evidence that network- and relationship-building, with a view to generating longer-term strategic sustainable outcomes, were the main priorities of the partners. It would have been interesting to survey partners at the start of ON-AiR to see whether this changed throughout the course of the project. In particular, a desire to develop long-term strategic plans comes through trust and cementing the bonds of a professional partner network, a process which evolved with time.

Several contributors commented on a shift in the network which occurred during the Göteborg Seminar. At that point, for many cultural managers in cities, regions, institutions and projects dependent on public funding, financial cuts due to the economic crisis were having a strong impact on their organisations. However, some of the project partners were smaller artist-led projects and initiatives from Central and Eastern Europe that had never benefited from regular, stable public funding. There was an unusual meeting of minds when the 'stronger' institutional partners realised that they had a lot to learn from the creativity,

commitment and experience of those smaller, 'less stable' organisations and structures. It was described as a "welcome to the real world!" moment. At that point, the diversity of the network, which had previously been challenging for some participants, became recognised as a strong potential asset for learning how to adapt to the changing context.

*With ON-AiR we definitely built a strong network and I believe we learned and shared a lot of knowledge and experiences. The main achievement is that as a network we were all open and honest and willing to share and learn. This openness and willingness was for me very visible in the Goteborg seminar when a shift was made and suddenly the Eastern and Central European organisations inspired the more Western organisations with how they have been dealing with budget cuts and financial insecurity. This has been very inspiring.*

**Yasmine Ostendorf, Trans Artists**

*In particular, I found the perspective of Eastern European organisations inspiring – as Western European organisations enter financially difficult times, many of the Eastern European organisations are working in countries with no cultural funding so I found their approaches very useful.*

**Jenny Brownrigg, Glasgow School of Art**

*It was very good to have partners from different countries. With budget decreases in Europe, it puts your own problems into context.*

**Diana Ebster, City of Munich – Department for Arts and Culture**

Partners were also invited to identify the main achievement of the project in terms of network-building; contributions included many focusing on the diversity of the network:

- The fact that the project partners are very different and use different methodologies to achieve the same purpose
- I think it was important in this diverse group of partners that it wasn't only the west learning from the east and vice versa, but also the 'grassroots' learning and sharing with the 'institutionalised' and vice versa. Not only in how your organisation functions but also in sharing contacts and for instance how to organise a workshop in different ways.
- Cooperation and knowledge-sharing were balanced.
- The interesting feature of the ON-AiR network is to bring together heterogeneous reality at different levels. The dialogue between operators and their visions demonstrated the richness of a European context that presents several realities and 'speeds', each one presents interesting futures to be shared, in order to balance but also to enrich each 'level' of expertise.
- Imbalanced group of partners – too many universities and art schools. Also, the communication between us, the partners, between the seminars, was very poor – we all need to consider this – too much work for the project leader.
- The cooperation and knowledge-sharing is equal and balanced but Turkey has a special condition, being a non-EU country, and the problem with visas is a very important issue which basically affects the balance negatively on our side.

- The expertise of partner organisations based on their activities is rich and interesting to share but often incomparable and doesn't allow for real collaboration.
- The project actually created a "tight and EU-wide balanced peer network of EU expert organisations" with a fair knowledge of each other's programmes and concepts.
- The diversity was taken as a strength – this was a very good part of the project. Rather than trying to compromise or ignore the differences.
- Actually at the start there were many basic questions about residencies – I got fed up with it. But I realised it was good to refresh my knowledge and learn from different generations and types of organisation. The project was a very good moment for reflection and refreshing of expertise.

The partners are keen to work on a follow-up project (as discussed at the final Seminar in Izmir – see below). The ON-AiR Academy project proposal, involving some of the ON-AiR partners and others, has been submitted to the EU Lifelong Learning Programme. A large number of follow-up projects, plans, exchanges are underway, documented in feedback from partners in section 8.

### **General comments from partners on the cooperation project**

Partners were invited by Trans Artists to submit statements on their experience of cooperation through ON-AiR. A selection of these comments, and others received through the Evaluation Questionnaires are presented here:

- ON-AiR made us stronger, helped us discover the cultural realities from each country involved in the project, provided us a real platform to knowledge exchange and dialogue, created a bridge for sharing and passing on the valuable cultural information at a European dimension.

**Aura Corbeanu, UNITER, Romania**

- We cannot express enough how grateful we are to have been part of a project which reached so far beyond our expectations. Hopefully we can be part of ongoing projects. We believe there is more of this very interesting work to be done.

**Wim Legrand, Frans Masereel Centrum, Kasterlee**

- This project allowed me to get a better understanding of European networks and also make an in depth research in Turkey. Via the book in Turkish more than 40 people's contributions are put together on the ON AIR related topics. I think the impact of the book will be more than imagined.

**Ilgım Veryeri Alaca, Koç University, Istanbul**

- The initial idea of analysing the field of residencies, sharing good practices, developing a think tank to generate new ideas was not only realised, but grew and upgraded during the course of the project.

**Saša Nabergoj, Artservis/SCCA-Ljubljana**

- I can say that ON-AiR was and is very successful for AKI-ArtEZ. The workshop is now an every year part of our curriculum and we are indeed interested in being part of a follow-up.

**Pieter Baan Müller, AKI / ArtEZ, Enschede**

- This varied mix of ideas has worked – and filled a void. We need this kind of forum, where art, culture and politics are discussed with many kinds of participants.  
**City of Göteborg (Cultural Affairs) & Konstpedemin, Göteborg – Cecilia Borgström-Fälth & Maria Lundberg Janelöv**

- Our Association GAI [...] wishes to express its full satisfaction with the outcomes of the project ON-AiR and hopes that the network of the involved parties and the ideas shared during this two-year period keep steadily growing through actions and new common projects.

**Maurizio Braccialarghe, President: GAI – Associazione per il Circuito dei Giovani Artisti Italiani & Councillor for Culture, Tourism and City Promotion, City of Turin**

- It was very important for K2 to host the representatives of the ON-AiR partners. Residency programs are rather new in Turkey and the meeting in Izmir was an important beginning. Through ON-AiR project, our centre is now a consulting point on residency programmes for many other artists in Izmir. K2 is very excited with the new possibilities of artistic collaborations and we will be pleased to be partners in a follow-up project.

**Aysegul Kurtel, K2, Izmir**

## 8. Sustainability & follow-on projects

At the final Seminar in Izmir, the legacy and sustainability of the project (an ongoing theme from previous meetings) was debated in a brainstorming day. Six ideas emerged for projects, fulfilling different needs and each attracting different groupings of partners interested in taking them forward.

1. Workshops and training trainers on residencies (ON-AiR Academy proposal)
2. Think tank: how to learn from each other and reflect on the changing role of residencies
3. Exchanges of staff and learning about residencies
4. Advocacy: work with policy makers on artistic mobility issues
5. ON-AiR Award: creation of a residency prize
6. Links between old and new technologies in residencies: reflection on using contemporary technology in preservation of traditional techniques

## **8.1. Follow-on projects generated through ON-AiR**

The Evaluation questionnaire asked partners to give details of follow-up projects and other spin-off activities which had emerged from ON-Air. These are grouped thematically.

### **Further workshops**

- We are planning to do a workshop in Vienna where there are more art universities.
- At ARTEZ academy, a follow-up workshop will take place in 2012.
- Trans Artists plans to develop workshops on green mobility.
- We did (and are planning to do more) a workshop with students in the Frans Masereel Centre, Belgium.
- The workshop is now a regular part of the academy curriculum (one per year)
- Various workshops & interactions with Dutch artists exhibiting at Koc University
- A course on AiR programmes will be introduced locally: understanding criteria and how to apply. This will be done in cooperation with local academies.
- We plan to realise workshops, at least on a biennial basis, in Munich through the Department for Arts and Culture. We want to collaborate with other institutions like the Academy of Fine Arts and local artists associations to establish the programme.

### **New residencies**

- We plan a new residency with a local cultural institution.
- Two partners were involved in our annual school residencies where we put Flemish students together with international students to experience a residency and its values.
- In March 2012 a Glasgow School of Art staff member with 8 printmaking students undertook a 2-week residency at Frans Masereel Centre, Belgium.
- The Frans Masereel Centre invited Koc University to apply for a school residency and they will visit with a group of students
- The Munich partner organisation, Platform 3, which hosted the workshop is organising a residency and exhibition project with the ON-AiR partner institution from Ghent.
- An Amsterdam artist we met at kick-off meeting was invited for a project in Munich.
- We plan to develop residency projects with partners from the ON-AiR network, for example with our municipal artist studio houses in Munich.
- In November 2011 we prepared an Open Studio Izmir (partnership between Artservis/SCCA Ljubljana and K2 in Izmir).
- In terms of professional development, it has aided our institution and myself to feel confident we can now provide opportunities for artist residencies. Our first begins December 2012.

### **Meetings – exchanges**

- There was an exchange of cultural organisations between Ljubljana and Graz (visits to new possible partners)
- The workshop contributed to a larger debate about AIR and artist mobility in Flanders – the debate is still ongoing.

### **New partnerships & collaborations**

- With the Frans Masereel Centrum we are now collaborating in Platform AIR NL and planning to create a platform for artists' workspaces
- We have a lot more contact with the guest speakers, organisations, funders and individual artists that we met through the ON-AiR partners, e.g. Kretakor in Budapest, Visegrad Fund.
- Our organisation has been involved in new partnerships to define some EU applications with other ON-AiR partners.
- Frans Masereel Centre is working on an expertise database for printmaking. Many of the partners in the project offered to share their networks to collect this expertise and information.
- Discussed collaboration with many of the partners, involving sending students from Koc University to visit various centres.
- Numerous meetings are planned with other potential partners in Turkey, particularly to explore the scope for education residency projects with disadvantaged and sick children.
- We invited partners from ON-AiR to develop a new project for artists swap
- As a result of the collaboration on ON-AiR workshop, the National Culture Centre hosted a presentation on residency opportunities for Polish artists.

### **Follow-up projects**

- Glasgow School of Art, KOC University, UNITER, Artservis & Trans Artists are part of a follow-up application for the ON-AiR Academy (EU Lifelong Learning programme). Most of the other project partners approached Trans Artists for collaboration, as they had heard of ON-AiR, e.g. IGBK, Germany organised a preliminary workshop.
- We already decided to continue our work through ON-AiR Academy – this project aims to develop and offer a training course for artists and culture professionals to increase their knowledge about artistic mobility and to learn and develop teaching skills to become certified workshop trainers.
- We plan to set up an official exchange (within Erasmus) with Koc University
- We are currently carrying out some national projects supporting artistic mobility in partnership with the Ministry of Culture and the Italian network of residencies. We plan some future actions in collaboration with other municipalities.
- We are a co-signer for a project which is recently submitted.
- K2 is one of the partners in a project Curatorial Agency initiated by SCCA-Ljubljana. We are waiting for the call results from Leonardo-Transfer of Innovations.
- Glasgow School of Art is about to embark on a new nomadic residency programme with two UK partners. We have integrated learning from ON-AiR and the five values which underpinned it as core principles for our new collaboration project.



## 9. Communication

The communication activity of the project took many forms, some described and evaluated above. The project gained visibility in a wide range of media, all documented in detail in the final EU project report. Audiences estimated by Trans Artists at 10.8m were reached by the project online, in person through the workshops and seminars, via newspapers, television, social media and publications by other cultural organisations.

This section analyses and evaluates the website statistics (see 4.3. for description of the online information tools created for the project), and comments on other aspects of project communication.

### 9.1. ON-AiR: visual design & impact

ON-AiR commissioned an attractive and distinctive graphic design concept (ON-AiR logo with variable formats of coloured triangle underlying text). This was adaptable to various types of communication and was used to good effect during the course of the project. It can be seen on the website, across the publications (ON-AiR Book and Workshops Manual), for Powerpoint presentations at Workshops and in other contexts, on press releases, Facebook and Vimeo sites and conference bags. The consistent design and strong visual image of ON-AiR made a positive contribution to the visibility of the project.

In addition, the project paid particular attention to ensuring a good visual documentation of the seminars and workshops. Photographs are used well on the website and Facebook page and there is extensive visual material in the publications. This provides a valuable, lively, engaging record of the project and its outcomes. It also gives a clear message that this is an artistic, artist- and people-centred project, something not always apparent in EU-funded cultural project documentation and information tools.

Logos of the European Commission and other funders have been used consistently on all media reviewed for the evaluation, ensuring visibility and acknowledgement of support.

### 9.2. ON-AiR website: statistics & analysis

The ON-AiR website <http://www.on-air-mobility.org> uses a bespoke statistical analysis programme (AW Stats) rather than Google Analytics which is generally recommended by online cultural platforms to establish comparable benchmarks between projects.

The Evaluation Expert was given direct access to the ON-AiR website statistics and reviewed this at the end of the project. Statistics are analysed for the 15.5 months (mid-January 2011 – end April 2012) the website was operational.

Unique visitors:           14,496  
Average visit duration: c. 9 minutes

Visitor countries <sup>9</sup> :	Netherlands	
	Spain	
	Italy	
	Belgium	
	Romania	
	Hungary	
	Germany	
	United Kingdom	
	France	
	Turkey	
	Poland	
	Sweden	
Main downloads:	ON-AiR Workshop Manual	584 downloads
	Artists in residence hosts in Central/E. Europe	249 downloads
	UK residency hosts information sheet	164 downloads
Main referrers <sup>10</sup> :	Trans Artists	
	GAI – Giovanni Artisti Italiani	
	Frans Masereel Centre, Belgium	
	Workshop Foundation, Hungary	
	ON-AiR Facebook page	
	On-The-Move.org	
	Centre for Contemporary Art Ujazdowski Castle, Warsaw	
How users connect:	In 2012, the percentage of users reaching ON-AiR website directly (link, email referrer, bookmark) was 79.1%, as opposed to 8.2% finding ON-AiR via search engines.	

### **Evaluation of ON-AiR website & statistics**

In general, the ON-AiR website is comprehensive, visually attractive and easy to navigate. There is a huge amount of information on the site and many resources which should be useful for some years to come. Keeping the content fresh, updated and visible will be a challenge for the partners and project leader at the end of ON-AiR.

The number of unique visitors to the website steadily increased through the project, averaging 1200 per month in 2012. Although not objectively high, this is a relatively good level of use for a short European cultural project. The ON-AiR domain [www.on-air-mobility.org](http://www.on-air-mobility.org) has been bought for a further 3 years allowing continued access to the information tools and project documentation.

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<sup>9</sup> The EU countries listed are presented in order of statistical importance.

<sup>10</sup> Websites of organisations which referred users to ON-AiR, presented in perceived order of statistical importance.

The main referrers to the website were Trans Artists and partners in Italy, Belgium, Hungary and Poland. ON-AiR's Facebook group page featured strongly and the cultural mobility portal On-the-Move also appears in the top referring sites. The low percentage of users finding ON-AiR via search engines is normal for a project site that records relatively low traffic.

The average visit duration seems rather high (c. 9 minutes) compared to other cultural information websites. This may be a sign of a good level of attention to the site content or the 'real' average visit duration could have been adjusted upwards by the much longer time spent on content uploading work.

The recorded countries of visitors largely reflect the partnership of the project, with the highest number from the Netherlands (location for content uploading and site management). However, it is notable that the second largest country recorded is Spain, where there was no ON-AiR partner or workshop; also the case for France, the 9<sup>th</sup> highest European country. These statistics therefore show that in the short project period, ON-AiR succeeded in reaching users in countries not directly involved in the project. Romania, Hungary, Turkey and Poland feature in the top 12 European countries: this provides further evidence that the objective of focusing on the needs of artists/cultural workers in Central and Eastern Europe was achieved.

The largest number of downloads was for the ON-AiR Workshop Manual: 584 is a reasonable achievement for downloads in the period since publication and compares well with the 1500 copies distributed in the workshops. Several information sheets also got attention, particularly around the time of the related workshop.

Use of Google Analytics could provide more meaningful statistical comparators with other cultural websites.

### **9.3. Visibility of ON-AiR on other websites**

The project leader and partners ensured the visibility of the project on many other websites – a full list is provided in the final report for the EU Culture Programme. For example, ON-AiR content is visible on partner websites in the Netherlands, Romania, Sweden, Turkey, Slovenia, Italy, Hungary, Belgium, Austria, Poland, the UK and Slovakia.

Specific statistics were not available for the partners' website pages for ON-AiR. However, Artservis/SCCA estimates that around a third of site visitors would have accessed information on the ON-AiR project, i.e. 68,000 unique visitors (May 2010 – April 2012).

A Vimeo (video channel) site was set up for ON-AiR: <http://vimeo.com/onairmobility> with four videos uploaded. These have had a total of 736 plays [07.05.12], a good result. The Facebook group page for ON-AiR: <http://www.facebook.com/pages/On-Air/104734352932325> has 340 likes. Both are accessible from the ON-AiR website although

greater interactivity might be achieved by using the Facebook and Vimeo logos more prominently on the home page to link to the social media sites.

#### **9.4. Other media**

A television documentary was produced by AVRO in the Netherlands during the course of the project on the international mobility of artists. This featured the ON-AiR project and was seen in four TV broadcast episodes.

## **10. Conclusion & Recommendations**

The ON-AiR project has undoubtedly been a great success. All the indicators are there:

- the activities were delivered as set out in the planned programme
- the project objectives were achieved
- there was a good level of response to the evaluation (communicative partners)
- several extra activities took place (contributing to partner comments that the project exceeded their expectations)
- new partnerships were formed (local, national, European)
- the project management and financial coordination were particularly praised by partners
- an extensive range of follow-up and spin-off activities are planned
- a strong commitment to the network is expressed
- there is a desire to work together in future
- a range of future project lines have been brainstormed

Certainly there are some criticisms of aspects of the project and recommendations for improvement from the partners. However, in general any negative comments are minor, and there is no single issue which attracts a strong consensus of criticism or where the project failed to achieve the planned outcomes.

It is regrettable that two partners did not complete the evaluation questionnaire so their views are not represented here. It is also noted that longer-term follow-up of training workshop participants is needed to determine the effectiveness of the approach and whether it has resulted in improved artists' mobility and residency success.

#### **10.1. Success factors of ON-AiR European cooperation project**

To go beyond the verification and validation function of this evaluation, it is useful in conclusion to identify the key success factors which were integral to the project. This involves a deconstruction of the ON-AiR project to identify the particular elements essential for its success. These were either in place at the start or developed during the course of the project implementation. This type of analysis can be useful to other European projects, to

policy makers, funders and assessors of EU project applications. The success factors identified are specific to the ON-AiR project but can be considered more broadly as recommended principles for European cultural cooperation projects.

**1. A solid foundation**

The project emerged from a 2-day expert meeting, 'The Prologue' organised in 2008 where seven of the future ON-AiR partners met. A project idea was discussed to develop European workshops and training programmes on residencies and mobility as tools to address and serve the specific needs of artists in different regions of Europe. A series of priorities and needs were identified, leading to the ON-AiR concept and a mutual agreement between the partners to start a co-operative project. European added value was an essential building block of the project rather than something added at a later stage. The project had a solid foundation as a network, as an embedded concept that all partners had contributed to and as a project proposal which was founded on experience and knowledge of the realities and needs.

**2. An experienced team leader**

Trans Artists brought considerable experience to the project and this made a strong contribution to its success. Their experience in project management and financial management was essential: explaining procedures, setting out clear contractual agreements with project partners and yet allowing flexibility and autonomy in the interpretation and organisation of workshops and seminar programmes. Experience in European networking led to a steady, patient moderation of interaction, allowing differences of approach to emerge within an ethos of equal respect for all partners. The project coordination team was consistent and responsive.

**3. A large and diverse partnership**

This was a considerable asset to the project although it presented certain challenges. The wide diversity of partners (typology, institutional & independent, city authorities & artist-led, different generations, different languages of production etc.) was chosen expressly to ensure a wide representation and to open up possibilities for inter-connections. At first, several partners questioned the perceived gaps between project participants. However, the partnership – combined with a strong belief in the value of its diversity and the experience to manage it – emerged as a strong factor for success. The partnership reflected the aim to address East-West imbalances in mobility and access to residencies. A principle of inclusiveness fostered respect for difference. Encountering different perspectives and approaches was an important challenge and learning opportunity within the project.

**4. A high degree of transparency**

Clarity, honesty and openness ensured that the project partners could focus on their responsibilities for the project content and event organisation, with full confidence in the financial agreements. This built considerable trust between the project partners and the project leader.

**5. The project was flexible and responsive to context and need**

The activities were planned to be tailor-made to the context and needs of the partner organisations and locations. Thus, it allowed for – and indeed encouraged – a wide range of approaches in delivery of the workshops. Devolving responsibility for workshop structure, content and organisation to partners aided this process, resulting in greater commitment and it gave them space to make it work in their own way. In other areas, the project remained flexible, open to new partnerships and able to incorporate other relevant activities into the programme.

**6. Local partnerships were highly valued**

The project achieved high European added value by underlining the importance of working with local partners. The seminars and workshops made good use of synergies with other cultural partners: events were organised in cooperation with existing cultural manifestations (Biennale, Design Week etc.), visits to residencies and related cultural projects were part of the workshops and seminars, nomadic seminars took participants to different locations and introduced them to local cultural players. The inclusive approach fostered within the network extended to the partner locations for ON-AiR events and created a valuable legacy of new local and national partnerships.

**7. The project encouraged partners to achieve more**

ON-AiR proposed a dense and ambitious programme of events and outcomes. In the end, it achieved considerably more, with additional events, workshops, presentations, specialist targeted research, commissioned essays and original publications. It achieved more by setting the bar high for partners, encouraging lateral thinking in how to maximise impact and having some in-built flexibility within the structure to allow the project team to respond to new opportunities that arose. As a result, everyone delivered more than was asked of them.

**8. Ongoing self-evaluation was integrated into the project implementation**

A built-in evaluation mechanism ensured ongoing peer review of workshop activities by project partners at Seminars. Feedback from workshop presenters and organisers helped improve the planning and delivery of future training events. Within the project coordination team, there was a process of review of the ideas and outcomes of seminars and how best to implement these within the work programme.

**9. A willingness to listen and learn**

Several partners commented on the learning process they experienced through the project. This aspect seems to have emerged strongly in the course of the project. Some said that they discovered they could learn a lot from partners with whom they found little in common at the start. In different ways, the project acted as a catalyst for people to learn new approaches, to refresh existing skills and to bring an open mind to the process of finding new solutions in a changing context.

## **10. The project encouraged synergies and long-term collaboration**

The structure of the project – the large, diverse partnership meeting on a regular basis in different European locations for varied 3-day seminars including introductions to local cultural players – contributed to building a strong network. The process encouraged synergies and numerous spin-off projects, exchanges and new collaborations with local, national and European partners emerged naturally. Brainstorming sessions for partners to develop longer-term strategic plans were prioritised and resulted in a commitment to future collaboration on a range of themes arising from ON-AiR.

### **10.2. ON-AiR values**

The five values which were identified in the project application as important in developing the project have been integral to the process:

- Intelligence
- Exploration
- Resource sharing
- Fairness
- Sustainability

It is clear that these underpin the ten success factors identified and were an important underlying values structure for the project.

*I think they have been very important values to the project and all partners tried to live up to them. All activities were based on these values. They were the core of ON-AiR.*

**Yasmine Ostendorf, Trans Artists**

# Annex I

ON-AiR Project Evaluation questionnaire was sent to 17 ON-AiR partners and 5 additional contributors (workshop presenters/writers) in late March. 16 questionnaires were returned, with responses from 15 partners:

Trans Artists, Amsterdam – Yasmine Ostendorf  
Trans Artists, Amsterdam – Bojana Panevska  
Centre for Contemporary Art Ujazdowski Castle, Warsaw – Ika Sienkiewicz-Nowacka & Anna Ptak  
Artservis/SCCA-Ljubljana – Saša Nabergoj  
City of Munich – Diana Ebster  
Public Room, Skopje – Aleksandar Velinovski  
Koç University, Istanbul – Ilgım Veryeri Alaca  
K2 Contemporary Art Association, Izmir – Ayşegül Kurtel  
City of Göteborg (Cultural Affairs) & Konstepidemin, Göteborg – Cecilia Borgström-Fälth & Maria Lundberg Janelöv  
Pepinieres Österreich, Graz – Sanine Reisner  
Frans Masereel Centrum, Kasterlee – Wim Legrand  
UNITER, Bucharest – Aura Corbeanu & Corina Gherleanu  
GAI – Associazione per il Circuito dei Giovani Artisti Italiani – Luigi Ratclif, Paola Picca Garin & Patrizia Rossello  
Clube Português de Artes e Ideias – CPAI, Lisbon – Paulo Gouveia  
Glasgow School of Art, Glasgow – Jenny Brownrigg  
AKI / ArtEZ, Enschede – Pieter Baan Müller

Seven evaluation interviews were carried out in person or by Skype:

Trans Artists – Maria Tuerlings  
Trans Artists – Yasmine Ostendorf  
Artservis/SCCA-Ljubljana – Saša Nabergoj  
City of Munich – Diana Ebster  
Glasgow School of Art, Glasgow – Jenny Brownrigg  
AKI / ArtEZ, Enschede – Pieter Baan Müller  
Clube Português de Artes e Ideias – CPAI, Lisbon – Paulo Gouveia



# Annex II

## ON-AiR Project – Evaluation Questionnaire

This evaluation questionnaire has been devised by Judith Staines, in collaboration with Trans Artists, for the ON-AiR project partners to review their involvement in the project, the perceived benefits and their recommendations for the future. The results will be analysed and presented as part of the external Evaluation Report.

1. **Name:**
2. **Organisation:**
3. **My involvement in the ON-AiR project** (please select all that apply)
  - I/my organisation took part in the Prologue 2008 expert meeting
  - My organisation was the project leader
  - My organisation was a project partner (co-organiser)
  - My organisation was a project partner (associate partner)
  - I/my organisation organised a seminar (see list below – 4)
  - I/my organisation organised a workshop (see list below – 5)
  - I was a writer or editorial team member contributing to ON-AiR publications (e.g. ON-AiR Book, Workshops Manual)
  - Other: please specify

#### 4. ON-AiR seminars

I/my organisation took part in the following ON-AiR seminars (3 day meetings – please select all that apply):

- Amsterdam – May 2010
- Bucharest – November 2010
- Budapest – March 2011
- Goteborg – September 2011
- Izmir – February 2012

Please specify your role in the seminars you participated in (e.g. organiser, participant)

#### 4.1. Value of the ON-AiR seminars

What do you feel were the main benefits of the ON-AiR seminars in general (please choose those that apply and **place in order of importance** – best at top):

- Project management and planning
- Meeting the project partners
- Building a network of ON-AiR partners
- Meeting local cultural operators (e.g. artists, residency hosts)
- Learning about the needs and infrastructure for artists' residencies in that country/city
- Evaluating the ON-AiR project achievements (e.g. workshop outcomes)
- Developing long-term strategic plans emerging from ON-AiR activities
- Planning and producing the Workshop Manual and ON-AiR book
- Other (please state)

#### 4.2. Learning through ON-AiR seminars – the benefits

How did you (and/or your organisation) benefit from the ON-AiR seminars? Please list up to three outcomes from your participation in the events.

#### 4.3. Learning through ON-AiR seminars – what could be improved

Are there any aspects of the seminars you attended that you feel could have been done better? Do you have any recommendations for future meetings? Please specify.

#### 4.4. Collaborations with ON-AiR partners

Are you involved in any new collaboration with partners or others you met through the seminars you attended/organised?

Please give brief information on any future plans or new connections made through the ON-AiR seminars.

#### 5. ON-AiR workshops

If/your organisation took part in the following ON-AiR workshops (1 day training events). Please select all that apply:

- Munich – July 2010
- Graz – October 2010
- Goteborg – October 2010
- Bucharest – November 2010
- Lisbon – December 2010
- Glasgow – February 2011
- Budapest – March 2011
- Enschede – April 2011
- Belgium – June 2011
- Skopje – September 2011
- Turin – November 2011
- Slovakia – November 2011
- Ljubljana – December 2011
- Warsaw – December 2011
- Istanbul – February 2012

Please indicate your role/s in the workshops you participated in (e.g. organiser, co-organiser, workshop leader/presenter, funder, participant).

#### 5.1. Value of ON-AiR workshops for the participants

What do you feel were the main benefits of the ON-AiR workshops you attended for the participating artists (**please place in order of importance** – best at the top):

- Learning about residency programmes
- Meeting other artists
- Meeting the workshop leaders and presenters
- Being involved in a European project
- Getting useful information tools for future research (e.g. Manual, publication, online information sources)
- Understanding better the residency application process and selection criteria
- Getting information specific for their own country
- Getting information specific for their own art form
- Other (please state)

#### 5.2. Learning through ON-AiR workshops – the benefits for organisers

If you were involved in organising an ON-AiR workshop, what do you feel you learned from this?

Please list up to three outcomes – e.g. an aspect of personal/professional development or experience gained by your organisation.

#### 5.3. Learning through ON-AiR workshops – what could be improved?

Are there any aspects of the workshops you attended that you feel could have been done better?

What are your recommendations for future workshops? Please specify.

#### 5.4. Follow-up plans

If you organised an ON-AiR workshop in your country, has there been any follow-up activity (e.g. meetings of participants, online networking, other workshops)?

Do you plan any more workshops or other such events in future?

Are you involved in any new collaboration projects with participants or with others you met through the workshops you attended/organised?

Please specify all follow-up activities and how you will fund these.

## 6. ON-AiR Publications and Communication activity

This section looks at all the ON-AiR publications and communications activity, your involvement in it and your assessment of it.

### 6.1. Communication of ON-AiR project by partners

Please tick all that apply:

- The ON-AiR project is visible on my organisation's website \*

\*If so – can you provide any web statistics for unique visitor numbers to these pages?

- Links to ON-AiR publications are provided on my organisation's website  
 The workshop/s in my country were announced on my organisation's website  
 Other specific ON-AiR communications activity (please give details)

### 6.2. ON-AiR Workshops Manual

Did you contribute content or advice on the Workshops Manual? YES / NO

Have you downloaded or received a paper copy of the Workshops Manual? YES / NO

How do you rate the ON-AiR Workshops Manual:

- Very good  
 Good  
 Quite good  
 Poor

Any comments (including information on how you plan to use/distribute the Manual):

### 6.3. ON-AiR Book

Did you contribute content or give editorial advice for the ON-AiR Book? YES / NO

Have you looked at the ON-AiR Book? YES / NO

How do you rate the ON-AiR Book:

- Very good  
 Good  
 Quite good  
 Poor

Any comments (including information on how you plan to use/distribute the Book):

### 6.4. Other information and communication activity

Did you undertake or publish online any other research for the ON-AiR project? E.g. interviews with artists, research into residency conditions and opportunities in your own country. This includes regional/country specific information you may have researched for the Workshop.

If so, please give brief details or a weblink.

## 7. ON-AiR – a European tool for artists

The ON-AiR project was conceived as “a European tool for artists”.

When you consider the whole project, what do you think is the main achievement in this area?

Any weaker aspects?

## 8. ON-AiR – knowledge-sharing and addressing imbalances of access

The ON-AiR project aimed for “international sharing of knowledge and fair use of the AiR sector by artists”.

When you consider the whole project in this way, what do you think is the main achievement?

Did you find the cooperation and knowledge-sharing equal and balanced? Were there any weaker aspects?

## 9. ON-AiR – network-building

The ON-AiR project aimed for “the creation of a tight and EU-wide balanced peer network of AiR expert organisations, dedicated to reaching out the potential users of AiR mobility schemes”.

When you consider the whole project in this way, what do you think is the main achievement?

Any weaker aspects?

**10. ON-AiR – sustainability and legacy**

The ON-AiR project aimed to provide “a springboard towards an EU wide, long-lasting AiR sharing infrastructure”.

When you consider the whole project in this way, how far do you think this has been achieved?

Any weaker aspects?

**11. ON-AiR – project management**

What is your overall assessment of the ON-AiR project management?

Did the financial coordination work well?

Did you face any problems in the cooperation or during the implementation of the project? If so, please give details. How were these problems resolved?

**12. ON-AiR – 5 values for the project development**

ON-AiR identified five special values which were seen as important for developing the project:

- Intelligence
- Exploration
- Resource sharing
- Fairness
- Sustainability

Do you have any observations on how these have been employed throughout the project development and how useful they have been?

Are there any other qualitative values you would like to incorporate in future collaborative projects on residencies?

**13. Any other comments**

Do you have any suggestions or recommendations for future projects?

Any other comments on the ON-AiR project?