



Creating Artist-in-Residence Programs to Enliven your Historic Site

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Technical Leaflet

Creating Artist-in-Residence Programs at Historic Sites

By Kenneth C. Turino and Rebecca Beit-Aharon



During his residency at Langdon House, artist Richard Haynes held open studios to discuss his research and art on Cyrus Bruce, a Black servant who worked there in the 1700s.

Imagine the possibilities for art inspired by your museum: a play about the generations of families that lived in a historic house. A musical piece inspired by your site's architecture. A uniquely curated gallery or installation that juxtaposes artifacts in surprising ways. A public program where a painter guides visitors in the creation of a work inspired by one in your collection, or where a sculptor explains their process for designing a piece for your garden. Artists-in-residence make these kinds of experiences possible, bringing new perspectives to interpretation and reaching diverse visitors with illuminating and unexpected approaches.



Raid the Icebox. RISD Museum 1969



Mining the Museum

Maryland Historical Society. 1992-1993









METALWORK
1793-1880



Yankee Remix, MASS MoCA & SPNEA

May 24, 2003 - April 30, 2004













Know your Visitors

Why Do They Seek Cultural Experiences?

81% Having fun

78% Interest in content

76% Experiencing new things

75% Feeling less stressed

71% Learning something new

69% Feeling inspired

68% Interacting with others

67% Feeling transported



"A-I-R programs offer tremendous opportunities for engagement between parks, artists, and the general public.

Art and artists in our parks are important to understanding our collective history—providing lenses and pathways through which we can see and learn about our landscapes, promote a stewardship ethic, and be effective in inspiring dialogue about important societal challenges and how we understand and see others and ourselves."

Drawing New Audiences, Expanding Interpretive Possibilities

**ARTIST-IN-RESIDENCE PROGRAMS
THE NATIONAL PARK SERVICE**



Artist in Residents at Historic Sites: Our Definition

An **Artist-in-Residence Program** is when a site recruits an *artist* (or group of artists) with a particular skill or attribute for a specific length of time to produce work using and inspired by the historic site's buildings, landscape, collections, history, stories, and/or staff expertise for the benefit of the public.









"A spectacular plein air tour de force"

— Shelly Sackett, *Theater Mirror*



"The whole experience was magical!"

— Reva Dolobowsky

NATURE PLAYS



"...perfectly harmonious with the essence of the space."

— Jin Suk



The Nature Plays June 2019

*A series of site-specific plays created
by Patrick Gabridge
Directed by Courtney O'Connor*

*Featuring:
Jacob Oommen Athyal
Ed Hoopman
Theresa Hoa Nguyen
Lisa Tucker*



“Museums should be less
of a monologue and more
of a conversation”

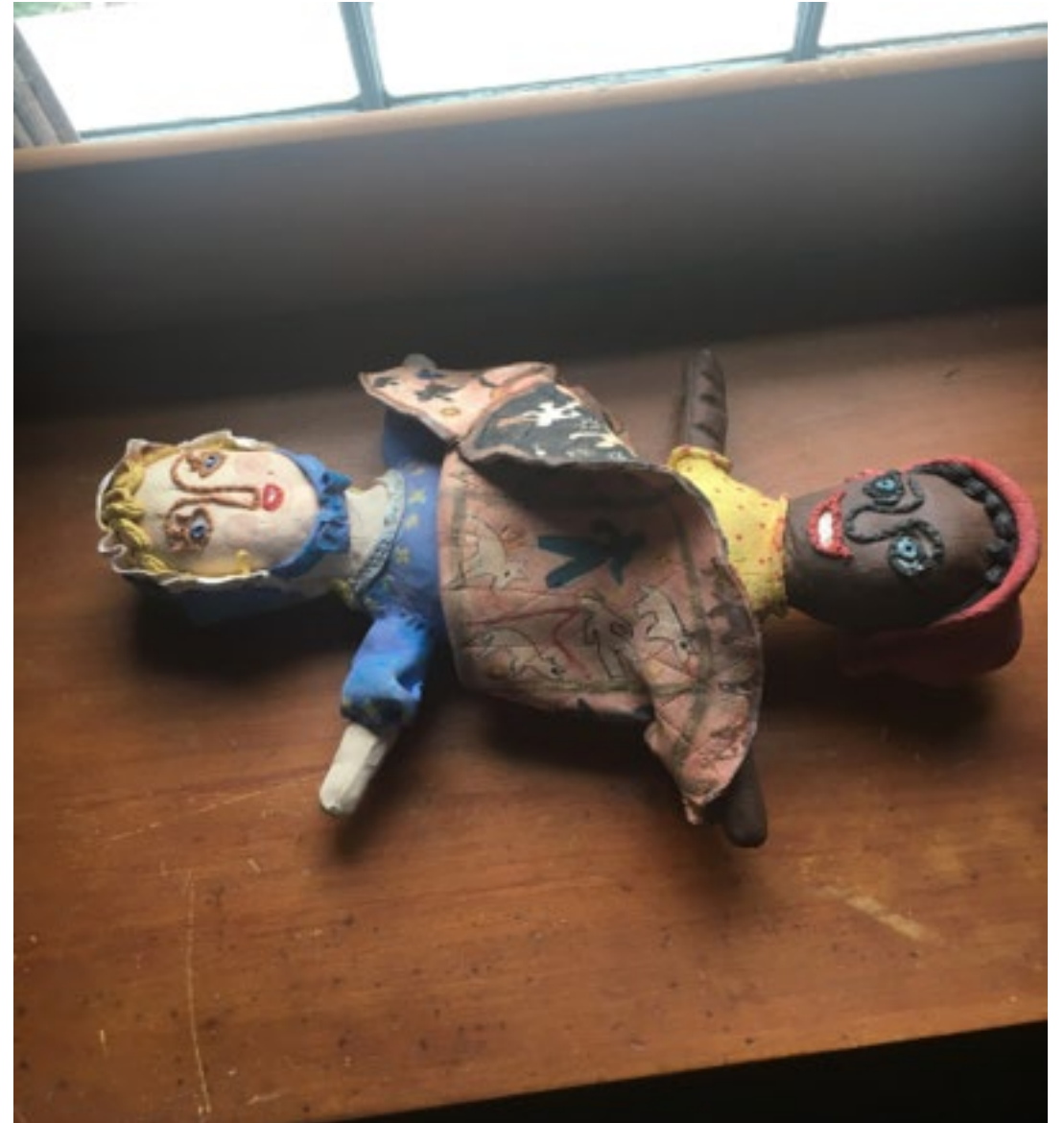
Guillaume Kientz, Director
The Hispanic Society Museum and Library
NY TIMES 3/12/23



Neill-Cochran House Museum, Austin Texas









If These
Walls
Could
Talk



NEILL-COCHRAN HOUSE MUSEUM

ART AND PERFORMANCE

by

Ginger Geyer
Jennifer Cumberbatch

January 15-May 3

Neill-Cochran House Museum
2180 SAN GABRIEL ST.



PERFORMANCE SCHEDULE

Join Actress Jennifer Rousseau Cumberbatch as she performs a series of one-woman shows inspired by Geyer's artwork throughout the exhibition. For more information and to purchase tickets visit <http://bit.ly/IfTheseWallsCouldTalkNCHM>.

January 18 5-7PM: Free Public Opening

February 6: Rise & Shine

February 15: Bus Tour with Shoebox Picnic

February 20: Night of PIE

February 27: Black Builders of a White City: Erecting Race in Early Austin

March 8: Oratory Sunday

March 26: Make America Sing Again

April 10: Good Friday Easter Egg Event

May 1: Ghost of Robert E. Lee



Neill-Cochran
House Museum

Nonprofit Org
U.S. Postage
Paid
Austin, TX
Permit #215

The Still Water Foundation



Cultural Arts
with an eye for
social responsibility

APPLIED
MATERIALS.
FOUNDATION



women and
their work

IF THESE WALLS COULD TALK



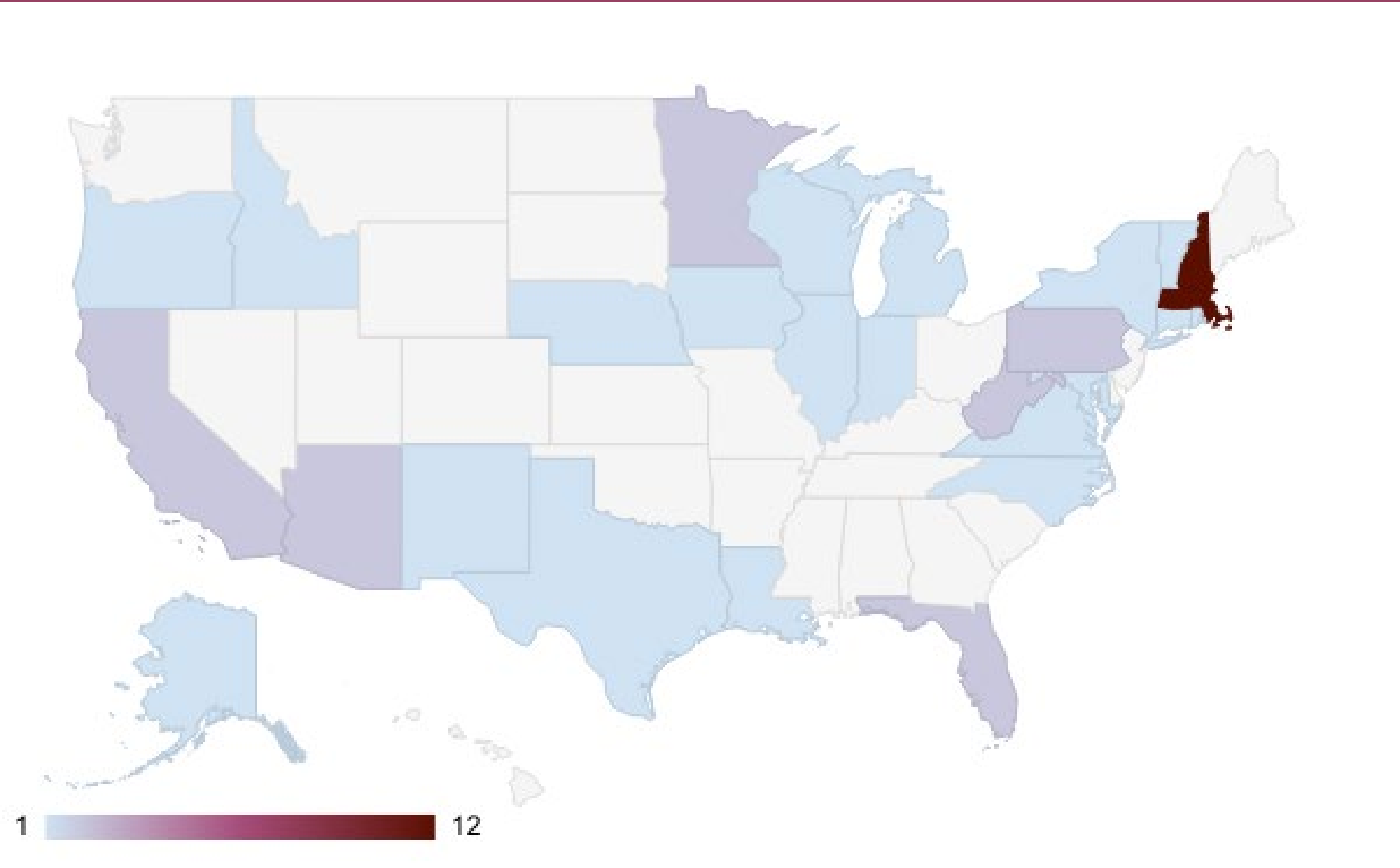
Porcelain art works by Ginger Henry Geyer



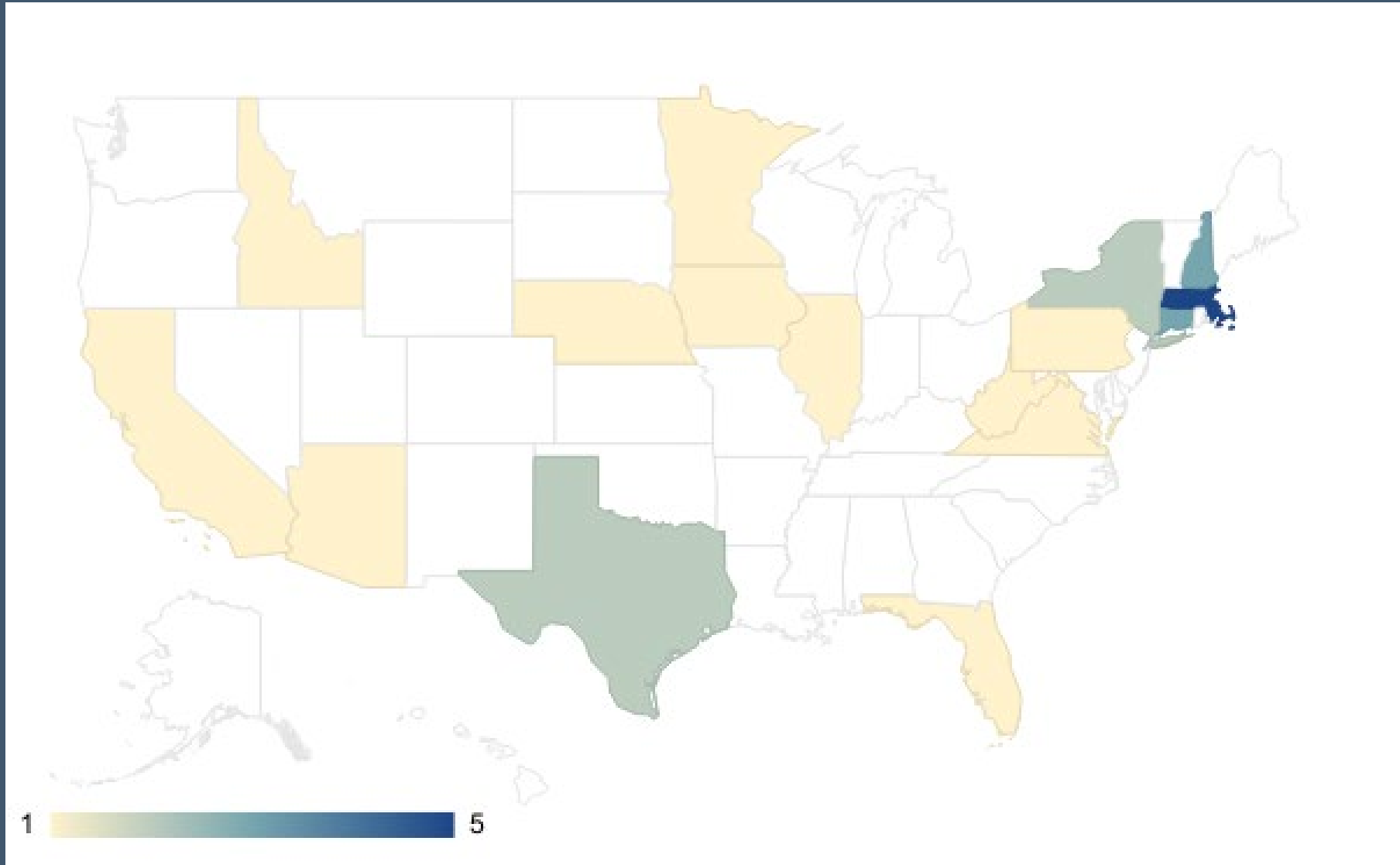


Jennifer Angus's work in the Florence Griswold House, part of exhibition
Fragile Earth: The Naturalist Impulse in Contemporary Art, 2019





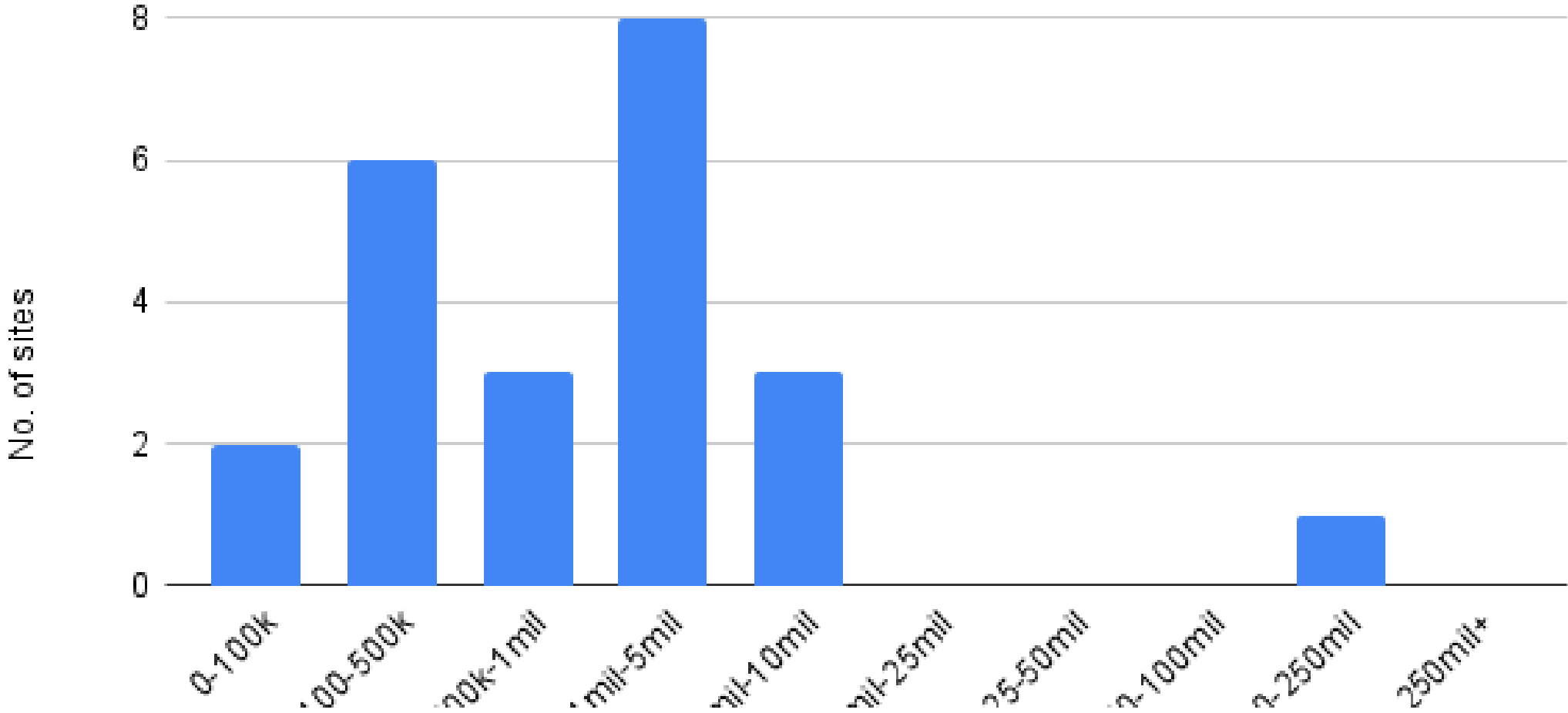
All
Identified
Sites



Sites by State
(interviewed)



Historic Site Operating Budget Ranges





Benefits For the Historic Site

"Seeing any kind of reaction, good, bad, ugly—mostly good! 'Can I buy this? When is he selling these originals?' That's the most rewarding thing: how people provide you in their reactions to it. ... It's never exactly the way you thought it would be, but seeing the end product, what it's meant to be, and **building relationships with these people.**"

— Samantha Zurbuch, Volunteer Program Manager, Harpers Ferry National Historical Park

Fallingwater, Mill Run, PA



"Exploring the art and nature of Fallingwater through new lenses; fresh perspectives on otherwise familiar topics; witnessing visitors' reactions to process and final works."

— Justin W. Gunther, Director,
Fallingwater

Benefits For the Artist

"The opportunity to interact with historic sites to respond to a particular historic context or collection or to make work that engages evocative buildings can be both enormously challenging and creatively satisfying."

— Ruth Keller, artist, writer, Professor at the School of Art Institute of Chicago

"I conducted a public program in the Visitor Center where I discussed my work and did a watercolor workshop, with a huge turnout. I did a second program at the local library with artist trading cards and bookmaking with a smaller turnout. The audience was supportive and engaged! I am now more interested in architecture."

— Heather Heckel, visual artist, AiR at Herbert Hoover National Historic Site



James Castle House, Boise, ID



"The time to be there in a place with intense history and the opportunity to engage."

— Kieran Brennan-Hinton, visual artist, James Castle House



Best Practices for AiR Programs at Historic Sites



Getting Started

Set a clear goal that advances your site's mission

You should have a theme tied to support any initiatives, i.e., Diversity and Inclusion

Get Buy in from Board and Staff

Who will be the artist's point person?

What will be required of other staff?

Have a budget/funding in place

From your regular budget? Earned income? A grant/donor? A combination?

The National Museum of Ireland's Artist-in-Residence: Decade of Centenaries 2012-2023 project objective is

“To explore the power of the arts as a form of creative expression to interrogate and understand the past” and “To explore the power of objects to stimulate historical empathy”.



Pay your artist

Artists should be treated as professionals.

Have a contract

Include an out clause.

Know what you are providing

Stipend. Housing? Studio space? Meals? Supplies?

Specify what is required of the artist

Open studies, public programs, etc.

Is a finished product required? If so, who owns it/has rights?

- . \$500 - one week (Canterbury Shaker Village)
- . \$900 - two weeks (Canterbury Shaker Village)
- . \$1,100 - one month (James Castle)
- . \$2,500 - three months (New Bedford Whaling National Historical Park)
- . \$3,000 - three months (Trinidad History Museum)
- . \$3,500 - one month (Langdon House)

Contract

Overview of the residency

Conditions of residency:

Terms

Location

Public Engagement

Public Presentation

Work Created

Compensation/Stipend

Attorney Fees

Personnel Conduct

Discrimination Prohibited

Compliance with laws,

Termination for Cause

Termination for the Convenience of the Museum

ELIGIBILITY

Resident opportunities are available to emerging and established artists, scholars, creatives and professionals who have demonstrated a strong work history. Students are not eligible. Both national and international applicants are accepted. Collaborations are welcome.

APPLICATION

The [online application](#) requires the following information:

Artist Statement and/or Research Statement: Please describe your work as well as what you intend to achieve while in-residence at Fallingwater. No more than two pages in length, size 12 font with standard, one-inch margins.

Work Samples: Please submit up to three work samples, not more. You may be invited to submit additional samples upon review of your application. The online form will accept pdf, doc, docx, png, gif, jpg, and jpeg and includes instructions for submitting alternate file types.

Resume/CV

Biographical Statement: No more than one page in length, size 12 font with standard one-inch margins.

Preferred Residency Dates: Suggest three possible dates.



Public Programing





Finding an Artist

Decide what kind of artist you are looking for

What medium: visual, 3D, writer, composer, etc.

What experience level: emerging, mid-career, established

Understand their different needs, requirements, and expectations



Finding an Artist

Have a detailed Selections Criteria Process

Have a jury/selection committee and the process in place when having an open application

Or will you be inviting an artist?

Use a jury/review panel of at least 3 (ideally including a former AIR)

Call References and do background checks *before* you make the offer



Setting Up For Success

Have a marketing plan in place

Advertise the residency opportunity

Promote the residency and any public programs

Prepare your artist

Provide background materials ahead of time

Have a Timeline in Place

Once there, do a site orientation

Make collections accessible to the artist (and a procedure on how this will happen)



Fostering Longevity

Document the residency

Photography, artist journal,
artist blog, etc.

Evaluate the residency

Have check-ins with the
AiR

Survey visitors

Exit interview with artist
Post-residency survey, etc.



Sarah Mandell, Artist in Residence DREHER ISLAND STATE PARK, SC

During my time at Dreher Island I created eleven needle felted landscapes, one mixed media fiber art landscape, two small paintings, and two series of painted pendants, all inspired by the natural beauty around the lake and forest.

I loved the way the color of the lake depended on the sky, and one of my favorite color observations was the shock of orange at the shore where the water meets the red clay.



New England Sculpture Association at Langdon House

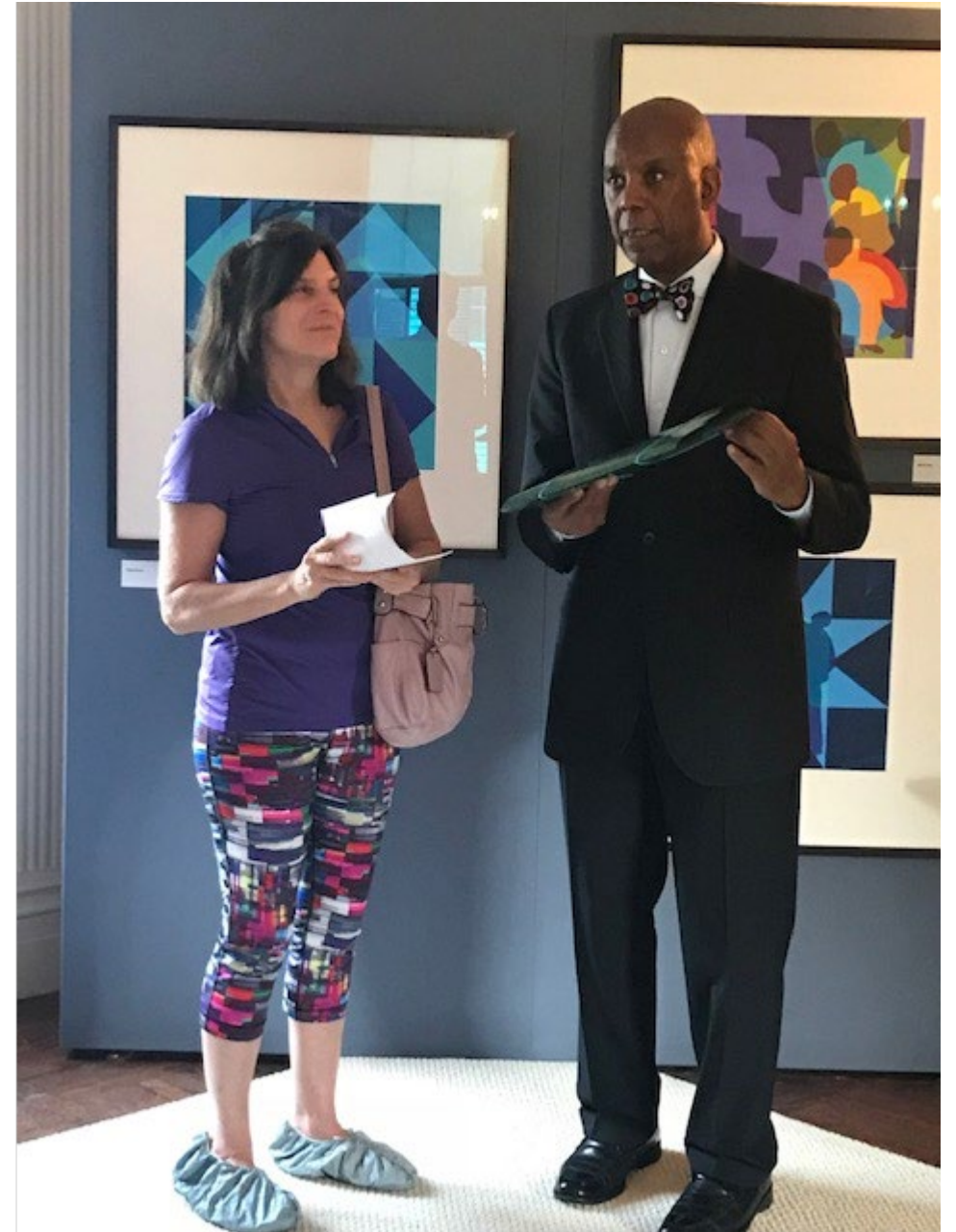
















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Artist Richard Haynes

<https://www.historicnewengland.org/how-richard-haynes-creates-a-portrait/>







Resources



Bibliography and Our
Contact Information



Best Practices



Sample Contract

Contact:

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