Asialink Arts Past Residents Survey 2005 Results

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Results and Responses

This survey was sent to 371 former Asialink Arts residents in November 2005 with 104 responses in a 2 week period = 28% response rate. This document provides statistical results and a sample of representative quotes and responses from each question.

Q1. Was the Asialink Residency your first experience in Asia?

No	88.39%	Yes	11.61%

Q2. Was it your first experience in the host country?

No	63.39%	Yes	36.31%

Q3. How have you maintained contact with colleagues in your host country? Please tick more than one if applicable.

Email/post	93%
Follow up projects	54%
Return visits	41%
Assisted visitors coming to Australia	43.27%
Recommended other artists to visit	50.9%
No contact post-residency	0.96%

Please elaborate on the above where applicable.

A selection of responses:
I returned in 2000 to show my work at the invitation of PICAF (Pusan International Contemporary Art Festival) and in 2001 for the premiere of my documentary Rushing to Sunshine at Insa Art Space, supported by Korea Culture and Art Foundation. I recommended the documentary *Repatriation* by Kim Dong-won to Brisbane Int. Film Festival that resulted in the director being invited as well as myself. I chaired a seminar with him and also acted on the NETPAC jury for Asian/pacific region films. *Solrun Hoaas, Chungang University Korea 1990*

This is my fifth visit to China and each time I have been making work for exhibitions in Shanghai. London and Australia. Porcelain that I have made in China was part of *Collect* at the Victoria and Albert Museum in London and will be part of *Writing the Painting* for the 2006 Adelaide Festival of Arts. I keep in email contact with my contacts in Beijing, Shanghai and

Jingdezhen as my work in China is central to my current arts practice. *Robin Best, Porcelain Research Centre, Beijing & Madam Mao's Dowry, Shanghai, China 2005*

I have continued to remain in contact with many of the colleagues and friends I made while in India. This has led, on occasion, to my facilitating new connections in Australia between my Indian contacts and Australian writer/directors. *Maree Delofski, Mass Communication Research Centre, Jamia Millia, Delhi, India 2000*

I have returned since my residency for the launch of book published in India as result of meetings during the residency, with associated lectures, seminars, readings and visits. I have also kept contact with several people, some of whom have visited in Australia. *Inez Baranay, Madras University & Sanskriti Kendra, India 2002*

Several colleagues have visited Tasmania; I've maintained contact with several colleagues in Singapore and have offered information, advice and contacts to other local colleagues visiting Singapore. *Andrew Ross, Singapore Symphony Orchestra, Singapore 2001*

I was able to organise exhibitions for myself and for other artists, in Korea and in Australia, following the residency, which meant I returned there twice afterwards. I also ended up being involved in curating an Asialink exhibition, *un wrapped*, which meant I forged relationships with other Australian artists and gallery staff in other Asian countries. I am still in touch by email and regular meetings, with Korean artists and designers I met in Seoul, although not any who were with my host university. I also met many others [foreigners] who I am still in touch with regularly. I have subsequently visited people I met during the residency in Finland, New York, Korea and Turkey, and have attended exhibitions by Korean artists in Korea, Japan, Australia and the UK. *Meredith Rowe, Fashion Dept. Kook Min University, Seoul, Korea 2000*

I have been in constant email contact with my hosts from the 2002-2003 Asialink tour. I have been back to Japan to work with Theatre Kazenoko twice. I have been back to Nagoya twice and met with Urinko on several occasions. I will be assisting in hosting Kazenoko next year for a tour to SA and QLD with the work *A World of Paper*. *Peter J Wilson, Gekidan Urinko Children's Theatre, Nagoya & Theatre Kazenoko, Tokyo, Japan 2001*

Organised 2 follow-up projects: *Meeting* at the Performance Space, Sydney and *9Lives* at the Casula Powerhouse Arts Centre. For both projects Vietnamese artists were assisted in coming to Australia. I have returned the Vietnam 3 times, and for projects including *Causal Relations* at the Goethe Institute. *Debra Porch, Hanoi Fine Art College, Vietnam, 1996/7*

We developed an MOU between the national Arts Council, Singapore and Arts Victoria, had a project by my organization, Multicultural Arts Victoria (MAV) in 1999 in Singapore and still maintain contact and are currently about to embark on a joint project with The Necessary Stage and Parallelo for 2007. *Fotis Kapetopoulos, National Arts Council - Festival of Asian Performing Arts, Singapore, 1997/8*

Q4. What outcomes have resulted from your residency (in Australia, your host country or otherwise)?

Follow up projects	67%
Promotion/publicity	48%
Publications	38%
Exhibitions	86%(of 48 visual/cross media artists surveyed)
Awards	13%
Performances	83% (of 24 performing artists surveyed)

Please give details where applicable.

A selection of responses:

An ongoing Australian Literature visitors program now happens at the University of Madras. This was helped by visits to Australia from Professors CT Indra and Eugenie Pinto from the University of Madras English Department that I helped organise. *Lee Cataldi, Sankriti Kendra, India 1998/9*

Exhibited work made during the residency: Sound of Lotus, Mori Gallery, 2003; Ian Potter Gallery, NGV, 2003 curated by Dr Isobel Crombie. Work acquired by NGV for their collection from *Sound of Lotus…3 cyanotypes*. Radio program produced by Kerrie Stewart about Lunuganga using my description of the garden and sound collected while working there. Comfort Zone, 2003 was a special series made soon after Geoffrey Bawa's death. Exhibition at Gallery4a called *Sound of Bamboo*, a sound installation using sound collected from Lunuganga Gardens. Collaborative work made with musician and composer, Boyd. Published a small book with Artspace. Essay on *Sound of Lotus* written by Jacqueline Millner, distributed to the following bookshops: AGNSW, MCA, NGV, NG, Artspace, IMA, and QAG. *Sue Pedley, Lunuganga, Bentota, Sri Lanka 2000*

The residency helped to inform the establishment of the Asia and Pacific Writers Network, which has had its inaugural meeting in Melbourne in November 2005, and a website - www.apwn.net. Knowing writers in the Philippines opened up networks across South East Asia. I am currently working with Dr Isagani Cruz from the Philippines on the establishment of a Virtual Translation Centre. *berni m janssen, CCP - Literature Division, Philippines 2000*

Following my residency in India where I researched and wrote the script for my film *The Trouble with Merle* I returned there to film the Indian sections of the documentary. The film received a wide range of publicity and screened on television nationally and internationally and at film festivals. The script was short listed for the NSW Premier's Literature Award and the film won the NSW Premier' History Award. *Maree Delofski, Mass Communication Research Centre, Jamia Millia, Delhi, India 2000*

Apart from the exhibitions mentioned above, I have also written numerous published articles on contemporary Indonesian art. This includes being invited to submit an article to a major Indonesian contemporary art publication, *Exploring Vacuum*. Since the residency I have also been asked to present lectures regularly on this topic at Universities in Canberra, Sydney and Brisbane. *Christine Clark, National Gallery, Jakarta & Lawang Art Foundation, Bandung, Indonesia 1998/9*

Spent 1st semester 2006 as visiting Professor of painting at Ewha University in Seoul. Have organised ongoing exchange exhibitions between Hong Ik University and the National Art School in Sydney, now into its 4th year. I have organised an exhibition of work from the Lockhart River Aboriginal Community to be held at Ewha University in October 2006. In 1997 I organized the exchange exhibition *Affinities* between Sydney University and the Walker Hill Art Centre. I have been involved in many other smaller projects with Korean artists over the last 12 years. *Yvonne Boag, Chung Ju University, Seoul, Korea 1994/5*

The novels I wrote (under the name of Lian Hearn) as a result of the residency (*Tales of the Otori*) have been published in over 30 countries. The Japanese edition comes out early in 2006. The film rights were sold to Universal and I've just received a third draft of the script. Through the link with Asialink recipients Cate Fowler, Peter Wilson and I worked with the Nagoya Theatre Company Urinko in 2002-03 and the production *Moon Play* (directed by Peter Wilson and designed by Kathryn Sproul) was presented in Nagoya and Tokyo in 2003. I have just finished two further *Tales of the Otori* (making five books in all) and am now working on a new project that began when I was in Yamaguchi prefecture in 1999 - a historical novel based on events in that area in the 1850s and 1860s. *Gillian Rubinstein, Akiyoshidai International Art Village and Urinko Children's Theatre, Nagoya, Japan 1999*

As a result of the residency the artist collective Beauty Suit was formed and includes Thai, French and Australian artists. Beauty Suit has been involved, and will be involved in three key projects/events: Beauty Suit was invited to participate in Thai artist Navin Rawanchaikul's *Fly*

With Me To Another World project which has since 2004 involved exhibitions and workshops in Chiang Mai and Bangkok. In 2006 it will be involved in an exhibition of Beauty Suit's work at The Jim Thompson Contemporary Gallery in Bangkok. Beauty Suit was also invited to perform in *The National Review of Live Arts in Glasgow*, 2006. Beauty Suit Tour of northern Thailand for which Beauty Suit has received funding to undertake in late 2006. *Katherine Olston, CMU Art Museum, Chiang Mai, Thailand 2000*

Q5. To what extent has the residency influenced your artistic practice? (1=limited, 5=extremely influential)

1	3%
2	1%
3	10%
4	25%
5	61%

Q6. How significant was the residency to your career development? (1=limited, 5=extremely significant)

1	2%
2	3%
3	8 %
4	19%
5	68%

Please elaborate on the above

A selection of responses:
I still reflect upon my experiences living and working in Japan, 8 years after my residency. It was a very important experience, both professionally and personally. There is nothing like working in an environment that is both exhilarating and unfamiliar to develop professional and personal skills, enhance understanding of other ways of working, develop contacts, enhance life experience and appreciate the skills one already has. *Jodi Glass, Setagaya Public Theatre, Tokyo 1997/8*

The residency exposed my practice to many other influences, and extremely challenged my understanding of what I do. In terms of career development, the Asialink residency is perceived extremely favourably by others I encounter in the arts industry and across the general community. *Mandy Ridley, Khoj Workshop, New Delhi, India 2004*

The residency was influential to my practice as I had a consolidated period in a foreign environment to immerse myself in the artistic practice of the local community - and that has not only given me an insight into Korean art but also reminded me of how to look differently at other local and international methods of production and exhibition. In terms of career development, an Asialink residency is seen as a prestigious honour and an exceptional opportunity to develop your skills and networks. I very much valued this time and it has proven to be a point of interest for others and I enjoy sharing my experiences in collegiate ways back in Australia. *Alexie Glass, SSamzie Space, Seoul, Korea 2005*

As a result of the work I did during the residency I began an entirely new practice as a musician which has resulted in an entire album's worth of material which I returned to record in India and Nepal just recently. My writing work will also result in a further expanded project: a book combining my experience as a travelling musician and writer in India with observations and interviews conducted with people from all walks of life all over India. I expect to return to India in 2006 and 2007 to present work at the Australian Embassy in New Delhi, at Sanskriti Kendra and at the Rohrig Museum in Nagar. *Linda Neil, Sanskriti Kendra / Sarai, India 2004*

This opportunity has been invaluable to my professional development and the development of my artistic practice. When I returned to Australia, I felt I had achieved something significant for myself, for my culture and within my professional field. *Luke George, Nibroll, Tokyo, Japan 2005*

The residency allowed me to form long-lasting creative relationships with arts practitioners in Thailand and the region. As a result of the residency many invaluable opportunities to work with inspirational artists of the region have been opened up to me. These collaborations have not only influenced my work conceptually but have also changed my approach to the art making process. Where prior to the residency I held a much more individualistic approach to my art making, now I have adapted a more collaborative and communal understanding towards art making, in line with the way that people work in Thailand. *Katherine Olston, CMU Art Museum, Chiang Mai, Thailand 2000*

It was a watershed in between my earlier career as a children's author and moving into a more adult style of writing. *Gillian Rubinstein, Akiyoshidai International Art Village and Urinko Children's Theatre, Nagoya, Japan 1999*

This would be the subject of a thesis! In Manila I learned how to run a company of people who were committed to a goal. I learned how to recognise their achievements, their differences, their weaknesses. Bambuco in a real sense was born in Manila. I could go on for pages. *Simon Barley, Baguio Festival, Philippines 1998/9*

As my first major residency overseas, my time in Seoul has greatly enhanced my professional development both as a teacher and as a writer. I have found myself developing both new styles and a new method of writing practice. This has given me a great deal of confidence in my work and in my ability to adapt to often stressful and trying circumstances. *David Prater, Sogang University, Seoul, Korea 2005*

My work changed after my residency. I used many techniques and ideas that I learnt from Korean artists. I became aware that Australia is closer to Asia than Europe. I have enjoyed the friendship and encouragement of my many Korean friends over the years, It has given me a stronger perspective n my position as an artist located in Oceania far from the European centres of art. *Yvonne Boag, Chung Ju University, Seoul, Korea 1994/5*

Q7. What were the most valuable aspects of the residency from a PERSONAL perspective?

A selection of responses:
Having some time off from day-to-day deadline pressure and direct responsibility. This allowed for time to think about the work I was doing and focus on learning and absorbing as much as possible. *Jo Porter, National Chiang Kai Shek Cultural Centre, Taipei, Taiwan 1996/7*

The residency gave me the time to 'be' in India and meant that the kinds of relationships I developed with individuals were more varied and fulfilling than those I might have had if I was there for a shorter period. I found the time I spent there exhilarating. *Maree Delofski, Mass Communication Research Centre, Jamia Millia, Delhi, India 2000*

The value of an opportunity to live and work in another culture cannot be underestimated. I was challenged but also constantly delighted by the warmth and generosity of my co-workers. *Barry Scott, Katha, India 2003*

Culturally, I have developed my interest and love of Tokyo culture and how it relates to the greater Japan and the world. Whilst there, I made several professional and personal connections that I hope will become long-term relationships. Personally, I endured some very hard times of isolation and vulnerability but I feel I coped very well and I am now stronger for it. For Japan and Tokyo, I feel I was able to provide an opportunity for some Japanese artists,

audiences and younger people to engage with contemporary Australian culture in a way that isn't what is represented at Expo in Aichi or through tourism that is so dominant in a Japanese perception of Australia. Alongside sharing my own artistic practice, I was able to illuminate on the arts in Australia as a whole, to many interested people and I hope to have inspired artists and producers to develop their connections to Australia in the future. *Luke George, Nibroll, Tokyo, Japan 2005*

The friendships I formed were strong and unique - I really value the friends I made there, as my life has changed a lot in the last five years and all these friends are still a part of it. And it is perhaps the fact that all these friends are living in a situation that is in a state of flux; my Korean contemporaries are all struggling with the dichotomy of studying overseas and being foreign, then returning home and understanding their own culture again. Then all the other friends I made are people who are always traveling and changing their lives, and so like me are living a sort of in between life - globalised nature of the modern world has affected all of us, and we are all trying to work out how to deal with this new state. I don't think I would have managed to shift my thinking in this way if I hadn't been to Korea. *Meredith Rowe, Fashion Dept. Kook Min University, Seoul, Korea 2000*

This is difficult to comment on, except to affirm that I consider the residencies a remarkable gift to any writer. I learnt a great deal in India - some of it through 'not-knowing', through the experience of humility and lostness, and some through the sense of solidarity, wonderment and challenge the residency afforded. These things are of inestimable value to anyone serious about writing. *Gail Jones, University of Delhi, India 1997/8*

Getting insight into another culture, meeting professionals from another country, making great friends, getting perspective on my own culture, testing my beliefs and political opinions within another context. *Wendy Teakel, Songklanakarin University, Pattani, Thailand, 1996/7*

It is invaluable for artists to step outside their own cultures, both to gain experience of different ones and get a new perspective on their own. *Rose Moxham, The Gioi Publishers, Vietnam 2004*

Q8. What were the most valuable aspects of the residency from a PROFESSIONAL perspective?

A selection of responses:
In addition to the above, my residency also forged valuable professional contacts. I had the opportunity to meet, associate and work with very senior arts managers in Tokyo and Japan and this made for a very informative and personally-professionally significant time. *Jodi Glass, Setagaya Public Theatre, Tokyo 1997/8*

A growing network of contacts in Vietnam. Experience of new sights, culture, techniques. Probably the kudos of getting the residency has increased my standing in the arts community. *Clare Martin, Vietnam Museum of Ethnology, Vietnam 2002*

The residency reminded me not to take for granted ways of seeing. And as a curator and writer the ways in which we perceive and interrogate culture are critical, from a professional perspective, the opportunity to meet with other collegiate individuals, build networks and examine the ways that the art world operates in the Korean system has broadened my perspective and reminded me to be more proactive in my practice and expand opportunities for cross-culture collaboration. This is provides enhanced professional and creative perspectives for my practice. *Alexie Glass, SSamzie Space, Seoul, Korea 2005*

The greatest thing was to have these artists, whom are highly professional, work within my home community both with local professional dancers and with the local community. The bar raising effect that happened to other Multicultural dance groups in the Arafura Games as a result of the Sama Ballet working with the local Sri Lankan community was huge. This was an

event with 450 dancers viewed by audience of 12,000, so the ripple created was a large one. *Tim Newth, Vishawapadma Sansadaya (Universal Lotus Society), Kandy, Sri Lanka 2002*

The most valuable aspects of the residency from a professional perspective were the links I was able to make with arts networks in the Asia Pacific Region. These networks have enabled me to participate in numerous interesting projects in the region. In addition, the artistic collaborations formed as a result of the residency have expanded my view of what art is, and what it means to be an artist. *Katherine Olston, CMU Art Museum, Chiang Mai, Thailand 2000*

Professionally, to be the recipient of an Asialink residency counts for a lot in conversations with other artists and arts professionals. Such an award is highly regarded and viewed as an indication of a particular standard of work and respect for that work. *Patsy Payne, Lunuganga, Bentota, Sri Lanka 2003*

Receiving the residency gave me confidence in my project. I would never have dared begin it without the time spent in Japan as an Asialink recipient. And I felt that the residency gave me credibility. I also value highly the links made with other Asialink recipients. *Gillian Rubinstein,* Akiyoshidai International Art Village and Urinko Children's Theatre, Nagoya, Japan 1999

To be able to have the backup of an Asialink grant as a legitimate way of making contact with artists and cultural organisations in India - it gave a lot of credibility and increased their willingness to share information. People were also very interested in CCD and wanted to engage with me and there is certainly a lot of potential to continue to develop collaborative projects. I think it has definitely helped to secure a further grant for me to be Artist in Residence at Blacktown Arts Centre where I will be working on the Borderlines Project to bring together women from Pakistan, India, Bangladesh and Sri Lanka (currently living in Western Sydney) who may not have opportunities to meet with each other, but who have shared histories and common life experiences, even if their countries of origin are separated by borders. This is perhaps the most exciting development in my professional career - to move increasingly into my own arts practice. *Vandana Ram, Khoj Studio, Delhi, India 2004*

That I can successfully develop a novel as an outsider that seeks to engage with China from a position that is both informed by my first hand experience and research (and made aware of the limits of my knowledge because of that visit!) *Mark Mordue, Peking University Australian Studies Dept, China 2001*

Q9. How do your views on the outcomes of the residency differ now to those you had at the time of its completion?

A selection of responses:
I had quite a difficult residency - having to find my own accommodation, the cost of being in Japan, an odd arrangement with the host university. When I got back I was exhausted and a bit frazzled. Now I look back and realise how much material I gathered and how being there as a writer really freed me up to write more easily about another culture. *Paddy O'Reilly, Tamagawa University, Japan 1997/8*

Haven't changed considerably - am still extremely supportive of the program generally - and frequently recommend artists and arts professionals to apply to the program, I also take the opportunity when publicly speaking to praise the Asialink Residency program and its profound and positive influence on the shifting of cultural ground in Australia. *Rhana Devenport, Museum of Contemporary Art Tokyo (MOT), Fukuoka Asian Art Museum & Yokohama Triennale, Japan 2000*

Immediately after the completion of the residency I focused on investing the experience professionally. A decade later I realise that it was a departure point for a much deeper and wider process that is not quantifiable. *Rachel Apelt, Australia Centre, Manila, Philippines 1995/6*

At the time of completion I just wanted it not to end! I knew that the experiences I had there and the creative work - complete and fragments that I brought back with me would enrich my creative life in many ways, and this has proved to be the case even more so than I had expected. I find elements of my time there creeping into work in sometimes unexpected ways. *Sally Heinrich, Rimbun Dahan, Kuang, Malaysia 2004*

Since the completion of my residency 7 years ago I have continually built on my professional ties in Indonesia. Thus, at the current time I have greater and more detailed knowledge of contemporary Indonesian art. The major outcome of my residency was the management of an arts management workshop and an associated publication. I have observed that this publication has been a continual reference to numerous people over the years. *Christine Clark, National Gallery, Jakarta & Lawang Art Foundation, Bandung, Indonesia 1998/9*

I was fairly critical of my experience when I wrote my residency report, however now I feel those feelings have mellowed. These days I just know how fortunate I was to have such a fantastic, influential experience. *Meredith Rowe, Fashion Dept. Kook Min University, Seoul, Korea 2000*

Q10. How would you rate Asialink's management of the residency program? (1=poor, 5=excellent)

1	0.00%
2	0.89%
3	7.14%
4	16.07%
5	75.89%

Q11. From your experience, how could Asialink improve the residency program? For example in areas such as: application procedures, selection criteria, pre-departure preparation, host role, Asialink staff role.

A selection of responses:
There may be too much consideration given to immediate outcomes (such as translations or commissioned publications) rather than the risky or long-term effect on careers or artists. The regional system also favours applications from smaller states. Asialink should adopt independent and more open selection criteria. Perhaps host/artist expectations need to be clarified more at the outset in some cases to avoid misunderstandings or expectations that are not met. Generally, I was happy with the support of Asialink in l999. *Solrun Hoaas, Chungang University Korea 1990*

Asialink excelled in all the above points. However, we felt it might be good to have a kind of post-residency-debrief by phone or in a meeting. *Suzon Fuks and James Cunningham, Draavidia Art & Performance Gallery, Kochi, India 1999/2000*

The Asialink staff were consummate professionals and generous with their level assistance, knowledge and time. My challenge in Korea was that my host was unprepared for my residency (I was their inaugural curator-in-residence) so that required some negotiation, however with the support of Asialink, the feedback I have provided to both Asialink and my host organisation has been actively reviewed and the residency will be supported differently in the future. I see this as a very positive outcome and one that reflects Asialink's commitment to the highest standard of residencies in Asia. I would also thank everyone at Asialink for their time and dedication to supporting Australian practice in Asia - exchange, collaboration and dialogue builds greater cultural awareness and insight, qualities both valuable in the arts and to the world at large. What Asialink does is contribute to understanding and I am very pleased and honoured to have been a part of the program and other Asialink initiatives. *Alexie Glass, SSamzie Space, Seoul, Korea 2005*

Clarifying the host role is the hardest but most important factor and difficult to negotiate by email. Ultimately the resident needs to make their own direct arrangements with the host body and be prepared to change direction if necessary. Asialink staff were incredibly supportive when there were occasional ups and downs. Finding friendly and supportive accommodation with connections to the wider community also important and I definitely think that this should be based in the community wherever possible. An initial list of possible accommodation options/contacts, particularly from past residents would help. *Barry Scott, Katha, India 2003*

I would encourage a more detailed work plan from the host organisation and their expectations from the Residency. Sometimes frustrating when the host organisation has not thought about this. Application procedures, pre-departure, etc I found worked very well. I always felt supported by Swee Lim prior to and during my Residency. *Jacinta Thompson, The Eslpanade, Singapore 2004*

These areas seem to improve year by year. I have nothing but sincere admiration and respect for the staff at Asialink, who seem to me to bring to their work a degree of energy, cultural sensitivity and conscientious commitment rare in institutions these days. *Gail Jones, University of Delhi, India 1997/8*

All satisfactory. One problem is the inability to 'double dip' and find target funds to follow up projects which could be initiated. This can be frustrating. *Caroline Fry, Museum of Fine Art, Hanoi, Vietnam 2005*

The only thing I can think is to offer some kind of encouragement for potential residents to study language. I've spoken to some performers that are about to go on residencies - when they say they don't speak much of the language I wonder how effective their communication and experience with practitioners will be. Otherwise, when I made application, I found the concentration on the artist as opposed to the project refreshing. Don't change that - first and foremost, the residencies should facilitate arts practitioners meeting person to person. Plans go astray, but if the right people, with the right experience meet, maybe it will take twenty years, but rest assured the investment Asialink makes in sending people throughout Asia will bear cross-fertilized fruit. *Matt Crosby, Shinjuku Ryozanpaku theatre, Tokyo, Japan 2000*

Advertising. I heard about it by word of mouth and feel it could be better publicised. Asialink seems to be unique in the world and deserves better public awareness. *Nick Drayson, Lunagunga, Bentota, Sri Lanka 2004*

Suggested reading list would be helpful for the host city (host country websites, guide books), list of significant galleries, museums, art events & magazines to look at. Updates on openings one should go to. Larger budget for producing catalogues, return hospitality, domestic research travel. Contact with local art schools/universities, pre-arrival interviews with local art media. Thorough post event reports. Candidates should have a history of active project initiation and organisation especially including host & Australian artists. *Emil Goh, SSAMZIE Space, Seoul, Korea 2003*

Reference Group Summary

A select group of residency hosts, funders and staff at Australian overseas posts were asked to provide comment on the Asialink Residency Program. Questions concerned areas where the program could be improved and what they saw as the main benefits and key outcomes of the program in the context of their organisation, the artists, the host community and the Australian community.

Key Program Outcomes

- provides opportunities to share expertise between countries through lectures, workshops, and collaborations
- fosters artistic and institutional links between countries that extend well beyond the residency period
- promotes meaningful cross-cultural engagement/dialogue and understanding
- notable that a high calibre of artists choose to undertake residencies within the Asian region

Suggestions for Improvement

- support/develop pilot projects to build on residencies and generate presentation outcomes
- facilitate more reciprocal or inbound activity
- continue to monitor and promote outcomes of residencies
- Asialink/artists encouraged to investigate potential commercial involvement in exhibitions before the artist arrives in host country (i.e. with local Australian enterprises)

Key Quotes

"This [program] provides an excellent forum to promote cultural understanding, information exchange and artistic endeavour between Australia and India. This also encourages partnerships between India and Australia." O.P. Jain, President, Sanskriti Kendra, India.

"The Korean culture and arts industry has build up a strong relationship with Australian counterparts through the program. It has enabled Korean artists and industry to meet Australian counterparts in person and share ideas; exchanges to Australia have followed, as have collaborations in a wide variety of artistic fields. Korea has been a very insular society (and one with a tendency to focus on the traditional cultural centres like New York and London) and the program has helped show the importance of other artistic traditions." Moonsun Choi, Cultural Officer, Australian Embassy Seoul

"Residents act as ambassadors for Australia and artists play an important front-line role in projecting the culture and positive values of Australia." Amanda Browne, Manager Regional and International Unit, Arts Victoria

"[The residency program] is something no other country has attempted [in Malaysia], on this scale, and it reaches huge numbers of creative and influential people as an example of Australian energy and openness, no matter what the political relationship between the two countries is like…it reinforces personal ties and cultural contacts." Angela Hijjas, Director, Rimbun Dahan, Malaysia