

PROTOCOL TEMPLATE FOR MENTORING ARTISTS IN RESIDENCE

[Place], [day] [month] [year]

1. Object of the document

The aim of this document is to set out the bases and the steps to take to improve the quality of mentoring for artists in residence at a centre, art space or museum.

2. Specific objectives

- 1) To become a protocol for use in contracts for artist/curator mentors.
- 2) To enhance the professionalism of artists in residence through the professional experience of artist or commissioner mentors.
- 3) To provide support for the carrying out of the projects of artists in residence.
- 4) To contribute to knowledge of the legal and technical requirements that apply to mentoring.
- 5) To promote understanding among the host centre for the residency, the mentors and the artists who are resident.

3. Protocols

- 1) Centres must publish the offer of places and announce open competitions with complete transparency and provide clear information as to the conditions that apply to a given competition.
- 2) Selection of candidates

To publish the procedure that will be carried out to select candidates and audience. The selection of the candidates will be performed by qualified and diverse expert panels on the basis of published criteria and measures. The members of the panel will change over time.

The criteria used in general processes for the selection of artists should not be discriminatory (for example, gender, religion, age). If an organisation wishes to select on the basis of restricted selection criteria ("positive discrimination"), the criteria must be capable of being justified and be set out transparently in the competition material.

It is considered bad practice to ask candidates to provide photographs or video of themselves because it is considered that personal image is not something that should be taken into account in the selection of artists, as well as the fact that the privacy of artists' personal image must be preserved.

- 3) Where the selection of the artist or curator mentor is being undertaken on a restricted basis, the underlying lines of work and criteria that justify the selection of the invited candidates must be published.
- 4) Profile of the artist or curator mentor

For the successful development of the mentoring role, centres need to appoint an artist or curator MENTOR in light of his or her professional career and artistic interests which should be aligned with those of the artist to be mentored to maximise the working synergies between the two.

5) Publication of the competition to appoint mentors

The objectives and expectations for the mentoring role, as well as the documents to be submitted in order to take part in the competition, will be set out clearly and in detail in the Open Call for the selection of visual artist or curator mentors, in order to prevent uncertainty and mistaken understandings of the purpose of the mentoring role. It is recommended that the document includes a description of the residency and of the context in which it is to take place.

6) Professional support

One of the main aims of mentoring for artists in residence must be to make available to the artists the support of experienced professionals with a solid and active profile, who can offer advice, knowledge and professional experience.

7) Technical support

The professional mentor will be responsible for giving technical support to the artist as the project demands and in line with the aims of the residency.

8) Orientation of the project

The mentor will help the artist to direct the project and/or to strengthen other projects along agreed lines and using resources available to the artist or curator mentor.

9) Opportunities in the local environment

The mentor must be familiar with the place and the town in which the residency is being carried out, in order to be able to seek and find people and organisations, places, materials and resources that the artist may need. The mentor will be responsible for seeking out opportunities for social interaction between the artist and the community.

10) Adaptation of the artist in residence to the place of the residency

The successful adaptation of the artist in residence to the place of the residency will to a large extent depend on the support of the mentor, because the artist will be in an unknown town and environment. The mentor should have face-to-face meetings to introduce the artist in residence to the cultural life of the town.

11) Contact between the artist and the mentor

It is recommended that the mentor be in contact with the artists from before their arrival in the town of the residency, supporting them from the beginning of the residency right up to its end.

Although face-to-face contact is recommended, at times telephone or on-line contact can be used if justified by the circumstances.

12) Familiarity with the aims and expectations

The mentor should be familiar with the aims and expectations for his or her mentoring role and for the artist's residency, so as to avoid uncertainty and mistaken understandings on the part of the artist in residence. The mentor will agree to be informed about and be familiar with the project for the residency.

13) Periodic meetings

The mentor and the artist must meet from time to time in order to monitor the residency. These sessions will be used to explain, direct and monitor the development of the project undertaken in the residency.

14) Relationship between the artist and the mentor

The mentor will need to take the initiative in relation to the artist, particularly at the beginning of the residency. An active and engaged attitude must be one of the main qualities of this person.

15) Trust and transparency

Relationship between the artist and the mentor must be a relationship of mutual trust. Complete transparency between the two parties is imperative to problems of interpretation of the project. Direct contact between the two and the host centre must be regular and constant.

16) The artist in residence must understand the role of the mentor so that the support available is exactly what is needed.

17) Suggestions and observations on the project of the artist in residence

The mentor, as an artist with a professional background and a successful career, must make suggestions and observations which tend to improve and which help the development of the project of the artist in residence.

18) Final presentation of the project by the artist in residence

The mentor will work with the artist when it comes to preparing the final presentation in the host centre's programme of activities.

19) Final evaluation and recommendations

At the end of the residency, the artist or curator mentors will be required to present a brief evaluation with recommendations for their artist they are mentoring.

20) Participation in gatherings and meetings of artists in residence

Where the residency programme envisages them, the mentor will also work with the artist to prepare for gatherings of artists, where all the institutions taking part in the residency project and the artists involved will come together.

21) Flexibility in the face of change

The mentor must show flexibility in dealing with any changes to the initial project of the artist in residence that may happen over the course of the residency. Any potential changes with regard to the initial project must be reported to the centre and accepted subsequently. Similarly, any changes at the centre which might interfere with the progress of the residency will be promptly notified to the artist.

22) Respect for freedom of creation and expression

The mentor must respect the freedom of creation and expression of the artist in residence. In no circumstances may the work of the artist be censored.

23) Responsibility for the works produced

The artist alone will be responsible for the works of art produced during the residency and the mentor must respect this.

24) Participation in activities

To the greatest extent possible, the mentor will seek to participate in activities linked to the artistic residency. Conversely, the artist in residence and the centre must inform the mentor in advance of activities linked to the mentoring role and the residency.

25) Remuneration

The art centre must recognise the right of the artist or curator mentor to remuneration in terms of professional fees for mentoring an artist in a residency project. The remuneration must be reasonable and fair and will be specified before the start of the mentoring programme and stated in the contract between the centre and the mentor.

26) Professionalism

The artist or curator working as a mentor must be recognised as a professional. Consequently, the relationship and communications between the mentor and others involved in the residency project must be conducted in a professional manner.

27) Acknowledgement

The Art Centre and the Artist will acknowledge the support of the mentor and will state the mentor's participation as such in the credits for the artist's project and for the artistic residencies project

28) Notices

The channel for the giving of notices regarding the mentoring agreement will be clearly stated. Notices must be given in writing and sent by email or by post.

The process of selection and the final decision will be communicated to all applicants. Additionally, it is recommended that the number of applicants, the chosen project, the panel and the selection criteria should be published.

29) Right to reconcile work and family life

The centre will ensure that the artist mentors perform their work and carry out the residency project with a satisfactory work-life balance.

30) Contract

The professional relationship between the artist mentor and the centre, art space, entity or organisation must be governed by a written contract signed by the parties. The contract must regulate the relationship between the parties involved and list the rights and duties of each as well as the remuneration for the professional. Entry into the contract obliges the parties to comply with its terms.

The contract will be sent to the artist or curator mentor before they agree to take part and in sufficient time to allow it to be read and discussed with the art centre.

31) Conflict resolution

The law applicable in the event of conflicts should be specified. If, during the residency period, any discrepancies arise as to the interpretation or fulfilment of the contract, the parties shall resolve them by means of a mutual agreement in keeping with their interests. If they do not succeed, the parties will submit to the jurisdiction of the judges and courts of the city of origin of the contract, and expressly waive any other jurisdiction which might otherwise be available to them.