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VALUES OF ART CREATED IN ARTIST-IN-RESIDENCIES

Rūta Jančiulytė & Prof. Dr. Virignija Jurėnienė
Institute of Social Sciences and Applied Informatics
Kaunas faculty, Vilnius University

Abstract

The article analyses creation of the value of art products in artist-in-residencies. It describes the activities of artist-in-residencies, the conception of art products, the conception of the value of art products and determining factors. Moreover, the article presents a theoretical model of value creation for an art product in artist-in-residencies. The aim of this article is to analyse value creation for an art product in artist-in-residencies.

Keywords: *artist-in-residence, artist, art product, value, value creation.*

INTRODUCTION

An artist-in-residence is a place where artists from all over the world engage in creation and get to know local cultural life by communicating with the local community. When working together, artists inspire one another and acquire new knowledge, which determines creation of art products. An artist-in-residence ensures all the opportunities for an artist to create a work of art that has value. Even though it is known that art products have value, it is not clear how that value is created. The analysis of how value creation for an art product occurs in an artist-in-residence will show how an artist-in-residence should contribute to value creation and increase product value, which would have a positive impact on not only the artist-in-residence or the artists, but also the local community and the entire country.

Object of research – art product value creation.

Aim – to analyse art product value creation in artist-in-residencies.

ARTIST-IN-RESIDENCE AND ITS PECULIARITIES

Artist-in-residencies are not a new phenomenon. Artists often used to travel in order to acquire new skills or learn new methods from experienced and professional artists. Only since recently has this topic been discussed more extensively. Such authors as Klaic, L., Pagnes, A. and others briefly discuss what an artist-in-residence is; however, OMC was the first to describe it in detail in textbook *Artists' Residencies*.

The Ministry of Culture of the Republic of Lithuania provides the following definition of the concept of artist-in-residence: *Residence of culture and art creators is a residential and creative area where culture and art creators can take up creating for a certain period of time, get to know local cultural life, cooperate with other culture, art creators and local community* (The Ministry of Culture of the Republic of Lithuania 2012). Artist-in-residence is a certain **form of training** during which artists are encouraged to pay more attention to scientific research and development rather than direct transfer of knowledge. Artists of various areas are encouraged to work for a month, several months or even a year with other artists from various countries. Teamwork allows artists to inspire on another, discover common attitudes or interests, which determines **development of shared projects** (Klaic 2007:64). Artist-in-residencies provide artists and other creative professionals with time, space and resources for **individual work or cooperation** with other artists, thus deepening interest in one's field (OMC 2014:9). An advantage of an artist-in-residence is the fact that **work is carried out on the international level** because artists come to the artist-in-residence from various countries. Individual artists and artists working in teams aim at working on the international level because their expectations include better career prospects, new contacts, professional opportunities and creative impetus. Some artists believe that this is an opportunity to compensate for their limited opportunities in their national market (Klaic 2007:39).

In an artist-in-residence, a product can be created in order to solve a particular problem or to develop a new product without knowing its outcome or how the audience will react to it. During communication an art product is created in a lab in order to experiment and create something new (Černevičiūtė 2015:87). Pagnes describes artist-in-residencies as **laboratories** that help to create new ideas. Artist-in-residencies help to strengthen a conception that an art product is the final result of a specific process. Pagnes, however, emphasises that the main goal of the creative/artistic process is not only the created process, but also solutions to certain problems (Pagnes 2010:7).

Therefore, an artist-in-residence is a residential and creative area where artists create new art products or projects that would solve certain problems individually or in teams. Residencies are taken up by artists from all over the world, thus encouraging merging community art and global art. It can be said that cooperation with other artists in artist-in-residencies help to create new products and develop projects that solve certain problems. Working individually, the created product may solve daily problems of an artist's working challenges.

THE CONCEPT OF ART PRODUCT

In order to understand what art products are, it is necessary to understand what art itself is and how it is distinguished. Art is a special activity during which items, texts and artefacts of improved aesthetic are created; in order to evaluate them, special knowledge and education are needed (Černevičiūtė 2016). Holbrook divides art products into the following three groups:

- Professional and popular art;
- visual and performing art;
- goods and services.

Professional art includes painting, sculptures, music and those products that represent art in its most pure and authentic form. An artist who creates professional art, creates it for him/herself rather than others. His/her goal

does not include satisfaction of certain needs of the society. This is not the main goal of his/her product. The fact that the audience evaluates a product created by an artist is a secondary rather than a primary need for the artist. Profit is also a secondary need (Holbrook, 1995). Therefore, the goal of professional art does not include profit, which is why artists usually use state funds, grants, and act as non-profit organisations. Only certain people are seen as qualified to evaluate and professional art products and express their opinions. Understanding and knowledge of art is acquired during a long period of time when experience is accumulated.

Contrary to professional art, **popular art** includes rock music, cinema, fashion. Popular art is created by professionals as well but the main goal of these art products is commercial success. They focus on a much wider audience because in order to understand popular art, one does not need to be an expert. The author also emphasises that the community of artists often condemn the need for commercial success because this violates the main idea of art (Holbrook 1995). Therefore, it can be seen that the main difference between professional art and popular art is the need for profit and the extent of the audience.

The author compares **performing art and visual art** based on how the art product is presented and how the audience responds to the product created by an artist. Performing art such as dance, theatre or opera send the message after the performance (Spranzi 1996:32, cited from Botti 2000:15). Contrary to this, visual art such as paintings, sculptures, photographs enable the audience interpreting the art product immediately, and this interpretation depends on one’s sensitivity and experience. The environment can influence the perception and evaluation of art (Scheff, Kotler 1997:38). Varbanova claims that art products may be tangible and intangible (Varbanova 2013:7). Tangible products include goods, and intangible ones include services.

Even though all the categories of art are different, the final result of art is a product (a good or service). This may include products of popular art (pop music discs), professional art (classical music discs), performing art (a play) and visual art (a painting).

THE CONCEPT OF THE VALUE OF ART AND ITS DETERMINING FACTORS

There is no doubt that art products have value. When speaking of the value of art, the first thing that comes to mind is its value for oneself, how art enriches one’s personal life and improves emotions. However, it is often forgotten that art has impact on people’s social well-being, the educational system and even economy. An individual person acquires value from art and culture by participating in the artistic process as a participant, spectator or creator. Meanwhile the community acquires value from art and culture when its interest, creativity, imagination, knowledge and skills are stimulated. A country acquires value when culture and art add to a better life and tourism, and have impact on the country’s economic and social growth (DCAWA 2010). Table 1 below presents the taxonomy of the values of art by different authors.

Table 1: Values of art

ACE (Arts Council England)	S. Mellor	D. Throsby
Cultural	General	Aesthetic Symbolic Spiritual Social Historical Educational Authenticity
Educational	Educational	
Economical	Economical	
Social	Social	

Source: created by the author based on the Council of England. 2014. *Create. A Journal of Perspectives on the Value of Art and Culture*. Mellor, S. 2014. „The Holistic Case: Why Invest in Arts and Culture?“ pp. 15-17, and Throsby, D., Zednik, A. 2008. *The Value of Arts and Cultural Activities in Australia: Survey Results*. p. 4, Arts

The table shows that Arts Council England (ACE) distinguishes four values of arts and culture, namely, cultural, educational, economic and social. Mellor points out that art creates educational, economic and social values but points out cultural value as a general value. Throsby divides cultural value into the following smaller values: aesthetic, symbolic, spritual, social, historical, educational, authentic. Even though other authors distinguish social and educational values as separate, Throsby attributes them to the cultural value.

According to Swenson, art may generate the following three values for the community: **economic, cultural and social** (Table 2). It can be of three following levels:

- **Direct involvement** stands for when a human being personally involves himself/herself in arts, which is usually related to community art programmes, artistic education.
- **Involvement of audience** points out how a member of an audience participates in arts and is often related to the cognitive ability, cultural capital and health care.
- **Operation of arts organisations in a community** is usually related to economic impact and social capital.

Table 2: Value of art for a community

	Economic	Cultural	Social
Direct Involvement	Wages to paid employees	Increases sense of collective identity and efficacy	Builds social capital by getting people involved, by connecting organizations to each other and by giving participants experience in organizing and working with local government and nonprofits.
Audience Participation	People (esp. tourists/visitors) spend money on attending the arts and on local businesses. Further, local spending by these arts venues and patronised businesses has indirect multiplier effects	Builds community identity and pride Leads to positive community norms, such as diversity, tolerance and free expression.	People come together who might not otherwise come into contact with each other
Presence of Artists and Arts Organisation & Institutions	Increases propensity of community members to participate in the arts Increases attractiveness of area to tourists, businesses, people (esp. high-skill workers) and investments Fosters a “creative milieu” that spurs economic growth in creative industries. Greater likelihood of revitalisation	Improves community image and status	Promotes neighbourhood cultural diversity Reduces neighbourhood crime and delinquency

Source: Guetzhow, J. 2002. *How Arts Impact Communities: An Introduction to the Literature on Arts Impact Studies*, p. 3.

According to Swenson, **economic** value of arts and culture is developed by creating new jobs, receiving income and generating added value (Swenson 2015:4). Guetzkow claims that art has a positive impact on economic because it attracts visitors, residents, businessmen and investors to a community. Tourists visit communities because of arts events. They undergo expenses not only in an arts event, but also can go shopping, eat out in local shops/restaurants and stay in hotels, which promotes growth of local business. Arts organisations perform an important role in attracting residents and businessmen by improving the image of a community. This is especially relevant in order to attract qualified residents with higher income who shall have greater economic impact for a community. When improving the image of a community, people feel safer when investing into it. For instance, people may be more inclined to buy real estate in a locality that flourishes with the help of arts. Art generates **cultural** value when the sense of collective identity, tolerance, diversity, freedom of expression are promoted, which determines the sense of pride in a community. **Social** value is generated when art includes people for communication, encourages experience when organising and working with local government and non-profit organisations, generates social capital, encourages people to communicate with other people they would not face in a different environment. Moreover, art helps to decrease crime rates and promote cultural diversity (Guetzkow 2002). The social value manifests when a person is a member of a certain group that encourages the sense of identity, freedom, solidarity, trust, tolerance, responsibility, love, friendship, etc. (Klamer 2004).

For example, an artist residence organises a concert/festival that is visited by people from other cities or even countries. This promotes growth of local communal businesses and higher income. If visitors of a concert/festival arrive from abroad, the country also receives economic profit (Muller et. al. 2013:20).

Swenson emphasises that economic value may have **direct, indirect** or **induced** impact (Swenson 2015:5).

Direct impact can be seen as a rising change of organisational activities, for instance, expenses and income.

Indirect impact comes from the outside, for instance, growth of local business activities as a result of organisational activities.

Induced impact may occur for the remaining economic system (Heaney et al. 2003). For example, a artist residence organises a concert/festival that is visited by people from other cities or even countries. This promotes growth of local communal businesses and higher income. If visitors of a concert/festival arrive from abroad, the country also receives economic profit (Muller et. al. 2013:20).

Cultural value is of the following three levels – for an **individual, community** and **country**. According to Botti, value of art is created when an artist creates artistic potential for his/her product (Botti 2000:20). However, artistic potential is not always visible; thus, it sometimes requires help from certain institutions.

CREATION OF THE VALUE OF ART AND ART PRODUCT

Artists do not have a sufficient amount of knowledge in order to turn the aesthetic value of an art product into economic; however, champions and experts can help them because they do have a sufficient amount of knowledge and experience in this field (Becker 1982, cited from Botti 2000:22). The model (Fig. 1) presents the artistic value creation process.

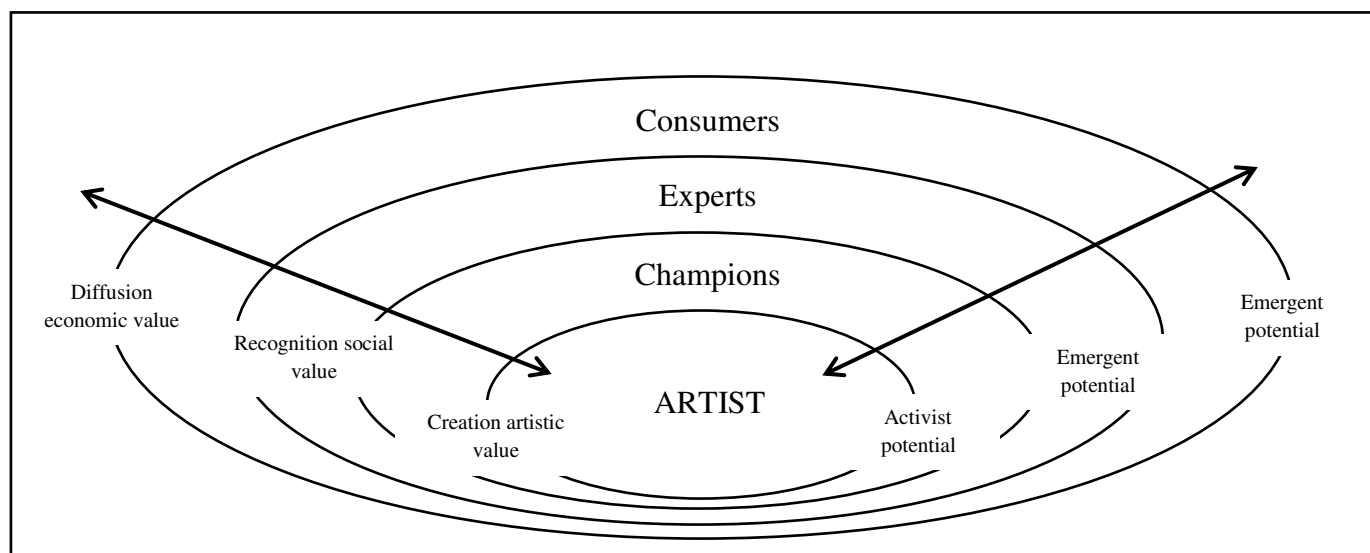


Fig. 1: The process of artistic value creation

Source: Simona Botti. 2000. *What Role for Marketing in the Arts? An Analysis of Arts Consumption and Artistic Value*, pg. 22.

In the middle of this model (Fig. 1) there is the **artist** who is likely to have a romantic vision of art, his creative process is led by emotion, satisfaction from creating rather than the needs of the market. On this level of art, the product has the purest artistic value created by the artist him/herself.

Another level of the model includes **Champions** that include sponsors, patrons, galleries and other arts organisations, and that try to be first at evaluating the artistic value and spreading it. In order to do this, champions apply to **Experts** that include art critics, theatres, museums. Arts organisations try to spread information by word of mouth in order to reach opinion leaders (Kotler, Scheff 1997:315). Therefore, champions try to speak of art products in such a way that would make information reach Experts. Both Champions and Experts are opinion leaders (Botti 2000:21). Kotler and Scheff define opinion leaders as people who are qualified in a field which they spread their opinion about and are therefore respected (Kotler, Scheff 1997:315). They have experience and competence in order to determine the value of an art product. Experts have not only profound knowledge about production of art, but also education in art (Belk 1995:108). Their profound knowledge forms over a long period of experience. Due to this reason, Experts create their own rules because they are able to see artistic value even in daily products (Bourdieu 1993). According to Botti, Champions differ from Experts in that Experts focus on the general audience, whereas the focus of Champions are Experts.

Society is on the global level of this model and it interacts with the art product. This level includes artistic potential related to the popularity of the art product. An art product is not valuable if its evaluation and perception process does not involve an audience (Vilimienė 2007:98). As the popularity of a product increases, the product gains new values such as social value and economic value (Botti 2000:22). Understanding the potential and value of art shows social status, social role and level of understanding. Extensive understanding of the potential of an art product increases economic value which, according to Holbrook, is less dependent on acknowledgement of critics than satisfaction of the taste of the society (Holbrook 1980:105). Economic value is related to not only the value of the market, but also business opportunities, for instance, sales of tickets of copyright; however, we would not get the value of an art product

just by calculating sales prices or the number of visitors. Commercial success does not determine the value of an art product (Richter 2004:109).

Artists often lack not only knowledge, but also various resources in order to create a product. Therefore, arts organisations (Champions) exist in order to provide help. In these arts organisations, products that require various resources in order to get a result are created (Fig. 2).

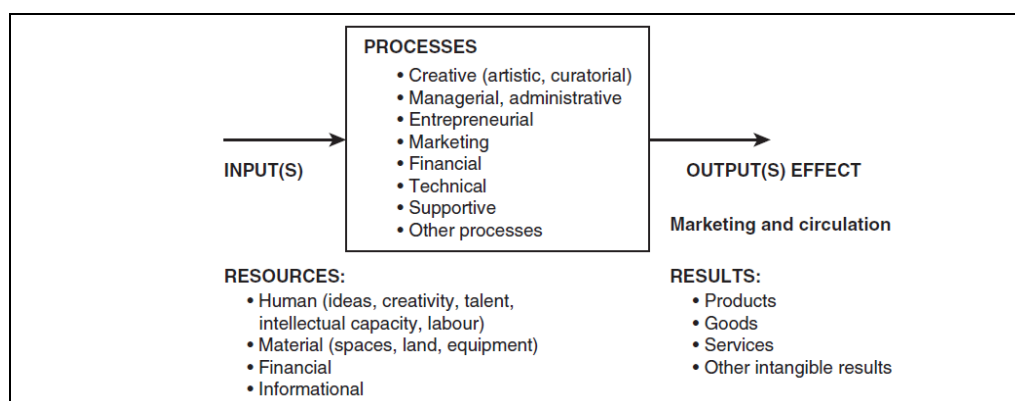


Fig. 2: Arts organisation: input-process-output

Source: Varbanova, L. 2013. *Strategic Management in the Arts*. pg. 6.

According to Varbanova, resources are divided into two categories:

- tangible resources;
- intangible resources.

Human resources comprise the basis for every arts organisation, and these are the most important resources in order to create a new product. Creativity, talent, knowledge, ideas, experience, skills and competences add to successful operation of arts organisations. The unique factor of arts organisations is in that all of their activities are carried out in order to create a final product. All the activities in an arts organisation have certain creativity elements. Coordination, synchronisation, motivation and development are the responsibilities of a manager of an organisation (Varbanova 2013:5). Vilimienè, L. claims that by creating social and aesthetic values, arts organisation have to aim at various goals that seem difficult to coordinate, that is expansion of audience, support from the society, high artistic quality, financial “health” of the organisation, generation of added value (Vilimienè 2014:155).

In certain organisations, the process is intertwined with the result because it cannot exist without an audience. For example, live performances such as dance or opera. Art products can be created individually or in groups with other artists. Performing arts are an especially great product of collective art, for instance, music ensemble, orchestra, dance group. Writing, drawing, on the other hand, are products of individual work (Varbanova 2013:7).

An arts organisation presents the product as the result. Varbanova claims that art products can be tangible (goods) and intangible (services); therefore, their **results** may be as follows:

- *Quantitative* – based on data, numbers, percent; for instance, the number of visitors, performances or tickets sold.
- *Qualitative* – understanding how the results have been achieved and what their impact is (Varbanova 2013:7).

Therefore, creation of the value of art begins with the artist, but only with inclusion of other organisation are the economic and social values created. Arts organisations help in not only creating value, but also creating the product itself because they can ensure various resources that an artist experiences a lack of in order to achieve a result.

ARTIST-IN-RESIDENCE VALUE MODEL

The *Salamanca* arts centre in Australia that also has its artist-in-residence created a value model based on its activities (Fig. 3). This value model shows that creation of the value of a product begins before creation of the product itself. In order to create an art product, physical capital is needed, and to create its value, psychological, social, knowledge and symbolic capitals are needed.

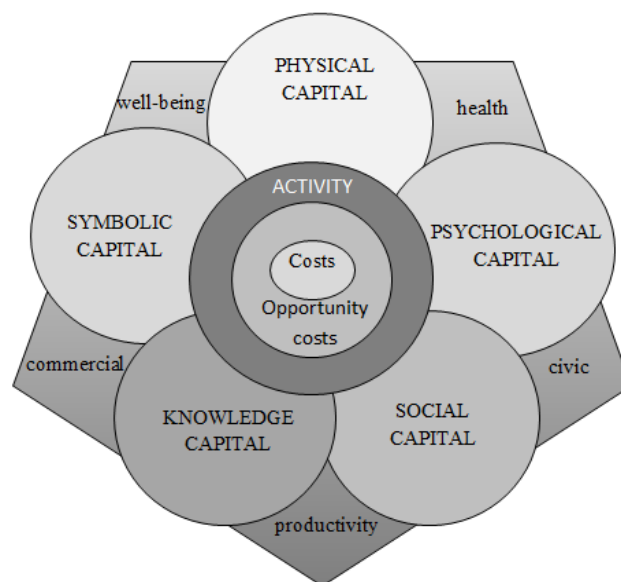


Fig. 3: Value model

Source: Muller, P. et. al. 2013. *The Economic, Social and Cultural Values of the Salamanca Arts Centre*. pg. 23.

Physical capital manifests when artists make use of urban and natural environment in order to realise their products and improve their artistic activities (Muller 2013:33). This encourages the society's interest in art, renewal of cities (Miles 1997). Moreover, a positive impact on organisation of festivals, concerts and performances in open spaces. Open spaces are suitable for not only the finished product, but also its creation process. This, for instance, includes various workshops and other activities that make the environment more attractive for living (Marcus 1997).

Some of the areas of art require physical readiness, especially performing arts. Many artists have to achieve certain physical readiness to show their product. Physical readiness is a part of their preparation for a performance (Aaron 2010).

Psychological capital is generated when participation in arts events encourages satisfaction with life and decreases stress (Guetzkow 2002). Furthermore, participation in arts events encourages not only psychological, but also **social capital**, and arts events organise the community to one place. For example, people who come to the same concert have similar tastes in music. This helps people to trust and understand one another more (Muller 2013:37). Creation of art products often occurs with cooperation. Another important meaning of art is the fact that art builds bridges between people who have difficulties in communication (Walker 2002:12) because it includes people with disabilities, people of ethnic minorities or poor districts, thus helping them to improve the neighbourhood, teaching, and introducing them to various cultures. Despite

the final goal of arts organisations, they create social capital that stimulates the community to be civil, improves social skills and increases the level of motivation (Guetzkow 2002:6). Arts also encourage tolerance for other races and cultures (Matarasso 1997:12). According to Brown, the value of art manifests when people cooperate and thus add to the life of the community (Brown et. al. 2011:41)

Knowledge capital manifests when interaction of a person with arts encourages improvement of personal and organisational skills, knowledge, finding one's talent (Guetzkow 2002). Art also encourages teamwork and characteristics of leadership (Keogh et. al. 2002). Not only exhibitions or performances are organised in artist-in-residencies, but also seminars, lectures and workshops during which artists or the local community may acquire new knowledge and practice.

Creation of **symbolic capital** may be divided into **three parts**.

First of all, art products provide understanding about human activities, justice, weaknesses and other social topics. Therefore, they can change one's attitude or behaviour. People who create or participate in arts event or projects of the community can take pride or feel grateful for their city/community (Williams 1995).

Second of all, art is an effective means to show history through such ways as photos, exhibitions, collections, books, plays, films (Haskell 1993). This not only immortalises and shows the past, but also provides various interpretations, which inspires those who live in the present.

Thus, art **provides a vision of the future**, which influences future choices, enables to get to know human functions and possibilities (Bascom 1955).

Besides the aforementioned forms of capital, the centre of the model includes **expenses** and **input**. Each activity includes input that has its price. This input helps to create activities that need physical (endurance, power, dexterity), psychological (optimism, belief, flexibility, independence), social (communication and trust), knowledge (experience and knowledge acquired from activities) and symbolic capital (which activities inspire the society and individuals the most). These capitals are invisible until they start helping to create certain benefit or value. For instance, tangible and measurable expression of capitals may influence a person's health, productivity, well-being, and cause a change in commerce and for citizens by increasing profit and avoiding additional costs (Muller et. al. 2013).

Summing up the value model of the *Salamanca* art centre, it can be said that in order to ensure necessary capital, it is necessary to take certain action that would create a result. For instance, (Table 3).

Table 3: Actions that create capital

Capital	Actions	Results
Physical	<ul style="list-style-type: none"> • Environment • Creative location • Workshop 	<ul style="list-style-type: none"> • Interest in art • Urban renewal • People's inspiration • Product creation • Good physical fitness
Psychological	<ul style="list-style-type: none"> • Events • Concerts • Exhibitions 	<ul style="list-style-type: none"> • Reduced stress
Social	<ul style="list-style-type: none"> • Collaboration with the community • Cooperation with social minorities 	<ul style="list-style-type: none"> • Trust • Cooperation • Understanding others • Tolerance

Knowledge	<ul style="list-style-type: none"> • Teamwork • Seminars • Workshop • Lectures 	<ul style="list-style-type: none"> • Organisational capacity • Knowledge • Talent • Practice • Inspiration
Symbolic	<ul style="list-style-type: none"> • Community promotion • History representation • The vision of the future 	<ul style="list-style-type: none"> • Understanding • Changing attitude / behaviour • A sense of pride / gratitude

Therefore, value creation for works of art begins before product development. This needs ensuring physical capital. The value of an already created art product is created by ensuring psychological, social, knowledge and symbolic capitals. Creating these capitals yields results that create the value or art products.

THEORETICAL MODEL OF ART PRODUCT VALUE CREATION IN ARTIST-IN-RESIDENCIES

Attempts to find theoretical models of art product value creation in artist-in-residencies were unsuccessful. Since only one model of the empirical art product value created by artist-in-residencies was found, its analysis shows that the model is correct. This is because context becomes an inseparable part when forming an activity model – there is no such social, economic, cultural system that would be equally important in all countries.

Figure 4 presents a model of art product value created by artist-in-residencies developed by the author of this work; this model includes the most important elements of the aforementioned model. Contrary to the aforementioned model, this model does not distinguish between expenses and input because it does not aim at calculating the value of an art product as a monetary expression.

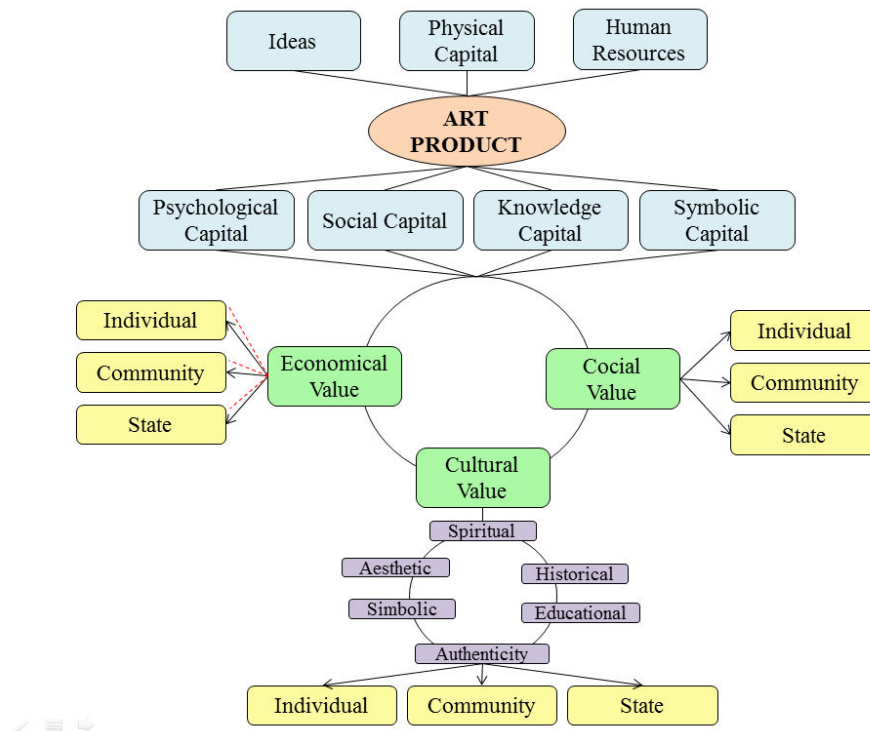


Fig. 4: Model of art product value creation

In order to create an art product, the first step is **ideas** because without an idea it is impossible to create a product with value. Moreover, in order to create an art product, a certain **physical capital** is needed. This can

include premises of an artist-in-residence, workshop, all the necessary equipment/materials for creation of a product. Spaces where performing artists can rehearse. **Human resources** are also very important for the creation of a product; they can include creativity and talent because physical capital is not enough to ensure them, and people who would ensure creation-friendly environment are necessary as well.

Physical capital of an artist-in-residence, its ideas and human capital can help to create an **art product** whose value can be created by using other available resources.

An artist-in-residence must provide artists with an opportunity to create **psychological, social, knowledge and symbolic capital**. They can achieve this by organising exhibitions, events, concerts where artists could introduce their art products. Moreover, to encourage the community to participate in presentations of art products, by introducing artists to the local community, environment, its history.

Each value (**economic, cultural, social**) of an art product creates value primarily for the **individual** thus encouraging benefit for the **community** and later on – the **country**. The higher the value for the individual an art product creates, the higher the value of that product.

CONCLUSIONS

1. Artist-in-residencies is not a new phenomenon; it is a residential and creative area where artists of various fields are encouraged to work together with artists from various countries of the world, which in its turn determines development of mutual projects. Artists are provided with space and resources to create products that can solve certain problems. All artist-in-residencies are of different types, yet all of them have in common the fact that artists from various fields, curators, scientists are invited, and they carry out research, create and present their works, create social networks, put effort into implementing their ideas, and cooperate with the local community by merging the art of the community with global art.

2. Art products are divided into the following different groups: professional and popular art products, visual and performing art products, goods and services. The main difference between professional art and popular art is the need for profit and the extent of the audience. However, with the emergence of the Internet, the line between professional art and popular art has become very narrow. Performing arts and visual arts differ in how they are presented and how the audience reacts to them. Products differ from services because of their tangibility. Tangible art products include art goods, and intangible ones include art services. Even though all the categories of art products are different, the final result of art is a product.

3. The value of art can be economic, cultural and social. It manifests with direct participation in artistic activities, participation as part of the audience and when a community has an arts organisation. Economic value of art is created when the an art product promotes establishment of new jobs, attraction of income, visitors, residents, businessmen and investors to the community and the country. Cultural value is created when the sense of identity, tolerance and diversity are encouraged. Social value is generated when art includes people for communication, encourages experience when organising and working with local government and non-profit organisations, generates social capital, encourages people to communicate with other people they would not face in a different environment. Moreover, art helps to decrease crime rates and promote cultural diversity. All of these values are determined by the abstractedness, subjectivity and uniqueness of the art product. Value of art is created when an artist creates artistic potential for his/her product; however, artistic potential is not always visible, which is why it sometimes needs help of certain institutions.

4. Artists do not have enough knowledge to turn the aesthetic value of a product in to economic value; therefore, they receive help from organisations-champions that increase a product's popularity by creating

social and economic value. Arts organisations help in creating not only value, but also creating the product itself because they can ensure tangible and intangible resources that an artist experiences a lack of in order to achieve a result, i.e. the product.

5. The theoretical model of art product value creation in artist-in-residencies show that the value of an art product is created before creating the product itself. This needs an idea, physical capital and human resources. Creating value needs psychological, social, knowledge and symbolic capitals that create economic, cultural and social values. Each value of an art product creates value primarily for the individual thus encouraging benefit for the community and later on – the country.

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