

Masters thesis in Art Management, Society and Creative Entrepreneurship

University of the Arts, Helsinki

Programming Innovation: Art Residencies as a Model for the Sustainable Revitalisation of Artisan Knowledge

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Tradition is not the worship of ashes, but the preservation of fire.

-Gustav Mahler

A special thanks to Noomane & Anthony, my graceful hosts who shared their admiration of regional material legacies and artisan knowledge.

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Chapters

Chapters	3
1. Introduction	4
1.1 Background and motivation	4
1.2 Problem Formulation	5
1.3 Why Now? The Contemporary Relevance of the Study	6
1.4 Research questions	7
1.5 Method and Research Strategy	7
1.6 Researcher Background and Positioning	8
1.7 Previous Research	9
1.8 Chapter Outline	10
2. Conceptual Framework: Definition, Legacy and Artistic Innovation of Artisanship	11
2.1.1. The fabric of society - the historical positioning of artisanship in Europe and its relevance in the contemporary context.	13
2.1.2 Arts & Crafts: the rise of Fine Arts and the removal of artisanship from formal education.	15
2.2. Between heritage and industry: the definition and characteristics of artisanal practice.	16
2.3. The economic and intrinsic value of artisanal work.	18
2.4. Endangered legacy: artistic innovation as a sustainable future of artisanal knowledge	21
2.5. Art Residencies	23
3. Theoretical Framework: Art Management, Innovation, and Programming Art Residencies	26
3.1. Theory of craft	27
3.1.1. Material as the point of departure	28
3.1.2. Tacit knowledge and the social implications of artisanship	30
3.2. Innovation and its applications within the Creative and Cultural Industry	31
3.2.1. Innovation in Strategies and Value Creation within the CCI	34
3.2.2. Innovation in product and process	36
3.2.3. Innovation through collaboration and knowledge sharing	38
3.2.4. Innovation for a sustainable future	39
3.3. Art Residencies as an organization model for fostering innovation	40
4 Case studies - artisanship and innovation in art residencies	44
4.1 Case study Hermès Residency: branding artisanal excellence.	45
4.2. Villa Albertine & Foundation Bettencourt Case Study: mapping innovation through intercultural dialogue	49
4.3 Case Study of The Manufacture Nationale de Sèvres: local heritage and material-focused innovation	57
5 Analysis	60
5.1 Art(isan) residencies - the visibility and framing of artisanship in the case study art residencies in relation to sustainability challenges	61
5.2. Rooted innovation: art residency programming features and innovation-heritage balance	65
5.3. Operationising innovation-heritage balance and integrating artisanship into the contemporary CCI through the residency structure	71
6 Conclusion and research implications	74
6.1 Key Findings	74
6.2 Practical Recommendations for Residencies with the aim of revitalising artisanship	76
6.3 Limitations of the thesis research	76
6.4 Future Research	77
6.5 Final Reflection and Thesis Contribution	78

1. Introduction

“Tradition is not the worship of ashes, but the preservation of fire”

This quote, believed to originate from Gustav Mahler (1860-1911), an Austro-Bohemian Romantic composer best known for his *Adagietto*, seemed *apropos* as a starting point for a thesis written at the Sibelius Academy. If traditional artisanship is viewed as ashes, it is simply a matter of time when those ashes will be dispersed by the wind, and with it the cultural value of generationally-transmitted local skills will disappear. In order to “preserve the fire”, it is necessary to create a bridge between the time in which traditional artisanship was developing and one of the contemporary spheres in which it can belong - the Creative and Cultural Industry. The purpose of this research is to explore how Art Management can contribute to the preservation of such knowledge through the model of art residencies, as a highly-adaptable and contemporary model.

Within this thesis, the term heritage-based artisanship will be used, as to distance from traditional artisanship and open possibilities of contemporary artistic innovation. More precisely, the term heritage-based artisanship is used to describe artisan practices that are historically established and regionally specific, and which result in creating practical and decorative objects, rather than consumable goods. The focus is therefore on object-based artisanship rooted in inherited knowledge, techniques, and material specificity.

1.1 Background and motivation

From Imprunetta terracotta tiles which guard the Florentine Duomo to woolen garments reserved only for royalty, artisanship has greatly defined the historical commercial landscape and present-day vignettes of European societies. Each history of artisanship is also one of power, demand, economy, trade, aesthetic ideals and the daily rhythms and habits that required specific objects. Even today, the lively evidence of artisanship exists in every corner of contemporary culture, from widespread surnames in various languages originating from artisan titles such as *Smith*, *Sepälä* or *Kovacs* to railways built where previous trade routes existed.

As such, artisanship has always held a unique position connecting the cultural history of a region to contemporary economy, being a vital link between the inspiration of the past and the innovation equipped to respond to present challenges. However, between commercially acclaimed designers and luxury brands, institutionalized definitions of heritage and academically defined areas or the Fine Art, artisans often remain undefined or underrecognized. Despite the lack of specification, this sector is unique for its structure, which is characterized by small businesses that create viable and sustainable employment opportunities in cities, towns, villages, and rural areas. Furthermore, such enterprises frequently exhibit above-average growth, generating job opportunities especially for young people and women, while also fostering social cohesion (European Crafts Alliance, 2025, p.6). And lastly, such practices are sustainable by design regarding the use of materials and the volume of production, and as culturally specific modes of creation, they contribute to the diversity of cultural expression.

Because of these unique qualities of heritage-based artisanship, as well as a changing cultural climate focusing on reversing the damage caused by globalisation and unsustainable practices, there has been a resurgence in interest in artisanship as a culturally regenerative and sustainable practice. While often examined through heritage studies or ethnographic perspectives, artisanship remains insufficiently theorised within art management, despite the sector's increasing alignment with contemporary cultural production and the creative industries.

1.2 Problem Formulation

According to an European Crafts Alliance study from 2025, "The European Market for Craft", the estimated size of the European market for crafts, known as the serviceable available market (SAM), is a staggering 153 million people, translating into a remarkable economic impact valued at 50 billion euros. Despite this clear economic presence, recognition of the crafts within EU policymaking remains insufficient, as indicated in the strategic agenda for 2024-2029.(European Crafts Alliance,2025, p.8). Heritage-based artisanship faces more threats apart from insufficient recognition due to the declining number of practitioners, lack of funds and the negative effects of globalization (Vencatachellum, 2019, p.28).

In order to gain a theoretical understanding of the potential of artisanship which may be applied practically, this thesis examines artisanship within the framework of the contemporary Cultural and Creative industries (CCI), rather than solely within the dimension of living heritage where it is most often referenced. Because of this, art management frameworks can meaningfully contribute to addressing the decline of artisanal practices. In particular, art management offers models (such as art residencies) that can introduce artistic innovation, stimulate knowledge exchange, and create sustainable conditions for craft-based practices.

Thus, the central aim of this thesis is to explore how contemporary art residencies can act as models for revitalising heritage-based artisanal knowledge by integrating innovation within structured cultural programmes. The research of this thesis will focus on heritage-based artisanal disciplines characterised by a strong lineage of tradition, transmission, and material expertise. This particular form of artisanship has been chosen due to the tension between cultural authenticity and the potential for artistic innovation, as both components are required for a sustainable development of the practice within the context of cultural regeneration. Finally, the result of this thesis will present an analytical framework for integrating innovation for heritage-based artisan practices within the programme of art residencies.

1.3 Why Now? The Contemporary Relevance of the Study

The urgency of this research is reinforced by current scholarship and sector developments. A growing body of literature recognises the importance of artisans within the creative and cultural industries, particularly in relation to cultural value and sustainability. Within an extensive literature review, Hasanah (2021) notes that one reason for the recent expansion of artisanship is the increasing demand for goods with cultural components, signalling a shift in consumer perception and market behaviour. Moreover, within the same research innovation is accentuated as a prevalent topic.

Within the Creative and Cultural industries there has been a notable increase in festivals, biennials and exchange programmes focused on artisanship. Initiatives such as The MET x Vacheron Constantin Artisan Residency Programme, EU-supported craft-innovation schemes, and the Michelangelo Foundation's *Homo Faber* Biennial illustrate a growing institutional commitment towards accentuating artisanship at the crossroads of contemporary cultural production. Although there have been developments in revitalising artisanal practices through

Art Management methodology, residency models remain under-theorised.

1.4 Research questions

Based on the central aim of this thesis, the research questions are formulated to explore how contemporary art residencies contribute to the revitalisation of heritage-based artisanal knowledge by integrating innovation within structured the residency programmes.

- What threats and sustainability challenges are most relevant for heritage-based artisanal practices in the contemporary CCI context?
- Which programming and management features of residencies enable artisans' innovation while maintaining authenticity?
- How do different residency models operationalise heritage - innovation balance?

1.5 Method and Research Strategy

This thesis employs a qualitative research design built on two components: a conceptual analysis with three comparative case studies and a deductive thematic approach. Firstly, the conceptual and theoretical chapters will develop an understanding of artisanship, innovation, cultural sustainability, and art-management frameworks relevant to residency design. These findings are then applied to three case studies organized by Hermès, Villa Albertine and Manufacture Nationale de Sèvres examined through a qualitative document analysis. The empirical material consists of publicly available data, including reports of precious residencies, residency programme descriptions, policy documents, official websites of the residency host entities and partner entities and talks published by the institution. To analyse these case studies, this research employed a deductive thematic approach, informed by the conceptual and theoretical chapters (Chapters 2 and 3). Within this analysis, a threat - analytic response - feature framework (T, A and F) was applied to understand how residencies can operationalise innovation while preserving authenticity in heritage-based artisanal knowledge. The framework works as follows:

- T (Threats): Sustainability challenges facing heritage-based artisanal knowledge
- A (Analytical responses): The ways in which residencies address these threats

- F (Features): Concrete programming and management mechanisms that implement the responses

The comparative analysis in Chapter 5 uses this framework to systematically assess how different residency models respond to sustainability threats, maintain authenticity, and integrate artisanship into the CCI.

The selection of case studies was limited by the scope of the thesis but aimed to represent distinct institutional models: a corporate luxury brand (Hermès), a private foundation operating within a public diplomacy framework (Villa Albertine and the Bettencourt Schueller Foundation), and a state cultural institution and manufacture (Manufacture Nationale de Sèvres). This comparative logic enables an examination of how different organisational contexts shape residency programming and can present a diverse set of approaches to dynamic artisanship preservation through innovation. In addition to the case study analysis, this research draws on two exploratory, on-the-go interviews conducted with artists who were residents of the Villa Albertine program. These interviews were informal and semi-structured in nature. The conversations evolved organically around themes of artisanship, material practice, innovation, and the residency experience.

1.6 Researcher Background and Positioning

My position as a researcher is rooted in my Art History formation and my professional experience as an Art Residency manager who was employed at an international art residency in Belgrade - Hestia Art Residency & Exhibitions Bureau (managing residencies of artists from France, Lebanon, Poland, Germany, Bosnia and Hercegovina, Brazil and Slovenia). During this research, I have had access to the University of the Arts library, the French Institute of Art History (INHA) library and the library of the Museum of Applied Art in Belgrade.

As a citizen of two European countries, I do not consider myself competent to write about non-european cultures as my understanding is often limited to sources that I can understand including those written in Serbian, French and English, as well as museums that I have visited. I am aware that this distinction, while rooted in my academic integrity and personal possibilities, is ultimately a form of Eurocentrism, and that is a threat to academic objectivity

that I want to accentuate as artisanship is a domain where perception asymmetry is present and often prevalent.

Even though this research is focused on European countries it is crucial to consider how demand is increasingly shaping the value of artisanship globally. In post-colonial societies, the notion of craft was changed by the colonizing forces, and objects which were valued and viewed with care by the local societies, became in-demand products of colonial commercial activity. Most crafts went through a period of change and the crucial point of change was the shifting point of the perception of value (Sethi 2023. p.7).

With this thesis my aim is that the conclusions and contributions of this research will be applicable worldwide, as I will aim to accentuate universal principles of communicating the value of heritage-based artisanship through contemporary creative expression.

1.7 Previous Research

Due to the universal nature of both artisanship and innovation, the research on these subjects spans across several disciplines, including craft theory, design studies, anthropology, cultural economics, cultural policy and heritage preservation studies. Craft scholarship has examined the unique nature of artisanship, focusing on materiality, manual production, the cognitive aspects of embodied practices and the tacit and heuristic nature of artisan knowledge (Risatti, 2007; Sennett, 2008; Adamson, 2013; Kuijpers, 2019; Niedderer & Townsend, 2019). Following a noticeable increase of products made by artisans and distributed within the CCI, research has been conducted within cultural economics and policy literature, in which artisanship is frequently discussed in relation to valuation, heritage preservation, entrepreneurship, and integration into the creative and cultural industries with authors including artisans as well (Jiang, 2019; Ellis, 2019; Hofland-Mol, 2025). As art residencies have increased in the past few decades, there has been an expansion on research with focus areas including mobility, artistic development, and cultural exchange, primarily within fine art contexts, while more recent contributions present residencies as adaptable creative ecologies with potential to respond to societal changes (Lehman, 2017; Elfving, Kokko & Gielen, 2019; Roberts & Strandvad, 2022; Molho, 2026). However, limited research has examined how art residencies can revitalise heritage-based artisanal skills (often referred to as traditional crafts) by encouraging the transmission and innovation of artisanal

knowledge, particularly at the intersection of local material knowledge and contemporary creative production.

This research contributes to the field of Art Management by bridging craft theory and innovation studies through a practical comparative case study analysis of art residencies, examining how residency structures can be designed as environments that encourage artisanal innovation.

1.8 Chapter Outline

Following the introductory chapter, the second chapter focuses on presenting the conceptual terms on which this thesis is based upon - artisanship, economic and intrinsic value, innovation and art residencies. This chapter serves to further clarify the understanding of artisanship and the creative ecosystem which it inhabits. In order to understand the present day positioning of traditional artisanship as a creative skill located in a liminal space between cultural preservation and contemporary artistic expression, it is necessary to devote detailed attention to the etymology of the term as well as to its development in relation to the Fine Arts. As a central aspect of this research, art residencies will be studied as a concept in order to comprehend their unique features and potential to be incubators for innovation.

While the conceptual chapter focused on pressing threats to artisanship in terms of sustainability and presented innovation as one solution for its sustainable development, the aim for chapter 3 is to present a theoretical framework of innovation, considering implications of both innovation in art as an internal (psychological) process and as an organizational challenge within the CCI. The goal of such a perspective is aimed at providing a comprehensive understanding of innovation that is applicable to different art residency programmes and formats. Firstly, the theoretical implications of innovation will be viewed as both an internal artistic process and as an organizational challenge. Secondly, it is important to explore the theoretical implications of innovation within the contemporary challenges and needs of the CCI.

The fourth chapter will present the three selected case studies. It will present each residency model, outline their organisational structures and programme characteristics, and explain the rationale for their selection. The chapter establishes the comparative framework through which the cases will later be analysed, with particular attention to management

approaches, infrastructural conditions, and strategies for balancing heritage-based artisanal knowledge with innovation.

The fifth chapter is intended as the analysis and synthesis chapter. It will connect the theoretical frameworks from Chapters 2 and 3 with the empirical data from the case studies in Chapter 4, focusing on how innovation, artisanship, and residency management intersect. The three main points in the analysis will be to compare the theoretical possibilities of introducing innovation in residency programmes with the residency case studies. This analysis is structured as a response to the three research questions through three sub-chapters focusing on: the presentation of artisanship, features that enable innovation within the residency while maintaining the authenticity of a particular form of artisanship and the extent to which artisanship is integrated (placed) into the CCI.

The final chapter will focus on summarizing findings, presenting avenues for future research areas, localising the theoretical contribution of the thesis, and offering practical recommendations for residencies.

2. Conceptual Framework: Definition, Legacy and Artistic Innovation of Artisanship

Situated between the past and the present, obsolescence and exclusivity, artisanship is a vital but sometimes underdefined field within the Creative and Cultural Industries. This chapter serves as a conceptual overview for understanding contemporary artisanship through viewing its historical position in regards to fine arts, the unique qualities and characteristics of artisanship, its economic and intrinsic values and finally its contemporary market challenges. The conceptual chapter aims to clarify key concepts which will be referenced throughout the thesis by defining and distinguishing core terms such as artisanship, economic and intrinsic value and art residencies.

2.1 Understanding Artisanship in the contemporary context

Firstly, a note on the terms that will be used throughout this thesis. In reference to contemporary discourse focused on subjects, the term *artisan* will be used to refer to the people who create objects through a recognised trade and/or a predefined set of skills.

Although *artisan*, *craftsman* and even *maker* are terms used interchangeably relating to the contemporary discourse as well as the history of artisanship, the term *artisan* is chosen as it is gender neutral and is used by international organizations such as Michelangelo Foundation, The Metropolitan Museum of Art and the European Union. The term *craftsman* will be used in the paragraphs that reference the history of craftsmanship and when it is referenced as such by the authors. The creative practice itself will be referred to as *craft* and the domain will be referred to as *artisanship*.

As the etymology of these often-interchangeably used terms was quite important during my research, I will aim to clarify their differences. The stem of the word “*craftsman*”, “*craft*” is of English origin and has maintained a strong connection with the decorative arts. In the contemporary context it is most often used as the domain of Arts & Crafts, referring to creative or leisurely activities of all ages. On the other hand, the word “*artisan*” is of Italian and French origin, and is used within the contemporary context quite differently to “*craft*”, most often referring to production models which are manufacture-based and have a defined production process. This subtle but clear divergence in the contemporary context may be what occasionally creates misunderstandings or even diminishes the implications of skilled experience of artisans. In his book about neo-craft, Gerosa (2024) points out how closely these two terms are used, as he refers to two *Oxford English Dictionary* definitions. The first is of the word *craftsperson*, stating “a person who is skilled at a particular craft; a worker in a skilled trade; an artisan”. Secondly, the definition for the word *artisan* is “A worker in a skilled trade, a craftsperson; (in later use) esp. one utilising traditional or non-mechanised methods”. Gerosa points out a fine but crucial difference, as the definition for *artisan* is broader in character and can refer to anyone using traditional or non-mechanised methods.¹ The definition of crafts implies that the craftsman is skilled at a recognisable, defined trade.

The skills and professions examined in this thesis belong to the category of heritage-based artisanal practices: disciplines grounded in longstanding techniques, specialised material knowledge and culturally embedded traditions. These crafts combine manual skill, technical excellence, and material specificity and are recognised as expressions of intangible cultural heritage.

¹ In Italy and France, the term *artisan* is a broader range and can include any skilled work, while the Anglo-Saxon term *craft* is closely tied to the decorative arts. In France, for example, products made by bakers can be labelled as artisanal, and no craft. Even the baguette, or more specifically, the *Artisanal know-how and culture of baguette bread*, has been inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

2.1.1. The fabric of society - the historical positioning of artisanship in Europe and its relevance in the contemporary context.

The history of artisanship is as old or most likely older than the history of art, with human kind developing through a dialogue with material creation in what is known as the Three Age system - the Stone Age, Bronze Age and Iron Age (Jiang, 2018, p.63). For the purpose of this thesis²I focused on understanding artisanship in Western Europe from the end of the Medieval era (late 14th century) until the beginning of the Industrial era (late 18th century).

Historically, artisans were a distinctive and prominent group in European societies and were named after the material they worked with or the task they did, such as weavers, spinners or smiths (Hayes, 2013, p. 158). Although both men and women produced objects necessary for day-to-day life, and for both genders meticulous labour was seen as a virtue, guilds and craftsmen's associations were historically reserved exclusively for men. Even today, the terms *craftsman* and *craftsmanship* have kept connotations of this exclusivity. As Richard Sennett points out, male authority was prevalent in organisations, and the professional path of a craftsman included three phases: the apprentice, the journeyman and the master. Similar to a modern university education, the apprenticeship lasted seven years; the family of the young man would usually finance his education, and after a final exam, where the apprentice would showcase his *chef d'oeuvre*, he could graduate and become a journeyman (Sennett, 2009, p.58). While as an apprentice, one learned how to copy the master's work, as a journeyman, he was invited to harness his knowledge to imbue the work with interpretation and his own innovation. For a journeyman to become a master, he had to get approval for his masterpiece - *chef d'oeuvre élève*. Such works often displayed artistic qualities that coincide with the aesthetic preferences of the period, innovation in the material or the process. Moreover, unlike apprentices who had to stay and closely follow instructions from the master craftsman, journeymen were allowed to travel and work in different towns where they were being paid by a daily wage and where it was possible for them to find inspiration from multiple guilds and regional traditions (Sennett, 2009, p.59). This form of education distinctively marks two phases in the becoming of a skilled craftsman - the first being tied to a predetermined technique, while the latter must include innovation.

Skilled craftsmen were a crucial segment of society. As the makers of precious objects, the economy of medieval and early-modern states relied on the virtue of craftsmen, such as

² This selection was determined by the availability of sources.

goldsmiths since shaved or manipulated coins could prove to be detrimental to the treasury (Sennett, 2009, p.61). Artisanal knowledge was historically protected and even highly-controlled such as in 1291, when the Venetian Senate ordered all glass furnaces to be moved to Murano, to protect the city from the fire-causing furnaces, but also to gain control of trade-knowledge mobility, as local economy was highly dependent on the production of glass (Segre & Russo, 2005, p.2). Production was directly connected to commerce, and was subject to strict restrictions and standards as shown in the laws implemented under the ministry of Jean Baptiste Colbert in 17th century France. Artisans were expected to follow strict procedures and ensure quality of products, introducing only objects of inspected execution to the market as “made in France” (Archives nationales, 2024). Interestingly in France, artisanship was as important to the local level as well as the international market, each vocation was connected to a set of virtues, and the value of a well-made object was imbued with the virtue of its maker.³ Furthermore, trade-specific societies or guilds not only provided a centre for education and training, but also served as the identity pillar for craftsmen and their families. Up until the 1800s in Western European countries such as Germany, Italy, the United Kingdom and France, guilds of craftsmen would have processions through towns presenting their labour, and as Perry pointed out, “to be a craftsman was to be working-class nobility” (Perry, 2018, p. 553). Furthermore, apart from allowing access to resources, membership to a guild implied access to local political citizenship and social support (Prak 2018, as cited in Hoogenboom, Kissane, Prak et al, 2018, n.d).

While the societal positioning and even personal pride in the profession of a skilled artisan remains to this day, the change in industry and markets left a lasting demographic change. The change of manufacture ultimately lended production centres obsolete, changing the local demographic structure and the identity of the region, and leaving those who continued the trade stuck in a liminal space between the past and present (Hayes, 2013, p.148).

As organisational models with the Creative and Cultural industry, art residencies are often profoundly connected to their surrounding and the local culture. Therefore, it is essential to comprehend the impact that artisanal heritage has had within the region (either in commerce or local cultural significance), as it may be a departing point for innovative reinterpretations which are rooted in local authenticity.

³ At the Maison de l'Outil et de la Pensée Ouvrière museum of apprenticeship in Troyes, France, which houses the largest collection of tools, each trade is communicated through the experience of the craftsperson. Those who were in charge of levelling buildings and making sure the construction was safe were also deemed fair and objective in society. Source: personal visit of the museum in July 2025.

2.1.2 Arts & Crafts: the rise of Fine Arts and the removal of artisanship from formal education.

Starting from an Art Management perspective, I was curious as to why artisanship is not included in most curricula of Art Management, Art History or Art Academy studies. In order to understand where this gap comes from, I believe it is crucial to view the history of artisanship in regards to the development of Fine Art.

Namely, in the 19th century, the notion of craft was left isolated, not being viewed as the pursuit of beauty as fine art, nor purpose as design (Dorber 1997 as quoted in Mol, 2024, p. 11). Artists have been largely granted a more privileged status than craftsmen since the Enlightenment period (roughly from the late 17th century until the beginning of the 19th century), when academies were founded in Europe and Northern America, and their system constituted five pillars of artistic education - painting, architecture, sculpture, music and poetry (Mol, 2025, p.11).⁴ However, this divergence in organization and patronage started earlier in Europe, as far as the 16th century, with Italian patrons supporting painters, sculptors and architects, ultimately leading to the dissolution of the guild structure for these professions.

Notably, the definition of (Art) Academies from the website of TATE also demonstrates the remnants of a hierarchical view which favours fine arts over artisanship⁵, noting that:

The first art academies appeared in Italy at the time of the Renaissance. They were groupings of artists whose aim was to improve the social and professional standing of artists, as well as to provide teaching. To this end, they sought, where possible, to have a royal or princely patron. Previously, painters and sculptors had been organised in guilds and were considered mere artisans or craftsmen.

Excluded from academia, skilled craft workers remained primarily known through their use of materials (gold, clay, wood), techniques (blowing, weaving, forging), or the production

⁴ Interestingly, this system is still prevalent today with art academies usually being categorised as Fine Art, Music and Theatre, and poetry is studied in Literature.

⁵ “Mere artisans or craftsmen” especially alludes to the hierarchical understanding of skilled labour. Source <https://www.tate.org.uk/art/art-terms/a/academy>

of functional products such as tableware, jewellery, and furniture (Shiner, 2012, as quoted in Mol, 2025, p. 12). The close connection to materials, or “thingness” as defined by Risatti, is the primary characteristic of artisanship, beginning with the selection of supplies and influencing the approach to each object. While masterpieces of fine art may be made with a charcoal pencil on a sheet from a notebook, masterpieces of artisanship require quality materials or a unique approach to the given material. This need ultimately renders high quality work impossible without systemic support, either as recognition or as patronage.

During Western postmodernism, crafts and their creators were viewed as conservative and resistant to change. For reasons of techniques that evolved over centuries and materials that have kept their essence for much longer, the contrast to the shifting and explorative nature of postmodernism, rendered crafts as an obstacle to progress. Moreover, the general notion of artisanship remained rooted in the past, whether it is in a bygone era or related to generational knowledge and skills (Sethi 2023, p.7).

Understanding this historical divide is crucial in order to map the possibilities of a dialogue between artisans and artists, and to be critically observant of language as the continual hierarchical divide⁶. Furthermore, it is important to advocate for the recognition of artisanal knowledge during decisions of funding and inclusion. Artisanship demands persistence, creativity, resourcefulness and mastery, it is crucial to accentuate artisanship as an equal to fine arts in terms of programming choices of cultural institutions and art organizations.

2.2. Between heritage and industry: the definition and characteristics of artisanal practice.

Artisanal practices, especially those observed for this research (defined as heritage-based artisanal practices) are a form of cultural expression that involves producing objects or materials using traditional techniques. By nature, these practices have roots dating back centuries or even millennia, they evolve slowly, and the materials used are connected to their point of origin and historical local availability. The technique, aesthetic characteristics, as well as purpose of the objects are deeply rooted in specific local or regional cultures and reflect the community (Hayes 2013; Nimish & Chandrakant 2017; Vencatachellum 2019;

⁶ In his seminal work *The Craftsman*, Richard Sennett simply points out that “In terms of practice, there is no art without craft; the idea of a painting is not a painting.”. However, such a direction still opens up questions about craft in relation to art, and perhaps even sets art, more specifically fine art, as a step beyond craftsmanship.

Makovicky 2020; Sethi 2023).

Even though artisanship definitions differ widely, the UNESCO definition of artisanal products offers a comprehensive definition by presenting ten distinctive features. Perhaps this definition is currently the most suitable as it is rooted in culture, and it is important to note that the definition does not include the word *artistic*. (European Crafts Alliance, 2025, p.13). UNESCO defines *Craft or artisanal products* as:

Products that are produced by artisans, either completely by hand or with the help of hand tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product... The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant”.

This definition of UNESCO coined by Indrasen Vencatachellum in 1997 remains contemporary and accentuates manual production, rather than heritage. However, since then UNESCO has formalised the importance of craft as culture within several key documents. *The Universal Declaration on Cultural Diversity* (2001) recognizes artisans as central actors in safeguarding cultural identity in an era of globalization. While the *Convention for the Safeguarding of Intangible Cultural Heritage* (2003) further identifies traditional craftsmanship as the most tangible manifestation of intangible heritage. It stresses that while craft objects themselves are tangible, the knowledge, skills, and cultural meanings that produce them are intangible and increasingly at risk due to the declining number of practitioners, insufficient funding, and global market pressures (Vencatachellum, 2019, p.31).

These documents accentuate two pressing cultural threats - globalisation and the declining number of practitioners who create traditionally distinctive objects which contribute to cultural diversity. Arguably, while both issues are systemic, the latter can be counteracted on a local, national and international level. However, the crucial problem is the lack of a standardized or uniform legal definition for the term "craft" within the EU (European Crafts Alliance, 2025). Different European countries offer various interpretations of craft, ranging from artistic creations, to personal hobbies and to purely economic activities focused on the manufacturing of goods. This dissonance leads to EU member state initiatives varying widely, as under the *Treaty on the Functioning of the European Union* (TFEU), the EU's role remains supportive and complementary, with direct responsibilities depending on the Member States. The lack of definition and a defined framework for growth ultimately leads to an

underdistribution of economic means to artisans and projects that support artisan revitalisation, thus leaving professionals and production centres stuck in a space between a factory and a living museum (Hayes, 2013, p.152).

In contrast to the often wide understanding of artisanship, materials and techniques of heritage-based artisanal practices are precisely defined and consist of a codified system of production methods. Within this context, materials and techniques become crucial markers of authenticity and identity. The Michelangelo Foundation, a leading authority on contemporary master artisanship established 11 key criteria for artisan excellence - authenticity; competence (more specifically defined as a skill which requires practical and theoretical knowledge of materials, techniques, accepted norms and rules of the trade and of their application); craftsmanship (notably defined as an object that must have been created according to acknowledged rules of the art with a prevalence of manual workmanship that relies on a constant dialogue between the artisan's mind and hands); creativity (the capacity to invent new ideas or objects); innovation; interpretation; originality; talent (defined as a predisposition to easily do things well, talent is a natural and innate ability); territory and tradition (Michelangelo Foundation - the Criteria, n.d.). These criteria highlight that the mastery of materials and techniques is central to what defines an artisan, and are crucial in contributing to a complete definition of artisanal work in relation to the contemporary context and innovation as the focus of this thesis.

The specificity of materials, the artisan's knowledge as well as experiences of manual dexterity constitute both a source of identity and a foundation of expressing value (Hayes, 2013; Kuijpers, 2019). Advocating for a clear definition of artisanship is mandatory for policy regulation and recognition, which increases agency and the argumentation for funding projects related to artisanship. Similarly, understanding the characteristics of artisanal work will provide a foundation for designing innovative programs for residencies that support artisans' economic viability and creative development.

2.3. The economic and intrinsic value of artisanal work.

Within the domain of Art Management and categories of cultural and creative disciplines, value is often layered, complex and even contradictory in practice. However, in order for heritage-based artisanal practices to remain sustainable and continue to create a socio-cultural

impact, it is crucial for them to express value and maintain economic viability. This sub-chapter will aim to present two types of value in artisanal work - economic and intrinsic value.

Artisanship exists primarily within the Cultural and Creative industries, which will be referred to as CCI in this thesis. According to ECA study - "The European Market for Craft", the estimated size of the European market for crafts, known as the serviceable available market (SAM), consists of 153 million people, translating into a remarkable economic impact valued at 50 billion euros annually. Despite the data, ECA accentuates that without proper definition and classification, it is impossible to gain insights into the employment structure and economic value of this field (European Crafts Alliance, 2025). Most importantly the ECA highlights that the sector is unique for its structure, which is characterized by small businesses that create viable and sustainable employment opportunities in cities, towns, villages, and rural areas. Furthermore, such enterprises frequently exhibit above- average growth, generating job opportunities especially for young people and women, while also fostering social cohesion. Although the data shows artisanship as an important segment of the CCI, without understanding the nature of artisanship it remains impossible to view its presence and impact as an economic field within CCI and to estimate its overall value.

Since crafts are commercially sold, their economic value is expressed through a price. Ultimately, each price represents an objective measure, defined through currency and allows the object to exist and move in a market context accessible to the public. However, before the price is formatted it is necessary to determine the economical value of an item and value is, even in economic terms, a highly subjective, culturally specific and multidimensional construct (Jiang, 2018, p. 29).

Each final price reflects the material, cultural background, artisanal excellence and experiences as well as current trends, availability or scarcity and provenance (McCain, 2019; Hutter, 2021; Harbin, 2024; Yerebakan, 2025). The economic processes that transform value into a price consist of valuation, evaluation and valorisation (Vatin, 2013, p. 33-39; Jiang, 2018, p.29). Although each price is an objective measure, the economic processes that determine it are to a certain extent subjective. Valuation includes assigning value to something based on usefulness or desirability, and is thus inevitably subjective (Andriessen 2005, p.5). Evaluation refers to the estimate and detailed analysis of the presented value (often done in auction houses and antique shops, in reference to artisanal objects) and must be augmented with detailed documents and reputable academic sources (Yerebakan, 2025, n.d.).

Finally, valorisation is the process of adding worth to the value, it increases perceived value and can even be strategic, shaping the ways in which the object is seen (Plante, Free & Andon, Paul, 2020, p. 3). In conclusion, crafts function both as commodities and as “discursive constructs” (Klamer, 2008 as quoted in Jiang 2018, p.71), whose values are negotiated, transformed and reconstructed.

On the other hand, comprehending the extent of intrinsic value proves to be more complex as it encompasses the emotional impact of the work, its cultural significance and the object as a reflection of the skilled work of its creator. Intrinsic value is independent of the object's utility or its current market price. In regards to artisanship, the value exists for the creators and the future owners or users of the object.

As the created objects most often have a utilitarian dimension, the intrinsic value for the owners span from the emotional gratification of supporting an artisans livelihood by purchasing a unique sustainably-made object, to owning a tangible manifestation of intangible heritage and even psychological benefits of ownership or use (Makovicky, 2020, p.311). For artisans, the intrinsic value evolves and is shaped throughout the transformation of material to artefact and finally (possibly) the transformation from the artefact to material value as it is commercially sold. (Makovicky, 2020, p.319). Value can also be *made*, as ethnographical and anthropological research offers insights into how artisans view the value of their work, and how, through a language centred around material qualities of the object (*density, flimsiness*) and their perception of the task (*labour of love, work*), they create and estimate value throughout the process of creation (Makovicky, 2020, p. 319). This demonstrates that in order to fully comprehend the value of an artisan's work, one must understand the process and listen to the makers.

Ultimately, the economic and intrinsic value of artisanal objects often intersect and change, as do the values of artworks. Buyers may be willing to pay an astronomic price for provenance or exquisite artisanship, acknowledging not only the material and technical aspects of the object at its completion, but also its context of creation and subsequent mobility (through trade routes, provenance or awarded recognition). Finally, as McCain states, the execution and realisation of value of art is inextricably connected to knowledge, as one cannot be a productive consumer without at least foundational knowledge on the subject (McCain, 2019, p.161). Arguably the same can be stated for artisanal work, and besides having a taste for purchasing artisanal objects, one must also possess an appetite.

In terms of value, art residencies can be an opportunity to mediate and present intrinsic value from the artisans to the audience. Moreover, objects produced at the residency may be distributed through partner channels or even sold directly from the residency, with the process of valorisation being an active process within the host institution⁷.

2.4. Endangered legacy: artistic innovation as a sustainable future of artisanal knowledge

Although varying greatly from region to region, most heritage-based artisanal practices face dangers in the climate of globalisation, cultural homogenization and hybridization⁸ (Amin, 2024, p16). Hybridisation is perhaps mentioned less often, as it can be beneficial as a meeting point or dialogue between form and meaning of different cultural aspects embodied through an object. However, Amin (2024) warns that hybridization can manifest as a result of disbalance of power dynamics in cultural exchanges. The risk is that hybridization resulting from colonialism and globalisation may privilege certain cultures over others, leading to the commodification of cultural elements for commercial gain while neglecting the original contexts and meanings. Artisan practices face multiple logistical threats including increasing raw material prices, changes in consumer preference, inadequate publicity, no customer craftsman linkage, growing availability and use of machine-made products, inadequate workforce (due to the danger of the craft or inadequate education), lack of recognition and support from government policies (Nimish & Chandrakant, 2017, p.70). Furthermore, multiple artisanal practices have inherited a troubled past as they were commodified by colonial forces, and their sustainability relies on resilience.

In order to continue existing, artisan practices need to adopt an adaptable and sustainable trajectory of development. Heritage-based artisanal practices that this thesis focuses on are have kept principles dating from a climate of sustainable production and their sustainability is threefold as they are sustainable in terms of materials, cultural preservation

⁷ Artworks and objects made within a residency may be sold by the host institution in accordance with the author. It is customary for 50% to go to the artist and the other half to remain for the residency, however the percentage varies widely throughout residencies.

⁸ Compared to cultural homogenisation, cultural hybridisation is an understudied phenomenon which points out the risk of privilege of certain cultures over others, leading to the commodification of cultural elements for commercial gain while neglecting the original contexts and meanings (Amin, 2024, p16).

and economy (Amin, 2016; Montalto et al., 2022; Hasanah, 2023; Sethi, 2023). It is precisely sustainability which may ensure their continuation in the future, but there has to be a sustainable demand and production. Although culture is one of the four dimensions of sustainability (environmental, economic, social, and cultural), it is the pillar which is often disregarded. (Montalto et al, 2022; Sethi 2023). Perhaps it is seen as the pillar where the effects are not immediately seen or measurable; however, it is the pillar in which change lasts longer and has its own evolutionary trajectory. The sustainable aspect of culture is also multi-layered, and can, apart from being in itself sustainable, also contribute to developing an understanding of sustainability as well as being the method through which greater sustainability is achieved and integrated (Soini & Dessein as quoted in Montalto et al, 2022, p.1) As such, artisanal knowledge, especially heritage-based artisanal practices are a crucial aspect of cultural identity preservation, as they reflect local materials and know-how, societal needs and even aesthetic preferences. Each surviving artisanal practice is a testimony of a local worldview, way of life and cultural diversity.

As for adaptability necessary to keep heritage-based artisanship sustainable, authenticity must not be compromised and innovation presents a viable option concurrent with market demands (Tambat & Joshi, 2017; Freidenrich, 2019; Kuijpers, 2019; Makovicky, 2020; Gerosa, 2024). In the study *Fifty years of artisan entrepreneurship: A systematic literature review*, the authors highlight that amongst the recent research into artisan entrepreneurship, innovation stands out as the main theme of interest. Notably, the second most prevalent is social identity and the third quality of life (Hasanah, 2012, p.11). Innovation is seen as a necessary focus to keep a competitive advantage within the field of CCI and to engage both future artisans and an audience (Cominelli, 2019, p.86).

Innovation, the central point of this thesis consists of permanent creation and recreation, interpretation and reinterpretation in dialogue with the contemporary context. In relation to heritage-based artisanal knowledge. As Lidia Varbanova (2013) points out, creativity and innovation are inextricably connected, creativity is ephemeral, non-material and even fleeting, while innovation leads to the materialisation of the creativity ie. the idea (Varbanova, 2013, p.9). Innovation does not occur in isolation and that it always fosters new connections and collaborations (Anooja & Kumar, 2025, p.2). More specifically, as it is crucial to maintain authenticity, this thesis will focus product innovation strategy called innovation through tradition (ITT) coined by De Massis et al. (2016) in the paper “Innovation through tradition: Lessons from innovative family businesses and directions for future research”, where

knowledge from the past is consulted as a leverage rather than viewed as a liability. The question for heritage-based artisanal knowledge and practices is how can innovation be fostered, and what aspects should remain preserved or minimally modified? This consideration is crucial for encouraging innovation through a residency programme.

2.5. Art Residencies

From working as the Artist Residency Coordinator at Hestia Art Residency in Belgrade, I will aim to present the functioning and extent of art residencies and the main characteristics of this structure. Here I will outline the purpose and organisation of residencies, while in the following chapter, they will be analysed in further detail.

Artists have been invited to the patrons home and given materials in order to create an artwork since the 16th century. In a way similar to contemporary residencies, artists had access to resources, patronage, and supportive environment (A History Of The Artist-In-Residence, 2024). In the 17th century, the French government founded the *Prix de Rome*, a scholarship that provided artists with financial support for training in institutions like Rome's palazzo Mancini and the Villa Medici in Florence (Pinto et al., 2020, n.d). Louis XIV intended the award for art students of the Académie Royale de Peinture et de Sculpture (Royal Academy of Painting and Sculpture) with the aim that after their experience they would create works to glorify his reign (Pinto et al, La Rosa.n.d). Similarly, the 18th century was known for Grand Tour voyages, a rite of passage for any young nobleman with ambitions to become an erudite (Sorabella, 2003, n.d). Often, such wealthy individuals would hire an artist to follow them on the journeys and create artworks which would serve both as proof and as a memento. In the 19th century, with an increasing interest in outdoor painting and the character of regions, cities and nature, artists colonies developed with participants being writers, painters and researchers from many countries focusing on one subject (Pinto et al., 2020, n.d). At the beginning of the 20th century, wealthy patrons invited artists and offered them lodgings, and so the concept of a guest artist emerged, dictated by a duration of time and location (*Artist-in-Residence History*, n.d.). Furthermore, protesting a strict academic approach to creation, artists organized trips and resided in rural areas, participating in either art colonies or traveling together (Pinto et al., 2020, n.d). Art residencies gained their modern form in the decades spanning between the 1960s and 1990s, as private and public entities

began inviting artists to specifically reside in a place with the aim of creating an artistic response- impression. Arguably, residencies from the 20th century had elements of their predecessors - including an optional programme/residency outcome, travelling or changing support from urban environments to rural locations and a connection to the host (entity).

Since the 21st century, Art Residencies have experienced a significant change due to increasing globalisation, sustainable forms of travel and access to applications. Instead of retreating from society to explore alternative utopias, residencies focus often on pressing social issues and are notably inclusive, socially conscious and collaborative, embracing new technologies and ideas to support artists and promote creativity on a larger scale.

Art residencies, often known as artist-in-residence programs, offer artists a chance to create within an environment other than their studio. These programmes are defined by time and are usually connected to a theme, providing artists with an opportunity to create, further develop or present works within a thematic context. The OMC Working Group on Artists' Residencies, a group of national experts from the EU Member States which created a policy handbook on artists residencies accentuating that such programmes “reward heightened reflection or focus” (European Commission, 2014) which is perhaps one of the most crucial and beneficial aspect of residencies. For artists, such opportunities provide visibility, networking opportunities, access to resources, inspiration or even stability for the duration of their stay. Moreover, residencies are an established site on the art map of a town or region, and as such, they offer artists a recognisable starting point when they arrive in a new setting. On the other side, for organisations, or better said, residency organisers, residencies open a dialogue with the milieu that the artists come from, they benefit from their networks, their knowledge and most importantly, their contribution throughout the residency.

Although no two residencies are ever the same, as each is a dialogue between the residency and the artists in residence, highly dependent on the spatio-temporal qualities of the moment, there are some notable characteristics of residencies that are important for further consideration:

- Residencies can be connected to a medium or accepting of many mediums (in that case, the theme of the residency is usually accentuated, as was the case with my former workplace)
- Residencies can offer a communal stay to artists or a solitary stay. Sometimes the residency has a capacity for more than one artist, but the projects do not have to be in dialogue whatsoever.

- The funding of residencies varies from those that are stipended to those that even have residency fees.
- If the residency is organised by a commercial entity, the artwork created by artists during their stay may be subject to a portion of the profits when it is sold. In many residences, it is customary to donate an artwork if multiple were created.

The typology of Art Residencies is increasingly expanding, as residencies aim to integrate art as a lens or as a response to current societal issues ranging from community expression to ecological doubts. Broadly, residencies may be viewed through categories such as studio residencies, research residencies, production residencies, residencies connected to ephemeral manifestations such as festivals and residencies where the host institution is not a cultural center, and the residency aims at inviting an artistic view of the host organization.

Studio residencies are perhaps the most well-known form of residencies as they are focused on providing a space as a starting point for the artistic process or as a logistic solution. The main indicators of success are parallel and include the artists' personal development as well as the development of artwork during the residency. These types of residency programs attract visits from curators, collectors and art critics making the program a welcoming space for creative encounter and artistic exchange (Pashnjari, 2023, p.10). The former workplace of this thesis author was a studio residence programme. Research residencies provide materials, institutional access, professional assistance, places of theoretical investigation or networking opportunities, as the process and exploration of research is the main goal. Pashnjari (2023) argues that research residency aims at encouraging new ideas and perspectives by encouraging experimentation and harnessing the potential of residencies as models. The focus of the research is relevant for the host institution and is present within the body of work from the accepted artist (TransArtists & ON-AiR partners, 2012, p.11). Production residencies offer the conditions for the elaboration and practical realization of an idea/project are the central objectives. Artist in residence programmes where the host institution is not a cultural center but can range from food production factories to premium hotels (*Artist Residencies - Artquest*, n.d.)

As Roberts and Strandvad (2022) state, art residencies are characterised by diversity rather by a recognizable structure with examples including: a three-way exchange of visual artists between Sicily and two indigenous communities in Australia (La Rosa, 2021 as cited in Roberts & Stradvad, 2022, p.46); a 10-day “nomadic residency” that traced the routes of trans-Saharan trade caravans and received funding from Creative Europe (Catà Marlès, 2021

as cited in Roberts & Stradvad, 2022, p.46); and a network of off-grid residencies in Scotland, in which a single artist spends a week or more working in a three-by-five meter cabin (Iles, 2021 cited in Roberts & Stradvad, 2022, p.46)

Furthermore, even though the term Art Residency can be understood in a broad context it is important to maintain a clear framework for the artists. The residency must offer a contract to the artists where explicit details regarding the status and/or travel is specified. Secondly the residency must sustain the offered opportunities - whether it is based on visits, networking or logistic support.

Similarly to being nominated for awards and prizes, co-authoring an exhibition, article or lecture, being discovered by art dealers or praised by critics, being invited or recommended for an art residency serves as a form of praise, especially for young artists (Roberts & Stradvad, 2022, p.52). Unless specifically invited, each residency starts with an application. Applications for residencies usually require a curriculum vitae, a motivation letter, a portfolio and sometimes a project proposal. Such proposals convey the plan and intention of the artist specifically connected to the context of the residency, and may help the residency organisation or specifically the coordinator, to prepare the residency, including reaching out to local artists, cultural institutions or embassies. Art residencies can be for professionals of all kinds, including those from the fields of fine art, decorative art, craftsmanship, musicians, writers or performing artists. Moreover, recently, art residencies have been a fruitful experience for curators and researchers as well.

3. Theoretical Framework: Art Management, Innovation, and Programming Art Residencies

While art residencies are traditionally associated with artistic experimentation in the field of Fine Art and cultural exchange, in their essence they present a vibrant and sustainable opportunity for creative support for heritage-based artisanal practices. Their potential to host artisans, foster dialogue with contemporary artists, and encourage new processes can make a fruitful choice for fostering dynamic preservation. This chapter focuses on the theoretical foundations necessary to examine artist residencies as organisational models that support innovation within artisanal skills. The framework draws on the connecting points of three domains: craft theory, innovation studies, and art management.

Firstly, craft theory is explored as the essential theoretical grounding to interpret the potential of transmission, creation, and innovation that occur within art residencies. The purpose of a theoretical comprehension of artisanship is crucial for understanding its essence and to be able to communicate and convey the value of artisanship to the diverse circumstances and audiences that residency models include. Furthermore, a theoretical understanding provides a basis for new intercultural connections as well as understanding the artisanship of a different time period or location in relation to the contemporary context. Finally, a comprehensive theoretical lens is needed to further solidify the contemporary reinterpretation of artisanship and present it in residencies as a continuation of an ancient line of creative expression.

Secondly, innovation will be viewed as a theoretical concept, focusing on the particularity of innovation for heritage-based artisan practices, and the challenges of innovation required to preserve authenticity of heritage-based practices.

And finally, from an Art Management perspective, residencies will be analysed as an opportunity to include and expand innovation as an artistic dialogue within an organisational structure.

3.1. Theory of craft

As a relatively young field of research, craft theory explores artisanship as an act, starting from the conceptualisation of the object, followed by creation and the specific way in which an artisan approaches their work and finally the characteristics of the object. The theoretical considerations of artisanship span across many fields and disciplines, including sociology, art history, archaeology, material culture studies and cultural economy (Blundel & Smith, 2013, p.57). The need for such an interdisciplinary approach likely stems from the nature of artisanal knowledge as a skill that has been practised for millennia and whose regional variants reflect markers of the society in which they were created.

Unlike art history, where the research is largely based upon either the specific context of the artist or society, theoretical remarks on craftsmanship often highlight its universal connection to humanity (Rissatti, 2007; Sennett, 2008; Adamson, 2013). Each characteristic of the object is made as a response to the human body in action, and it is this material, tactile and quintessentially physical nature of craftsmanship which Rissatti (2007) refers to as *thingness*. Moreover, each object is an imprint of the human body, with the human hand or

hand-made tools dictating the manifestation of qualities of an object. Additionally, a manufactured object can correspond to the human body in form (being light enough to lift, being shaped in a manner that makes it comfortable for frequent use, or in another manner being made to respond to human needs) or in nomenclature (such as *armrest*, *back* of the chair, *legs* of a table etc. in Risatti, 2007; Nakashima, 2010).

Objects made through heritage-based artisan knowledge are essentially a negative imprint of the human body, or more specifically based on the theoretical research, the human body in action when the need for the object arises⁹. The object is made by predicting the moment when it is needed, and as such requires a knowledge and experiential understanding of physical and cultural needs¹⁰. As such, one may view objects as a response to our needs, habits or preferences. Each detail, whether functional or decorative, is made in relation to the human body, unlike fine arts, where an idea is presented or communicated. Furthermore, persona, character or individuality is reflected in the imperfections in materials, tools, or even the final product (providing it adheres to standards and function) as they are not considered flaws but rather organic characteristics of artisanal production, reflecting its origins (Hayes, 2013, p.171). Similarly, each object is made to respond to the efficacy of continuous use, as an object should not be made too heavy or cumbersome to inhibit use. In residencies, there exists a valuable opportunity to observe the process of how an object develops as a reflection of human needs or proportions through a dialogue between the artisan, the culture and the material.

3.1.1. Material as the point of departure

Each decision, technique or movement is reflected onto the material, and as such it is a crucial point in theoretical considerations of the essence of artisanship. Whether it is throwing, knitting, carving or any other technique, an object emerges out of material through the technique as an ultimate expression of human strength and intention¹¹. Many researchers emphasise the essence of a artisanship through the connection between artisans and materials

⁹ This observation suggests a temporal link between a person and the object, which can be need-based or seasonal.

¹⁰ Understanding the needs of society (such as celebrating a holiday) and the peculiar needs of the human body in action (what is needed for the ritual - whether acoustic chambers or vessels for food and drink) could also be a way of intercultural understanding.

¹¹ The word *manifestation* comes to mind, as it refers to materialisation, uncovering or. It additionally stems from *manus*, the Latin word for “hand” (*Manifestation, N. Meanings, Etymology and More | Oxford English Dictionary*, n.d.)

(Nakashima, 2010; Hayes, 2013; Ying, 2015; Kuijpers, 2019; Hofland-Mol, 2025) specifically the visionary evaluation and understanding of the material in regard to the future possibilities of creating. It is important to notice two points of view of materials - that of the artisan and that of the audience/public.

The terminology of artisanship is most often directly related to material qualities, from the name of the trade, to expressions used in the process of creation and even to describing the finished object (Risatti, 2007; Nakashima, 2010; Makovsky, 2020). Ultimately, the material of the trade becomes a filter or prism through which the artisanship is viewed. Viewed from the audience or academia, materials can be understood as the essence of the object, as they largely determine its qualities, its origins and even offer insights into the culture the object originated from. Risatti (2007) goes a step further in theoretical implications and notes that the choice of materials reflects the nature of society.¹²

While the work of an artisan is both an intellectual and physical process, both are in dialogue with the material, since that which starts with the conceptualisation of the object is realised through manual labour or ultimately materialisation. While Risatti (2007) divides this process into two phases - formalising the possibilities of transferring an idea to a material and materialising the solution into actual material form, Jiang (2018) proposes a third step that precedes Risatti's - idealising or conceiving a creative idea. Jiang views the first step in the process as developing an idea, then translating the intangible values into raw material, a kind of semi-materialisation, and ultimately materialising, translating the notation into actual material form. Furthermore, tracing back to the earliest forms of material, even materials themselves can be seen as an elaboration from abstraction to conceptualisation, such as metal being the one whose consistency is changed during production. When melting bronze from an ore, it was crucial that the artisans had an image of both the negative and positive imprint of the object, utilising a necessary degree of cognitive abstraction (Kuijpers, 2019, p.260). Furthermore, all processes of manufacture can be viewed as reductive (all forms of carving and shaping from a raw form) or additive/constructive (such as weaving and pottery) in relation to the material.

On the other hand, in the theoretical expansion of the boundaries of artisanal creation, each material may be viewed as an opportunity for artistic and theoretic research when it surpasses the point beyond choosing the best material to meet the physiological need

¹² He states that nomadic societies have soft goods such as carpets and bags, while sedentary societies have goods like ceramics, chairs and tables (Risatti, 2007).

(Rissatti, 2007, p. 53). This opportunity may be presented in residencies as the material can be viewed as a starting point in terms of technique, properties, form and purpose . The theoretical grounding in craft theory allows for a comprehensive understanding of materials and for open possibilities for their mediation. As materials are the central and often defining point of the craft, their theorisation offers a crucial depth to understand the essence of crafts, it allows artisans to surpass the boundaries of the known and to venture into the avant-garde possibilities the material can offer, such as contemporary craft creations.

Finally, the theory of craft often reflects on the divergence of manufacture through tools and machines. While some consider machines to be an efficient addition to artisanship, others view it as a completely different type of labour (Nakashima,2010, p.220) and some consider it a point where the artisan becomes a source of energy rather than the maker (Rissatti, 2007, p. 48). It becomes a question of responsibility, whether it is the person or the machine that controls the work's progress. Unlike machines and in accordance with the physicality of artisanal labour, tools are viewed as the extensions of the maker's body where they completely influence the direction, intensity and purpose of the force. Without machines, the artisan's work depends on the seasonality of the surroundings, such as the external conditions (humidity, sunlight, temperature) and on the availability of materials necessary for working.

3.1.2. Tacit knowledge and the social implications of artisanship

As a trade, since the era of guilds, artisanship has included close observation and reflection on one's past practice before applying skills in a new venture (Risatti 2007; Sennett, 2009). This process of assimilating new knowledge with past experiences is understood as *apperception* (Kuijpers, 2019, p.259) and is crucial for artisans as they mostly advance through heuristic knowledge which is based on experience and continuous practice (Hofland-Mol, 2025, p.22). Kuijpers (2019) States that artisanship has historically been a crucial point of knowledge development through heuristic knowledge, and that the Ages of the Three Age system not only developed a wide range of tools, but furthermore enriched humankind with design-thinking, copying, and prototyping.¹³

¹³ Kuijpers (2019) extends this life of thinking, and even states that “ It is in this I believe craft matters for the future. Material is the mother of innovation, and crafts a heuristic through which these innovations are brought about.” p.6

Finally, craft theory also develops a theoretical understanding of the societal positioning of artisans in society. While artisanship is connected to the outer world, the public realism and the needs of society, fine art reflects the cultural context it was born out of, reflects the desires of the author and the needs of the patron (Sennett, 2009; Jiang, 2018). As such, commissioned objects of fine art more often reflected an individual stance, while artisanal objects reflected collective needs, habits and taste. From the moment a signature is added to decades or even centuries later when it is accentuated at a reprisal of an auction sale, fine art remains closely connected to the individual. This emphasis on the individual nature of Fine Art has been inherited, as artisans have historically remained anonymous compared to artists. However the specificity of Fine Art and its proximity to an individual's mind and sense of style, as embodied from the moment of inspiration (stemming from the Latin *inspirare* or *to breathe into*) is prone to dismissal or misunderstanding, while the long-standing tradition of craftsmanship has historically harboured a reputation within society (Sennett, 2009; Jiang, 2018). One more notable difference is that as the art academies were established, knowledge was institutionalised, while artisan knowledge remained largely tacit.

3.2. Innovation and its applications within the Creative and Cultural Industry

As Indrasen Vencatachellum (2019, p.34) points out “The survival of crafts as a living tradition depends on the existence of a market environment that stimulates, supports, and promotes the artisan’s creativity and not only his or her product.”. The research of this thesis centers around the consideration of innovation in art residencies as a viable means to stimulate, support and promote the creativity of artisans. More specifically, the focus is on exploring innovation without hybridisation, that preserves and encourages authentic artisanal development. In order to consider innovation as a viable opportunity for the revitalisation of heritage-based artisanship, it is crucial to understand the theoretical implications of innovation, specifically in reference to artisanal creation and the CCI.

Innovation is often considered as disruption and change, breaking the status quo and fostering new connections. As a modern concept, innovation is known from Ancient Greece when it was used as *kainotomia* (καινοτομία), a term with political connotations of

“introducing change into the established order” and was seen as radical and subversive (Godin, 202, p.24). The current term of innovation stems from the Latin concept *in-novo* meaning rebirth, regeneration and reformation, a notion used by Latin Christian writers which gained positive connotations, as it was used in reference to rebirth and returning to the true soul or essence (Godin, 202, p.25). As a phenomenon, innovation rarely occurs in isolation and is characterised as a response to circumstances, it can occur as an incremental change or as a radical shift (Anooja & Kumar, 2025, p.2). While incremental changes foster innovation in existing creations, radical innovation is often seen as more disruptive as it either removes a feature or adds a new aspect to the previous state. Innovation may add value, introduce a solution or be a result of creative destruction or reconstruction. Not all new forms are innovative, as innovation must be efficient and effective (Varbanova, 2013, p.12).

As a process, innovation can start as a response to a problem, i.e. it can be the journey and ultimately become the solution. The development of innovation is a reflection of its dialogue with the initial trigger - problem, whether it is narrow and specific, requiring a tailored approach or a larger issue which may have many solutions (Cohendet, Parmentier & Simon, p. 201). The identification of the problem or challenge leads to the initial phase: the “creative spark” or idea generation, this phase is exploratory and aims at generating new insights through knowledge association and recombination, it is also beneficial in gaining multiple perspectives of the problem. It can involve free exploration or a more disciplined approach using specific methods to generate new ideas (Cohendet & Simon, p. 39).

Within the creative and cultural industry, the initial problem may not be as obvious as in more exact fields, and the analysis of the problem may determine the quality of the solution or innovation. In order to understand how innovation emerges within artistic work and how its theoretical implications can be beneficial for planning art residencies, it is necessary to understand it as a process through the lens of cognition and creativity.

While cognition is defined as “...a range of mental processes relating to the acquisition, storage, manipulation, and retrieval of information” (Ying, 2015,n.d.), cognition relating to artistic creation is both mental and physical, as while conducting artistic research, the practitioner (artist or artisan) engages senses through working with materials (Sullivan, 2010,p.117). This is particularly true for artisans, as the qualities and possibilities of the material determine are one of the most important considerations within the process. Kuijpers (2019, p.260) describes artistic cognition as a form of human knowledge which is embodied and which “...incorporates creative and critical processes as mind and matter converge”.

Conversely, creativity is, as Sullivan states, “the conceptual vehicle that translates visual cognition into forms, frames, and actions that transcend the self and positions imaginative outcomes within broader socio- cultural contexts.” (Sullivan, 2010, p.118).

Furthermore, the cognitive foundations of creativity may be viewed through two processes - one of conceptualisation and the other of association (Cohendet, Parmentier & Simon, 2017, p.39). The process of conceptualisation includes both divergent and convergent thinking (Wang et al, 2023, n.d.) . Divergent thinking enables artists to imagine (visualize) variations in form and function, while convergent thinking steers the solution and remains in line with the initial problem. Similarly to association, bisociation, a theory and term coined by Arthur Koestler in *The Act of Creation* (1964), implies combining two previously unconnected “frames of reference,” “matrices,” or contexts, creating a new, unexpected meaning or insight (Koestler as cited in Baker, 2021). In terms of innovation and artisanship, it is valuable to understand these cognitive processes and allow opportunities to accommodate different cognitive processes that encourage creation and innovation. Bisociation may be a particularly important process as it can encourage a different view of artisanal knowledge within the contemporary context.

Within Art Management, innovation can be understood through categories of: product innovation, process innovation, material and resource innovation, innovation in markets and strategies, and innovation in the form of organizations (Schumpeter quoted in Anooja & Kumar, 2025, p.2). More specifically, within the literature review and analysis on the topic of innovation within the craft-design ecosystem, Anooja and Kumar (2025) identified four main topics - Innovation in product and process, innovation in strategies and value creation, innovation through collaboration and knowledge sharing and finally innovation for a sustainable future. In order to present a comprehensive theoretical understanding of innovation necessary for its integration within the programme of art residencies, the findings within this chapter will be structured following that categorisation. Furthermore, the research by Anooja and Kumar focuses on identifying what elements can be implemented to encourage the production of new ideas (innovation) and to ensure their viability within the competitive CCI market. However, as this research focuses on preserving authenticity of regionally-specific heritage-based crafts, characteristics such as tradition and tacit knowledge will be added as a specific focus

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3.2.1. Innovation in Strategies and Value Creation within the CCI

In the CCI, innovation can refer to new forms, methods, processes, or meanings, and it greatly surpasses technological or market novelty. Not every novelty is innovative, as the efficiency of innovation is a reflection of its contribution to value or problem solving. In order to better understand innovation within the CCI, it is crucial to view CCI as an industry marked by rapid product life cycles and extreme market volatility, that is, a general interest in the 'new' (Leslie & Rantisi, 2017, p. 247). While in some fields the value of innovation can be quantified by efficiency, profit or function, within the CCI the value inextricably depends on the context formed by social, cultural, economic, and historical circumstances (Pratt, 2017, p. 233.). Furthermore, products belonging to the CCI are closely tied to their value (rather than measurable efficiency), or more specifically the product is the value. As value in relation to artisanship is multi-layered and complex, innovation that is expected to contribute to the value may also be difficult to quantify or predict.

Additionally, the challenges of innovation within CCI are characterised by the industry which relies on symbolic knowledge (Leslie and M. Rantisi, p. 245). Unlike traditional knowledge that is built up on technical and scientific discovery, symbolic knowledge rests within cultural preference, aesthetic, meaning and shared values which are directly tied to context and are time- and place- specific. Understanding symbolic knowledge requires a great level of cultural understanding and developing a sensitivity to change. It is also necessary to be exposed to society and observe changes, as symbolic knowledge is a social process (Leslie and M. Rantisi, p. 245).

Long-established artisanal practices which have been producing recognizable objects are rarely viewed in the orbit of innovation theory (Holmqvist, 2019, p.125; Anooja & Kumar 2025, p6). This often causes their value to remain uncommunicated within the contemporary context, rendering them achronistic. The production processes and outcomes of such practices are, in part due to their recognizable form and legacy, often characterised as being deeply rooted in tradition, and are associated with traditional values and even conservatism (Blundel & Smith, 2013, p.57). Although definitions of innovation differ widely (Holmqvist, 2019, p.124), the two common identifiers to most definitions are value and novelty, with the latter

being understood as the opposite of tradition¹⁴ and legacy. By viewing tradition and innovation as opposite, both suffer losses, as tradition can be a valuable source of inspiration or even a Unique selling point (USP), while innovation can present a product as more relevant and practical in the contemporary context. When transformed into an innovative aspect and reinterpreted, tradition can be a unique asset that is hard to copy or replicate.

Strategically combining innovation and tradition can result in renewed interest, reinterpretation and artistic growth, ultimately increasing value¹⁵ (Holmqvist, 2019). Innovation through tradition (ITT), a term coined by De Massis, localises the development of innovation in a process that involves a “search for and access to knowledge created at different points in the past in order to create new products” (Katilla, as quoted in De Massis, p.7). Although De Massis focused on family-owned companies and their use of innovation through tradition, the search for innovation through solutions of the past can lead to value benefits such as increased reliability, decreased risk of retaliation and uniqueness. Within this context, tradition may be viewed as an accumulation of know-how or regionally specific knowledge or solutions tailored to the local climate. Furthermore, the addition of value is reflected in associating tradition with comforting nostalgia, especially in unstable times (De Massis, 2016, p.9).

Recent research concluded that innovation with traditional artisanship can lead to uncovering new meaning through recombining materials, manufacture and tradition without compromising previous meaning attached to the material, process or practice (Holmqvist, et al, 2019, p.134). The study of craft-based design activities also indicates that the creation of new meanings could be achieved through visualizing the manufacturing process behind the making of an artefact or a material. (Holmqvist et al, 2019, p. 135). Moreover, through creating new meaning, innovation led by tradition can also produce new value, such as audience knowledge about the background of production has been shown of increasing emotional value (Holmqvist, et al, 2019, p.134). Value can be increased through innovation while retaining old meaning which previously harboured value , as *“A key feature of these design innovations is that they do not simply imply the substitution of an old meaning with a new, but rather provoke new meaning and value through the unexpected and frictional co-existence of different meanings, deriving from both the new and the traditional, creating a*

¹⁴ Tradition in thai context refers to things related to the past in terms of knowledge, competencies, materials, manufacturing processes, signs, values and beliefs (Petrizzelli & Albino, 2012 as quoted in Holmqvist et al 2019, p. 124)

¹⁵ Such are the works of Dutch artist Hella Jongerius, who collaborated with the Dutch Royal Porcelain manufacturer Royal Tichelaar Maaken to create unique pieces including embroidered ceramic vessels.

unique dissonance”(Holmqvist et al,2019, p.135). Furthermore, combining innovation and tradition through deliberately working with the tension between novelty and legacy (through form, material, context, history and manufacture) can add meaning and value in more ways than only the final material manifestation - including process, manufacture, context and narrative.

3.2.2. Innovation in product and process

Innovation in products made and distributed within the creative industries can reflect in an increased utilisation of machines or mechanized production, or as a selection of different materials with optimal material qualities. While technology is often included within the creative process in order to meet market needs and keep the production competitive (Anooja & Kumar, 2025, p.5), innovation in product and process in relation to heritage-based artisan skills can look differently and requires collaboration with master or skilled artisans, communication, careful observation and understanding the cultural origins of the skill. It is crucial to understand the essence of the artisan skill in order to determine what aspects can be enriched by innovation and what aspects should be preserved.

Specifically, in the case of innovation in heritage-based artisan skills, it is important to keep in mind that a change in process often will result in the change of product and vice-versa, therefore for the purpose of analytical clarity it is necessary to firstly define the terms *product* and *process*. Innovation in a product is viewed as a change in the final product including form, function and meaning, while the change in process involves change in methods, tools, sequencing, and organisation.

Innovation in the artisanal process can manifest as addition or modification of methods, tools, sequencing, and organisation. A key theoretical challenging of process innovation is that its origins are often difficult to localise¹⁶ as process innovation frequently emerges a result of collaboration and the introduction of a new perspective. This is demonstrated in a study by Holmqvist et al. in which, as part of a research into the creation of new meaning through innovation in craft-based design, three researchers created cabinets using Swedish Masonite. During the production, innovation proved to be a valuable form of artisan exploration as well as rediscovery of the material qualities, as in order to implement

¹⁶ It would be interesting to research if the lack of predictability of the final product outcome may hinder process innovation.

innovation within the process, it is necessary to thoroughly understand the qualities of the material and map possibilities based on its authentic aspects (Holmqvist, et al. p.134). During the production, the researchers accentuated that for designers, it is crucial to identify points of tension between the traditional aspects and novel opportunities (Holmqvist, et al. p.134). The study has accentuated six different points of tension between tradition and novelty in the observed design innovation cases that were identified are: (1) tension between authentic craft and traditional technology, (2) tension between new and old material, (3) tension between old manufacturing processes¹⁷ and new material, (4) tension between new design and traditional industrial processes, (5) tension between old form and new material, and (6) tension between old manufacturing processes and new context (Holmqvist, et al. 2019, p.128). Each of these tensions may be a fruitful departure for inspiration, and allows the ideation process for innovation to start with a dialogue.

Innovation of the product can reflect as a change of the finalised objects including modifications in form, function and meaning. Conceivably, unlike process innovation, the change of the final object may have a clearer purpose, such as the loss of the object's primary use or whether the material or purpose has been deemed as unsafe through modern chemical analysis. Certain traditional artisan objects may lose contemporary relevance, be deemed as conservative or are even deemed unsafe (due to material qualities or reasons of concern, such as ethical practices or sustainability). However, the preservation of such crafts can be continued through design thinking and innovation in product, such as preserving the technique but creating objects that have alternative uses, such as decorative objects instead of tableware (Nimish Tabat & Chandrakant Joshi, 2017, p.72).

Both for process and product innovation, it is a challenge to maintain continuity (tradition, legacy, authenticity) while adapting and reflecting change (relevance, accessibility, meaning). Interestingly, regardless of the geographical location, innovation in artisanship practices is especially effective when connected to the local character of the practice (Blundell & Smith, 2013; Tabat & Joshi, 2017; Makovicky, 2020). In order to understand the potential for such innovation, it is necessary to observe and understand patterns as Blundell & Smith (2013) state “ non-codified knowledge often resides at a local level”.

¹⁷ In regards to innovation through existing artisanal knowledge (tension 3) it is important to note that most knowledge in artisanship is tacit, rather than explicit and that there needs to be a form of communication which enables the owner of tacit knowledge to demonstrate and elaborate aspects of their understanding. This process requires close communication and time

3.2.3. Innovation through collaboration and knowledge sharing

Innovation in the creative and cultural industries benefits from an interdisciplinary and multi-focal approach, as innovation may be viewed as combination of pre-existing know-how, skills and ideas that respond to a need of the contemporary context (Desrochers, Leppälä & Szurmak, 2017, p.227). Furthermore, innovation within the CCI requires a strategy connected to the cultural and geographical context which benefits greatly from collaboration and knowledge exchange (Anooja & Kumar, 2025, p. 5). This aspect is especially important for residencies as forums of collaboration and exchange, not only interpersonal terms but in terms of space, time and presence.

Although similar at first glance, the concepts of collaboration and knowledge sharing have distinct as well as interactive aspects, and are crucial to consider within the context of art residencies as a responsive model. While collaboration involves a dialogue of ideas, knowledge sharing can occur with or without direct interaction. As such both concepts have their own distinct advantages, such as collaboration providing a vivid exchange of ideas while knowledge sharing can have results accessible

As considered in the previous chapters, the placement of artisans in society allows them a valuable advantage of organic social mobility, and such engagements and networks can effectively support entrepreneurial activities within the community (Anooja & Kumar, 2025; Leonardi & Pareschi, 2025). Projects aimed at enabling collaboration between local artisans and design students have been shown as potentially beneficial for both entities, as students or designers gain an opportunity to develop deeper understanding of material qualities through engaging with the artisans, while the artisans can view their trade through a lens of contemporary design and interpretation (Giuliano, 2019 p. 245-250). Furthermore, Giuliano accentuated the benefits that can arise from artisans working and being connected to designers and industry, as only when people who best know the materials are connected with designers and are able to produce objects in an industrial capacity can a production reach heights of high quality manual expertise. Finally, as the aesthetic content of the cultural product is a distinguishing feature that informs the value of the object, similar innovative cooperations can result in unique one of a kind pieces for galleries and contemporary art fairs which open the market for artisanal products (Scott 2000; Santagata 2004 as cited in Innovation and cultural industries Deborah Leslie and Norma M. Rantisi p. 244). As Giuliano states “Design has the potential to breathe new life into traditional artisanal craftsmanship and

spark new entrepreneurial and cultural processes, bringing craftspeople, small companies and designers together to create new, high quality products.”

Innovation can be made more efficient by including design in the process, as Roberto Verganti advocates that design can imbue products with new meanings, beyond improving their functionality or technology (Verganti, 2006, p. 118). However, in certain cases, design can be employed as an innovative addition to the process, or as a method to preserve a craft or its aspects.

Knowledge sharing poses a valuable aspect of innovation as knowledge within the domain of heritage-based artisanal practices is most often tacit and presents one of the main sustainability concerns. The result of innovation of knowledge sharing could potentially transform as authors Anooja and Kumar (2025, p.7) state, “often taxing forms of information into knowledge clusters which can be adaptable and compatible with other, more dynamic aspects of the CCI”. Considerations of both innovation through collaboration and knowledge sharing are relevant to art residencies as they can enable collaboration (whether as parallel residencies, curator and resident collaboration, a dialogue with the location, cultural aspect or theme, etc.). Knowledge sharing is especially important for art residencies as it can build up the experience and history of a residency, increase the chances of residencies receiving funding, invite future collaborations, and serve as a shareable interactive resource which transcends the time and place of the residency.

3.2.4. Innovation for a sustainable future

As heritage-based artisan knowledge is globally endangered, the previous aspects of innovation may be viewed as crucial for the sustainable development of artisanship practices, although they need to be executed following sustainability requirements. While recognizable, culturally-specific and established forms of artisanship are often considered as static and conservative (Blundell & Smith, 2013). The sustainability of such practices is thus often viewed through efforts of preservation, however innovation is integral to many forms of artisanship, as it is precisely through constant reiteration, reinterpretation and recontextualisation that century-old techniques have survived to the present day. This unique dialogue between tradition and innovation is perhaps closer to the notion of sustainability than commonly perceived and can be viewed as an opportunity, rather than a constraint in

terms of ensuring a sustainable future (De Massis, 2016; Holmqvist, 2019; Freidenrich, 2019).

Specifically, practices related to regional traditions have the potential to activate sustainable qualities of local knowledge, which can be observed and activated through contemporary creations. Collaboration such as formulating a design approach based on local materials and traditions to result in the creation of new products relevant to the contemporary era which harness sustainable aspects sourced from local knowledge (Giuliano, 2019, p. 253).¹⁸ Furthermore, activation of traditional local knowledge may be beneficial in regards to community and local economy. When discussing a project aimed at educating and equipping students of design in Sicily (a region that while belonging to a country known for design and artisanship, remains economically disadvantaged and characterized by precarity), Lucia Giuliano accentuates how such collaborations can revive the local culture and bring forward sustainable innovations rooted in regional identity (Giuliano, 2019, p. 253).

3.3. Art Residencies as an organization model for fostering innovation

The research around art residencies has significantly increased during the previous years, as in recent decades artist residencies have expanded significantly from 200 mapped residencies in 1992 to over 1300 by the late 2010s (Elfving, Kokko & Gielen., 2019, p12). By integrating considerations and theoretical implications of innovation as well as artisanship, Art residencies may encourage innovation by offering new contexts, stimuli, collaborations, and institutional support for artisans, curators and actors within the CCI. Such structured environments, which offer exploratory possibilities, are crucial for enabling a synergy with other sectors of creative industries (Vencatachellum, 2019 p. 28). This chapter aims to theoretically expand on the possibilities for art residencies to be developed and managed as a structured framework that can enable and encourage innovation within artisanal practices.

¹⁸ Giuliano presents two case studies of the works by Giulio Iacchetti and Vittorio Venezia who researched local traditions and after studying from local hamsters created works with local lava stone. While Iacchetti, a well-known designer presented the cultural history through design innovations start and design fairs, Venezia's research resulted in creating a cooking tool which exploits the heat induction characteristics of lava basalt stone; and a terracotta fridge that relies on the insulating properties of sand, both produced with local experts. These examples demonstrate how forging a design approach based on local materials, artisans and traditions can create new products which are by design relevant to the contemporary era, sustainable in their essence and contribute to the cultural identity of the region.

Art residencies are a managed creative ecosystem that benefits from clear and applied principles in art management. As a category, art residencies are specific organizational models with their proprietary mission, structure, roles and responsibility distribution, processes and relation to the external surroundings. However, residencies can greatly differ and organizationally, residencies span a wide spectrum, ranging from DIY-inspired grassroots residencies to institutional residencies embedded within museums, foundations, and governmental bodies, tied to objectives of cultural diplomacy (Molho, 2026, n.d.). While multiple definitions and variations exist, art residencies are characteristic for unifying a group of artists and practitioners ,who have a theme or goal in common, and who are selected through an evaluation. As such, artist residencies can be defined as “places that bring artists together into a community through a formal, competitive admissions process run by a professional, not-for-profit organization for the purpose of creative work that provides housing and work space” (Galligan and Cherbo, 2004: 36 as quoted in Loots, 2012). As such, artist residencies appeal as a relatively mobile professional group.¹⁹ Moreover, as a flexible model, art residencies may respond to the condition of residents whose work exists within a climate of precarity, migration, dichotomy, globalisation and lack of funding (Roberts & Stradvad, 2022, p.43).²⁰

Art residencies are valuable as sites of production, as they may supply residents with material and meaning necessary for production. This quality is especially important for career development and networking, since art residencies may serve as an opportunity for artists to create works and grow their body of work. Despite the all-encompassing changes within the art world, the core function of residencies for artists continues to offer time and space for art (Elfving, Kokko & Gielen, 2019, p.10). On a more global view, residencies develop tailored approaches aligned with the concerns of communities, formatting residency programmes that focus on pressing issues, allowing residencies to exist in dialogue cultural and urban regeneration (Elfving, Kokko & Gielen, 2019, p.10). The core qualities of art residencies as organizational models may be viewed through their temporal, spatial and

¹⁹ For artisans, this is a valuable point to consider- which artisanship is more mobile and which is less. Can that interfere with innovation?

²⁰ Observing art residencies a potential response to the cultural climate and the role of an artist profession, Roberts & Stradvad (2022) propose the concept of creative ecologies based on the work of sociologist Isabelle Stengers and her notion of *ecologies of practice* accentuating the existence of plural creative ecosystems, rather than a single cultural sector.

experimental characteristics, as well as the unique potential to host and strengthen connections.

One of the most distinctive aspects of residencies is their temporal quality, allowing residents to reside within a town or province for a limited time as artistic engagement unfolds. As Jeremie Molho (2026, nd) points out, artists in residence are “Not fully local, not quite tourists, they are transient figures whose semi-embedded presence can spark encounters, mutual learning, and trust precisely because of its bounded duration. This ambivalence allows for intimate social interactions, while also generating symbolic imprints, through exhibitions, workshops, or ephemeral interventions that may outlast their physical presence”.

Within a climate of neoliberalism and globalisation, residencies remain valuable strongpoints of localized action. As art residency researcher Taru Elfving (2019, p.10) states “As international circulation has accelerated, residencies have remained points of critical encounters where local contexts can continue to challenge homogenization and its inbuilt power relations”. Arguably, residencies are also a version of local reaction, as many programs are designed to support production related to the location of the residency.

Residencies may offer a meeting point or an opportunity for idea exchange for artists, as pursuing an idea or research can be lonely and isolating (Roberts & Stradvad, 2022, p.51). The networking at residencies can include peer-support as well as gaining helpful insights from recognized professionals within the field. It is the responsibility of the residency organizers to ensure that during the application process all candidates are verified as compliant with Safe Space regulations and in case of conflict, the residency organisers are responsible for making sure the residents are safe. Jean-Baptist Joly, director and founder of Schloss Solitude, one of the first residence fellowships in Europe, stated that “residences are not museums, since they do not preserve collections”, neither schools “since there are no teachers” but “forums of affinities”. They invite artists who share an affinity with a theme or space. “Over time, residents develop a sense of closeness, a lasting relationship – in some cases even friendship.” (Joly quoted in Fare Arte 2016, p.7). It is important to accentuate the unique and specific qualities that Art Residency programmes can contribute to not only individuals, but the audience as well as the wider artistic scene.

Expectations are crucial in residency management, as some residencies expect a work of art to be finished when the residency ends while others require documentation of research during the residencies, and not necessarily a produced work. Johan Poussette argues for residencies that don't require artists to create a work towards the end of the residence, as an

increasing number of institutions places such pressure on artists - to create on demand. “In a society running at an increasingly frenetic pace, expectations of measurable results, income generation and instrumentalisation of the arts is creating a polarization between populist and rigorous artistic research, when a residence center succeeds to facilitate open-ended processes and – where needed – allow them to stretch out in time, this can lead to an innovative advance in contemporary art that few other kinds of institution can bring out.” As curator Jennz Brownrigg states "residencies offer a unique escape out of the ordinary, the predictable and known, as residents may come across moments that open the door to improvisation. In your new situation you will meet new people. You will soak up so much information. You will be time rich, away from your normal routine. You will be called upon to be proficient with new challenges” (TransArtists & ON-AiR partners, 2012, p.11).

However, contrary to the idea of residencies as an inspirational and regenerative voyage, in the climate of precarity, market pressure and decreasing budgets, art residencies have become opportunities for career-building and artists face pressure to engage at the residency and find methods of securing further opportunities, which is referred to as *residency-hopping* (Elfving, Kokko & Gielen, 2019). These unfavourable circumstances can inhibit both the experiential and experimental potential of residencies .

Organizing and planning a residency involves a balance between creating structure and leaving temporal and thematic space for creation. Residencies benefit from being organized strategically according to the time of the year, and their aims, outcomes and processes are required to align with the cultural institutions strategy and aim. This task may be challenging, as an organizational model, art residencies reside in the sphere of CCI and are shaped by the change in cultural values, the process of artistic creation and institutional goals.

In relation to artisanship, it is important to notice the logistical side of an art residency capable of accommodating artisans, as they require a lot more infrastructure. This includes firing kilns for ceramics, glass melting machines for glass makers, wood carving tables, saws, drying racks and more. As demonstrated in the literature regarding the theory of artisanship, the cognitive process in artisanal creation is closely linked with a form of embodied practice, which requires more complex logistics. Art residencies which accommodate artisans or accentuate contemporary creation in dialogue with artisanship may require more complex logistical planning regarding time management and facilities.

4 Case studies - artisanship and innovation in art residencies

All three case studies chosen are based in France or are organized by a French Institution. This selection was made as I myself have access to French literature and have spent one year living in France where I worked in the CCI. The case studies of this thesis were chosen as three different models which present management solutions in regards to the balance between cultural preservation and innovation. I aim to continue this research, focusing on different residency models, ways of engaging the audience, and even extend this research as doctoral research. Due to the scope of the thesis, I chose to focus on a tension that exists in the world of artisanship, one between the future and the past, between innovation and legacy, and ultimately between contemporary brand-driven creation and cultural preservation. My main question throughout these case studies is one of management, more specifically, how are residencies managed to accommodate artisans and how do they focus on innovation?

In France, the system that recognises and supports artisanship is structured of large entities, as the formerly known Institut National des Métiers d'Art/National Arts and Crafts Institute (INMA) which was remanded in 2024 to *Institut pour les Savoir-Faires français*. Moreover, France organises the *Journées Européennes des Métiers d'Art* as well as a programme of the title *Maître d'art*/Master of Arts since 1994 which is given to crafts professionals that hold remarkable and rare skills and knowledge that can only be transmitted through informal training. To become a Masters of Arts, practitioners also have to show the desire to transmit their skills and knowledge to an apprentice. Such titles and encouragement increase the possibilities of crafts being taught and transferred intergenerationally, which is one of the main concerns within the field globally

Each case study will be analysed through the theoretical lenses from the previous chapter focusing on how artisanship is presented (if these residencies are catered to accommodating artisans, if artisanship is a thematic focus or if artisans are mentoring the residents), in what capacity is innovation encouraged and how the residency is structured.

4.1 Case study Hermès Residency: branding artisanal excellence.

Institutional background and residency context:

The story of Hermès started in Paris in 1837 when Thierry Hermès, a harness-maker, opened his workshop at rue Basse-du-Rempart. To this day, the logo of the brand still recalls the artisanal beginnings of Hermès, a globally known French luxury brand. The history of Hermès has been one of artisanal excellence and wealthy clientele ranging from aristocrats to celebrities who were able to support early artisanal developments and creative expression.²¹ After expanding its production and international sales, Hermès added a new dimension to their legacy activities through establishing the Fondation d'entreprise Hermès in 2008. (*Six Generations of Artisans*, n.d.). The foundation contributes to current social causes through their artisanal excellence, with initiatives spanning across four main areas of activity: transmitting know-how (*savoir-faire*), creating objects, contributing to environmental conservation and encouraging gestures of solidarity (Fondation d'entreprise Hermès webpage). In line with the initiatives, the foundations programme is structured through four main areas of activity - creation, transmission, protection and encouragement. Each area of activity comprises projects related to achieving philanthropic goals of the foundation through artisanal excellence.

Since 2010, the Fondation d'entreprise Hermès has fostered an Artists' Residencies program which invites artists to explore "exceptional gestures and skills" at Hermès workshops. As the Foundation states on their website, the residencies offer artists a "carte blanche to expand their creativity alongside Hermès craftspeople, producing original works using singular materials". Although the programme is titled *artists residencies*, there is a clear accent on artisanship and working with singular materials. The residency is open to artists who work in one or more areas of fine art and they work with visual mediums. This residency model demonstrates a structure where the brand retains curatorial authority while granting artists operational autonomy ('carte blanche'). The strategic purpose of the residency programme can be understood as twofold - safeguarding heritage through transmission and simultaneously leveraging innovation based on artisanal excellence for brand identity.

²¹ It is noteworthy to mention that the production has been successfully adapting to customer needs and preferences, for almost two centuries with the initial *metier* of saddlers and harness making evolving and expanding to 15 more areas of production including leather goods, apparel and accessories.

Residency structure & management

The main programme of the residency includes that each artist engages in an exploration of a singular material in dialogue with the workshops' master artisans. Although the mentors are clearly distinguished as artisans, while the residents can be artists or artisans, the focus of the programme is to work with materials and expand either the artisanal creation or expand the artistic practice through mastery of the materials. The process and aim of the residency as stated on the foundations website, describes that every residency begins with the discovery of the wealth of different trades present in the workshops, more specifically "their gestures, their vocabulary, their tools and their techniques"²². The artist then establishes a project and carries out a feasibility study, before moving on to the production phase in the workshops, during which they are surrounded and supported by Hermès artisans and their precious expertise (*Artists' Residencies | Fondation D'entreprise Hermès*, n.d.). This process is confirmed in the catalogue Fondation d'entreprise Hermès, & Magasins généraux. (2022, p. 16) where artist in residence Bérengère Hénin states:

"I knew nothing about leather or leatherwork, the luxury sector, or handbags. I was enthused by the care brought to each item. I was asked to come to the workshop with no preconceived ideas or project, and I did exactly that. Everything came out of that period of discovery: I was inspired by the gestures, the raw materials, the techniques."

The residencies are organized on a yearly basis, and there is a selected curatorial presence which remains for two years - two residency seasons, ultimately establishing a two-year cycle. The curatorial presence is most evident in books about the residencies (*Cahiers de Résidence* published commercially by Actes Sud) where one curator presents residencies from two years. According to the website, it is the appointed curator who invited artists to the residency. Each artist-in-residence produces two editions of their work: one is theirs to keep, whilst the second goes to the Fondation d'entreprise Hermès to feature in various exhibitions²³. This is a common model in residency programmes, as it preserves and presents

²² These terms communicate the vocabulary of artisanship, accentuating the process behind the products. Articulating the segments of artisanal work may be helpful in communicating the value of artisanship to the general audience.

²³ In terms of entering the market, such custom made objects resulting from residencies may acquire greater commercial value not only due to their origin but as they exist as a pair and hence, a dialogue.

the legacy of the programme through a collection (contributing to the residency serving as a knowledge hub or archive). Following the 10th year of the residency programme, the exhibition *Formes du transfert* (Fondation d'entreprise Hermès & Magasins généraux, 2022) presented the outcome of 31 artists who participated in Fondation d'entreprise Hermès residencies between 2010 and 2020.

Examples of residencies

In 2013, Marcos Ávila Forero worked in residence at the Maroquinerie Nontronnaise from January to April 2013, ultimately creating *Palenqueros, cinq tambours transformés par leur interprétation en un voyage* a installation of drums which tells the story of two enslaved cultures connected by the tragic history of the transatlantic slave trade. The installation reflecting themes present in contemporary art discourse relied on materials as carriers of meaning, with Forero selecting materials used for the trade: chestnut wood, used to make barrels for the transportation of merchandise, leather parchment, and drawings of typical scenes of colonial life. The process was innovative for both parties, as confirmed by Forero who states “We explored varied terrain for this project, staging workshops for the exchange and transfer of skills. Each artisan practised a specialist technique, and each agreed to test and challenge their know-how by making a wholly unfamiliar object: a drum produced according to a protocol that would materialise the cartography of the colonial world. None of us knew how to make the drums, we had not mastered the materials used, and so failure was a very real possibility.” (Fondation d'entreprise Hermès & Magasins généraux, 2022, p.06). Most recently, during the previous two-year residency cycle of 2024-2025, four residencies²⁴ were organised with artists creating objects at four locations. Jenna Kaës explored local traditions through the medium of tanned leather at the leather goods shop in La Tardoire, Montbron (Charente); Mounir Ayache created a textile whose patterns appear under UV light and reference dune landscapes of the Arabic world through with a classic Moroccan zellige patterns at the Hermès Textile Holding, Pierre-Bénite (Auvergne-Rhône-Alpes); Salomé Chatriot created specialized leather kits which she will use for her performances to house medical instruments that reflect breathing in real time, she worked alongside artisans at the Sormonne leather goods shop, Tournes (Ardenne) and Jacopo Pagin produced a series of

²⁴ While researching the works made during the residencies, I visited websites of artists and those links would be useful as integrated at the Fondation d'entreprise Hermès website.

vases that embody the light at dusk at the Saint-Louis crystal factory, Saint-Louis-lès-Bitche (Moselle). Unlike those produced between 2010 and 2020, the objects made during the residency were not exhibited at an exhibition, and as there is more information on some than the others, it is helpful to visit the artists website and read more. This cycle was curated by Emmanuelle Luciani, and the residencies inspired artists to create a work that responds to temporality of the workshops.

Heritage-innovation dynamics

The unique point of this residency programme are the workshops and master artisans of Hermès which open their doors to artists in residence. Each workshop is a production center completely dedicated to the character of the material and the skillset related to it. The main point which stands out in the residency project is the innovative translation and dialogue between fine arts and artisan knowledge. Furthermore, during the artist residency, master artisans work on the project alongside the artists in residence as the artists in residence sometimes have never worked with the material before they enter the residency, and so the outcome of their work is impacted by a close mentorship with master artisans and with workers of the site. This plan for a residence opens up opportunities not only for dialogue but for new insights, techniques, and a wealth of possibilities related to the material which can not be witnessed in other locations. It is a unique opportunity for the artists in residence to gain insights into the possibilities of a material and the artisanship related to it, and also for the master artisans at Hermès to view the materials they know so well through a new artistic lens, guided by the project of the artist in residence. For artists in residence, this is an opportunity to witness not only one craft or *metier*, but the techniques and gestures necessary for the transformation of the material from its raw, unprocessed form to even its aged form, as objects are sometimes sent for restoration purposes to the manufacture. Alongside materials and artisan knowledge, some residents note being fascinated by tools, such as visual artist Io Burgards who during his stay at the Maroquinerie de Seloncourt (leatherwork site) from November 2015 to April 2016, noted an emerging fascination with tools, stating “During my residency, what fascinated me first was the tools, which engender their own, related skills, and, conversely, the skilled tasks that give rise to specific tools” (Fondation d’entreprise Hermès & Magasins généraux, 2022, p.8).

In many residencies the location is a crucial aspect, and the residencies organized by Fondation d'entreprise Hermès offer not only insights into multiple production models, but also regional culture of France. The site of the Sormonne leather goods shop, located in Tournes in the eastern Ardennes region is as mentioned in excerpts from Salomé Chariot's residency video on the foundation's YouTube channel, as a structure “built to encourage the continuation of the craft”. Not only is the artist in residence able to view multiple areas of production and creation, the artisan masters which serve as consultants during the residency are also able to view a different approach to the material by the project of the artist in residence.

4.2. Villa Albertine & Foundation Bettencourt Case Study: mapping innovation through intercultural dialogue

Institutional background and residency context:

Located in the center of New York City, Villa Albertine operates as a thriving and vibrant cultural connection between France and the United States. The governance of Villa Albertine is a project of the French government, specifically the Ministry for Europe and Foreign Affairs, with help from the Ministry of Culture. The Villa is powered by the Cultural Services of the French Embassy in the United States. Defined as a new kind of cultural institution, Villa Albertine aims towards a mission to create a community for arts and ideas between France and the United States. The yearly programme includes over 60 custom exploratory residencies, events, an online magazine, as well as programs and resources for professionals in the cultural sphere. The extensive network is based on the work of Villa Albertine staff, counting 80 employees, who are dispersed across the U.S. and offer a valuable support for French artists visiting on residency programmes

For **five** years, the programme has included a Craft & Design Residency programme, which encourages artistic exploration in the United States, and aims to connect the French art scene to those in the United States. As the residencies are a public project funded by the French government, the details of the residency as well as the application were available for examination on the Villa Albertine website.

Residency structure & management

The duration of the residency is three months, and selected residents are expected to create works inspired by the U.S. territories of their choice, as while the Villa Albertine is located in New York City, it has a total of ten offices in the United States. The duration and structure of the residencies largely depend on the chosen U.S. territories, with which the residency will be a dialogue with. When applying for the Villa Albertine Craft& Design residency, candidates can proceed with two options - a residency in New York and a residency in other towns in the U.S. The main differences are that residencies based in New York City last maximum two months and are supported by WantedDesign, a New York-based cultural hub which has been operating since 2011.

All residencies are supported by the Bettencourt Schueller Foundation as part of its commitment to promoting the international influence of fine crafts, each residency season is prepared with a theme to which the candidates are expected to respond to and finally all residencies have a *raison d'être* which is artistic exploration in relation to the location of the residence. This partnership is reflected in the residency call which encourages craftsmen and designers to apply stating that “This Villa Albertine residency is intended for craftsmen and designers who have an original research project that requires an immersive stay in the United States. This experience can be complemented with exploring new business opportunities.”. The residency call not only encourages artisans (in the call for residencies in 2027, both the terms *artisans* and *crafts people* are present) to apply, but also encourages the engagement of designers and offers a direct opportunity for all applicants to enter the CCI.

For applicants to the New York-based Craft & Design residency:

This residency program is anchored in Industry City, a complex of former industrial buildings that have been converted into production studios and stores for creators, makers, and designers. In the center of Brooklyn, Industry City serves as a vibrant creative district, focused on the innovation economy, including support for engineering, design, manufacturing, and production. This program is particularly suited for craftsmen and designers looking to enter the New York market with access to a professional network likely to develop through new opportunities and collaborations, especially in the field of interior design.

For applicants for a Craft & Design residency in another American city:

Residencies outside New York can last from one to three months and candidates can conduct their residency projects in one or two cities of their choice (in relation to the research required for their project). They will be supported by the closest Villa Albertine office to them, including Atlanta, Boston, Chicago, Houston, Los Angeles, Miami, New Orleans, San Francisco, and Washington, DC. For example, a residency in Seattle will be assigned to Villa Albertine in San Francisco. Each of the cities where a Villa Albertine office is located is presented on the Villa Albertine website through a brief yet comprehensive text outlining the current cultural scene and its origins in the previous decades. This text both inspires and warns candidates of the cultural complexities that color daily life in the given city. This is an excellent practice, as research can often lead artists and researchers away from a cultural aspect of the city.

In preparation for the residencies, Villa Albertine will provide support tailored to the expectations and profiles of each resident. The applicant will benefit from networking with relevant professionals, communities, and institutions in the chosen city and/or region for the residency project, and these opportunities should be taken into consideration during the preparation for the residency as well.

	New York based residency	Residencies in the other US cities
Logistics and Focus of the Residency	This residency program is anchored in Industry City, a complex of former industrial buildings that have been converted into hundreds of production studios and stores for creators, makers, and designers. Alongside the support of WantedDesign, the location allows artisans networking opportunities, a better understanding of the local scenes and possible entry points into the	Residency projects that are focused on other territories in the US may be conducted in one or two cities. The artisan in residence will be supported by the closest Villa Albertine office. In such residencies, the Villa Albertine staff will provide support specifically tailored to the characteristics of the location.

	market.	
Support from Villa Albertine	Villa Albertine provides individual support for each resident and for residencies based in New York, support will be provided by the partner organization WantedDesign.	Villa Albertine provides individual support for each resident with the staff providing expert knowledge of the local artistic and cultural scene and its network of partners

External support :

Both residencies are supported by the Bettencourt Schueller Foundation as part of its commitment to promoting the international influence of fine crafts.

Depending on each resident's plans and axes of exploration, preparatory work will be done by the Villa Albertine staff in order to find experts, locations, cultural institutions, events and further relevant opportunities that will complete the residency proposals potential. In both scenarios, a series of meetings and visits will be prepared for each resident, relevant to their project and needs. Villa Albertine will assist residents in an analysis of their material and logistical needs for the successful execution of their projects.

Terms, conditions and support for applicants

Support includes a daily allowance for the resident (covering meals and local transportation primarily), accommodation, round-trip travel to the location of the residency, and health insurance. Following the aims of Villa Albertine in making French language and culture accessible to US audiences and build partnerships between French and American higher education institutions, each residency requires a French partner, or more specifically any public or private French entity (a cultural institution, an organization, a publishing house, a firm in a creative and cultural industry, etc.). Interestingly, this partnership may be realized through three forms which are connected to the preparation stage, the residency duration and

the results after the residency has ended. More specifically, these three types of partnerships are defined as:

- *Conception of the residency project: assistance in writing the residency presentation, finding resources and contacts that could help the applicant, etc.*
- *Promotion of the residency: communication on social media or support with content creation about the residency (articles, podcasts, videos, etc.).*
- *Post-residency follow-up: presenting the work carried out by the resident in the United States (conference, meet-up with professionals, etc. or help in developing an artistic or intellectual project) in France.*

Applicants are required to meet four demands to be eligible for the residency:

- Professional experience in their field of artistic or intellectual creation, demonstrated through a CV or file (less than ten pages long) that presents their career and work.
- They are required to prove fluency in English through sending a 3-minute introductory video. The candidate should simply introduce themselves and say a few words about their project in a maximum of three minutes. The video is not expected to be edited.
- The French partner should declare its interest in supporting the applicant with a letter addressed to the Cultural Counselor of France and Director of Villa Albertine.
- Candidates have to be at least 21 years old before their planned departure for the residency. It is not stated, but this age is mandatory as it is the legal age in the US, unlike 18 in France.

The selection criteria for this residency programme is centered around three key points. Firstly the applicant's career and achievements are evaluated, including reception by peers and the residency proposal is evaluated in terms of a logical continuation of previous achievements. Secondly, the project proposal should be strongly tied to the location of the residency and finally it must be supported by a French partner institution.

**The Bettencourt Schueller Foundation - a partnership that supports heritage
-innovation exploration within the residency**

The Bettencourt Schueller Foundation is one of the partners and also serves a founding role. Its mission is to “ give talented people the momentum to contribute to the success of France and promote its influence..”. Created in 1987, the Fondation Bettencourt Schueller is a public-interest charitable organization, and since 1999, the Foundation has supported contemporary artisanship through three main channels - the Liliane Bettencourt Prize pour l’intelligence de la main®, a grants policy and the foundation's initiatives. The focus on artisanship, specifically French crafts, extends the Foundation's mission in supporting French culture, and crafts are supported through three goals: sharing French artisanship on the international stage, contributing to training and the transmission of outstanding know-how and promoting a multidisciplinary approach, applied and scientific research and innovation .

While all goals of the Foundation are relevant for this thesis, the final goal emphasises that the foundation will help “artisans find fresh sources of inspiration, meet new needs and adapt to economic constraints”.

The Liliane Bettencourt *Prix pour intelligence de la main* comprises three awards. *Talents d’exception* award is awarded to a craftsperson for work demonstrating a perfect mastery of techniques and knowledge of a craft. The created work must be innovative in nature and contribute to the development of this expertise. The second award was created in 2010. and named *Dialogues*, it is designated for projects where a craftsperson’s skills are paired with the imagination of another creator (designer, visual artist, architect, decorator, interior designer, etc.). The results from such collaborations are evaluated by demonstrating exceptional savoir-faire and rich collaboration. The third and latest award, *Parcours*, was created in 2014. To recognise and honour a long-lasting contribution to the French crafts sector and is awarded to organisations or individuals.

The prize for all three awards is €50 000, with a possibility for a grant up to €100,000 for a development project. Laureates of the Liliane Bettencourt *Prix pour intelligence de la main* awards are presented on the foundation's website and their projects are presented in detail. The awarded artisans display and exemplify knowledge of materials and many of the projects share a vision for the craft's future, in innovation or collaboration. The laureate texts present three main aspects - the nature of the craft, the vision of the artisans and the quality of the material. This partnership not only directly motivates the residency candidates, but offers them entrances to a network of exceptional artisans.

Example 1 - residency project & artist insights

Villa Albertine residencies invite artists to explore themes of craft and design in dialogue with the culture and opportunities within a city in the United States. The residencies are focused on research and do not require residents to complete an object or project during the duration of the residency. As these residencies do not offer an insight into all the artworks that were created out of the residency research, the example will focus on the residency of Chloe Bensahel who contributed to the research for this masters thesis.

The residency was organised with the partnership of Manufactures nationales – Sèvres & Mobilier national and took place in Boston during three and a half months. During the residency, Bensahel explored the connection between traditional weaving techniques and the history of technological innovation, specifically magnetic core memory technology which was developed in Boston in the 1950s and 1960s. The residency enabled Bensahel to collaborate with researchers at the MIT Media Lab and gain deeper insights into traditional textile techniques such as weaving, knitting, and lace, while combining them with conductive and magnetic materials/threads. The MIT Media Lab aims to develop technological advancements for societal benefit through interdisciplinary research, and as such offers a unique depth and support to artistic research in dialogue with technology. This exploration led to insights regarding how textiles made with conductive materials in a specific manner can store information or change shape when in contact with a magnetic field. Such research challenged the idea that technological development is separate from the manual techniques used for its early articulation.

While exploring dimensions of Boston's textile and technological history, the project highlights through artistic research the importance of manual textile techniques and their potential place in the future of smart and responsive technologies.

Example 2 - residency project & artist insights

The second artist who contributed to the research for this masters thesis is Joseph Arzoumanov-Dhedin, who also was a resident at Villa Albertine in 2024 and whose residency took place in Boston as well. Aiming to find a way to connect technological developments into a dialogue with traditional techniques of fine craftsmanship such as embroidery, goldsmithing and weaving, Arzoumanov-Dhedin explored 3D printing and possibilities of AI

technology, especially shape recognition. Similarly to Bensahel, research led Arzoumanov-Dhedin to the MIT Media Lab, which provides opportunities for technical research and academic support. As a result of the residency research, Arzoumanov-Dhedin developed a unique chess set in which the board is made from carved Armenian volcanic rock, all the figures are unique sculptures made by the artist with precious metals and the chess player's arm is robotic. During the final phases of this research the details about the artwork that resulted out of the residency can not be disclosed out of respect for the artist and exhibitions which will be presenting the finished project in April 2026. However it is important to note that the residency opened an opportunity whereby by engaging traditional craftsmanship in an interdisciplinary dialogue, the essence of artisanship may be viewed anew.

Heritage-innovation dynamics

The Villa Albertine Crafts & Design residency offers residents a unique opportunity to conduct research related to the United States and to enrich their network. The residency does not require residents to end the residency with a produced body of work, however their residency must have a conclusion of their research and efforts. As both of the experiences of Villa Albertine residence attest, the value of the residency in research is unbound by a conditional end-of-residency production.

As Villa Albertine hosts more residency programmers and operates through multiple locations within the United States, there is a large potential for interdisciplinary research with artisanal knowledge being the meeting point. This potential for network enrichment is accentuated through the residency proposals requiring a French partner institution. Similarly, the main partnership of the entire residency programme with Bettencourt Schueller Foundation adds an additional dimension of support in encouraging residents to locate new areas of inspiration, which suggest the enrichment of traditional knowledge.

4.3 Case Study of The Manufacture Nationale de Sèvres: local heritage and material-focused innovation

Institutional background and residency context:

Sèvres manufacturing center and Museum is a public institution located between Paris and Versailles which comprises the prestigious Manufacture de Sèvres porcelain manufactory and the National Ceramics Museum. Unique for its historical royal patronage and expertise in the domain of specific material, Sèvres stands as a mecca for artists working with ceramics.

The museum collection offers a library of resources, ideas and inspiration, while the manufacture continues the tradition of porcelain manufacture in the region. In January 2010, the Sèvres National Porcelain Manufactory and the National Ceramics Museum were combined to form a single entity under the prospect of the French Ministry of Culture named “Sèvres -Cité de la Céramique”. The addition in May 2012 of the Adrien Dubouché National Museum of Limoges in turn created the “Cité de la Céramique -Sèvres & Limoges”. The merging of these cultural points has created new possibilities for collaboration and dialogue through shared resources and networks. As the official website states:

This complementary combination and cross fertilization of three renowned establishments has allowed the institution to underline its position as an influential international centre of the ceramic arts, while respecting each entity's respective identity and missions.

The Cité de la Céramique -Sèvres & Limoges offers its collection for study including 50,000 drawings and designs, as well as a collection of original moulds previously preserved and reutilized since the 18th century. The Manufacture Nationale de Sèvres is a site of active production and organizes bespoke creations as well as reproduction of historic objects upon request. Each project is monitored in one of the decoration and production workshops. The accent is upon the continuous production that keeps the heritage of Sèvres alive through contemporary creation and interpretation.²⁵ It is important to mention that there are

²⁵ Although it is important to note that at the official website, this occurrence is referred to as “Sèvres’ heritage is ever renewed by the creations of its guest artists and designers” not mentioning the word artisan or craftsman.

programmes at the National Ceramics Museum and Manufactory that allow students and youth to discover arts and crafts while exploring the museum's collections.

There is no open call for the residencies, artists such as Kristin McKirdy mention being invited to Manufacture Nationale de Sèvres as an artist in residence by the directors of Sèvres. Previously, Sèvres Manufacture et Musée nationaux offered prestigious artist residencies, primarily partnering with the Marcel Duchamp Prize winners (ADIAF) for two-year stays, inviting renowned contemporary artists to explore ceramics using Manufacture Nationale de Sèvres' historical expertise and materials, like Thu-Van Tran (residency 2019-2021), Katinka Bock (residency 2021-2023) and most recently Iván Argote who is currently the resident for the duration of the 2 year cycle 2023-2025 (ADIAF, 2023, press release). The recipients of the Marcel Duchamp Prize are rewarded based on their work in the domain disciplines of "plastic creation" including painting, drawing, sculpture, installation, film or video, performance. Although not explicitly stated as a prerequisite of the residency, the artists who were granted residencies worked in the domain of plastic arts, with their work being recognized in relation to sculptural compositions in space.

The Manufacture Nationale de Sèvres will host residencies as a part of the collaboration between the Abu Dhabi Music & Arts Foundation (ADMAF) and Manufactures nationales -Sèvres & Mobilier national, both operating under France's Ministry of Culture. The goal of this collaboration is to "foster deeper artistic and cultural dialogue through collaboration, innovation and educational initiatives". When signing the agreement in 2025, both parties accentuated the innovative aspect of the project stating that the intersection of tradition and innovation is crucial for the future development, as well as intercultural dialogue.²⁶ With a strong emphasis on intentional and sustainable development, the collaborative project will support new solutions for integrating technology and sustainable practices to artisanship, as well as offering lasting results such as co-developed educational resources to inspire young audiences and ensure the vitality of the decorative arts for generations to come.

²⁶ Huda Al Khamis-Kanoo Huda, Founder of ADMAF and Abu Dhabi Festival said, "Through this partnership between ADMAF and Manufactures nationales, we are establishing the foundations of a long-term collaboration, built around three pillars: creation, innovation, and transmission..." which places innovation at the forefront of artisanship. Furthermore Hervé Lemoine, President of Manufactures nationales said, "Through this unprecedented dialogue between our twocraftmanship. Giuliano accentuates institutions, we affirm that the future of the decorative arts lies at the intersection of tradition and bold innovation. <https://www.wam.ae/en/article/bkttmke-abu-dhabi-music-arts-foundation-france%E2%80%99s> & <https://www.zawya.com/en/press-release/companies-news/abu-dhabi-music-and-arts-foundation-and-frances-manufactures-nationales-sign-mou-to-advance-cultural-exchange-and-enable-artistic-progress-o480gi21>

Heritage -innovation dynamics aspect of the residency.

At the Manufacture Nationale de Sèvres, artisanship is presented as a form of skillful mastery over materials, specifically ceramics, which continues a centuries-old legacy. The work of artisans at the Manufacture Nationale de Sèvres can be viewed through two categories - one related to the research of ceramic heritage and the other dedicated to the future of ceramics. Research on ceramic heritage includes creation as well as archival work, often combined in one project as the recreation of one of the most extravagant and emblematic works ever created at the Manufacture - the famous Vaisseau à mat potpourri or perfume diffuser vessel made in 1760 and purchased by Madame de Pompadour.

The second part of Manufacture Nationale de Sèvres is more future-focused and includes artisan residencies, as it is stated on the official website:

In keeping with its missions, the Manufacture Nationale de Sèvres offers on-site residencies to international artists and designers who explore and experiment with, each in his or her own way, ceramics -particularly porcelain, a material as fascinating as it is complex. Guest artists can draw inspiration from Sèvres' vast repertoire of several hundred forms. They also have access to its exceptional palette of over a thousand colours, which can be further enriched by new shades upon their request. The Manufacture's resident artists and its artisans thus benefit from this constant creative dialogue. And in this manner, new works of art and decorative objects further extend and enrich Sèvres' history and heritage, before their acquisition by collectors, cultural institutions and the Palaces of the French Republic.

An example of a residency:

In a lecture about her residency at Manufacture Nationale de Sèvres, ceramic artist Kristin McKirdy spoke about the programme. Her one-year residency was prolonged to four years because multiple project proposals were accepted. During the residency, the artist in residence may use the services of

30 buildings which house craftsmen and experts who work on Sèvres porcelain. The buildings house studios specialised in one area of production such as color specialists, metal armory work or work related to gold details. Materials are imported and tools, colors and glazes are made on-site. McKirdy mentions that as the artist in residence, she was able to

study and consult the vast collection of models housed in the Manufacture Nationale de Sèvres storage, an archive and the ceramic museum collection from the 19th century. Her artistic focus was the luminosity and light quality of porcelain. During the residency, the artist signs the contract for the pieces made, and the creation cannot be multiplied. The contract implies that there is one artist proof and one museum proof, the other pieces are an edition and may be purchased.

During her residency, Kristin McKirdy created work that showcased textures, colors and materials while honoring the history and heritage of Sèvres; she was inspired by the heritage of the residency site and technically relied on the workshops and studios. She was named Chevalier de l'Ordre des Arts et des Lettres (bardgradcenter, 2025) , a title given by the French Minister of Culture to individuals who have contributed to the expression of French culture, and McKirdy's work was recognized by the 2009 Intelligence de la main prize (previously mentioned as an initiative by the Bettencourt-Scueller Foundation which partners with Villa Albertine for the Crafts & Design residency programme).

The presented case studies examined how art residences can serve as an incubator for innovation of heritage-based artisanal knowledge. By focusing on specific materials, knowledge related to such materials, interdisciplinary exploration in dialogue with artisanal knowledge or local heritage related to artisanship, the presented residencies demonstrate different approaches that encourage contemporary artistic production which merges innovation with heritage-based artisanship.

5 Analysis

This chapter presents the analysis and synthesis of the research, aimed at answering three research questions outlined in Chapter 1. It connects the theoretical frameworks from Chapters 2 and 3 with the empirical data from the case studies in Chapter 4, focusing on the intersections between innovation, artisanship and art residency management.

Each section will focus on one research question following themes located within the research. Firstly, threats and sustainability challenges for heritage-based artisanal practices in the contemporary CCI context will be presented and through the case study examples. To examine if residency features address these concerns, the first segment will focus on the

visibility and framing of artisanship while addressing the threats and challenges. The second segment aims to examine the programming and management features of the studied art residencies to determine how the features enable innovation while maintaining authenticity. Finally, the third segment will examine how the studied residency models operationalise heritage - innovation balance in line with addressing the threats and sustainability challenges examined in the first segment of this chapter. Ultimately, the aim of this chapter is to create an analysis framework of the residencies in order to formulate specific and practical suggestions for future art residency organizations.

5.1 Art(isan) residencies - the visibility and framing of artisanship in the case study residencies in relation to sustainability challenges

This segment will present why intervention through authenticity-based innovation is needed and how artisanship is conceptually framed within residencies as innovation occurs. Internationally artisanship differs in definition, ranging from a unique intersection of tangible and intangible heritage to a creative activity recommended for health benefits. The lack of definition, as demonstrated in the literature, stems from a historic division and hierarchy which places fine arts as superior to artisanship (Sethi, 2023; Hofland-Mol, 2025; European Crafts Alliance, 2025). Although rooted in historical discourse, this division has contemporary consequences, such as, due to an often underdeveloped definition, artisanship not being included in the decision-making process and artisans lacking support crucial to compete with the climate of mass production (Vencatachellum, 2019; Makovicky, 2020). Without longterm, logistic or systematic support, artisans may be left facing difficulties in keeping a competitive advantage (Cominelli, 2019), which renders their knowledge further from innovation and contemporary relevance and closer to its historical values (Blundel & Smith, 2013). Ultimately, these threats lead to artisanal knowledge being perceived as static, rigid and incompatible with contemporary demands, resulting in a diminishing number of individuals willing to train in artisanal skills (Hayes, 2013).

As observed in the previous chapters the sustainability challenges and threats that artisanship faces can be understood through four categories. For the purpose of this analysis the four identified threats and sustainability challenges will be labeled as T 1-4

- T1 An underdefined recognition of artisanship learning to it being devalued compared to the domain of fine art
- T2 The perception of artisanal knowledge being static and conservative; the perception of certain elements in artisan knowledge as being incompatible with contemporary criteria (including ethical and ecological concerns regarding material and/or technique). This threat is connected primarily to the domain of CCI and economic value perception (Jiang, 2018; Makovicky, 2020)
- T3 The perception of heritage-based artisanal knowledge not critically reflecting on the complex history of material legacies; being viewed as incompatible with contemporary critical discourse. This challenge is primarily connected to artisanal productions not being included in contemporary artistic discourse.
- T4 A lack of knowledge transmission systems which focuses on the characteristics of artisanal knowledge (tacit knowledge transmission, heuristic learning, apperception)

In order for art residencies to contribute to the sustainability of heritage-based artisanal knowledge through enabling innovation rooted in the authenticity of these skills, residencies should aim to directly answer at least one of the presented concerns. The case study analysis identifies four analytical responses (A1-4) through which art residencies can counteract the presented threats (T1-4) and support the contemporary revitalisation of heritage-based artisanal knowledge.

- A1 Positioning artisanship as a separate creative discipline with its proprietary terminology, mastery, visual language and contribution to the sustainability within the CCI, ultimately advocating for a definition of artisanship separate but equal to fine arts (responding to T1 - underdeveloped definition and recognition)
- A2 Presenting the innovative and time-relevant possibilities of heritage-based artisanal knowledge through contemporary artistic expression (responding to T2 - negative perception as static)
- A3 Addressing critical historical contexts related to materials and practices through contemporary interpretations of heritage-based artisanship (responding to T3 - negative perception as critically incongruent with the contemporary cultural discourse)
- A4 Supporting structures of knowledge transmission and collection (responding to T4 - lack of knowledge transmission)

These analytical responses (A1–A4) indicate the ways in which residencies could address threats and contribute to the sustainable development of artisanal knowledge. Before analysing the possibilities of art residency programmes combating the identified threats and sustainability challenges, it is crucial to observe how artisanship is introduced and framed within the observed case studies.

In Fondation d'entreprise Hermès residency it is not clear whether invited artists require a previous knowledge or foundational experience within a domain of a certain artisanal skill, however artisanship is introduced at the very beginning of the residency as artists engage with Hermès artisans. Although the artists invited to Manufacture Nationale de Sèvres for the residency demonstrate previous virtuosity within the domain of plastic arts, at the residency they rely on the skills of on-site artisans, and through collaboration witness the quality of the material and its properties, slowly creating their residency projects.

During the residency, Fondation d'entreprise Hermès presents artisanship as a mastery of materials which is reflected in the quality of the brand's products. During the residency, the residents who mostly come from a Fine Art background, focus on one artisanal skill while being mentored by one or more master artisans. Such an approach is crucial as it accentuates the necessity of observation for apprentice-artisans (in this case - the residents) and the skill of the master artisans to pass-down their experience gained through heuristic knowledge as defined by Hofland-Mol (2025). Similarly, the residency at Manufacture Nationale de Sèvres requires residents to collaborate with on-site artisans such as color specialists and throwers, who are employed at Sèvres and understand the kaolin-based clay and enamels. At the center of both residencies is a form of exchange between the master artisans and the artist in residence, which demonstrates the unique aspects of heuristic knowledge as examined by Hofland-Mol (2025) and Kuijpers (2019). As heuristic knowledge consists of guiding rules and systems which artisans master only through time, repetition and experience, it is unattainable for the artists in residence. The need for mentorship simultaneously illustrates the width of knowledge and experience which separates the on-site artisans from the artists in residence, creating an opportunity for the residency programme to communicate the dimensions of artisanal mastery, compatible with the mastery recognized in domains of fine arts. While the artists accepted for the residency programmes are either recognized by the creative director (as with Fondation d'entreprise Hermès) or awarded with artistic recognition

(as demonstrated in Manufacture Nationale de Sèvres), they alone are not able to complete their project without the assistance of on-site artisans.

Apart from illustrating the extent of artisanal mastery, the nature of knowledge in artisanship implies rules that are flexible and valuable especially approaching a new project, such as those in a collaborative residency. When the general and tacit *know-how* of the daily tasks turns into the problem-specific heuristic *knowing how to approach* required for the residency projects, the master artisans gain an opportunity to engage in an innovative project with a familiar component. This opportunity presents master artisans as not only open to innovative creative approaches, but also as crucial actors in merging creative avant-garde approaches with age-old techniques.

By integrating the daily routines of artisans, the residencies at Hermès and Sèvres imbue the residency with an insight into the nature of artisanship which is challenging to present in a written manner. The dynamic between the on-site master artisans and residents reflects the embodied nature of artisanal knowledge and bases the exchange on experience on the masters artisans side and experimentation of the artists in residence, ultimately contributing to both as presented in the study of Giuliano (2019). While the location of the residencies in Hermès workshops further accentuates the mastery of the on-site artisans and tactile quality of learning in relation to artisanal skill, the manufacturing center in Sèvres is of national cultural significance, offering historical gravitas and relevance to the residency, especially related to porcelain.

Within the programme of the Craft & Design Residency programme by Villa Albertine, artisanship is presented as a unique language of culture and tradition, capable of working in tandem with a diverse set of disciplines and themes. The residency call encourages applications from “Craftsmen and designers” and is as such the most explicit artisanship residency from the case studies. Artisanship is not only an entry requirement for candidates, it continues as the logic and language throughout the residency, as research and collaborations revolve around the material and/or technique of the “craft” present in the residents portfolio. The residency at Villa Albertine greatly differs as the only case study without a fixed, logistical support through materials, machines and tools. Rather, the residency is envisioned as research in the United States, limited by time and location, focusing on creating connections with already existing organizations. Artisanal skills are as Hayes (2013) points out inextricably connected to the material, tools and in some cases machines (or production sites), however as this residency invites artisans and designers, it offers a unique opportunity

for exploration and experimentation, similarly to the process of a journeyman as noted by Sennett (2009). As the residency is organized for artisans and designers whose work is intricate related to material characteristics, both apperceptive and heuristic knowledge as presented by Kuijpers (2019) and Hofland-Mol (2025) are integrated into the research, especially regarding experimentation, as mentioned by two former Villa Albertine residents interviewed.

In the case studies, artisanship is present in all three residency programmes, either as a *modus operandi* or as a tailored residency programme offering artisans an opportunity for research. The presented threats are reflected in the case studies through a lack of clarity about artisanship as the central axis of the residencies, and this research concludes that unclear framing and visibility of artisanship ultimately leads to the prevalence of the presented threats and sustainability challenges.

5.2. Rooted innovation: art residency programming features and innovation-heritage balance

Based on the analysed case study residencies and how artisanship is presented within each residency, innovation is enabled while maintaining authenticity through five analytically observed programming and management features (F): F1 providing creative freedom under the guidance of a skilled artisan; F2 enabling creative or interdisciplinary interaction through the institution networks; F3 imbuing the residency with material support and logistical frameworks; F4 selection criteria in alignment with heritage dialogue and material literacy; F5 allowing experimentation (either in the lack of a required end-of-residence production or time required for experimentation). Across all features present in case study residencies, innovation is reflected in process-oriented interventions (as presented in chapter 3.2.2) which occur as a result of knowledge sharing and collaboration (referring to chapter 3.2.3.). For all five features it is important to maintain authenticity of artisanal knowledge which can be realized through the implementation, documentation and conceptualisation of traditional materials and/or techniques.

F1 -Providing creative freedom under the guidance of a skilled artisan

Mentored creative autonomy is a central feature in the studied residencies as it enables innovation while maintaining authenticity. At the Fondation d'entreprise Hermès residency, the main connection to heritage and authenticity are the locations of the residencies, which are connected to the brand's legacy as well as the master artisans. While the innovation is led by the artists who become residents, it is made possible by the master artisans who mentor their work. The connection between legacy and artistic innovation is evident in the language used by the residents, as the approach to contemporary artwork (in this case the residency project) is viewed through skill-based terminology. As Gabriele Chiari former artist in residence mentioned in the Fondation d'entreprise Hermès, & Magasins généraux exhibition catalogue form 2022:

“Logbook

Produce a large abstract painting,

Deconstruct it with warp printing.

Éronyl red on duchesse satin.

Weave the warp threads again,

held delicately in place by a handful of weft threads.

From a standing position, at the printing table, apply large quantities of the specially, concocted colour.

Watch it spread.

Observe the effects as it dries.

Unravel the silk using a cutter, introducing the element of chance.

Reposition the threads on the loom, one by one.

Reweave the work in duchesse satin.

The luminous rise and fall of its coloured warp.

A form integral to its support, created by weaving

A space for coming together.”

By accentuating the manual, defined and time-consuming process of working with silk at the Hermès silk and textile hub, the artist in residence presents a new way of viewing a traditional and established process while remaining rooted in material and procedural constraints. Similarly, at the Manufacture Nationale de Sèvres, invited artists are already skilled in plastic arts but rely on on-site artisans such as throwers and colour specialists for feasibility assessment and process guidance. Here, innovation emerges collaboratively,

blending the previous opus of the artist in residency with the tacit knowledge of artisans. Artisanry, particularly relating to ceramics can be seen as a possibility for exploring contemporary forms in space through the material-led artisanal process. Manufacture Nationale de Sèvres offers access to kaolin-based clay, historic enamels, and institutional collections, which act as stabilising frameworks for material-led innovation.

Furthermore, regarding artisan and artist agency, it is important to note how the mentored dialogue develops in two studied residencies. If the residency at Manufacture Nationale de Sèvres is considered through the theories of creation of Risatti (2007) and Jiang (2018), it aligns with Jiang's view on the second phase of semi-materialisation, where the initial idea meets the resistance of the material properties. Similarly, the residents at Fondation d'entreprise Hermès work on their projects taking into account the properties of the materials, the limits of the technique and are advised on the project's feasibility by master artisans who evaluate the project proposal. Moreover, following Jiang's model of creation, at both residencies, it is the artists in residence who formalizes the idea (phase 1 - ideation and idea development), the artists in residence collaborate with on-site artisans to translate the ideas values into raw material (phase 2 - semi-materialisation) and ultimately the artists in residence, guided by the on-site artisans materialise their initial idea producing an object at by the end of the residency (phase 3 - materialisation). It is necessary to note that this process takes time and extensive experimentation both for the Manufacture Nationale de Sèvres and the Fondation d'entreprise Hermès residencies, and relies greatly on the expertise and apperception of on-site artisans. While artists in residence are granted conceptual agency, the on-site artisans possess crucial material insights including initial project feasibility (evaluating the possibility of the proposal based on the qualities of the material) and process foresight (including monitoring the material behaviour during the experimentation and adapting the technique in order to). The residency programmes which involve residents who are familiar but not experienced with heritage-based artisanal techniques require a collaborative effort which accentuates the proprietary gestures, vocabulary, tools and qualities of the artisanal experience.

As demonstrated in the case studies, creative freedom encourages innovation, while mentored assistance of an experienced artisans ensures authenticity of the technique and positions the residency within the domain of artisanal knowledge preservation. The experienced artisans, or in the case of Villa Albertine the residents, are responsible for steering the residency outcome in line with authenticity through either the traditional material or technique.

F2 - Enabling creative and interdisciplinary interaction through the institution networks

As social immersion and presence are accentuated in craft theory as essential to the history and development of artisanship, it is valuable to note that both the Fondation d'entreprise Hermès residency and the Villa Albertine residency are conceptualised in a manner that offers residents a milieu of artisans or project-related partners as a valuable resource of information. While residents at Fondation d'entreprise Hermès gain an opportunity to meet a wide range of on-site artisans, residents at the Villa Albertine residents gain an opportunity to explore other topics and find potential meeting points between artisanship and interdisciplinary research focusing on contemporary topics, which reflects the historical presence of artisans in society, as it was crucial to understand the needs and preferences of society. Residents at Manufacture Nationale de Sèvres are, according to McKirdy (2025), in dialogue with the on-site artisans as well as students, mentors and other residents. In both the Villa Albertine and Fondation d'entreprise Hermès Residences, the testimonials of the artisans attest to innovation occurring through interaction which supports the theoretical postulates of Anooja & Kumar (2025) as well as Varbanova (2013). Furthermore, through presenting artists with opportunities to respond either to collections, encounters, or mentors, all three residencies enable foundations of innovation in both cognition and creativity as presented by Cohendet, Parmentier & Simon (2017).

The registered and publicly available resources of the three analyzed residency programs demonstrate that innovation in artisanship is complex and has multiple facets, and that the four types of innovation presented by Anooja & Kumar (2025) and described within the theoretical chapter may often be interconnected. Arguably, in all the studied residencies, innovation begins through collaboration, whether it be a dialogue with the museum's collection, observing a master artisan at work, or engaging in research related to an interdisciplinary approach with artisanship. Furthermore it is realized through innovation in process or product and the communication of the residencies (through catalogues, exhibitions, artists talks, video series, interviews and lectures) are what transforms value and adds strategic innovation. In all three case studies, innovation is placed within the contemporary context by accentuating its connection to both artisanship and to the external dialogue.

Interaction is as stated in the theoretical chapter by Sullivan (2010), Ying (2015) and Anooja and Kumar (2025) crucial for innovation. In terms of preserving and honoring

authentic aspects of heritage-based artisan knowledge, interactions between aspiring and master artisans are crucial for knowledge transmission, and for developing the understanding of temporality in relation to developing artisanal excellence.

F3 - Imbuing the residency with access to materials and infrastructure

Aside from requiring infrastructure for the transformation of materials such as firing kilns for ceramics, glass melting machines for glassworkers, wood carving tables, coloring samples, drying racks etc, the case study examples have demonstrated that artists in residence benefit from being immersed in a space dedicated to specific production modes. Not only is artisanal knowledge inseparable from access to materials, tools, and production sites, these visual phenomena are also proven to be a recurring source of inspiration as observed by Kuijpers (2019) and testified by artist in residence Sébastien Gschwind stating in the Fondation d'entreprise Hermès, & Magasins généraux exhibition catalogue from 2022 that “Every morning, when I pushed open the carriage door that leads to the Manufacture de Saint-Antoine, in Paris, I stood facing a huge, industrial brick chimney. It put me in mind of the ‘steam workhorse’, and the power relationships at play in the history of labour. From harnesses to fan belts, I was fascinated by the uses of leather straps, so supple and strong, across civilisations”. Furthermore, at Fondation d'entreprise Hermès, residencies are embedded in workshops, creative ecosystems where residents are immersed in the proprietary gestures, vocabulary, cooperation, rhythms and routines of the artisans. At the Manufacture Nationale de Sèvres, innovation operates as a continuation rather than a disruption of tradition. This is partially ensured by the location which has been in function since the 18th century and materials available during the residency, and is further encouraged through access to institutional collections, archives, and advice from on-site expert artisans. Working at the location ensures both historical and technical continuity, which is crucial for artisanal heritage. In contrast, the Villa Albertine residency operates without fixed workshops or tools, relying on external partnerships for research-based exploration. In all three cases, innovation based on authentic artisanal expression may be leveraged through residency models by accentuating the connection to the site or materiality of the artisanal skills referenced.

While the presence of both infrastructures and materials can serve as a departure for innovation and as a demonstration of tradition, these conditions are not realistic for many residency organisations. Furthermore, both should be approached critically, such as the

historic origin of certain materials and the foundations of the production site. For example, while Sèvres is not directly a site which functioned from slave-trade routes, it is a site which flourished through structures of power imbalance and exploitation resulting from colonial pursuits. While ample in inspiration and potential for innovation exactly due to their long-lived legacies, materials and production sites may lack critical reflection which can prevent them from being included in discourses of contemporary art, and instead be seen as anachronistic and unavailable to wider societal themes.

F4 - Selection criteria in alignment with heritage dialogue and material literacy

Although art residencies can greatly differ in organization and engagement, the common element of most art residencies is the selection of residents. Interestingly, the residency applicants accepted for the three case studies observed in this analysis possess different degrees of material literacy relating to artisan-based knowledge. For Villa Albertine residencies, authenticity is maintained by requiring applicants to possess an advanced degree of knowledge in one or more fields or artisanal skills. As the residents are expected to conduct research and explore the possibilities for interdisciplinary extensions of the artisanal knowledge in terms of material or technique, it is crucial that the applicants are versed in viewing artisanship not only as an expression of heritage but as a path to research, weaving seemingly distant topics together. The residents must possess a deep understanding of the materials and techniques they work with in order to conceptualise them and consider possibilities for interdisciplinary research leading to innovation, reflecting the capacity for cognitive abstraction as presented by Kuijpers (2019). As the residency offers an opportunity for interdisciplinary dialogue to take place between artisanal knowledge and various disciplines, it is paramount to retain the autonomy of both subjects. By engaging artisanal knowledge with different topics, the projects bring crucial aspects of innovation to traditionally-positioned skills, and allowing for greater mobility within the CCI as accentuated by Desrochers, Leppälä & Szurmak (2017).

At the Manufacture Nationale de Sèvres, innovation results as the continuation of an informed, inspired and comprehensive research of the past techniques which requires material literacy from the residents. Such an approach offers the institution's collection, heritage and facilities as a base, a starting point for research in which the artists in residency continue to elaborate on their previous oeuvre. For the Fondation d'entreprise Hermès residency, there is not enough publicly available data to discern the exact logic for residency invitations,

however it is evident that not all residents were equally experienced in the domain of the material they were working with at the residency.

While varying in degree, all three residencies have a structure in which an artisan authority is present which allows for innovation to develop in line with authentic technique and material possibilities. Insights and comprehension into the material and techniques enables residents to think in concepts related to the artisanal process (Rissatti, 2007; Sennett, 2008; Nakashima, 2010; Adamson, 2013), while the experience of on-site artisans is crucial for the realisation of the residency proposal. This collaborative effort enables both artists in residency to complete their proposals, and for artisans who are familiar with traditional knowledge to view possibilities within the materials and techniques they master.

F5 - Allowing experimentation

As demonstrated in the studied residency models, time and permission for experimentation play a critical role in balancing innovation with authenticity, especially regarding skills that require both cognitive comprehension and advanced dexterity. Residents require the space to try, make mistakes, repeat, and adapt their processes. At Fondation d'entreprise Hermès, exploratory phases before a project feasibility evaluation is established allow artists to respond to both the location of the residency and to the materials distinct for the site, as such the degree of experimentation depends on the artist in residence and the master artisans mentoring the process. At Manufacture Nationale de Sèvres, in some cases an extended period of experimentation aligns with Jiang's (2018) semi-materialisation phase, where the initial idea meets the resistance of the material. This detailed and even painstaking approach aligns with the character of porcelain and working with kaolin-rich clay unavailable to many artisans. In other words, the devoted and lengthy process to mastering ceramics required by the residents aligns with the legacy and prestige of the residency host institution. Experimentation ultimately dictates the material qualities of the resulting objects which are the embodiment of the process as Kuijpers (2019). At Villa Albertine, the lack of a required end-of-residency product provides freedom for research-driven experimentation, although as confirmed by one Villa Albertine resident the preparation for research is paramount as the residency duration is 2-3 months.

While experimentation is closely connected to innovation, the mandatory point of reference in authenticity (often viewed in heritage-based artisanal practices through

established techniques, tradition, consistency of process - opposite in nature to experimentation) can prove illusive as demonstrated by Blundel and Smith (2013). The studied art residencies maintain the proximity between experimentation and artisanal legacy through requiring a presence of a skilled artisan and including time dedicated for creative agency within the residency programme.

5.3. Operationising innovation-heritage balance and integrating artisanship into the contemporary CCI through the residency structure

Finally, this section examines how programming and management features identified in section 5.2 can operationalize the responses (A) to the identified sustainability threats (T) outlined in section 5.1. By strategically operationalising these features, residencies may actively mediate the balance between heritage and innovation, embedding artisanal knowledge into contemporary cultural and creative industries while making it visible, legible and culturally relevant.

As gathered through the research, positioning and presenting artisanship as a separate creative discipline (A1) is of crucial value in order to gain recognition necessary for sustainable development. In order for artisanship to surpass the recognizable, culturally-specific and established aesthetic forms in which it is most often seen or recognized (Blundell & Smith, 2013; Sethi, 2023), artisans or in this case artists working with artisans greatly benefit from guided or mentored creative freedom (F1). While the case studies demonstrate that innovation in artisanship benefits from interaction and engagement, they also emphasise that innovation in terms of artistic and artisanal excellence reaches outstanding success from exploratory freedom (F5), such as the beginning of the Fondation d'entreprise Hermès residency before a project feasibility study is submitted or the model of the Villa Albertine residency. Operationising innovation-heritage balance is enabled by ensuring conditions in which the exploration can take place, whether connected to a material or technique and implementing experienced artisans or experts capable of mentoring the residency outcome so that it is ultimately a creative contribution to the understanding of artisanal knowledge.

Furthermore, often the spatial surrounding or access to materials (F3) can be considered as the departing point for inspiration, since this feature is unique to residency programmes as presented by Molho (2026). The spatial and material surroundings may be in dialogue with the history of the artisanal knowledge as is the case with Fondation d'entreprise Hermès and Manufacture Nationale de Sèvres, or the surroundings may offer a previously unresearched connection as with the Villa Albertine residency programme. In both cases, these features, unique to residency models, may contribute to contemporary expressions of artisanship being presented.

Secondly, in order to counteract the perception of artisanal knowledge as static (T2) and to contribute to the relevance of heritage-based artisanal knowledge within the contemporary boundaries (A2) innovation that occurs within residency programmes needs to be introduced to the market, by making it visible, legible, sustainable and culturally relevant. While guided and mentored creative freedom (F1), interdisciplinary engagement (F2) and opportunity for experimentation (F5) may translate artisanal skills into contemporary contexts, it is necessary to mediate the value of such achievements.

In other words - art residencies should require a method of translating and presenting value from an artisan-supportive framework into the wider CCI context. The value of artisanal labour, within the analysed case studies is presented more explicitly within the Fondation d'entreprise Hermès and Manufacture Nationale de Sèvres residencies, as both are located within manufacturing centres and require a realized project during the residency. In order for artisanal objects, such as those resulting from the residence to be introduced to the market, their value must be communicated effectively. The intrinsic value of the produced objects is as demonstrated by Makovicky (2020) closely related to the understanding of the work through the vocabulary of an artisan, and Fondation d'entreprise Hermès residency presents this value by completing a yearly residency catalogue (which is commercially sold and was not available for this study) and publicly sharing residency videos on YouTube, in which residents as well as their artisans mentors present the residency project, sharing their technical and conceptual understanding. Furthermore, as demonstrated by Holmquist et al, engaging in a collaboration with other actors in the CCI such as designers can lead to the value of artisanal knowledge and skills being presented.

Thirdly, critical engagement with material histories involved in heritage-based artisanship (A3) is necessary in order to enable continuity of the unique form of knowledge,

material and technique embedded in heritage-based artisanal knowledge. The concerns may be ecological (such as an endangered species hunted in the past) or ethical (such as the use of underpaid, exploitative labour or cruelly-sourced materials). This is a point which was least encountered during the research. While Fondation d'entreprise Hermès residency as well as the Villa Albertine both have projects which contribute to the critical re-evaluation of material histories through artisanal skills, there is not enough data to conclude if the topic is addressed through the residencies at Manufacture Nationale de Sèvres. This topic can be addressed through several cited features, an intersectional approach to critically engaging with material history would benefit from a residency offering social interactions through its networks (F2), tailoring selection criteria for residents with experience in material literacy (F4) and allowing a planned framework which includes time and material support for experimentation (F5) especially if the subject has not been addressed through material engagement.

Finally, supporting systems of knowledge transmission and collection (A4) are crucial in preventing the loss of heritage-based artisanship (T4). The features which may contribute to this analytical response may be viewed as a mirror of the artisanal approach. Firstly, an apprentice (or artist in residence) requires a degree of creative freedom balanced by the supervision of a master artisan (F1) allowing the transmission of tacit knowledge, such as demonstrated in the Manufacture Nationale de Sèvres and Fondation d'entreprise Hermès²⁷ residency programmes. Secondly, access to social interactions and a network of professionals (F2) may give new dimensions to education, either through collaborations, information access or knowledge sharing (Anooja & Kumar, 2025). And finally, as accentuated by residents at the Hermès and Sèvres facilities, the spatial surrounding and access to material (F3) can contribute to not only greater understanding of artisanship, but can, similarly to networks, serve as centres for knowledge sharing and collaboration.

6 Conclusion and research implications

²⁷ Although not explicitly integrated into the residencies, the Fondation d'entreprise Hermès organizes projects such as Manufacto, Manuterra and Skills Academy projects which directly contribute to the safeguarding and transmission of artisanal knowledge.

The final chapter will focus on summarizing findings, addressing research questions and future research areas, the theoretical contribution of the thesis, and practical recommendations for residencies.

6.1 Key Findings of the research

The threats and sustainability challenges that artisanship faces start with incomplete definitions of these practices as well as multiple alternating terms used to define skilled artisanship, which results in its undefined position within the CCI. At times presented as living heritage within a museum context, and at other times as a creative activity which contributes to long-term health, it is difficult to comprehend the importance and cultural significance of artisanship without a comprehensive definition. The research points out that most of the dangers artisanship faces stem from this lack of definition and branch into two main problems - from an economic viewpoint, artisan products are viewed as unnecessary luxury compared to mass manufactured alternatives, and secondly culturally, they are often viewed as anachronistic, conservative or unaligned with the contemporary needs.

This research suggests that Art management may contribute to the sustainable future of artisanship by presenting artisan practices as living, relevant and sustainable creative skills which are not only a viable expression of cultural identity, but also have an impactful potential within the CCI. Furthermore, Art Management practices can place artisan practices within the CCI, offering artisans visibility on markets (such as design and contemporary art fairs) which would be excluded if the skills were only viewed in terms of heritage management. Finally, as innovation is recognized in the consulted literature as a possible path forward for sustaining these practices, Art Management is a discipline equipped with frameworks that can comprehend and present these practices as a part of a larger creative scene and creating environment that encourage innovation which responds to the needs of the present.

In terms of art residencies as models equipped to improve the sustainability of artisanship, this research concludes that developing a thorough understanding of the essence of an artisans work is crucial. Additionally, residency programmes can be a framework which enables opportunities for the residents to present the legacy of their chosen technique

while simultaneously offering a path towards innovation. Furthermore, due to their unique temporal and spatial qualities, residencies can offer opportunities for interdisciplinary dialogues that are unique to the assets of the residency host (such as engaging with the location of the residency, a material or technique) which is crucial for the embodied and time-consuming nature of artisanal mastery. Additionally, by proactively announcing the residency, sharing the process of the residency and by supporting the residency outcome with a direct connection to the art market, the residency hosts can contribute to increasing the visibility of artisanship in terms of contemporary creativity and relevance. As demonstrated in the case study residencies, the presence of an experienced artisan is crucial in properly mastering the technique and preserving the traditional aspects of artisanal knowledge.

This research focused on art residency models as potential mechanisms for supporting heritage-based artisanship which can offer the residents support before the residency, visibility for the duration of the residency and an entry into the CCI as a result of the residency. As the residency model is highly adaptable, it is most often of a short duration and as such the outcomes and results can be monitored closely. Furthermore, residencies are models which can respond to current cultural and societal needs, allowing a highly adaptable opportunity for residents to evolve their own work in a relevant context. Moreover, residency models function as a form of dialogue - connecting the location, with an institution's background or with a specific theme. This characteristic of residence projects allows for works to be created and reinterpreted in a unique setting as a response to the residences.

6.2 Practical Recommendations for Residencies with the aim of revitalising artisanship

Residencies should present the specific characteristics of artisanship by accentuating the materials, techniques or visual characteristics of the trade. Artisans greatly benefit from being supported in the residency research phase by the residence staff through propositions of where and how their work may be presented. During the residency, a degree of visibility for the process should be maintained, either through audience engagement programmes or through sharing the process on communication channels. Advocating for recognition of artisanship in the area of cultural policies as a strategic course of direction and especially

economic instrument of such policies - both indirect (such as favourable credits for projects, tax policies and sponsorships) and direct (including subsidies, awards, donations, purchases).

Material, as proven to be the main axis of theoretical investigations of artisanship - both past and present, as well as a crucial consideration for many artisans can be a central point of the residency. Either as a material related to the residency location, or material in dialogue with the residency context can be a thematically-defined residency basis which allows for innovation.

6.3 Limitations of the thesis research

Limitations of this research include a limited accessibility to programmes of the residencies either through the data not being publicly available or through the institutions not responding to inquiries for this specific research. The case studies were considered only from one European country, offering a perspective which is locally characteristic. The literature for this field is not available through the repositories accessible to Art Management students or to researchers as an Art Historian. Catalogues and publications by Foundations and enterprises are especially challenging resources, as they are sold commercially and are not available on sources for academic research as the libraries consulted.

The limitations of this research are also reflected in the limited number of interviews from artists who responded to the interview request. While the two interviews provided a valuable qualitative insight into the topic and suggested areas for further research, a more comprehensive exploration of the topic will require more interviews.

6.4 Future Research

Future research is crucial in order to present this theme as relevant and to contribute towards a better definition and ultimately inclusion of artisan practice with the practices of Art Management. While there are sustainability challenges and threats that are globally shared in this domain, it is necessary for research to be conducted locally and to understand the specific landscape of the CCI as well as the problems artisans face (whether is it an institutional neglect, lack of definition with cultural policy, prevalent bias from the audience or lack of research). Furthermore, as this topic may be researched from different disciplines such as anthropology, heritage studies and entrepreneurship, the potential benefits may be understood and presented such in the context of sustainability.

I aim to continue this research, focusing on material-led innovation emerging as a particularly effective organisational and programming approach within artisan-focused residencies. As technique often emerges in response to the properties and constraints of materials, material-based research becomes a primary point of departure for artisanal innovation and excellence. The applications of material-focused research may be used to further understand and integrate regional cultural identity, to promote local artisanal production or to establish points of intercultural dialogue based on materials with similar qualities.

6.5 Final Reflection and Thesis Contribution

This thesis maps the current problem of under-recognition of artisanal knowledge and contributes to the understanding of the origins, dimension and implications of this gap from an Art History and Art Management perspective. This research offers a theoretical framework in the context of Art Management which accentuates the need for understanding the essence of artisanship in order to conceptual possibilities for the revitalization of artisanal knowledge in art residencies.

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