



Cité internationale des arts

Annual Report 2020

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Editorial

In 2020 more than ever before, the Cité internationale des arts fulfilled its mission by continuing to receive and provide support for artists and culture professionals, whatever their discipline, nationality, or generation. Despite the context, the Cité's two sites remained open and the health crisis actually confirmed its key role as a haven of peace, a place where a community of artists and culture professionals could continue to live and work.

During the first lockdown – and for the first time in its history – the Cité recorded a decrease in the number of residents and yet 120 artists, who were prevented from returning home as borders closed, continued to live and work here. All without exception had their projects either postponed or cancelled. As the entire cultural scene was hard hit by the pandemic, we wanted to pay even greater attention to artists and culture professionals both in France and abroad. Aware of their increasingly precarious financial situation, we also went looking for funding and received the welcome support of the Académie des Beaux-Arts and the Fondation Antoine de Galbert.

All of the ongoing programs with our non-Schengen zone partners and some of the European ones were suspended indefinitely. The financial impact of the low occupancy rate, combined with the closure of our rehearsal rooms and events spaces that are a source of rental income, was extremely serious. The exceptional subsidies from the City of Paris (Ville de Paris) and the French state, who I would like to thank for their support, helped to tide the Cité over in 2020. The teams were also remarkable in the way they reacted to the situation by inventing new ways of working to ensure that

artists and culture professionals could continue to create. They also rallied round to ensure renovation work continued and to devise innovative new residency programs for the French and international scenes with various new public and private partners, including the Fondation Daniel et Nina Carasso, Art Explora and the Centre national des arts plastiques (Cnap), not forgetting the Ministry of the Overseas (Ministère des Outre-Mer). In the autumn, as a sign of solidarity with other state and City of Paris cultural institutions, we also implemented a system that enabled us to receive artists that should have come to other structures.

This unprecedented dynamism is the fruit of four years' efforts dedicated to rebuilding the Cité: in 2021, our development strategy will enter a new phase.

In these changing times that have profoundly disrupted our vision of society and how we live together and at a time when the traditional ways of showing and sharing cultural and artistic production have been brought to a standstill, artist residencies have shown that they are more essential than ever. They provide much-needed security, the freedom to think and create and in addition, they give us food for thought and contribute to public debate on contemporary social questions.

Henri Loyrette
President of the Cité internationale des arts

Artists in residency in 2020

746 residents

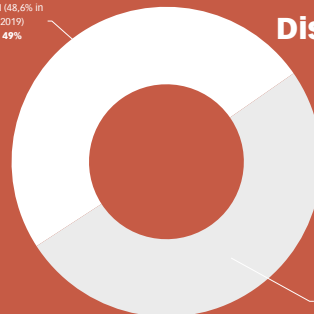
1,187 in 2019

5 months
(5.25 to be precise)
Average length of
residency

**3 months in
2019**



MEN (48,6% in
2019)
49%



Distribution M/F

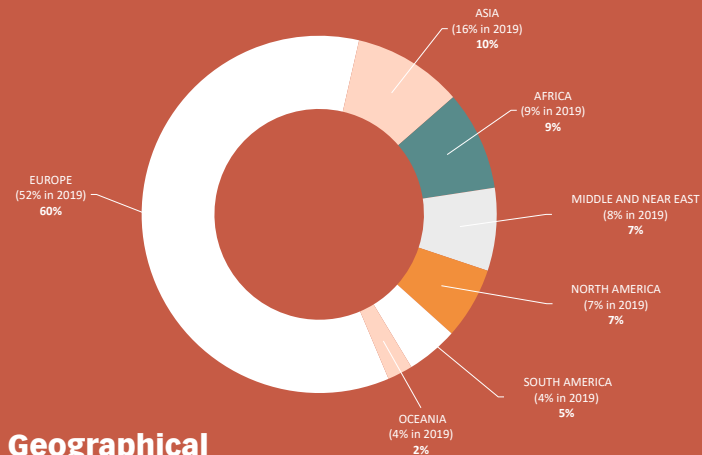
WOMEN
(51,4% in
2019)
51%

**43 years
old**
Average age

42 in 2019

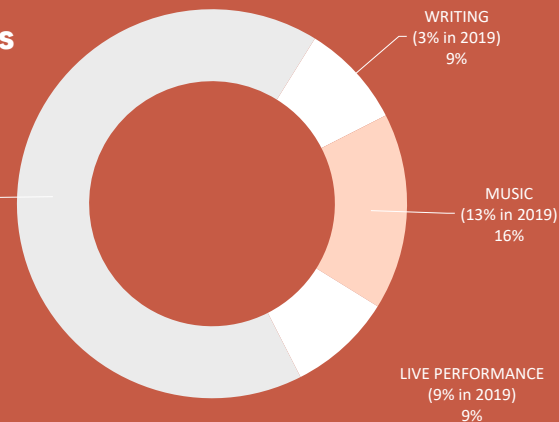
Geographical distribution

Ten main nationalities: France (19.8%) / Germany (6.7%) / Switzerland (6.2%) / Finland (3.9%)
United States (3.7%) / China (3.5%) / Japan (2.8%) / Australia (2.4%) / Iran (2.1%) / Brazil & South Korea (2%)



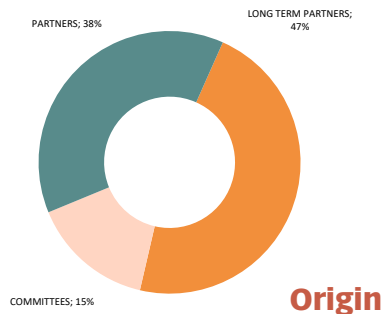
Artistic disciplines

VISUAL ARTS
(75% in 2019)
66%

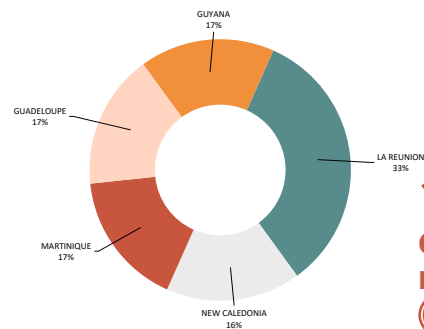


Key areas

66
Artists from the
African continent
in 2020



12
Overseas France
residents in 2020
(10 residencies in 2019)



Residency department

Contrary to what could be expected, the exceptional circumstances in 2020 actually gave a boost to activity and contributed to clarifying the Cité internationale des arts' residency offer, despite an overall level of activity and profitability that were severely affected by travel restrictions and the end of international mobility.

As a result, the Cité started 2021 with a much clearer residency offer and amply funded programs with both public (Centre national des arts plastiques and the

Ministry of the Overseas) and private (Fondation Daniel et Nina Carasso and Art Explora) partners, in addition to new working practices.

Finally, in this very difficult period for artists and culture professionals, the Cité decided to pay particular attention to the French scene.

It is worth noting that the Cité never once closed its doors in 2020, quite the contrary!

Managing the Covid-19 Crisis: responsiveness, adaptability and flexibility

Supporting residents throughout 2020

Helping and supporting French and international resident artists and culture professionals.

Right from the start of the COVID-19 crisis, the Cité internationale des arts team threw itself into the task of identifying the specific needs of each resident, including their various administrative and financial problems. To address the former, a helpdesk was set up to provide day-to-day assistance with the different administrative procedures and the Cité established a direct line of contact with the Préfecture de Police and the Ministry of the Interior (Ministère de l'Intérieur) to ensure that visas of residents blocked in France could be extended.

As far as financial questions were concerned, the Cité internationale des arts

Emergency measures

- 60** Grants of 750 euros made possible by funding from the Académie des Beaux-Arts.
- 3** Ad hoc residency programs with funding for 20, 3 – 6 month residencies.
- 62** *Work in Progress (Everyday).*
- 1** Exceptional program to provide support for other cultural institutions run by the French state or the City of Paris.

implemented several emergency measures in response to the financial insecurity of its resident artists and culture professionals, whose sources of income had dried up during the health crisis.

The Académie des Beaux-Arts granted us 45,000 €, which was paid to 60 residents in the form of an individual aid of 750 €.

The Fondation Antoine de Galbert provided funding of 10,000 €, which allowed us to pay the artists who took part in our online cultural events program *Work in Progress (Everyday)*.

Specific program for cultural institutions run by the French state or the City of Paris

During what was a complex period both financially and in terms of organisation, in a measure of solidarity, the Cité internationale des arts initiated a new type of exceptional partnership with support measures to help cultural institutions run by the French state and the City of Paris until business returned to normal. Starting in the summer, to this end the Cité made a limited number of live-in studios available at preferential rates so that these

partners could welcome the artists they had programmed. Several partnerships were agreed upon in this respect: Festival d'Automne, Maison des Métallos, Micadanses, Théâtre Paris-Villette and Théâtre de la Ville.

In 2020, the Cité internationale des arts also took a greater part in professional events, during which it was able to present its expertise in the field of international mobility and the development of artist-in-residency programs.

(Annexes p. 82)

Remaining open to professionals and developing on this aspect

Throughout 2020, the Cité continued to promote the work of artists and culture professionals and act as an intermediary between its residents and professionals. The Cité collaborated with institutions and organisations all year long, both to support its residents and to make their work known to a wider public (professionals, students, young people etc).

Examples include:

- **Rencontre SACEM: musique à l'image**
In association with the SACEM, the Cité internationale des arts organised a one-day get-together between around a dozen filmmakers in-residency at the Cité internationale des arts and soundtrack composers.
- **MOCA, Forum des industries créatives et culturelles africaines.**
In association with the priorities of our development strategy, the Cité hosted several events as part of MOCA, Forum des Cultures d'Afrique et des Diasporas en France. Several of the Cité's residents took part in the events.
- **Balade extraordinaire de L'Onde & Cybèle.**
In August 2020, four resident musicians took part in a *Balade extraordinaire (extraordinary stroll)* organised in the 18th arrondissement of Paris, following the route of the Petite Ceinture (a former railway line around Paris now open to walkers). For several years now,

L'Onde et Cybèle has been organising events that bring together artists and the public for poetic and musical strolls of discovery.

- **Residents invited into art schools.**
In 2020, we forged ties with several art schools. These partnerships focused on several key areas: creating a dedicated residency program, inviting residents to act as trainers and providing access to technical facilities for our residents. The ESAD de Reims recruited two residents to its teaching staff.
- **Cultural action projects: Raymond Queneau secondary school in Paris.**
As part of actions that aim to reach out to a new audience and develop cultural educational programs, the Cité internationale des arts had planned to organise get-togethers between its residents and schoolchildren. This project did not come to fruition because of the COVID-19 crisis.

Maintaining contact, strengthening relationships and improving communication with our long-term partners

As a result of the health crisis, our means of communication with long-term partners needed to change and contact became more frequent in 2020. From the start of February, long-term partners were kept regularly informed by email, notably with information about health questions, residents' living conditions and the support schemes we had put into place for the residents. In addition to these group messages, we came up with individual solutions to suit the specific circumstances of the people in question. In fact, managing this crisis led us to amplify a trend that had been present for several years.

Throughout the health crisis, the messages sent corresponded to a triple objective and were intended to:

1. Provide information about the situation in France
2. Reassure partners, stay in touch during the crisis and demonstrate that the Cité was present both at their and the residents' sides
3. Translate and convey new rules and regulations announced by the French authorities and the advice given to residents on a regular basis.

Long-term partners

- 115** Active long-term partners.
- 24** Long-term partners who are inactive, or in the process of withdrawing.
- 10** Long-term partners whose right to propose candidates has been suspended.
- 1** Long-term partner who chose a dedicated residency program (Luxembourg Ministry of Culture).

*The term active long-term partners defines those partners who exercise their right to propose candidates by regularly sending residency applications to the Cité internationale des arts.

** The term long-term partners who are inactive, or in the process of withdrawing corresponds to partners who no longer exercise their right to propose candidates and no longer send residency applications to the Cité internationale des arts.

***The term long-term partners whose right to propose candidates has been suspended corresponds to partners who no longer exercise their right to propose candidates pending an improvement in the conditions in which the partnership is implemented.

The same attention was paid to keeping residents informed, in particular between March and December 2020.

Arrivals of new residents came to an abrupt halt as of the month of March 2020. In addition, numerous resident artists and culture professionals had to return to their usual place of residence as quickly as possible, whereas others found themselves blocked in Paris. The Cité team had to rapidly adapt to the situation and allow them to either extend their stay or change the dates of their residency.

Another challenge was trying to predict – despite the constantly changing situation and general state of uncertainty – the occupancy rate of the live-in studios, which is a key factor in guaranteeing the institution's financial equilibrium.

Starting in June 2020, the Cité began once again to welcome residents, but only French artists and culture professionals, or foreign nationals who were already in France.

Two rules were applied to other artists and culture professionals:

- Artists and culture professionals already in the Schengen zone could come as soon as the borders reopened.
- Artists and culture professionals from outside the Schengen zone couldn't come until the first quarter of 2021 at the earliest and this outcome would depend on how the situation evolved.

As of June 15th, 2020, a new message announced the possible authorisation of non-Schengen zone artists and culture professionals from March 2021.

The necessary adaptation of working practices and selection procedures.

The COVID-19 crisis caused upheaval in international mobility. Confronted with this situation, the Cité internationale des arts adapted its programs so that it could continue to welcome and support artists and culture professionals from all over the world. The spring committee was maintained and, as a result of the difficult circumstances and taking into account what it was possible to do, the CAPSULE program was created to replace the autumn committees.

Continuing with the spring committee

For the spring 2020 committee, a call for applications open to all artists and culture professionals, irrespective of age, discipline or nationality, was advertised from January 21st to March 1st, 2020. The candidates were asked to present a project that would justify their request for a residency lasting between 2 and 12 months. Following this announcement 387 applications were received.

Despite the exceptional context of the COVID-19 crisis, the Cité team did not want to cancel jury meetings. As France was in lockdown at the time, deliberations were held by video conference for the very first time. These exceptional circumstances also resulted in changes to organisational procedures.

Cité' programs (long-term partners and partnerships excepted)

One session held by video conference in spring 2020: 387 applicants / 53 recipients.

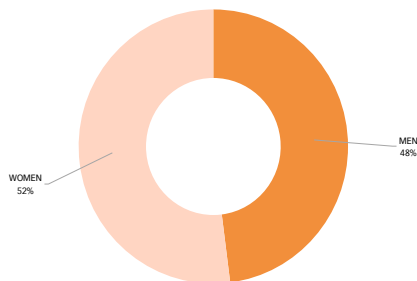
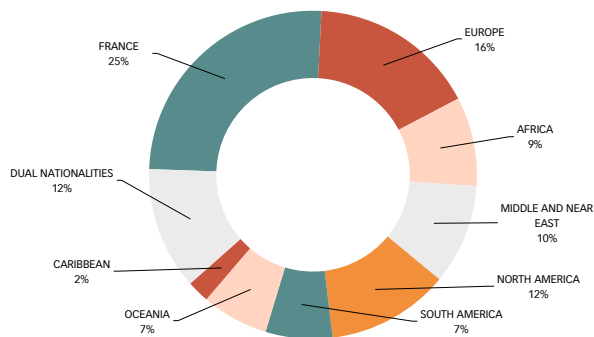
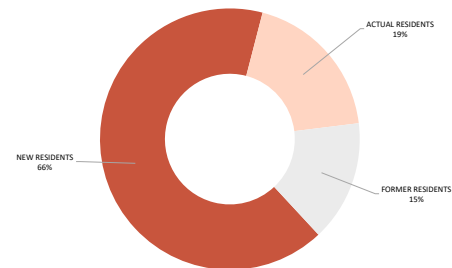
A smaller session in the autumn: the Capsule Program with 102 applicants and 40 recipients.

In comparison
Two sessions in 2019 and 2018: 735 applications received in 2019 and 749 in 2018.

The pre-selection phase

Candidates were preselected internally and jury members received a list of shortlisted applicants some ten days in advance (in time to fill out an evaluation grid before the deliberations). This grid comprised several criteria: details of the applicant's career, as well as the overall quality of the project and its connection with the local context, to which was added the reasons why a residency was a necessary part of the project.

Juries organised by the Cité internationale des arts also designate substitute recipients. In 2020, all of the substitutes designated by the committees were actually offered a residency, either following the withdrawal of the original recipient, or because long-term partners were no longer presenting candidates due to the closure of international borders.



387
Applications received

53
Recipients

13%
Selection rate

7.91 months
Average length of residency*

24
Different nationalities

(Annexes D, 83 & 84)

2020
Spring committees

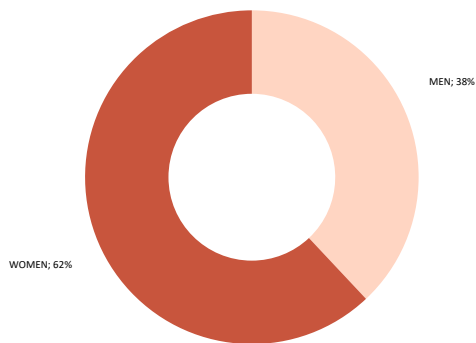
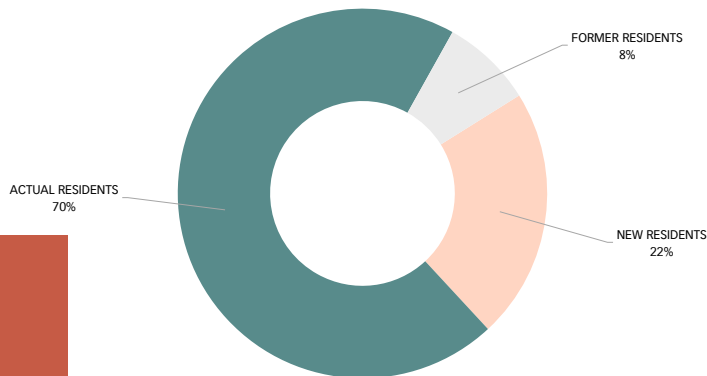
*Length of residencies:
2 months to 1 year between
July 2020 and July 2021

Creating the CAPSULE program

To continue hosting artists and culture professionals, but also to allow all those who wanted to extend residencies affected by the successive lockdowns, the Cité internationale des arts developed an exceptional program.

CAPSULE offered a number of three-month-long residencies (from January to March 2021): visual artists and musicians of any nationality were free to apply, on the condition that they were currently residing in France, or in-residency at the Cité internationale des arts at the time.

For this first edition of the CAPSULE program, 102 applications were received of which 59 were shortlisted and examined by the committee. The Cité internationale des arts had a total of 40 three-month residency places at its disposal. (Annexes p. 83)



(Annexes p. 83 & 84)

**CAPSULE
Program 2020**

22

Different nationalities

3 Months

Length of residency

39%

Selection rate

40

Recipients

102

Applicants received

As a result of the large rise in the number of applications received in recent years and in order to ensure that juries are able to work in the best possible conditions, a **pre-selection phase** now precedes the actual deliberations of each committee. The objective is to shortlist between 20 and 35 candidates, whose applications will then be communicated to the jury. Comprised of members of the Cité internationale des arts team, the pre-selection committee is in charge of identifying any non-eligible or incomplete applications, whilst preserving the diversity of candidate profiles, practices and origins in the applications the juries receive.

Constantly evolving juries composed of professionals

In addition to the spring committees and the CAPSULE program, the Cité internationale des arts team set up

juries to select recipients for its new programs (TRAME, Fondation Daniel et Nina Carasso & Cité internationale des arts program, Cité internationale des arts & Centre national des arts plastiques program). **In total, ten jury sessions were organised in 2020.**

As a result, the Cité has developed a certain expertise in constituting juries and organising jury sessions. The juries are composed of representatives from cultural institutions and experts in their field. The composition of each jury may change from one committee to the next, both depending on the profile of the candidates and to broaden jury expertise. Jury member selection takes into account questions of gender parity and diversity, whilst considering several other criteria (career, generation, place of residence, speciality, nationality).

Creating new residency programs in the context of a crisis: recognising the Cité's specific know-how and expertise

The extraordinary circumstances in 2020 **drove change at the Cité both in terms of organisation and methodology and led to the creation of new funded residency programs.**

Throughout the year, several new programs were successfully launched thanks to the support of partners who realised that the Cité internationale des arts was not only capable of providing a response to the challenges of the COVID-19 crisis, but was also a reference in the field of artist-in-residency programs.

Thanks to these new programs implemented in 2020, the Cité was able to provide residents with financial assistance and reinforce measures of support.

The new programs in figures

TRAME 2019/2020

(Call for applications in 2019 for residencies initially planned for 2020)
431 candidates / 10 recipients.

TRAME 2020

141 candidates / 5 recipients.

Fondation Daniel et Nina Carasso & Cité internationale des arts

270 candidates / 10 recipients.

Cité internationale des arts & Centre national des arts plastiques

270 candidates / 10 recipients.

DAC Guadeloupe

12 candidates / 2 recipients.

Creating new residency programs in the context of a crisis and implementing bespoke measures of support: Cité & Fondation Daniel et Nina Carasso, Cité & Centre national des arts plastiques (Cnap)

These programs are characterised by the similar conditions in which residents were hosted:

- Bespoke artistic and professional support.
- Provision of a live-in studio at the Marais site.
- A monthly grant for living expenses.

These programs enabled us to try out different specific support measures based on two key aspects: working with a specific group of residents and putting into place mentoring sessions.

Once a month, the recipients of these programs have access to a group support scheme comprising get-togethers with artists and culture professionals organised along the following lines:

Group time with all the recipients around a theme defined by the mentor. The

Fondation Daniel et Nina Carasso & Cité internationale des arts program

10 artists and culture professionals of every discipline were received at the Cité between September 2020 and February 2021. (Annexes p. 86)

Cité internationale des arts & Centre national des arts plastiques program

5 exhibition curators were received at the Cité between October 2020 and March 2021. (Annexes p. 87)



aim is to offer a moment of exchange within the group and evoke general topics and subjects that go beyond each recipient's discipline. This shared moment aims to create time to exchange ideas and discuss.

The following moments of exchange were organised:

7th and 8th October 2020: Ayoko Mensah, arts programmer and consultant to the Africa department at the Centre for Fine Arts in Brussels (Bozar) chaired discussions around the theme *How can we rethink local and international artistic strategies in the light of the crises we are going through?* with residents from the TRAME and "Fondation Daniel et Nina Carasso and Cité internationale des arts" programs.

20th and 27th November 2020: Seminar with Catherine Chevalier, art critic, co-founder and editor in chief of the periodical *May* and residents from the "Cité internationale des arts & Cnap" and the "Fondation Daniel et Nina Carasso and Cité internationale des arts" programs.

17th December 2020: Discussion and debate with Julie Sanerot, Director of Production and Assistant Arts Programr at the CENTQUATRE-PARIS with residents from the "Cité internationale des arts & Cnap" and the "Fondation Daniel et Nina Carasso and Cité internationale des arts" programs.

Creating and implementing programs in connection with the institution's priorities: TRAME and ONDES

Specific actions in support of the French-language creative scene

In 2019, the Cité internationale des arts was designated a reference institution for French-language creativity by the Ministry of Culture (Ministère de la Culture), together with La Chartreuse de Villeneuve-Lès-Avignon – Centre National des Écritures du Spectacle and Francophonies – des écritures à la scène in Limoges.

Thanks to this support, the Cité internationale des arts created TRAME, a double residential program for Overseas French and French-speaking artists and culture professionals from all over the world. It is open to candidates of every discipline wanting to come to Paris for three months to work on a creative and/or research project.

The health crisis profoundly affected the initial schedule.

The first ten recipients were selected at the start of 2020, however because of the pandemic their three-month residencies were postponed until January 2021.

Faced with the COVID-19 crisis, the Cité internationale des arts launched an exceptional edition of the TRAME program for autumn 2020 (October to the end of December 2020), open to French-speaking artists and culture professionals currently residing in France, whatever their practice and nationality: five recipients were received at the Cité. (Annexes p. 88)

Specific actions with regard to Overseas France

In compliance with the Cité's development strategy, efforts were concentrated on developing programs aimed at residents from Overseas France. Alliances were instituted or continued with several Directorates of Cultural Affairs (Direction des Affaires Culturelles / DAC) and other organisations.

- DAC Guadeloupe.
- DAC Guyane.
- DAC Mayotte.
- Pôle d'Export de la Musique et des Arts de Nouvelle-Calédonie.

These efforts continued with the creation and launching of the ONDES program for artists and culture professionals living in the Overseas Departments and Territories (DOM-TOM), who wished to work on a creative and/or research project in Paris for three months. Its creation was made possible thanks to funding from the Ministry of the Overseas.

Other partnerships were established in 2020 and will see the light of day in 2021. One such example is the DAC Martinique program and the triennial program with French Polynesia, which will allow four Polynesian artists per year to come for a three to four-month residency over the next three years.

Focus on the Cité x DAC Guadeloupe program

In 2020, with the support of the Guadeloupe Directorate of Cultural Affairs, the Cité internationale des arts implemented a new kind of residency program for artists, authors and exhibition curators living in Guadeloupe who wanted to work on a research and/or creative project in the visual or performing arts or writing.

Throughout the three-month residency, the two recipients benefit from bespoke measures of support and monthly meetings with other artists and culture professionals. They can also make the most of life at the Cité, its activities and networks, not forgetting 325 residents of every discipline, generation and nationality. (Annexes p. 89)

Implementing a large-scale partnership: Cité x Art Explora

In 2020, the Fondation Art Explora, in close cooperation with the City of Paris, joined forces on a long-term basis with the Cité internationale des arts to build a new biannual residency program at the Montmartre site for artists, culture professionals and researchers from all over the world.

Thanks to the Art Explora – Cité internationale des arts residency program, residents can work on creative and research projects in the heart of Paris, in contact with the French arts scene and French professionals. The program encourages creativity in every form, whilst facilitating its transmission to a wide audience. Reaching out to the public – including those on the margins of society – and meeting with artists and culture professionals will be key aspects of this scheme and, as such, are consistent with Art Explora’s mission statement.

In addition to the residency program co-developed with the Cité internationale des arts, Art Explora has invested 1.2 million euros in renovating ten studios: as a result, eight live-in studios and a new common area are now available.

Each resident will benefit from:

- A live-in studio on the Montmartre site.
- A monthly grant for living expenses.
- Assistance with production.

The first call for applications for the Cité x Art Explora program was launched in September 2020. The first session of residencies will begin in March 2021. (Annexes p. 90)

Finalising ongoing projects: a new phase in the implementation of our development strategy

Adopting the new rules and regulations and communicating them in December: a new pillar in our relationship with our long-term partners.

For the record, on January 29th, 2020, the Cité internationale des arts board of directors approved the new rules and regulations that both define and manage the Cité's relationship with its long-term partners. These rules and regulations both reflect our new development strategy and define the operating procedures applicable in our institution.

As a result of the world health crisis and the obligation to focus on the effects of the end of international mobility, communication of this document to long-

Communicating rules and regulations to long-term partners

The rules and regulations were sent to **111 long-term partners** between October and December.

83 long-term partners confirmed they had received them (some after 2 reminders), which corresponds to an **answer rate of 75%**.

10 long-term partners had their right to propose candidates suspended due to the non-respect of criteria in the rules and regulations and further discussions were required.

term partners was postponed until the last quarter of 2020.

The rules and regulations were sent by email with a personalised message tailored to each long-term partner reminding them of the positive aspects in our partnership and areas of improvement in the way it was implemented. This was made possible thanks to the development of tracking tools that allowed us to obtain a precise image of the quality of our relationship with each long-term partner by applying several objective criteria:

- Exchanges with the long-term partner's teams should be smooth and regular.
- Live-in studios should never be left unoccupied.
- Residencies at the Cité internationale des arts should last from two to twelve months.
- The Cité internationale des arts wishes to be involved in the candidate selection process.

In 2020, 28 long-term partners decided to include the Cité in the future resident selection process (compared to 19 in 2019).

- Each long-term partner undertakes to transmit the

completed application forms for each candidate they propose for a residency at the Cité internationale des arts at least three months before the planned date of arrival.

- Long-term partners are encouraged to provide financial support to the residency candidates they propose to the Cité internationale des arts, in other words a sum of money sufficient to cover the security deposit and monthly charges, as well as a grant to cover living expenses and/or production costs.
- Long-term partners are also asked to contribute to the overall improvement of the conditions in which residents are received and infrastructures at the Cité internationale des arts by paying an annual endowment corresponding to no more than 10% of the annual charges due for the live-in studio(s) mentioned in the signed deed of gift. This sum will be reserved for financing the maintenance of common areas and the upkeep of the buildings.

In case of an unsatisfactory situation, i.e. should too many criteria fail to be met, the Cité is obliged to suspend sine die the long-term partner's right to propose candidates for residencies at the Cité internationale des arts.

Continuing to create new dedicated programs: maintaining attractivity despite the crisis

A few figures

In 2020, ten dedicated programs (for a total of 17 residencies) had to be postponed because of obstacles to mobility and lockdowns.

- Alliance Française du Paraguay (Paraguay)
- Digital lab Africa (54 African countries)
- Direction des Affaires Culturelles de Mayotte (France)
- ENSA Dijon (France) – two residencies
- Institut Français d'Algérie (Algeria)
- Institut Français d'Égypte (Egypt)
- Shell Art Award (Japan)
- Colombia Ministry of Culture (Colombia)
- Pôle d'Export de la Musique et des Arts de Nouvelle-Calédonie (France).
- Taiwan: TAV – VK – CIA (Japan/Taiwan)
- Ukrainian Institute (Ukraine)

Most of the residencies planned as part of these programs were postponed until 2021.

16 Dedicated programs for 17 two to four-month residencies were put into place.

10 Dedicated programs for a total of 17 residencies had to be postponed.

Since 2018, the Cité internationale des arts has been developing dedicated artist-in-residency programs that give rise to new strategic partnerships. These programs are intended for leading key institutions we have identified that would like to support talented members of the international arts scene.

These programs are established and implemented together with financial partners. The residency format (from two to six months), the profile of the artist or culture professional and the measures of support provided are defined together with this partner.

2020 was set to be an exceptional year for the development of dedicated residency programs. Despite the unfavourable context, which led to the cancellation or postponement of ten programs, the number of programs put into place remained stable (16 programs in 2020 compared to 18 in 2019).

Renewed programs

- Fondation Culture et Diversité (France).
- Juan y Pablo de Otaola grant (Spain).

- Société des Amis de l'Institut du Monde Arabe (France).
- South Tyrolean Artists Association (Italy).

New dedicated programs put into place in 2020 (not including postponements)

- BBK Bremen (Germany).
- Institut Français du Nigéria (Nigeria).
- Institut Français du Liban (Lebanon) / Emergency measures and partnership with the CNC.
- La Escocesa (Spain).
- Luxembourg Ministry of Culture.

Partnerships in mainland France

2020 was also marked by the renewal and structuring of extramural residency programs that allow artists and culture professionals in-residency at the Cité internationale des arts to do another residency in partner establishments around France.

- Centre Intermondes (La Rochelle).
- Villa Bloch (Poitiers).
- La Maison des Auteurs (Limoges).

Focus on a residency program: the Voix d’Afrique prize in partnership with RFI and Éditions JC Lattès.

Established by publishing company Éditions JC Lattès and RFI, in partnership with the Cité internationale des arts, “Voix d’Afrique” is a new literary prize that aims to reveal emerging young authors in Africa who write in French. This prize provides support to and shines a spotlight on new voices on the African literary scene, novels that reflect the situation in a country and current political, economic, or social events, as well as more personal works.

This writing competition is open to unpublished adult authors under the age of 30 living in Africa. More than 8,000 people signed up via the website created especially for the first edition of the contest.

The 2020 recipient was Yaya Diomandé for his debut novel *Abobo Marley*. He was awarded a two-month residency at the Cité on the occasion of its publication.



Continuing to develop relations with French and international professionals

A few figures

Partnerships established with French or foreign institutions and organisations allow artists and culture professionals from every horizon to do a variety of residencies co-developed with the Cité internationale des arts.

The objective of these agreements is to establish a closely woven and diverse network of organisations that illustrate the leading role played by the Cité internationale des arts in terms of providing support for artists and culture professionals.

Despite circumstances unfavourable to developing new projects, there was only a small decrease in the number of partnerships (21 in 2020 compared to 24 in 2019).

In 2020, 14 partnerships were established.

- Bienal de São Paulo (Brazil).
- Centre Pompidou (France).
- Centre Wallonie Bruxelles (France).

14 Partnerships for a total of 16 residencies (2 to 10 months) were established.

7 Partnerships for a total of 4 residencies had to be postponed.

1 Partnership had to be cancelled.

- Direction des Affaires Culturelles de Martinique (France).
- Francophonies en Limousin (France).
- Institut Français du Tchad (Chad).
- École Nationale Supérieure d'Arts de Paris–Cergy (France).
- Centre National du Cinéma et de l'Image Animée (CNC) (France).
- Columbia University: Institute for Ideas and Imagination (France).
- Compagnie Orian Théâtre Dance (France).
- Ircam (France).
- Paritana (Madagascar).
- Périphérie (France).

In 2020, seven partnerships had to be postponed and one partnership was cancelled:

- Centre National du Cinéma et de l'Image Animée (CNC) (France).
- Forum des Images (France).
- Institut Français d'Égypte (Egypt).
- La Ferme Godier (France).
- Palais de Tokyo (France).
- Picto Foundation (France).
- Tashkeel Foundation (United Arab Emirates) – Institut Français des des Emirats Arabes Unis.

A reception department with new perspectives

A department undergoing reorganisation

As a result of the retirement of the reception manager's assistant at the start of 2020, we began reflecting upon how to reorganise the reception department with the strong desire to improve the conditions in which we receive residents at the Cité internationale des arts.

After a period of consultation and discussion – and with this in mind – we decided to:

- Offer two employees newly defined positions as assistants to the department manager.
- Renew the contracts of two security guards.
- Begin recruiting as of December 2020 for the position of reception project manager (a one-year fixed-term contract) reporting to the residency department. This person's role was to help develop ideas on the subject in concert with the reception and the residency department managers and address the modernisation of the department, while taking into account the challenge of improving how residents are received.

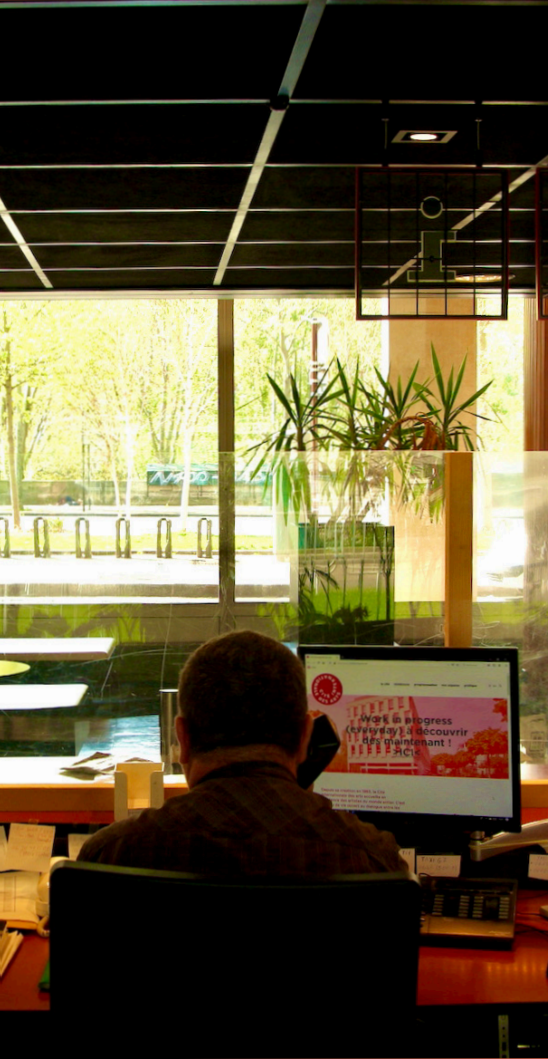
Hospitality and receiving residents: how lockdown revealed the extent of the Cité's expertise

Following the announcements of March 2020, 96 early departures took place between March 14th and March 31st, 2020 across the Marais and Montmartre sites.

135 residents were present at the Cité internationale des arts when the first lockdown came into force on March 17th, 2020 and 120 in the month of May on the eve of the end of lockdown.

In this totally new context, everyone had to work together in close collaboration with the residency department to:

- Implement action plans and rapidly adapt to meet residents' individual needs in an extremely short time.
- Coordinate to facilitate the exchange of information in connection with:
 - The reimbursement of security deposits.
 - Payment of charges for residents present on site.



- Extensions to the ban on travel and closure of borders
 - Early departures
 - Updating our planning software (AD-Présence)
- Put into place precise guidelines and an ensemble of rules and protocols to ensure the safety of everyone. These were modified as necessary with each new announcement by the French government.

We also had to manage **49 live-in studios with a specific status**:

- 32 live-in studios could not be used because their occupants had left the Cité, but planned to return at the end of lockdown
- 17 live-in studios could not be used because their occupants had definitively left the Cité, but the circumstances of their hasty departure before borders closed meant they didn't have time to remove their personal effects.

Continuing to improve residents' living conditions

To meet this objective we had, first and foremost, to continue the renovation of live-in studios.

Following communication of the rules and regulations that mentioned the importance of renovating the studios, 25 requests for an estimate were received from partners.

In answer to each request, we sent an estimate of renovation costs that took into account the type of live-in studio. This estimate was based on current public procurement regulations relevant to renovation work (that will be updated in the summer of 2021 for the following two years).

Attention paid to the conditions in which residents are received also led to other actions to improve their day-to-day living conditions.

For example, in terms of security at the Montmartre site:

- In March 2020, we employed a security firm to reinforce security at the site. In addition to the permanent presence from 7 pm to midnight of our in-house security guard, the society "Guardian" provided a guard and watchdog twice a week from 9 pm to 3 am in order to improve security and prevent unwanted visitors.

Marais Site

15 Live-in studios were entirely renovated in 2020, 4 by in-house staff and 11 by external companies.

5 Live-in studios were entirely redecorated.

- The Corridor and exhibition spaces were redecorated.
- Rehearsal rooms 1 and 5 were repainted.
- A food preparation area was created for the ground floor exhibition spaces.

Montmartre Site

- Finally a process of continuous dialogue was put into place between the Direction des Affaires Culturelles (DAC) / the Direction de la Prévention, de la Sécurité et de la Protection (DPSP) / the Direction des Espaces Verts et de l'Environnement (DEVE) and the City of Paris to improve security at the Montmartre site.



Cité internationale des arts Montmartre site
© Maurine Tric

- 8 Live-in studios were renovated and a convivial common area was created as part of the partnership with the Fondation Art Explora.
- 4 Workshops were equipped in Villa Radet.
 - The laundry room at Montmartre was enlarged.

Cultural Programming

Despite the difficult situation that affected every resident irrespective of their nationality and discipline and saw them in lockdown twice during their residency, the Cité internationale des arts' team stayed just as committed to supporting creation and providing residents with assistance, whether regarding the administrative procedures they had to deal with (that were at times especially complex) or the continuation of their research and residency projects.

The two lockdowns resulted in different types of behaviour. During the first lockdown (from March 17th to May 11th, 2020), some artists and culture professionals had to get over a state of "shocked surprise" or even a kind of "paralysis" in reaction to a crisis that suddenly brought their projects to a standstill; others immediately

reoriented their residency projects, wanting to work on new and often collaborative projects – although obviously at a distance.

The cultural programming department, working hand in hand with the communication department, expressed the immediate desire to accompany residents and support them and their projects by means of an online events program created with the support of the Fondation Antoine de Galbert. Entitled *Work in Progress (Everyday)*, this program afforded residents visibility throughout the period of lockdown. The 2020 events program was characterised by a focus shared between the French scene and international artists and culture professionals and as such preserved the key aspects of the Cité's development strategy.

The redesigned events program transformed by two lockdowns took on board online formats

The presence of 135 artists and culture professionals at the Marais and Montmartre sites during the first lockdown led us to rethink our approach to cultural programming.

The content of some projects initially scheduled to take place at the Cité were adapted so that they could be moved online. Other projects were born out of this unprecedented situation as part of the online *Work in Progress (Everyday)* events program.

Work in Progress (Everyday)

During the two lockdowns, the *Work in Progress (Everyday)* program showcased the multidisciplinary and often collaborative creative diversity that is part of life at the Cité internationale des arts.

One illustration of this creative diversity is *Safe Place, un endroit de confiance* by **Frédéric Nauczyciel** (France – a Cité internationale des arts associate artist), which is informed by the thought processes common to several of his projects initially intended to be presented in the Petite Galerie. It was released at the beginning of the first lockdown in the form of an audio narrative.

The exhibition *Journal de bord d'une artiste en errance* by **Geneviève Alaguiry** (France, Réunion – Visual Arts Committee), curated by Sonia Recasens, was also adapted for an online format.

Musicians were also invited to take part with live recordings (obviously without an audience), either made in their studios or the Auditorium. Participants included: **Aïda Nosrat and Babak Amir Mobasher** (Iran) / **Thokozani** (South Africa) / **Jehyna Sahyeir Celestin** (Haiti) / **Younna Saba** (Lebanon) / **Christine Zayed** (Palestine) / **Symo Reyn** (France) and **Pauline Drand** (France). Recent recordings and concerts were also broadcast: **Ymelda Marie-Louise** (France, Martinique).

During the first lockdown, the Japanese composer and pianist **Koki Nakano** presented a performance entitled

Pre-Choreographed and his new single *Birth Canal* was released during the second lockdown in November 2020.

Dance was represented via the retransmission of *De quoi sommes-nous faits ?!*, a show created by **Andréya Ouamba** (Congo/Senegal/France), as well as two collaborative projects:

- *Avigdor in the House*, a live performance released on digital content platforms created by Israeli choreographer and resident **Uri Shafir**, with dancers under lockdown in Israel, Germany, Greece and France, including Cité resident **Nina Berclaz** (France).
- The performance of **Nina Traub** (Israel), filmed by resident videographer **Lukas Zerbst** (Germany) with an original soundtrack by **Koki Nakano** (Japan).

These projects resonated with the experience of confinement during lockdown, which was also the case for the collaborative project *You open a box...*, which comprised performances by various German-speaking artists and culture professionals in-residency at the Cité internationale des arts in spring 2020, who used to

meet up at regular intervals for dinners and informal get-togethers before the lockdown.

A series of performances was developed around a second-hand bookseller's display box that was transformed into a shared exhibition space in a project that brought together **Gin Bahc** (Germany), **Claudia Barcheri** (Italy), **Hannah Cooke** (Germany), **Immo Eyser** and **Pablo Garretón** (Chile), **HyunJin Kim** (South Korea), **Vera Kox** (Germany), **Philipp Lange**, **Dominik Rinnhofer**, **Jakub Simcik** (Sweden), **Katinka Theis** (Germany) and **Lukas Zerbst** (Germany).

During the first lockdown, *Work in Progress (Everyday)* also showcased French texts by Overseas French and African authors with the participation of **Françoise Dô** (Martinique) and **Vhan Olsen Dombo** (Congo) with two previously unpublished texts.

Jeanne Diama (Mali), **Gaëlle Bien-Aimé** (Haiti) and **Guy Regis Jr.** (Haiti) read extracts from their texts that were being finalised during their successive residencies at the Francophonies – des écritures à la scène à Limoges

and the Cité internationale des arts (Pôle francophone partnership).

Jean d'Amérique (Haiti), Prix RFI – Théâtre 2019 finalist and recipient of the Prix Jean Jacques Lerrant des Journées de Lyon des Auteurs de Théâtre in 2020, read an extract from his most recent text, *Cathédrale des Cochons*.

Line Pillet, **Diane de Moor** (Belgium) and **Romuald Jandolo** (France) produced videos for *Work in Progress (Everyday)*.

The Egyptian visual artist **Shatha Al-Deghady** invited residents to make a one-hour video of their lockdown: the resulting films were broadcast live on March 31st, 2020 (*The Act of Touch* project).

This program also made it possible to continue, albeit in a different format, the conversations between resident artists and curators: **Christin Berg** and **Clara Jo** (Germany), as well as **Lukas Zerbst** (Germany) and Palestinian curator **Reem Shadid**, who was based at the time between the

United Arab Emirates and London.

Between mid-April and the beginning of May 2020, five online conversations between artists and curators, grouped under the title *Side to Side* were produced in partnership with the French organisation C–E–A / Association Française des Commissaires d'Exposition: **Christina Chirouze** and **Rosa Maria Unda Souki** (Brazil), **Claire Luna** and **Bianca Argimon** (Spain), **Arlène Berceliot Courtin** and **Jean-Charles de Quillacq** (France), **Valentine Umansky** and **Cheikh Ndiaye** (Senegal) and **Aurélie Faure** and **Valérian Goalec** (France).

As soon as the second lockdown was announced, the program was relaunched and curators – most of whom were in-residency this time as part of programs financed either by the Cnap or the Cité's committees – were invited to imagine new formats, but always for online distribution. The Italian curator **Elena Cardin** developed a video project with videographer **Mona Varichon** (France) and dancer **Nicolas Faubert** (France); curator **Asli Seven** (Turkey) worked with the French visual artist **Julie Ramage**; and **Claire Luna** (Peru/France) worked with **Zohreh Zavareh** (Iran).



SIDE TO

Dialogues artistes
x commissaires

en ligne

Side to Side – Dialogues entre artistes et commissaires

Radio Commons

Cité internationale des arts x Relais Culture Europe

The partnership established at the end of 2019 between Relais Culture Europe and the Cité internationale des arts around a exhibition planned for autumn 2020 was completely rethought after the first lockdown and reoriented towards a web radio project entitled *Par où commencer ?*. It was broadcast from September 19th to October 19th, 2020.

Par où commencer ? presented conversations between different European stakeholders and explored new cultural and artistic practices across a variety of formats.

Artists and culture professionals in-residency were associated with this vast project and its numerous programs as part of the *Exploration – Pratiques génératives* cycle:

- **Julie Ramage** (France) conversed with Clelia Bartoli, a jurist and lecturer in the law department at the University of Palermo. They discussed Ramage's creative research project *Ghostmarkets* on which she has been working in detention centres since 2019 and

whose starting point is the fact that money is banned in prisons.

- An interview with **Frédéric Nauczyciel** (France) about his project *Safe Places*, which is composed of sound recordings made in different places, including the Cité internationale des arts.
- A conversation between the artist **Ranti Bam** (Nigeria/ Great Britain) and Istanbul-based artist and designer Çiğdem Kaya.

As part of the last series entitled *Circuler. Habiter*, a debate was organised with the participation of Bénédicte Alliot (director general of the Cité internationale des arts) around the question *Construire une Europe creative (Building a creative Europe)*.

Other guests included Jelena Petrović (curator), Renata Salecl (philosopher), Shelly de Vito (co-founder of the Moulins de Paillard) and Juan Sandoval (director of Unidee Residency Programs at Cittadellarte – Fondation Pistoletto).

MOCA, 5^e Forum des Cultures d'Afrique et Diasporas

The opening of the MOCA, an annual event that brings together creatives, culture industry professionals and political and economic deciders to address the issues, opportunities and innovations in the sector, which was initially scheduled to be held at the Cité internationale des arts on November 2nd, 2020, went virtual. It featured debates around themes such as creating and innovating during a crisis, women as entrepreneurs and making a lasting commitment to the cultural sector.

All of the other events scheduled to be held in the various spaces at the Cité internationale des arts during MOCA's 5th edition (until November 8th, 2020), were also transformed into online events.

The highlights

Les Traversées du Marais 2020

Saturday September 5th, from 4 – 7 pm

The Cité internationale des arts has been a partner of this festival organised by Marais Culture + since 2017.

The programming of the 2020 edition coincided with the reopening of spaces to the public after the spring lockdown. The general theme of the festival was *Intimités* (*Intimacy*) and the event at the Cité was composed of a visit that started from the inner courtyard and went as far as the Petite Galerie with the presentation of projects by three residents: **Romuald Jandolo** (France), **Frédéric Nauczyciel** (France) and **Jade de Rooster** (France).

Installation by Romuald Jandolo in the courtyard and exhibition
by Frédéric Nauczyciel in the Petite Galerie – September 2020
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Dialogues Across the African World

Performing politics in Africa and in the diasporas

This seminar organised by Christine Douxami, Sarah Fila-Bakabadio, Katja Gentric, Dominique Malaquais and Julie Peghini (with the support of research university ArTeC and state funding from the French National Research Agency (ANR) as part of the “investissements d’avenir” program) started in November 2019 and continued in 2020.

If the sessions scheduled between March and the start of June had to be cancelled because of the first lockdown, sessions by video-conference were organised during the second lockdown in autumn 2020.

After opening the events program at the Cité internationale des arts as part of the Africa 2020 season, these get-togethers will continue until September 2021.

Performance by Andréya Ouamba at the CND for CANAL – January 2020
© Maurine Tric



Showcasing the artistic practices of residents and presenting residency projects

The Cité internationale des arts is a place of experimentation with a wide diversity of artistic practices. In 2020, the cultural events that were able to take place in person reflected this diversity.

Dance

As part of Hors les Murs, the Cité internationale des arts took part in *CANAL*, which was held on January 30th – 31st, 2020 at the Centre National de la Danse (CND) in Pantin.

During these two days – and with the aim of forging ties between artists and cultural programmers – the 14 rehearsal rooms at the CND were taken over by 17 cultural institutions, including the Cité internationale des arts. The Cité presented four dancers in-residency: **Zoé Schreckenberg** (Germany), **Nina Berclaz** (France), **Salim Mzé Hamadi Moissi** (Comoros) and **Andréya Ouamba** (Congo).



Music

We were able to put on nine concerts with 11 resident musicians and a total of 970 spectators, in other words an average of 107 spectators per concert.

The French-speaking creative world had pride of place with singer **Pinas Alcera** (Haiti); a concert by Tunisian composer and performer **Baadia Bouhrizi** organised within the framework of the Arabofolies festival, in

partnership with the l'Institut du Monde Arabe; and the work of residents from the CNSMD de Paris residency program was showcased with concerts by composer **Fernando Palomeque** (Poland/Argentina) and pianist **Jiwon Jang** (France).

Public debates

Three get-togethers were organised (125 spectators):

- **Ana Kiffer**, author and professor at PUC–Rio de Janeiro (Brazil), Jacques Leenhardt, director of studies at EHESS and Sylvie Glissant discussed the ideas of Edouard Glissant and how they are received in Brazil today.
- Cité internationale des arts associate artist **Frédéric Nauczyciel** (France) exchanged with Anne-Lise Dehéé about ongoing projects in care practices.
- **Gaspar Willman** (France) presented videos in partnership with Frac Aquitaine, one of which, produced post-lockdown as part of the *Été culturel du Frac Aquitaine*, was followed by a discussion with curator Katia Porro.

Screenings

Two evenings devoted to documentaries brought together 100 spectators:

- *Qu'ils partent tous* by Sara Nacer was screened in the director's presence and followed by a discussion with resident Algerian filmmaker **Layla Aoudj**.
- *Snowbirds* and *King Lajoie* directed by **Joannie Lafrenière** (Canada) and edited by **Sophie B. Sylvestre** were shown in partnership with Périphérie.

Performances and readings

Three events brought together a total of 130 spectators:

- *NEV (Nègres en Vente) ou entendre les voix de la traversée*, created by **Guy Regis Jr** (Haiti) & Hélène Lacroix (France), aimed to recreate the physical presence of the unknown victims of the slave trade on the island of Saint-Domingue. This performance was programmed as part of *Un Été particulier* (City of Paris).
- **Odile Pedro Leal** (France/French Guiana) read from the theatrical adaptation of a poetry anthology, *Femmes des terres brûlées* by Marie-Célie Agnant, on which she worked during her residency.
- **Mauricio Límon de León** (Mexico) presented his post-residency performance *Empowering Innuendos*, in partnership with the Instituto Cultural de Mexico. Adopting a 'breaking news edition' format, the performance highlighted the importance of socially engaged art. It was produced with the participation of residents **Sasha Amaya** (Canada) and **Dardan Shabani** (Switzerland).

Exhibitions

We were able to put on five exhibitions, four in the Petite Galerie and one in the Corridor.

- January 17th – 30th: the 2nd edition of the Publication d'Art Non – linéaire: *PAN II – RECOGNITION*, founded by **Alizée Gazeau** (France), together with Quentin Dauvergne and Livia Parmantier. The exhibition was imagined as a meeting place for theoreticians, artists, scientists and authors.
- February 7th – 29th: *Le contour de tes rêves* by **Ittah Yoda** (France/Japan). This installation presented in the Petite Galerie by artist duo Virgile Ittah and Kai Yoda constituted one part of their research into the subconscious and new forms of real and virtual representation. Loïc le Gall, director of the Passerelle Centre d'Art Contemporain, contributed to the project.
- September 22nd – October 11th: **Valérien Goalec** (France) was given carte blanche for his project *Salon*, a three-part exhibition/installation with different guest participants;. Each new installation “covered up” the previous one. In parallel, get-togethers were organised around the presentation of Valérien Goalec's residency publishing project with Editions Théophile's Papers, in the presence of the publishing company's founder Théophile Calot and graphic designer Alexis Jacob. There was also a discussion between Goalec and Piero Bisello, editorial director at Conceptual Fine Arts, an online platform devoted to writing about art.
- October 22nd – December 18th: *Commencements* by **Rosa Maria Unda Souki** (Brazil/France), curated by Anaël Pigeat. This exhibition presented a series of works characteristic of the artist's research and several series informed by the houses of authors, such as Federico Garcia Lorca and Frida Kahlo. This work led to the development of a graphic novel to be published in 2021 (Zulma Editions), which was the subject of Unda Souki's residency project. Due to the second lockdown, the exhibition was extended until mid-December.

- February 7th – 29th, **Javkhan Ariunbold** and **Jörg Kratz** (Germany) produced *Cadence*, an in-situ installation in the Corridor that made use of the perspectives of the spaces and included references to the architecture of the Cité internationale des arts.



A view of Ittah Yoda's *Le contour de tes rêves* exhibition
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Making a Connection, a project by visual artist **Ranti Bam** (Nigeria/Great Britain), which was based on the narrative and therapeutic properties of clay used as a way of awakening creativity and fostering exchange, benefited from specific measures of support.

Between September and October 2020, Ranti Bam organised four, hands-on pottery workshops for a group of women of African descent with whom she was put in touch by URACA–Basiliade, an NGO that works locally with African communities in the 18th arrondissement of Paris. The results of the project were presented on October 24th and 25th at the Echo–Musée, near the URACA premises. This project was assisted by Estelle Onema (Centre des Cultures d’Afrique), who worked as an intermediary and interpreter and made possible thanks to the financial support of the Fondation Antoine de Galbert.

Open days

Contrary to previous years, the pandemic meant that it was not possible to combine open studio days and a festive events program in the outdoor areas around the Marais or Montmartre sites.

At the end of the first lockdown, we were nevertheless able to hold open studio days on the Montmartre site with invited professionals only; on the Marais site, open days were organised spontaneously.

Communications

A few figures

Amidst the upheaval of 2020, communication at the Cité had to adapt and evolve by inventing new tools to showcase partnerships and the projects of our residents.

28,005

Facebook followers (+ 7%)

3,740

Twitter followers (+ 9%)

10,134

Instagram followers (+ 52%)

100,611

Website users

20,134

Newsletter subscribers (+17%)

With more than 20,000 subscribers, the newsletter is one of the Cité's main means of communication. In 2020, it continued to boast a very good open rate (31.28% on average).

There is also a weekly version of the newsletter for residents with details about upcoming cultural events, key information about the residency, invitations from partners and calls for applications.

At the heart of the residency, artists and culture professionals take centre stage: Work in Progress (Everyday)

Right from the first days of the nationwide lockdown in March and in response to the November 2020 lockdown, the communication department at the Cité internationale des arts did its utmost to foster every form of artistic creativity on a daily basis with *Work in Progress (Everyday)*.

Work in progress (Everyday) comprised a multitude of different formats – live broadcasts from live-in studios; individual feedback; other types of live broadcast and recordings of past events; video chats and sound recordings etc. The whole series was produced in-house by the communication department.

Thanks to this new digital tool, we were able to continue to showcase work by residents and former residents, such as Alain Fleischer, the artist and director of Fresnoy – Studio National des Arts Contemporains.

In 2020, a total of **62 productions** were shared on the Cité internationale des arts website on a page updated daily by the communication department. This multi-format series was also adapted so that it could be viewed on the Cité's different social networks: Facebook, Instagram and Twitter.

Work in Progress (Everyday) was also discussed in the press as part of announcements and interviews with the Cité's management team (Newstank Culture, L'Hebdo du Quotidien de l'art, Transartist).



An evolutive journal

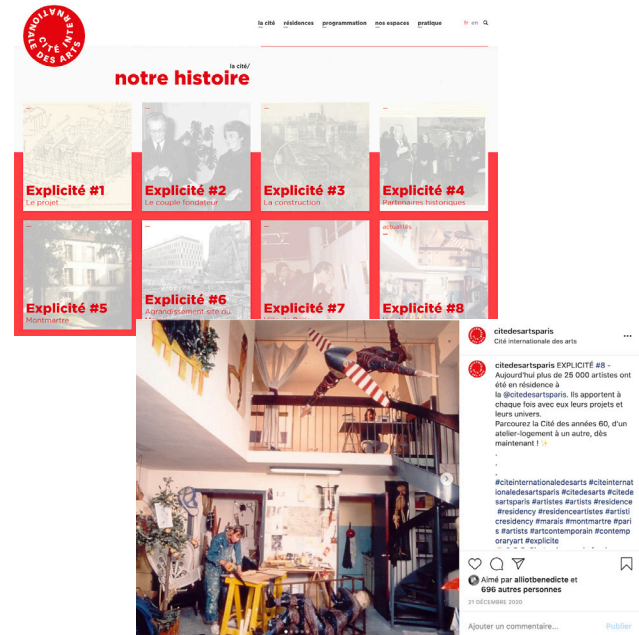
Explicité

Explicité was born out of the archives conserved by the foundation since the 60s. Its creation marked the beginning of a narrative telling the story of the Cité's 55-year existence.

This illustrated mini-series was posted on all our social networks (Facebook, Twitter, Instagram and LinkedIn), as well as on the "Our History" page on the Cité's website.

Its eight chronological episodes released throughout 2020 use previously unseen images from the archives to retrace key moments in the history of the foundation.

Content published in *Explicité* is what worked the best on the Cité's social networks in 2020 with a high rate of subscriber engagement.



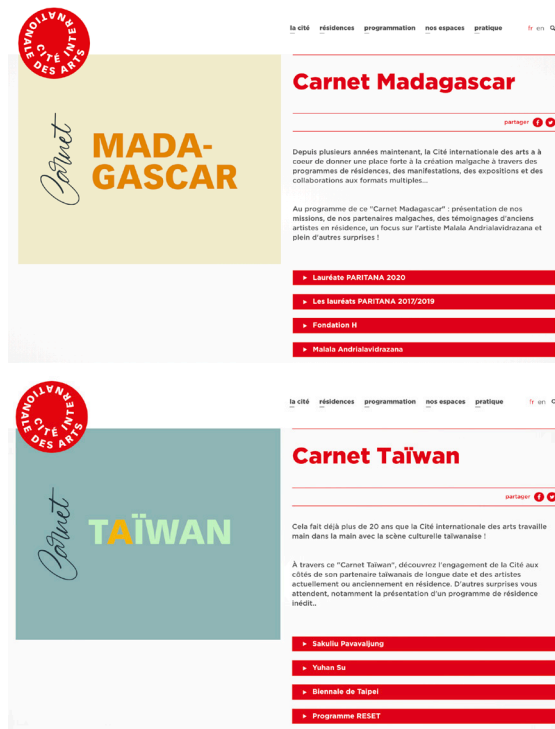
Screenshot of the "Our History" page from the Cité's website
Screenshot of *Explicité 8* on Instagram

Themed journals

Two themed journals were published in July and August; they were a way of continuing to keep in touch with the Cité's social media community during the summer period.

Each was divided into four parts over four weeks and posted on the website, social networks, as well as being included in the Cité's newsletters. Their content dealt with the many different measures of support offered to artists and culture professionals by the Cité both during and after their residency.

The journals also put the spotlight on two completely different international contemporary art scenes: Madagascar, whose arts scene has only been present at the Cité in recent years and our historic partner Taiwan, whose 20 years of working together we celebrated in 2020.



Screenshot of the *Carnet Madagascar* page from the Cité's website
Screenshot of the *Carnet Taïwan* page.

Diversifying tools

Instagram

In 2020, the strategy applied to communicating on Instagram was entirely rethought following an analysis of the previous year's practice.

By paying closer attention to editorial content and a more suitable use of the "story" function, the Cité internationale des arts was able to reach its objective of 10,000 followers on December 17th, 2020.

Video

In 2020, the communication department produced a series of videos that were mainly filmed and edited in-house with the help of artists involved in the project.

Up until then, video had only been used to record events in the Auditorium for the foundation's video archives.

Henceforth the use of video was diversified and extended and made its mark on the foundation's communication strategy (interviews with artists and culture professionals, conference cycles such as *La biennale di Venezia à la Cité* and *Dialogues Across the African World*, as well as online project presentations, eg the *Side to Side* series).

Facilities & Events

In accord with its main mission of organising artist-in-residency programs, the Cité internationale des arts manages multi-use spaces for working, rehearsing, creating, presenting and performing with several objectives:

- **Create an offer that meets the needs of each residency project**
- **Adapt to new uses and practices**
- **Develop awareness of the Cité's facilities and attract a new public**
- **Develop and diversify its own resources**

All of these activities at the two complementary sites in the Marais and Montmartre aim to create **bridges between disciplines, levels of practice and a public** of amateurs, semi-professionals and professionals. These places to meet and exchange contribute to the **principle of hospitality** and are open to the local community.

The Facilities

1 A 128-seat auditorium

8 Rehearsal studios
including 1 dance rehearsal room (100 m²) and 7 multi-use rehearsal rooms from 12 to 70 m² (music, theatre, performance, workshops).

2 Collective engraving and screen-printing workshops

1 Pottery kiln

45 Pianos
including 1 that belongs to a long-term partner and an organ

- Spaces used during film shoots (car park, premises in the shopping arcade, inner courtyards).
- Villa Radet (Montmartre)

In 2020, the procedures applied when hosting artists and culture professionals were reorganised to take into account changes in **the health and legal contexts**. The elaboration of **a strict protocol** enabled the continuation of activity and artistic practices on our premises in the best conditions possible.

In these unprecedented circumstances, the Cité internationale des arts enlisted new tools to reorganise its practices across its various spaces and facilities and make them better known, whilst relying on digital tools developed in 2019 that became fully operational in 2020.

- Enrolling to use and reserve the collective workshops, pottery kiln, rehearsal rooms and the auditorium, as well signing up for French lessons moved online with a shared online calendar.
- The internet page presenting the rehearsal rooms was redesigned.
- The Galerie was given a new use as a space to welcome some one hundred students from the Incubateur des Politiques Publiques (Sciences Po

Paris) for five sessions between January and March 2020. This innovative educational program brings together groups of four to six students with a partner looking for an operational response to a real problem. The initial, January to May format was restructured and all the sessions moved online from March 2020.

- Satisfaction surveys were sent to learners taking French lessons and users of the engraving workshop to help us continue to improve the services and equipment on offer.
- The rehearsal rooms and arts facilities available for semi-professional and amateur arts practices were presented on our stand at the Forum des Associations de Paris Centre (Saturday September 5th, 2020).

To provide specific responses to the health crisis:

- Opening of a new, temporary workspace in the Galerie suitable for working in these difficult times.
- Modified tariffs: a 50% reduction on flat rates for residents (November and December 2020), a weekly collective workshop flat rate for residents and a specific reduced tariff for dance troupes and choreographers.

- A flexible calendar: studios made available on an individual basis for residents in May and June 2020.
- A series of recordings in December 2020 to make up for the Auditorium being closed to the public.

Hosting projects: partnerships and provision of facilities

To make the best use of its facilities, the Cité internationale des arts hosts extramural projects in the Auditorium, makes rehearsal rooms available to residents and associate artists for longer-term projects, and is part of a network of partner institutions.

A few examples of these projects with partners:

Working as part of a network of partner institutions.

- The exiled artists workshop
The French language school was hosted at the Cité in January and February

2020. After replying favourably to the school's request for temporary premises in 2019, the same organisation continued courses in 2020 in order to guarantee continuity of learning for all those studying written and spoken French. Training is provided by a cross-disciplinary team (French language trainers, actors, philosophers, speech therapists and writers) for a public of exiled artists and culture professionals.

- Open theatre, March 2020.
Preparatory work and rehearsals for actors around a play by Guy Régis Junior entitled *Les 5 fois où j'ai vu mon père*.
- AICA, July 2020.
The General Assembly of the association was followed by two "open studio" visits and screenings organised in the studios to present the work of Julie Ramage and Pierre Pauze.
- Jeunesses Musicales de France, September 2020.
A web series, *Une saison de rêve*, presenting the upcoming artists and culture professionals part of the 2021–2022 season was filmed.

- Le Quartier des Auteurs et des Autrices (QD2A), July 2020, October 2020.
A reading group dedicated to discovering and making known dramatic authors.

Professional get-togethers / seminars

- Zone Franche, le Réseau des musiques du monde, February 2020.
Professional get-togethers of the "Eco-responsabilité des musiques du monde network".
- Palais de Tokyo, July 2020.
Communication department and RSE in-house seminar at Villa Radet

Conferences, debates & workshops on questions defended by the Cité internationale des arts

- Art x Science.
Rencontre Laser (Leonardo Art Science Evening Rendez-vous): *Ecume et tourbillon*, February 2020 & *En Piste !*, October 2020.

Co-organised by Leonardo/Olats and the Diagonale Paris–Saclay, with the support of the Fondation Daniel et Nina Carasso and the EU's Creative Europe program.

The LASER (Leonardo Art Science Evening Rendez-vous) programs are an experiment in experience sharing that bring together artists, scientists and cultural operators around art/science projects. These semi-formal get-togethers are outside any institutional framework.

- Saison Africa2020. Théâtre de la Ville. A get-together with dancer and choreographer Germaine Acogny, December 2020. As part of the Africa 2020 season and in partnership with the Théâtre de la Ville, around a dozen resident artists discussed with the choreographer and director of the Ecole des Sables dance school in Touba Dialaw (Senegal).



A discussion with Germaine Acogny – December 2020
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Rehearsal and performance spaces: the rehearsal rooms and the Auditorium

The health crisis and the legal situation

- In compliance with the successive government announcements, the rehearsal rooms and the Auditorium were closed to the public between **March 15th, 2020 and June 30th, 2020**.
- **From May 25th, 2020**, these spaces were gradually reopened, but solely for residents and in line with health and safety measures. The provision of rooms for each resident for their individual practices, together with special tariffs and new time slots, ensured rehearsals could continue on site.
- **From October 17th, 2020**, following the announcement of a curfew in Paris, the Cité internationale des arts changed its opening times and all spaces were closed at 8 pm.
- **Between October 30th and December 31st, 2020**, following the announcement of the second lockdown and the decree limiting access to buildings receiving members of the public (ERP) and more specifically those characterised as “type R or type L”, the rehearsal rooms and the Auditorium remained opened to residents and external organisations, but with a limited scope of activity. Access was authorised for professionals, activities in connection with continuing education and vocational training courses, training required to maintain specific professional skills and for students on professional arts courses. In contrast, all amateur cultural and artistic activities were put on hold.

Focus on the practices and disciplines represented in 2020

By putting into place the online reservation platform Quick-Studio and using a digital calendar, we were able to analyse the usage of the rehearsal rooms and the Auditorium by type of user, discipline and the number of hours of use per month.

Studying the activity in terms of the number of hours of artistic practice per month for the ensemble of users (residents and external organisations) revealed **important fluctuations in terms of volume during 2020**: a dynamic period of activity during the 1st quarter was followed by an abrupt drop as a result of the legal obligation to close the facilities on March 15th, 2020. Finally, the summer period was marked by a gradual increase in activity.

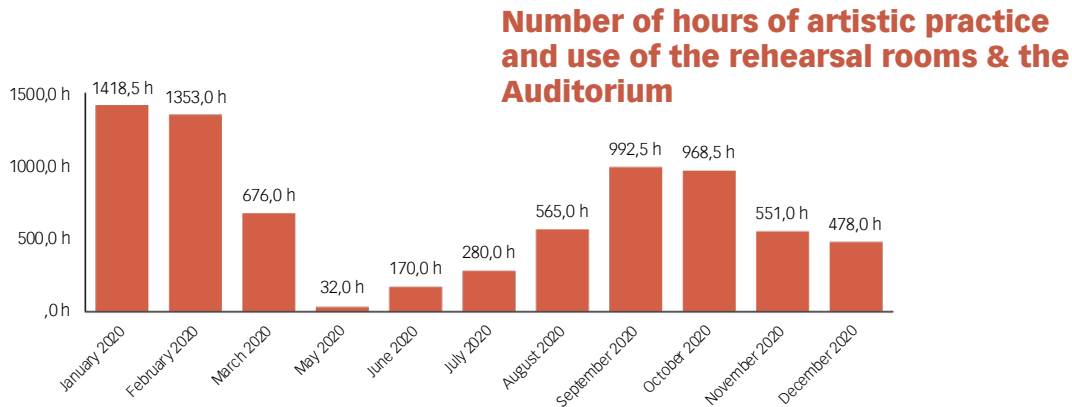
After the holiday period, September 2020 saw a marked recovery in the level of use of the rehearsal rooms and the Auditorium with the return of “seasonal” users (reserving fixed slots every week).

The measures taken by the government from mid-October, first establishing a curfew and then closing all the buildings receiving members of the public (ERP) to anyone except professional users, **severely limited activity in the last quarter of 2020**. This can be explained by the fact that the rehearsal rooms and the Auditorium are mainly used in the evenings between 6 and 10 pm and amateurs constitute a significant part of the total number of users. However, the Cité internationale des arts did manage to maintain all authorised activities and, in priority, our residents’ rehearsals.

In total, **7,500 hours of artistic activities or usages were registered** in 2020 in the rehearsal rooms and the Auditorium (all formats combined).

Occasional and regular rentals in 2020

In 2020, the rehearsal rooms were **mainly used by "seasonal" organisations which reserved weekly slots, followed by resident artists and culture professionals** (respectively 2,963 hours and 2,341 hours reserved in 2020). The 3rd user in terms of the number of hours usage per year corresponds to the rehearsals, concerts and other public performances of events programed by the Cité internationale des arts, although this was obviously less than in 2019.



80

External users, either individuals or organisations.

58

Residents.

9

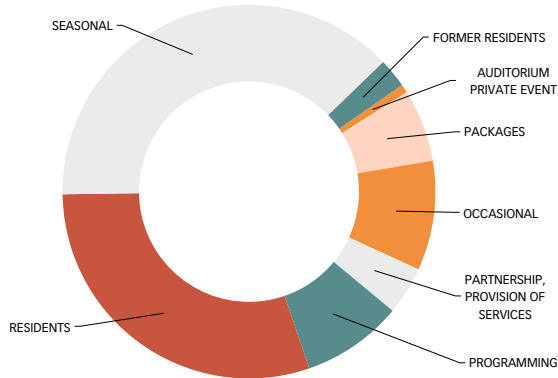
Private concerts between January and October 2020.

3

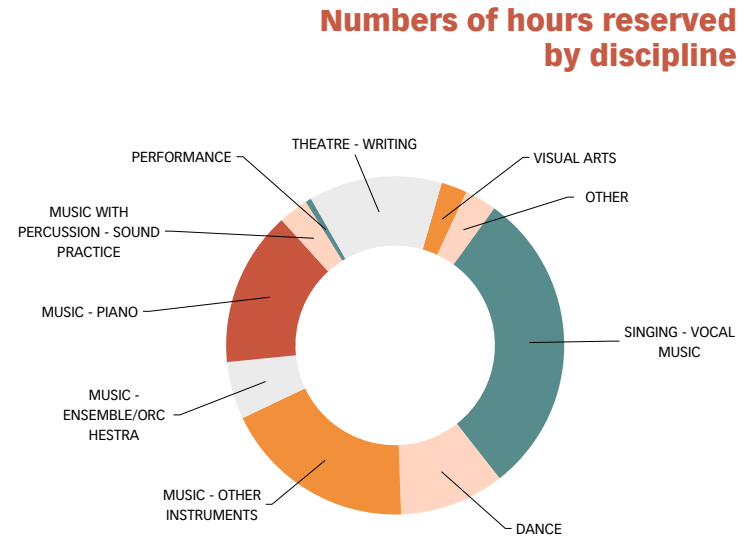
Professional recordings in December 2020.

Out of the total number of hours usage in 2020 of the ensemble of users (individuals and organisations) – film crews excepted – **singing, vocal music and opera counted for the main part of rehearsal room usage.** Instrumentalists represented the 2nd discipline in terms of hours of use and, as each rehearsal room is equipped with

an upright or grand piano, there was also a large number of pianists and composers for piano. Following on from the opening of the dance rehearsal room in 2018, **dance and choreographers now represent a substantial volume of hours.**



Numbers of hours reserved by type of user



Numbers of hours reserved by discipline

Film shoots

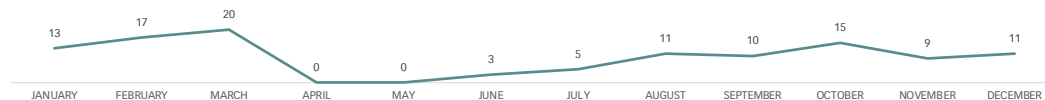
Two films crews (including extras and the production team) came to the Cité in 2020; one day's filming took place using a live-in studio as a location in November 2020.

The previous year was exceptional in terms of income: the total revenue from films shoots reached 7.6 K€ in 2020.

Collective workshops

The Cité internationale des arts boasts different spaces and facilities dedicated to the practice of the visual arts. Open to external artists from the Greater Paris area, these collective workshops constitute a genuine place to exchange where resident artists can meet local inhabitants:

- A kiln is available for residents and external users.
- An engraving and screen-printing workshop (**114 reservations in 2020**).



Number of users of collective workshops (engraving and screen-printing)



A new, weekly rate was put into place from November 2020 to offer a more flexible solution for residents. We also introduced several hands-on study workshops:

- **An introduction to screen-printing:** a three-day screen-printing workshop (all levels) was organised for residents with the external artist and engraving workshop user Eric Mercier. During the workshop, different works were produced that went on to be exhibited, for example Jade de Rooster's printed wallpaper. De Rooster is a recipient of the program created in collaboration with the Fondation Culture et Diversité (*Souvenirs de Jiufen*, Petite Galerie, September 2020).
- **An introduction to engraving:** external artist Sophie Domont ran a three-day etching workshop in October 2020 for several residents. After this period of practical work, residents were allowed to use the engraving workshop alone and without charge for a fifteen-day period.

A satisfaction survey focusing on the organisation of the engraving workshop was carried out at the end of 2020.

French lessons

80 residents or people accompanying them of 28 nationalities attended at least one French class in 2020.

- Face to face lessons ran from January to March 2020 and from July to October 2020. During the first lockdown, residents who so wished were able to attend Zoom lessons organised by the French course provider and former residents.

- During the summer period, the weekly lessons were mainly held outdoors, however with the additional restrictions in November, a Zoom session especially for residents was put into place.

A survey into language levels and practices and possible ways of improving the French lessons was also launched.

Maintaining our stock of pianos

The temporary closure of certain spaces during 2020 allowed us to launch the first phase of a major renovation of our stock of pianos and take 4 pianos into the workshops to repair their actions.

Our stock of instruments is made up of 45 pianos, which are regularly tuned and maintained (outsourced): **178 piano tunings were carried out in 2020**, compared to 254 in 2019 – tuning was interrupted from March to May 2020.

General Services

An effective transformation

Just like the rest of the Cité's departments, the general services department was deeply affected by this year's crisis and had to make profound changes to working practices in order to preserve the good health of everybody on site, whether residents or members of staff.

During the first two months of 2020, the activity across the board of the general services department remained at a level equivalent to 2019.

The Safety Manager, who was also in charge of general services, was appointed Covid-19 coordinator by the management team.

By immediately introducing new practices as of March 16th, the Cité was able to continue hosting residents during the

two lockdowns. These practices included: remote working (when possible), organising the flow of people through every part of the two sites (45,000 m²), ensuring staff were present on-site at set times, reorganising offices to receive current and/or future residents, providing masks etc.

Starting March 17th, the working day was reorganised with a rota for members of staff who were unable to work from home. Specific health and safety measures included staggered hours, part-time work (a total of 72 hours for four employees), implementing health and safety protocols and providing information for the public in close collaboration with other departments, (including the communication and events departments) and a protocol to manage the partial reopening of various parts of the Cité, etc.

Activities running below full capacity

2020 was characterised by a sharp decline in activity in certain key sectors: live-in studio cleaning was reduced by half. This can be explained by the exceptionally high number of unoccupied studios (120 just before the end of the first lockdown on May 11th), but also by the extension of residencies due to the closure of borders and the financial hardship of artists who were unable to return to the same way of life as before March 2020.

The general services team focuses on the cleaning and maintenance of common areas, which was substantially increased.

It is hardly surprising that technical activities (lighting,

sound etc) in connection with the organisation of events fell dramatically (14 in 2020 compared to 109 in 2019).

The impact of new working methods and a different lifestyle also led to a substantial drop in the consumption of certain supplies, for example a 25% decrease in office supplies and reduced food purchases due to the cancellation of social activities with the residents, including the monthly lunches. Conversely, a sharp increase in other purchases (that had become indispensable) can be noted, for example an increase of over 120% in the quantity of cleaning products, which included masks and hand sanitizer, etc.

Safety in spaces open to the public

In line with the Agenda d'Accessibilité Programmée (a government scheme to calculate costs and carry out building work to improve the accessibility of buildings open to the public), which was validated in 2015 and extended until January 31st, 2020, consideration was given to the Marais site, in particular the Galerie, as well as Villa Radet in Montmartre.

On December 1st, a second request was made to extend the AD'AP deadline (solely for the exhibition spaces) and conveyed to the ERP department at the Préfecture de Police.

The question of obtaining ERP status for the three floors of the Villa Radet (first evoked in 2019 after the building's renovation) remains to be resolved in the course of 2021 in close consultation with the City of Paris.

Administrative Life

Human Resources

Throughout 2020, the Cité internationale des arts had on average a total of 47.6 full-time employees (compared to 47.7 full-time employees in 2019). 50 positions were occupied in December 2020 (including 43.6 full-time employees on permanent contracts, 4 full-time employees on temporary contracts and two part-time positions), compared to a total of 51 in 2019.

At the end of December 2020, men made up 66% of the team and women 34%, with an almost equal number of male and female managers (six men and five women).

The following changes took place in 2020:

Residency department

Residency Hub

An administrative assistant obtained a permanent contract in January 2020.

Reception Hub

- A security guard on the Montmartre site obtained a permanent contract in March 2020.

- A member of staff from the reception hub, who retired on January 31st, 2020, was not replaced because of an unsuccessful recruitment process. As a result, extra tasks were assigned to the two long-standing security guards and a new member of staff was recruited from December 2020 on a one-year contract and tasked with improving the conditions in which residents are received, notably by providing deliverables such as a welcome booklet.

Cultural Programming Hub

- The cultural programming manager left in December 2020 and was replaced in January 2021.
- The temporary contract of the project leader recruited at the end of May 2019 to work on cultural programming was extended to November 2020, but the latter was not offered a permanent contract.

Management/Administration/Accounts

The deputy director in charge of administration, finance and human resources left in December 2020 and was replaced at the beginning of March 2021.

An accounts assistant was recruited on a fixed-term contract from September 2020 to August 31st, 2021.

An interim head accountant was recruited with a fixed-term contract (following her recruitment as an accounts assistant in November 2019) to fill in for the acting head accountant who took sabbatical leave starting in September 2020.

Communication Department

After working at the Cité as part of a one-year sandwich course, a communications officer was employed on a temporary contract from October to December 2020.

General Services Department

Recruitment of a cleaning operative on a permanent contract (made possible by the retirement of two employees who were not replaced) in September 2020.

Buildings Department

A plumber left in January 2020 and the vacancy remained to be filled on December 31st, 2020.

Team organisation during the pandemic

The residency activity continued during the health crisis and a rota was put into place to guarantee the day-to-day living conditions of residents present during the two successive lockdowns in 2020. A representative of the residency department temporarily moved into the Cité to preserve a high level of support, contact and dialogue.

The rest of the team organised their tasks so they could work remotely.

Particular attention was paid to the technical needs of employees working from home to ensure suitable working conditions. A charter addressing the implementation of remote working was put into place in consultation with staff representatives.

In view of the widespread continuation of activity in relation to hosting residents and the massive deployment of remote working, it was largely unnecessary to rely on the French government's furlough scheme.

The Cité team demonstrated a high level of versatility, thereby reducing the shock caused by the health crisis as far as the residents' living and working conditions were concerned, as well as the financial consequences.

Financial management

The health crisis heavily impacted the Cité internationale des arts in 2020, in particular in terms of the live-in studio occupancy rate and the hiring out of facilities.

However, owing to the accumulation of different factors (exoneration of social charges and rent, aids received towards payments, the furlough scheme, new funded partnerships, savings resulting from reduced expenses in relation to the cultural events program and hospitality

expenses, as well as fiscal, social and building studies and surveys that could not be carried out in 2020, the financial result was positive.

It should be noted that the exceptional subsidies received from the City of Paris (+ 500 K€) and the Ministry of Culture (+ 200 K€) were able to be carried over from 2020 to 2021 in the form of deferred income, in this way allowing the Cité to offset part of the losses observed in 2021.

	RESULT 2020	PROVISIONAL ADOPTED BUDGET 2020	RESULT 2019	RESULT 2018	RESULT 2017
OPERATING RESULTS	-134 755 €	-230 869 €	134 863 €	-261 605 €	-373 221 €
7 Operating revenue	4 535 717 €	5 199 831 €	5 076 558 €	4 524 369 €	4 073 527 €
6 Operating costs	4 670 473 €	5 420 699 €	4 941 695 €	4 785 974 €	4 446 748 €
FINANCIAL RESULT	2 023 €	7 869 €	5 313 €	7 869 €	10 243 €
76 Financial revenue	2 404 €	8 250 €	5 694 €	8 250 €	10 624 €
66 Financial costs	381 €	381 €	381 €	381 €	381 €
CURRENT RESULT	-169 715 €	-223 000 €	140 176 €	-253 736 €	-362 978 €
EXTRAORDINARY RESULTS	279 530 €	223 000 €	216 939 €	312 749 €	202 060 €
77 Extraordinary revenue	256 730 €	235 000 €	253 277 €	408 008 €	217 800 €
67 Extraordinary costs	14 183 €	12 000 €	36 338 €	95 259 €	15 740 €
NET RESULT	109 814 €	0 €	357 115 €	59 013 €	-160 918 €

NB: the provisional budget presented here corresponds to the budget adopted in January 2020.

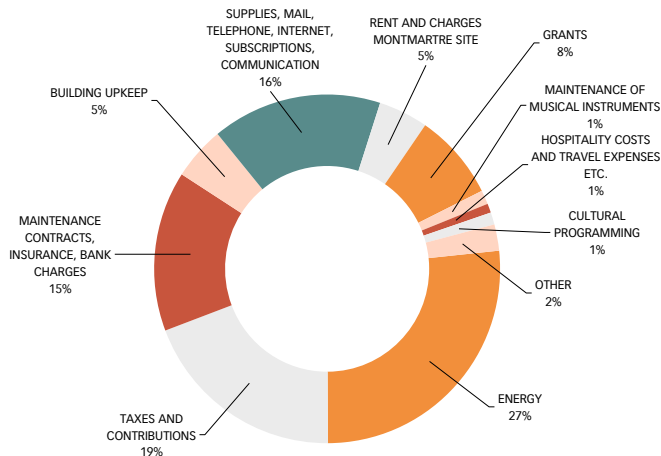
An amended budget was adopted at the end of September 2020. It was only at a later date – and after the board meeting – that the Cité found out that it was eligible for reductions in social contributions because of the health crisis.

Operating costs

4,670 K€

Operating costs decreased by 5.5% compared to the previous financial year (in other words -271K €) and by -760K € compared to the provisional budget for 2020 established at the start of the year. This can be explained by the various exemptions and subsidies that the Cité received (social contributions, Montmartre

rent, furlough scheme), savings in connection with the pandemic (cultural programming, hospitality costs etc) and changes in the accounting treatment of building work and repairs carried out in long-term partners' live-in studios (now treated as fixed assets).



Payroll	1,984,400
Provisions for amortisation, bad debt and deferred contributions	1,001,419
Energy	447,953
Taxes and contributions	325,505
Maintenance contracts, insurance, bank charges...	250,497
Building upkeep	83,668
Supplies, mail, telephone, internet, subscriptions, communication	267,501
Rent and charges Montmartre site	78,100
Grants	135,134
Maintenance of musical instruments	21,925
Hospitality costs and travel expenses etc	14,239
Cultural programming	19,074
Other	41,057

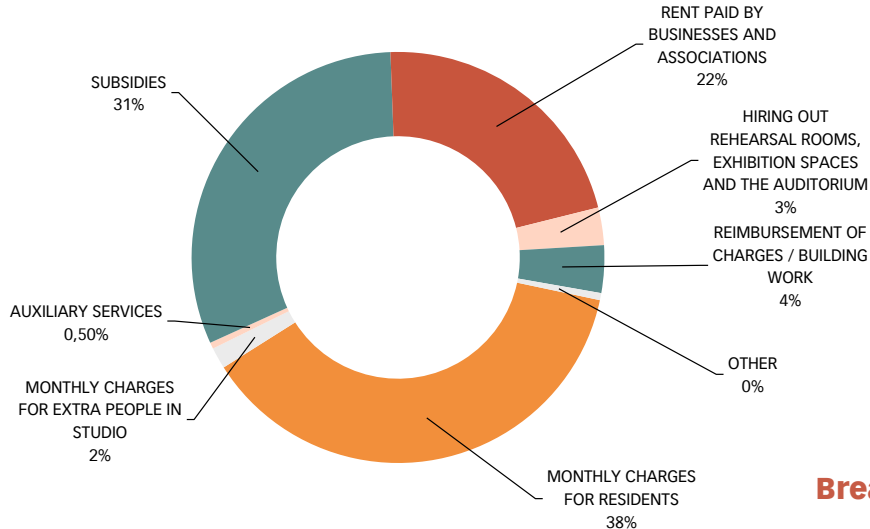
Breakdown of operating costs in 2020 (payroll, provision for amortisation, bad debt and deferred contributions excepted).

Operating revenue

4,536 K€

Operating revenue decreased by 11% compared to the previous financial year (in other words -541K €) and -664K € compared to the provisional budget for 2020.

A 500K € reduction in monthly charges paid by the residents and long-term partners and a decrease of 209K € in revenue from hiring out the Cité's spaces and facilities can be observed.



Monthly charges for residents	1,984,400
Monthly charges for extra people in studio	1,001,419
Auxiliary services	447,953
Subsidies	325,505
Rent paid by businesses and associations	250,497
Hiring out rehearsal rooms, exhibition spaces and the Auditorium	83,668
Reimbursement of charges / building work	267,501
Other	78,100

**Breakdown of operating revenue in 2020
(except provisions and reserves)**

Extraordinary balance

The extraordinary balance stood at 242K € in 2020 compared to 217K € in 2019.

Extraordinary revenue was relatively stable.

Extraordinary costs reached 14K € (compared to 36K € in 2019).

In 2019, one employee retired and there were three contract terminations by mutual agreement (known as a rupture conventionnelle in French law). In 2020, one employee retired.

Financial balance

The financial balance stood at 2K € (compared to 5K € in 2019), due to the reduction in financial revenue.

Investments

In 2020, 344K € new fixed assets were recorded, in addition to the 124K € existing assets.

These investments, which notably enabled renovation work to be carried out at the Montmartre site (Villa Radet, G2 workshop), computer equipment to be updated and work on the Auditorium, were financed by the balance of the 2018 capital grant and a part of the 2020 grant (260K €) allocated by the City of Paris.

Moreover despite the health crisis, 15 long-term partner live-in studios were renovated (work was partly or entirely outsourced for 13 studios and two were renovated by in-house teams). This number can be compared to 2019 when 11 were renovated (seven by public procurement and four in-house). This illustrates the success of the Cité team's campaign to develop awareness amongst long-term partners of the need to finance renovation work.

Building work and installations G2 workshop/Montmartre	11 331
Building work and installations Villa Radet/Montmartre	69 039
Computer cabling	31 244
Computers	5 646
Washing machine (Montmartre)	5 292
Installations in the Auditorium	11 324
Building work and repairs to live-in studios (invoiced to long-term partners)	210 664
TOTAL NEW INVESTMENTS 2020	344 539

Debt

In 2020, no reimbursements were planned in the repayment schedules for loans taken out in the 1980s for the construction of the annexe on Rue Geoffroy l'Asnie.

Remaining payments for the outstanding debt amount to 65K € in 2021 and 76K € in 2022, at the end of which the debt will be fully paid off.

The Team

Management

President: Henri Loyrette

Director General: Bénédicte Alliot

Deputy Director : Joséphine Brunner

Personal Assistant: Isabelle Lagarde

Communication

Angélique Veillé

Accounting

Pascal Cymer

Marija Martins

Facilities and Events

Guillaume Lefèvre

Residences

Vincent Gonzalvez

External Relations: François Tiger

Reception

Marie-Jeanne Arroyo

Cultural

Programming

Corinne Loisel

General Services

Christophe Percque

Assistant: Christophe Labesse

Building Work and Maintenance

Jean Sequeira

Assistant: Christophe Laurent

The Board of Directors

Committee

President

Henri Loyrette

Vice-President

Marie-Laure Bernadac

Treasurer

Pierre Vimont

Secretary

Mélanie Bouteloup

Members of the Board of Directors

Members by right (8)

Ministry of the Interior

Ludovic Guinamant
Second in command to the deputy director of civil liberties. Civil Liberties and Legal Affairs Directorate.

Ministry of Europe and Foreign Affairs (Ministère de l'Europe et des Affaires Étrangères)

Marianne Carré
Deputy Director of Culture and the Media
General Directorate of Globalisation, Culture, Education and International Development.

Ministry of Culture

Sylviane Tarsot-Gillery
Director General of Artistic Creation.

Paris City Hall

VACANT

Permanent representatives of the City of Paris (3) designated by the Conseil de Paris on 19th and 20th May 2014:

Maya Akkari
Paris councillor
Delegate to the mayor of the 18th arrondissement in charge of urban policy and community centres.

Marie-Christine Lemardeley

Deputy to the mayor of Paris in charge of higher education, research and student life; councillor in the 5th arrondissement; Grand Paris councillor; and president of ESPCI Paris.

Hermano Sanchez Ruivo

Paris councillor
Deputy to the mayor of Paris in charge of European affairs.

**Representatives of the
Académie des Beaux-Arts:**

Laurent Petitgirard
Permanent secretary.

College of experts 6)

**Designated by the members
by right:**

Paula Aisemberg
Arts Projects Director at
Fondation Emerige.

Marie-Laure Bernadac
Heritage curator (2nd mandate).

Mélanie Bouteloup
Exhibition curator
Director Bétonsalon-Villa
Vassiliev (3rd mandate).

Odile Burluraux
Heritage Curator, Musée d'Art
Moderne de Paris.

Henri Loyrette
Heritage Curator, member of the
Council of State,
member of the Académie des
Beaux-Arts and former Director
of the Louvre (2nd mandate).

Pierre Vimont
French diplomat,
Ombudsman, Ministry of Europe
and Foreign Affairs (1st mandate,
elected on 14th May 2018).

– as of December 31st, 2020



Main building at the Cité internationale des arts Marais site
© Maurine Tric

Annexes

Residency Department

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- P93** Showcasing residents' artistic practices and the results of residency projects.
- P94** Exhibition presented in the Galerie.

Residency Department

Representing the Cité internationale des arts at professional events

- “Entreprendre pour la Culture” forum organised by the Ministry of Culture (DGMIC).
- “Reflecting residencies”, an international symposium organised by Art en Résidence and the Institut français.
- Presentations in art schools with 5th year students at the Beaux-arts de Paris and Parsons Paris.
- Jury member, Prix des Musiques d’ICI.
- Jury member Terra Foundation.

A spotlight on two examples

Comité Visas Artistes

The vocation of the Comité Visas Artistes is to provide support and assistance to music professionals struggling to obtain visas by trying to remove obstacles and find solutions.

Based on the analysis of cases treated and grass roots feedback, the CVA aims to alert the authorities of issues and thereby improve the visa application process.

It works in close collaboration with the Ministry of Europe and Foreign Affairs, the Ministry of Culture and the Ministry of the Interior.

Moulin d'Andé open day for professionals

On September 11th, 2020, the Moulin d'Andé-Céci (Centre des écritures cinématographiques) held the 2nd edition of its annual open day for professionals. This event was an opportunity for around thirty industry professionals from a wide variety of different fields to discover the projects of 12 filmmakers in-residency at the Moulin d'Andé as part of either the French-speaking or international programs.

Spring 2020 committees and CAPSULE program: applicant profiles

Spring 2020

Number of applications received: 387

- Visual Arts: 293
- Writing: 26
- Music: 47
- Performing Arts: 21

CAPSULE

Number of applications received: 102

- Visual Arts: 88
- Music: 14

A close study of candidate profiles reveals little change: just like previous committees, a majority of applicants were women (60%).

The distribution of candidates between new applicants and current and former Cité residents also remained stable with 79% new applicants, 14% former residents and 7% current residents.

And finally, the breakdown by country of origin is similar to previous years (France 18%, Rest of Europe 21%, Asia 13%, North America 12%, Middle East 9% and Africa 7%).

Conversely, candidates for the CAPSULE program have different profiles.

A large number of French applicants can be observed (38% compared to 18%). This increase can be explained by the fact that the call for applications was limited to artists and culture professionals living in France.

Closed borders and periods of lockdown also explain the high number of requests to extend residencies – which represented 64% of applications presented to the juries. Indeed, numerous residents expressed a legitimate desire to finish projects that had been disrupted by the lockdown.

Jury members for the committees and Capsule 2020 selections

Jury members for the spring 2020 Committees (visual arts, writing, performing arts, music)

- Fanny ROLLAND, Head of the residency department at the Institut Français.
- Élise ATANGANA, Exhibition curator.
- Laurie HURWITZ, Exhibition manager and director of the artists' videos collection at the Maison Européenne de la Photographie.
- Emmanuel TIBLOUX, Director of the École Nationale Supérieure des Arts Décoratifs.
- Claire NENERT, Head of the visual arts department, a sub-directorate of the City of Paris Cultural Affairs Directorate.
- Yves CHATAP, Exhibition curator and art critic, YCOS-Project.
- Sarah IHLER MEYER, Exhibition curator.
- Sylvain LIZON, Director Villa Arson.
- Eric PRIGENT, Educational co-ordinator at Fresnoy, Studio National des Arts Contemporains.
- Magalie ARMAND, Head of the co-production, co-operation and world cinemas department, CNC.
- Marie DESCOURTIEUX, Cultural action manager at the Institut du Monde Arabe.
- Penda DIOUF, Author and co-organiser of Jeunes textes en liberté.
- Pamela JAMMES, Cultural project manager, Bibliocité.
- Gisèle JOLY, Member of the English translator committee, Maison Antoine Vitez.
- Hassane KOUYATE, Director, Francophonies en Limousin.
- Mathilde BEZARD, Classic and contemporary music project manager.
- Danièle GAMBINO, Artistic advisor and programmer, Paris Jazz Festival.
- Philippe LANGLOIS, Directeur of the pedagogical departement at IRCAM.
- Stéphane WERCHOWSKI, Music advisor, DRAC Ile-de-France.

- Marian ARBRE, Project manager performing arts / theatre.
- Aymar CROSNIER, Deputy general director, Centre National de la Danse (CND).
- Pascale HENROT, Director of the Office National de Diffusion Artistique (ONDA).
- Jarmo PENTTILA, Program advisor, Théâtre National de la Danse Chaillot.

CAPSULE 2020 program jury members

- Isabelle MALLEZ, International relations project manager, City of Paris Cultural Affairs Directorate.
- Habib ACHOUR, Artist Manager, festival artistic director and Africa and Middle East development manager at SACEM.
- Palmina D'ASCOLI, Visual arts expert.

List of recipients and jury members – Fondation Daniel et Nina Carasso and Cité internationale des arts program

Jury

- Adrien CHIQUET, Consultant at the Office National de Diffusion Artistique – Onda.
- Nora PHILIPPE, Author, filmmaker, film producer and exhibition curator.
- Christine EYENE, Art critic, art historian and exhibition curator.
- Edouard MORNAUD, Director of the Centre Intermondes in La Rochelle (France).
- Anastassia MAKRIDOU, Head of Art & Citizenship.
- Bénédicte ALLIOT, Director General.

Recipients

- Chedly Atallah / Visual Arts
- Youssef Chebbi / Film
- Dalila Dalleas Bouzar / Visual Arts
- Marie Havel / Visual Arts
- Sara Ouhammadou / Visual Arts
- Néhémy Pierre-Dahomey / Film
- Camille Pradon / Visual Arts
- Julie Ramage / Visual Arts
- Denis Sufo Tagne / Writing
- Christine Zayed / Music

List of recipients and jury members – Cité internationale des arts & Centre national des arts plastiques program

Jury

- Marianne DERRIEN, Vice-president of C-E-A, Association Française des Commissaires d'Exposition.
- Alice PIALOUX, Founder of the periodical Octopus Notes.
- Zahia RAHMANI, Director of the art and globalization research program at the French National Institute of the History of Art (INHA).
- Marianne REVOY, Head of the creative support department.
- Bénédicte ALLIOT, Director General.

Recipients

- Fannie Escoulen
- Claire Luna
- Andy Rankin
- Karin Schlageter
- Asli Seven

List of recipients and jury members

TRAME program

Jury (July 2020)

- Fabienne BRUTT, Special adviser, European and International Action Bureau, General Direction of Artistic Creation.
- Annick LEDERLE, Head of the “sensibilisation et développement des publics” mission, Délégation Générale à la langue française et aux langues de France.
- Pascale COSSE, Cultural attaché, Québec Government Office in Paris.
- Kamel DAFRI, Director, Ville des Musiques du Monde.
- Jean-Marc DIEBOLD, Director, Swiss Cultural Centre Paris.

- Ivan KABACOFF, Journalist, presenter and producer at TV5 Monde.
- Vincent MAMBACHAKA, Artistic adviser at Théâtre de la Ville.
- Stéphanie PECOURT, Director, Centre Wallonie-Bruxelles Paris.

Recipients

- Dalila Boitaud Mazaudier / Performing Arts
- Jean D’Amérique / Writing
- Leïla Payet / Visual Arts
- Sabrina Ratté / Digital Arts
- Zohreh Zavareh / Visual Arts

List of recipients and jury members – Committee Cité x DAC Guadeloupe

A call for applicants was launched in the summer of 2020 for two three-month residencies: October – December 2020 and April – June 2021.

Jury

- Céline BRUGERE, Performing arts advisor, Direction des Affaires Culturelles de Guadeloupe.
- Valérie LABAYLE, Territorial cultural development adviser, visual arts, museums and cinema, Direction des Affaires Culturelles de Guadeloupe.

- Audrey PHIBEL, Artistic programming director, Habitation la Ramée – Ste Rose.
- Gérard POUMAROUX, Director General L'ARTCHPEL, Scène Nationale de Guadeloupe.
- Bénédicte ALLIOT, Director General, Cité internationale des arts.

Recipients

- Denis NINIME / Theatre
- Pascal MAJOR / Visual arts

List of jury members

Cité x Art Explora program

Jury

- Vinciane DESPRET, Philosopher of science, professor at the University of Liège and the Free University of Brussels (Belgium).
- Koyo KOUOH, Director General and chief curator at Zeitz MOCAA (South Africa).
- Christine MACEL, Head curator, head of the contemporary and prospective creation department at Mnam Centre Pompidou (France).
- Hans-Ulrich OBRIST, Artistic director, Serpentine Galleries, London (United Kingdom).
- Nataša PETRESIN-BACHELEZ, Independent exhibition curator, editor and art critic – Cultural programming manager at the Cité internationale des arts (France).
- Philippe VERGNE, Director of the Museu de Arte Contemporânea de Serralves (Portugal).

Cultural programming

Séances de Dialogues Afriques / Performer le politique en Afrique et dans les diasporas.

- January 9th: *Corps entravés, corps fugitifs, imaginations artistiques et engagements politiques (shackled and fleeing bodies, artistic imagination and political commitment)* with Elvan Zabunyan (art historian – Rennes 2 University).
- January 23rd: *Les légendes naissent-elles dans les films ? Relations de miroir entre la culture ballroom et les images animées (Are legends born in films ...)* with documentary filmmaker, dancer and researcher Stéphane Gérard.
- February 5th: *Pour une convergence des luttes (towards a convergence of struggles)* with Nacira Guénif (sociologist and anthropologist at University Paris 8) and Geneviève Nakach (professor of letters).
- March 4th: *Archive fragile (fragile archive)*, a performative conference with Euridice Zaituna Kala.
- October 29th: *Agir sur son temps, performer son époque (have an effect on one's times, performing one's era)* with sculptors and performers Tickson Mbuyi and Precy Numbi (DR Congo), artist and

researcher Cléopée Moser, as well as art critic and researcher Marinette Jeannerod.

Due to lockdown, the following sessions took place by video-conference:

- November 12th: *L'Algérie, entre mémoires de la colonisation et geste révolutionnaire (Algeria between memories of colonisation and revolutionary action)* with researcher and playwright Alice Carré, researcher Salima Tenfiche, stage director Margaux Eskenazi and filmmaker Bahia Bencheikh-El-Fegoun.
- November 26th: a conversation between Dominique Malaquais, Julie Peghini, C. Douxami and Sarah Fila.
- December 10th: The Poétique RM2 theme addresses the question: *Queeriser l'ancestralité africaine : archives utopiques dans les espaces de réjouissance (queering African ancestry ...)* with artist and performer Anna Tje.

Projects presented during Les Traversées du Marais

- The installation *Last Dance* by Romuald Jandolo (France) was presented outdoors in the courtyard: a caravan transformed into a cabinet of curiosities showcased the artist's work in progress, whilst reconstituting the world of the circus in which he grew up.
 - *Demeure intime (an intimate abode)*, an exhibition of photos by Frédéric Nauczyciel (France) in the Galerie. For this series, Frédéric Nauczyciel applied a strict protocol, spending several days in families in different European countries. The exhibition continued after the Traversées du Marais and a discussion with the anthropologist Eric Chauvier,
- who authored the exhibition catalogue, took place on September 23rd. The closing was organised to coincide with the Nuit Blanche 2020 on October 3rd during which 325 people visited the exhibition.
- In the Petite Galerie, Jade de Rooster's (France) exhibition-installation *Souvenirs de Jiufen* was informed by the artist's personal aesthetic experience in Taiwan. This project was part of the partnership with the Fondation Culture & Diversité. As the exhibition ran until September 12th, de Rooster was able to invite professional visitors.

Showcasing residents' artistic practices and the results of residency projects

Artists programmed as part of the "Concerts Cité" program

- Yuhan Su (vibraphonist / Taiwan)
- Pinas Alcera (singer / Haiti)
- Loay Balaawi (oudist / Palestine)
- Aviya Kopelman (composer / Israel)
- Fernando Palomeque (composer / Poland/Argentina)
- Riita Paaki (pianist / Finland) and Aino Koski (visual artist / Finland) for a "live painting" concert
- Gabriella Smart (pianist / Australia)
- Charlotte Gemmill (composer, singer / Australia)
- Badiaa Bouhrizi (composer and performer / Tunisia)
- Jiwon Jang (pianist / France)

Open studio days / professional visits

June 26th, 2020, 14 residents opened the doors of their studios to professional visitors:

- Ranti Bam (Great Britain/Nigeria)
- Nina Berclaz (France)
- Snovit Hedstierna (Sweden)
- Romuald Jandolo (France)
- Clara Jo (Germany)
- Gerard & Kelly (USA)
- Marine Leleu (France)
- Saadia Mirza (Canada/Pakistan)
- Baptiste Rabichon (France)
- Malek Saied (Tunisia/France)
- Moira Tierney (Ireland)
- Ittah Yoda (Japan/Sweden)

Exhibition presented in the Galerie

The unique circumstances in 2020 led to the cancellation and/or postponement of numerous exhibitions initially programmed in the Galerie.

Its vast space nevertheless allowed the team to continue working on site with some rooms given over to get-togethers.

During the second lockdown when artistic practices were once again allowed in rehearsal rooms, some of the rooms were also able to be used to this end.

Only one exhibition open to the public was held before the first lockdown: *Madeleine, Madeleine, une exposition de Vlado Kristl (1923–2004)*, from December 14th, 2019 to February 29th, 2020.

Organised at the initiative of AMCA–Paris and implemented within the framework of the cultural representation of the Republic of Croatia during its presidency of the European Union, this exhibition presented works produced in France by Vlado Kristl between 1990 and 2004.

The event, which included an evening dedicated to the artist's poetry and a program of his short and animated films, put the spotlight on the body of work of one of the most important Croatian artists from the second half of the 20th century.

Cité internationale des arts

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