

IPRC BIPOC Writer & Artist Residency Program

Q&A Session - March 7, 2020

Benefits to Writers & Artists:

- \$3,000 of unrestricted funds
- Complimentary workshops (screenprinting, letterpress, risograph, book arts, graphic design)
- Support from staff, studio supervisors, and volunteers
- Membership during the residency and for the entire year following
- Space to hold events and workshops
- Any materials & equipment open for you to use
- The IPRC will promote your work and events
- Occasional access to space outside of normal hours

Benefits for the IPRC:

We want more people to feel excited, comfortable, and welcome to use the IPRC's space and resources, especially people of color. One benefit of the residency program is that we can express this commitment through concrete support.

Our mission is about supporting the creativity of our community, and we aren't serving this mission if we aren't supporting artist of color in our community.

We know how talented you all are and having you create your work here & engage with other members here is a benefit to the community building we want to do. Your events and workshops provide incredible value in our lineup of events.

Stats from 2019 Application Process

- 98 applications, evenly distributed between writers and artists, and people who are both
- There were a smaller number of applicants who applied as a small group or collective rather than an individual
- Jury included 4 Portland-based artists of color
 - Two are Native (Diné and Swinomish), one is Black, and one is of East Indian descent and they were invited to the jury after being nominated by the IPRC board and community members.
 - Important to have Black and Native perspective centered in the jury process
- Jury members individually scored applications and then came together to discuss.
- Five projects were selected, 2 for visual projects, 2 for mostly written projects, and 1 group
 - jayy dodd, Jasmin Oya, Patricia Vazquez Gomez, and Crystal Thomas, and a group that included Intisar Abioto, Bruce Poinsette, Analise Smith & Sharita Towne

Changes for the 2020 Application Process

- We're changing the criteria for the individual scoring
 - Taking out questions that assess whether proposals are “well written”
 - Too academic, irrelevant?
- We'll have more jury members
 - Currently have 5 and will most likely have 6-7
- At least half of the jury members are residency artists & writers from the first year of the program
- Specifically seeking out jury members with local tribal membership
- We set character limits on the application responses
- Q&A and 1:1's

What BIPOC means to us:

Black AND Indigenous AND People of Color

Our community told us that we particularly needed to do better by Black and Indigenous community members, so Black and Indigenous applicants are prioritized

All People of Color are welcome to apply

The jury has a lot of power to determine what prioritizing Black and Indigenous artists means

Local tribal representation is important to us, but also the first jury recognized Indigeneity outside of North America

We accept people's self identification

Strong Applications

- Are “plain spoken” and paint a picture of HOW you will do your project
- Don't need to be for a project that's completed in the three months of the residency, but is realistic about what you can fit into that timeframe and how the project will continue beyond it
- Communicate how the specific resources of the IPRC will be used and are important for the completion of your project
- Have a strong sense of how you want to involve the community – think about how the public component integrates with what you want to do with your project. Jury responded to public components that were natural extensions of the project
- Work samples and proposals with a strong perspective

Questions?

to schedule work sessions: alley@iprc.org