



A TEDx Incubator Project

Produced by **TEDxMtHood**

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What is a TEDx Artist in Residence (TEDx AIR) Program?

This toolkit is a resource guide for TEDx organizers who would like to create their own Artist in Residence Program. It incorporates three levels of participation and outlines suggestions for structuring residencies.

The TEDx AIR Program is designed to work with visual artists. Think of your event as a new medium that is both visual (stage installation) and auditory (TEDx talk). See the stage installation and surrounding environment; such as hallways, foyers, etc., as a medium that is best suited for visual art that will not compete with but enhance the talks and performances throughout the day.

So, what makes an Artist in Residence different from other creatives volunteering for your event? Like other creatives on your team, the artist contributes skill and experience, but like a speaker, delves deeply into exploring an “idea worth spreading.” Instead of using the spoken word (although we want the artist to give a TEDx talk), the artist uses a visual language to express and engage his or her idea with your audience before, during and after the event. Also, in creating an Artist in Residence Program, you’re intentionally developing another facet to your programming, like incorporating a TEDx Adventure or workshops.

Artists are specialists at making works of art. They’re also change agents, envisioning the future and addressing issues and ideas in new ways. Because they’re experts at problem solving and

encouraging others to respond and interact, they’re valuable community members and collaborators. Creating a TEDx AIR Program for your event is a great way to introduce your big ideas via a new perspective.

Traditionally, an Artist in Residence program provides artists and other creative types with the gift of time and space away from their regular schedules and surroundings so they can explore and delve deeply into a particular focus or project.



There isn’t a standard for Artist in Residence programs. They can take place in nature, in urban settings, on streets, in outdoor spaces, upon landscapes and in rural villages. They can be part of communities, universities, libraries, galleries, museums, festivals and/or governments. They truly can take on any shape, size or function depending on the needs and goals of the the TEDx organizer and your relationship with the artist.

At **TEDxMtHood**, we are entering our fifth year hosting an Artist in Residence who creates a stage installation and gives a TEDx talk about how the installation, their work and philosophy reflects that year's theme for the event. So far, the artists have created the stage installation in their own studios while receiving support from our planning team in terms of conception, construction, installation, marketing/promotion, speech preparation, etc.

Residency programs use a wide variety of financial models ranging from providing partial to full financial support for the artist during the residency. Many times, the artists finance a portion of the opportunity by sourcing funding from their own networks and local granting agencies.

Each year, at TEDxMtHood, we have increased our financial contribution for our Artist in Residence program. This year we are granting the artist \$1500 towards the purchase of materials for the installation and are seeking other patrons to help cover the artist's time. Our experience is that it takes about 3-4 months of planning and conception, 3-4 months for the artist to construct a large scale installation and 1-2 months to hone their message and prepare their talk. We recognize that this is time that the artist isn't teaching, showing or selling their work. We want to do as much as we can to support his or her efforts and studio life.

Application models for residency programs vary considerably. Some are by invitation only, others are via partnerships with organizations while some hold open calls for applications.

For the first four years, TEDxMtHood artists participated by invitation only. This gave us a chance to refine what we were looking for in an artistic partner and also to learn more about the needs of artists. This is the first year that our Artist in Residence was selected via open call.

One of the most important aspects of a residency program is the relationship between the artist and the TEDx organizer. Since this is a TEDx AIR, the program will be more communal and emphasize collaboration between artist, organizer and community.

The relationship with our artists at TEDxMtHood is an important aspect of our TEDx event. They become involved in our community giving workshops, hosting TEDx Adventures, placing their work out into the city post-event, and mentoring the next year's incoming artist. They become an integral part of our planning team. We have found that our Artist in Residence program has created longer lasting relationships with our artistic community, city agencies, granting organizations, local businesses and city.



About the TEDxMtHood AIR Program

The TEDxMtHood Artist in Residence Program invites local artists to create an art installation for display on stage for the annual event and give a TEDx talk that is reflective of their work and of that year's event theme.

The Artist in Residence is both a speaker and an adjunct member of the planning/production team. As a speaker, the artist is assigned a speaker concierge to assist with development of his or her talk. As a member of the planning/production team, the artist is assigned a liaison from the team. In addition, the previous year's Artist in Residence provides mentoring, resources and recommendations.

After each annual TEDx event, the next year's Artist in Residence is selected. Not all artists are experienced speakers so selected artists must be open to coaching and to giving a TEDx talk — the live presentation of which is a professional quality video posted in the online collection of TEDx Talks from around the world. Not all artists are experienced with installation so selected artists must demonstrate they are ready to stretch into a new medium and gain an understanding as to how this will advance their studio practice and career.

The next year's Artist in Residence is invited soon after the conclusion of the annual event so they can take advantage of grant cycles. Previous artists who were successful in securing grant funds are encouraged to provide support.

TEDxMtHood provides funds towards materials for the project as well as access to volunteers, transportation, web designers, copywriters, lighting designers, videographers, and an experienced art installation team. Artists are interviewed and the resulting articles are posted to the TEDxMtHood website as well as press releases distributed to area media outlets.

Finally, artists are encouraged to take the work they designed for the event out into the community for display in public areas such as universities, airports, libraries, etc. The art from the 2011 event, created by **Blaine Fontana**, is permanently installed at **The Rebuilding Center** and **Concordia University**.

The art from the 2013 event, created by **Rebecca Shapiro**, was on display in the **Portland International Airport** from August 2013 through January 2014 as well as at **TEDActive 2015** when she was the **2015 TEDActive Artist in Residence**.

The TEDxMtHood Artist in Residence Program provides artists with a unique opportunity to produce and present their work in an unusual venue. The artist is encouraged to explore his or her practice as it relates to the TEDx theme, engage with another community they probably have yet to meet, expose their work to new audiences and experience their big ideas in new, dynamic ways.

What are the Benefits of a TEDx AIR Program for Organizers, Advisors and Planning Committees?

1. The artist enhances TEDx's concepts and produces artwork, workshops and artistic encounters with audiences that capture the essence of each theme and builds value and visibility of local TEDx events.
2. Art is more than decoration. It is a conversation with the public, honoring the history, values and stories of a place and its people. A TEDx AIR program reveals ongoing commitment to recognizing and appreciating local culture.
3. A TEDx AIR can serve as a tool for organizers to connect with civic organizations and governments and to partner with local businesses and citizens, showcasing creative uses of ideas, space, and art in the public realm.
4. A TEDx AIR increases the impact of the local TEDx experience and brand both visually and emotionally.
5. Organizers have a unique opportunity to collaborate with artists to enhance the branding of their event and strengthen that year's theme, adding interest and value.
6. TEDx organizers learn how artists work and how they are able to create 'memorable experiences' for the audience.
7. TEDx organizers strengthen their credibility in their community by connecting with local artists and arts organizations. They can demonstrate how their event provides value and pride for the arts and strengthens reasons for key sponsors to support TEDx events.
8. TEDx organizers can use a TEDx AIR to support a specific aspect of their community, partner with sponsors for mutually beneficial name recognition and give the TEDx organizer powerful visual reasons to share throughout the year.





9. A TEDxAIR can attract another audience that may not be in attendance for the event but can view the event online. Possible viewers and new audiences might be placemakers, designers, art teachers and granting organizations. These and other distinct audiences that can be pulled in and become possible future partners.
10. A TEDx AIR is another reason for TEDx artists and organizers to globally share ideas and discuss how their program boosts visibility and value in their communities.
11. A TEDx AIR gives organizers a chance to consider what conversations and relationships they want with their cities, government, communities, and visitors. Organizers can explore how the art and the events tell a lasting story. The pieces that are created and installed can have an impact on future storytelling.
12. This is a great opportunity for organizers to connect with artists in the community and to demonstrate the value of those relationships. Greater community, cultural and granting organizations will take note.

What are the Benefits of a TEDx AIR Program for Artists?

1. As an artist in residence, the artist has a rare opportunity to push the boundaries of art, installation and speaking so that they can stretch and explore new ways of creating work.
2. An artist contributes not just skill, but, like a speaker, he or she explores an 'idea worth spreading' using visual language to engage the audience while sharing his or her idea.
3. Artists gain exposure to a large audience, not always available to artists, so that they can show their work and talk about their concept and process.
4. Artists have access to a different audience who may not frequent galleries or studios.
5. Artists give a TEDx talk so that they can articulate how they work, what motivates them to create and how they interpret that year's theme. This is an important chance for artists to be clear about what they're doing and why.
6. Artists have a unique opportunity to give an artist talk that is professionally videotaped and a multi-camera shoot; this is rarely available to artists.
7. The artist enjoys a boost in credibility as both an artist and as a speaker opening doors for future opportunities.
8. The artist has opportunities to work with a vital mix of related expertise to which they may not normally have access that can leverage the value of their art such as: lighting designers, sound engineers/composers, photographers, videographers, animators, fabricators, etc.
9. The artist has an opportunity to exchange ideas and collaborate with other TEDx AIR artists.



What are the Benefits of a TEDx AIR Program for the Audience?

1. When the audience enters the event space, it encounters a stage and room that is aesthetically interesting, emotionally captivating and is reminded of the theme for that year's event.
2. Unlike many art encounters, the audience experiences a story thread that is reinforced throughout the day and provides transformative experiences just as the talks do.
3. The audience is primed in profound ways both before the event (with sneak previews, workshops or Adventures) and as they enter the visually multi-sensory space which sets higher expectations for what they will and want to experience throughout the day.
4. The art installation provides visual interest for the audience as well as enhances the speaker presentations for the day.
5. The artist's contribution adds richness to the environment when the audience is mingling and networking at breaks in many areas such as the stage but also hallways, foyers, etc.
6. The audience gets to experience the artist, see the work he or she created, learn what motivated the artist to come up with the concept, and hear an in-depth view of how an artist works and thinks.



7. Just as the TEDx talks are designed to do, a well-integrated aesthetic, multi-sensory experience connects the audience on emotional, psychological and visceral levels that trigger insight into a different way of being and pulls them into new ways of viewing their life.
8. The TEDx audience is interested in connecting on multiple levels, both intellectually and emotionally. Images are incredibly powerful with the masses. Having an artist translate the themes of the conference into an aesthetic and emotional experience is very powerful.
9. The audience becomes aware of how to make art a more integral part of their lives - something that they could create on their own or bring into their lives.

Is a TEDx AIR Program Right for Your Event?

Why do you want a TEDx AIR program?

Before you start a TEDx AIR program, understand your motivation and goals for the residency and identify the resources you have to put towards the program. In our experience, we find that everyone benefits if you are committed to establishing an ongoing program that connects artists with your audience and with the greater community. If you're not sure you can commit right away, start at Level I.

We have intentionally created this toolkit to offer three program levels.

- Level I is for organizers who haven't worked with artists before and want to explore whether or not a program is a good use of resources and benefit for their event.
- Level II is for organizers who have worked with artists before, they're committed to starting a program and have resources to put towards the program and supporting the artist.
- Level III is for organizers who have a wide range of resources, commitment and connections to host an ongoing TEDx AIR Program.

Step One: We recommend putting together a group of colleagues or trusted advisors who can help you determine what is best for your event.

Step Two: You are in charge of the selection process, identifying funding and providing technical assistance. Having knowledge of program management and setting clear expectations is helpful. With your advisory team in place, answer the following questions.

1. Is a TEDx AIR program the right type of project for you at this time? Brainstorm the values and goals that are important to your event. Is it building community, education, design, or experiential? What do you want to achieve? How can a TEDx AIR program support your goals? Draft a big list and determine if a TEDx AIR program will support those values and goals.
2. Determine the best time to launch a residency. If you're ready, decide which level is the best place to begin: I, II or III. Level III may be something you work up to but in the meantime, you could incorporate more art into your event by inviting artists (visual, music, performance, etc.) to present at your event.



3. Are you comfortable with an open-ended process such as a TEDx AIR program? There are a lot of unknowns when collaborating such as funding, working styles, deadlines, venues, etc. Stuff comes up. Things change. Ideas evolve. More people and relationships may be needed to help the artist execute his or her vision. Set expectations from the beginning that everyone understands flexibility is required. When challenges or changes arise, you'll be better able to handle the adjustment.
 4. Do you have money to support the project? This could simply be some monies towards the purchase of materials or a more significant contribution towards the artist's time while they conceptualize, create and install the art. There is no right or wrong answer. Just know whether or not you have or are able to provide funding.
 5. Do you have time to foster a collaboration with an artist? You will need to make time to learn more about one another. The artist needs to understand you the organizer, your team, and the goals/values of your event and community. You're inviting the artist to become a bigger part of your community. This takes time so let it the relationship build. You never know what that artist may bring back to your event and vice versa.
 6. Do you have time to document? Keep notes, photos, and videos, and document the TEDx AIR program process. It tells a story. You can do this on Instagram, Facebook, Flickr, blog or newsletter. Everyone involved in the residency should be able to document the collaboration. These can be made public or kept private or both. The information will also help when you're going after grants or sponsors. You'll build credibility that you're committed to providing a quality program.
 7. Plan how you're going to engage your audience and community members during the residency. Will the artist be hosting TEDxAdventures, workshop, shows, studio visits? What can you do to use the residency to build excitement and interest in your event?
 8. What is your marketing and social media strategy? Any promotion you can do will be helpful to the artist and vice versa. How will you inform the public about your residency? Will you include traditional news media or social media or a combination of these? What are your policies for managing press inquiries? Who will be the point person for handling media inquiries? Who will handle outreach to local news outlets or bloggers? Will there be a social media presence on FB, Instagram, twitter? Who will manage those accounts? What hashtags are affiliated with your event? Make sure this information is available as the artist does his or her own promotion. You might invite the artist to take over one of these accounts for a day or two.
- Step Three:** Determine which TEDx AIR program level best suits your event at this time.

TEDx AIR Program Levels

There are three levels in which a TEDx organizer can set up an official TEDx AIR program. The purpose of these levels is to help you figure out the best place to start and determine if you want to grow your program further.

What kind of resources can you dedicate to having a TEDx AIR Program?

Resource	Level I	Level II	Level III
Know an artist or the arts community		x	x
Have previously worked with artists on your event		x	x
Can give artist time for a TEDx talk	x	x	x
Have a planning committee	x	x	x
Have a videographer	x	x	x
Have a photographer	x	x	x
Have a lighting designer		x	x
Have a production team to help with concept and installation/uninstall			x
Can help transport work			x
Can provide money for materials			x
Can provide marketing and social media exposure	x	x	x
Have a website to promote residency and artist		x	x
Can help hang work out in greater community/city		x	x
Can have artist host a TEDx Adventure, workshop, etc.		x	x
Can secure sponsors to help pay for artist's time		x	x
Are familiar with grants and cycles		x	x
Have an artist to mentor the new AIR			x

Level I - is an organizer's entrée into creating a program.

- You want to test the waters and start slowly.
- You have yet to work with artists on your event.
- You have limited or no resources to put towards a TEDx AIR such as time, professional services, financial support, etc.
- You want to measure how your community responds to a TEDx AIR program.

Level II - is for organizers who have worked with artists or already have a relationship with artists in their community.

- You want to start a TEDx AIR Program.
- You know artists in your community or have worked with artists in the past.
- You have some resources to put towards a TEDx AIR such as time, professional services, financial support.

Level III - is for organizers who have already worked with artists to create stage pieces, art in foyers, lead workshops and have ties within their arts community.

- You have several years experience working with artists on your event.
- You have resources to put towards a TEDx AIR such as time, professional services, etc.
- You can provide financial support for the artist while he/she conceptualize and create the stage piece.
- You can assign a speaker concierge to the artist to assist with his/her talk.

- You can make the artist a part of the production team to help shape the vision for the stage and event.
- You can develop an ongoing relationship with the artist that carries over into subsequent years.

Ideas - some opportunities for engagement between artist and audience that will deepen everyone's experience throughout the day of the event and/or leading up to or post event.

- Invite an artist to create an artistic response to your theme for that year. The work is done in their studio and they give a TEDx talk about their exploration of the theme and how it relates to their studio practice.
- Invite three to five artists (visual, performance, musicians, etc.) to develop an artistic response to your theme for that year. Contrast and compare those responses and have the artists give a group TEDx talk or performance.
- Invite kids/students/classroom to create an artistic response for that year's theme. Have them put together a group TEDx talk.
- Invite artists to show their work at a local gallery or have them hang their work in your venue the day of the event.
- Invite an artist to lead a TEDx Adventure, studio visit or workshop leading up to and/or after the event.
- Invite an artist to lead art encounters and workshops during breaks on the day of the event in either instructive or collaborative ways.

Launching Your TEDx AIR Program

Congrats! You want a TEDx AIR program and have identified the level that best suits your needs (I, II, or III). You're now ready to launch your program and select your artist. The following are more questions that will help you plan your program. Do your best to answer these or be aware of them prior to choosing your artist. You may have to answer some of them once your artist is selected. You can take these questions and adapt them to your level of participation: I, II or III.

1. Who will be on the selection committee for choosing your artist? It would be good to have yourself as the organizer, someone from your planning and/or production team and another artist to help choose the new resident.
2. With whom will the artist work?
A committed support team for your program is key to achieving a successful residency and experience for everyone involved. Identify someone who can work with the artist on his or her concept, construction, installation and also on their talk. At TEDxMtHood we have several people supporting the artist. The previous year's artist mentors the new, incoming artist. Someone on the production team talks with the artist about lighting, filming and installation. A speaker coach is assigned to the artist to help them articulate their ideas and work them into a successful TEDx talk.
3. What is your work plan? Outline what is to be accomplished during the residency and approximately how

much time it will take. This includes a timeline for the work, a list of resources that will be needed, and identifying the outcomes. At TEDxMtHood, we are entering our fifth year of hosting an Artist in Residence. Our experience for a program at this level, is that it takes about three to four months of planning and conception, three to four months for the artist to construct a large scale installation and one to two months to hone the message and prepare the talk. This is a suggested timeline.

4. Who will be responsible for monitoring the progress of the residency? This could be the mentoring artist or someone



else from your team. Make sure that this person can check in with the artist regularly and report back to you. Set up a regular schedule for everyone to check in with one another. Provide support, input and feedback. Keep notes during meetings that you can refer to and possibly use to template pieces of the project for future use. Maintain an open channel of communication between your team and the artist.

5. Who is responsible for helping the artist obtain any community connections? They may need permits or permissions, or help in identifying



available grants. It's also helpful to have a list of opportunity and project grants that are available and check their deadlines with your event. You may need time to get onto their grants cycle.

6. How do you communicate and work best? Everyone has their favorite forms of communication and work styles. Determine what works best for your event and let the artist know. Find out how the artist works best, as well. Do you need a project management tool like Basecamp or is a private Facebook page sufficient? Do you prefer email or phone calls? How often do you need to check in with one another to make sure everyone feels supported and know the project is on track?
7. Where will the artist work? The artist will need a physical space in which to conceptualize and create the art for your event. At TEDxMtHood, our artists use their own studios to create the work and we assist in transporting the piece. In addition, if the artist

is going to host a TEDx Adventure or workshop for your community, a community room, gallery, etc., will be needed.

8. Who is going to help install and un-install the work at your event? How will the art be transported from the site where it is created for the event space? Will you need special equipment or hanging apparatus for the art? You won't know the answer to some of these until the artist designs their concept but it helps to know if there are people on your team or in your community who can assist or if this is up to the artist to provide.
9. What is your back up plan? Address possible scenarios such as the artist becoming ill, moving away, backing out or loss of funding. At TEDxMtHood we haven't had a problem so far, but it's also important to consider, how to terminate the project if the collaboration is just not working out. We've found that setting expectations, ground rules and communicating clearly from the beginning has prevented these types of problems.



10. Who owns the artwork and how will it be maintained? At TEDxMtHood we decided that the artist owns the artwork and is responsible for storing, maintenance and showing of the artwork after the event. Should the piece sell, the artist keeps the funds. We do everything we can to support the artist when installing the work out in the city by providing things like transportation, technical and installation support. In exchange, the artist agrees to always credit TEDxMtHood with signage and links back to our website. It's up to you to decide. You should own the piece if you commission the work, paying for the materials and the artist's time. You can always create a memorandum or agreement and document ownership of the artwork at the beginning of the relationship. That way, everyone can refer back as the project progresses.
11. A question that frequently comes up is about paying the artist for their time. Paying the artist as a speaker is a violation of TEDx rules; however, the artist is a speaker and creator of a product for your event. You can treat them as a vendor just like you

might hire a videographer or lighting specialist. If you have funds to pay for the artist's time and materials, this is one way you can compensate them without breaking the TEDx code. Again, if you choose to pay the artist as a vendor, you will need to clearly identify who has ownership and responsibility of the artwork once the event is over.

12. Who owns other written materials, musical scores, film, photography, dance or other works that could be generated during the residency? Who owns any equipment and educational resources that may be purchased to support the residency? Who owns documentation, video, photos and notebooks? Figure out who owns these works, whom to credit, described and stored. Also, we recommend documenting everything you do in building your residency. You can use it not only as a reference (because the residency does cover a long period of time and it's easy to forget all expectations and agreements) but also as a template for each consecutive year's residency.



Choosing an Artist

Have a clearly defined process for selecting an artist. Will you privately invite an artist to participate or will you hold an open call to the public? Who will choose the artist? How will the artist be notified?

Where can you find an artist?

Local arts organizations can be very helpful in finding your artist and where and how to post the opportunity if you hold an open call. Many such as the Regional Arts and Culture Council in Portland, OR have resources pages where they list calls for artists.

- Work with universities or community centers to find artists.
- Talk to local galleries or museums and find artists who have experience creating installations or are ready to create installations.
- Talk to your community, network and get names of potential candidates.
- Look for places in your community where artist opportunities are already posted.

Privately inviting an artist:

If you don't have strong relationships with your arts leaders and communities yet, or you have yet to work with an artist, we recommend that you privately invite an artist to be your first resident. Even if you do have solid relationships with your arts community, you may want to invite artists privately the first year or two of

your program. This will help you gather information and experience so you can manage an open call. There may also be times when you have a specific artist in mind for your residency, so invite them privately and don't use an open call.

Holding an open call:

We suggest using a selection committee. The committee could include any members of your planning or production team, trusted advisors/colleagues, and eventually, the previous year's artist.

Develop a set of criteria that meets the needs of your event. Ask yourself what you require of the artist. Some suggestions are:

- Artist must have their own studio space in which to work and create the piece.
- Artist must be able to fund part or all of the residency.
- Artist must have experience with installation work.
- Artist must be coachable or have some experience with public speaking.
- Artist must be local and able to attend meetings.

Getting the Word Out:

If you hold an open call you can announce the opportunity at your TEDx event. If timing isn't quite right for you to make the announcement at that time, look for places where opportunities for artists are already posted in your community. Share the call with other organizations such as schools, universities and community art programs where artists teach classes and workshops. You can also put up fliers in coffee shops, libraries and other public spaces.

Making the decision:

Once submissions are received, the selection committee meets to review all of the qualifications and then select your new TEDx AIR!

Notifying the applicants:

Once the selection process is complete, notify all of the artists that applied. You can use email or phone. However, personal phone calls are helpful so applicants can ask questions about the process and the decision. Be honest and constructive in your feedback. It will help them understand why they were not the right artist for the project at this time. Once your chosen artist accepts, be sure to go over expectations such as time commitment, responsibilities, funding, etc., so there are no surprises.

Something to consider:

As your program grows, you might host an information session for artists who are interested in learning more about the opportunity. Be prepared to answer questions about your event, the purpose of the residency, expectations for the artist, and the application process.



Sample Application

If you're holding an open call, it's important that your application have the following qualifications clearly outlined:

1. Overview - a project description, make sure you include the name of your TEDx event!
2. Project context - this is information you feel is critical for the artist to understand about the process and the project. Because it's long, our project context is on our website: <http://tedxmthood.com/artist-in-residence/>
3. Requirements - these are things like eligibility, location, age requirements, etc.
4. Project budget - clearly explain what you are able (or unable) to cover in terms of artist's time and materials.
5. Timeline - so the artist knows what to expect when announcements are made and upcoming deadlines.
6. Application/submission guidelines - explain what kinds of materials are required and how you want to receive these materials. You might consider that any artists that don't follow the guidelines are automatically disqualified because once your program grows you won't have time to ask artists for corrections.

Other things to consider for your application - even if you invite artists privately. These are some things we've done at TEDxMtHood:

- We have a webpage dedicated to the Artist in Residence program: <http://tedxmthood.com/artist-in-residence/>.
- We announced the open call at our May 2014 event.
- We posted the application in a PDF on our website.
- We have a dedicated email: artist@tedxmthood.com.
- Our selection committee, which includes members of the planning team and previous artists, met quickly between the application deadline and the announcement of the new AIR (17 days) so that the artist would have time to create his or her concept and apply for grants. Just a note: a challenge we face every year is selecting the theme in time for grant application deadlines.



2015 Artist In Residence Application

OVERVIEW

The TEDxMtHood Artist In Residence program invites local artists to submit their work for consideration in creating a stage installation for the annual event. The artist will also give a TEDx talk about the piece and their work as an artist in our community. Works may be realistic or representational. Final artwork will reflect the theme for the upcoming event, which will be decided in late summer. Preference will be given to artists with experience creating installations of this scale. The final artist will be selected based on the quality of their work and how it best reflects the TEDx mission of "ideas worth spreading."

REQUIREMENTS

- Artist must be 18 years or older and not currently in a degree granting program.
- Artist must live in the Portland metropolitan area.
- Artist must be available for in person meetings with the TEDxMtHood planning and production team.

BUDGET

- Up to \$1,500 for materials provided by TEDxMtHood.
- Artists are encouraged to apply for grants or conduct a crowd-funding campaign to help support their time for this project.

TIMELINE — BASED ON THE ASSUMPTION OF TEDxMTHOOD 2015 TAKING PLACE IN MAY.

Friday, June 13, 2014 — Applications with examples of artist's work due via online application.

Monday, June 30, 2014 — Artist In Residence selected and announced.

September 2014 — Design of proposed installation due.

March 2015 — Completed installation due.

April 2015 — TEDx talk complete.

May 2015 — TEDxMtHood event day.

SUBMISSION MATERIALS

- Up to 10 images of work. Multiple views of an artwork are acceptable and should be clearly annotated. Submit jpeg images no larger than 1024 x 768 pixels. E-mails that exceed 10MB will automatically bounce. You may need to resize your images or send your images in separate batches to avoid going over this limit. To ensure that all e-mails are received, include the total number of e-mails in a message. Images should be labeled with the artist's last name and the number (Jones1, Jones2, etc.).
- An image list numbered to correspond to the images that lists the title, medium, dimensions (height x width), date of the work.
- Résumé with contact e-mail and telephone number.

Provide a statement that answers the following:

1. Why are you interested in this opportunity in particular? What draws you to want to be the Artist In Residence for TEDxMtHood 2015?
2. Do you have experience creating installations? (The dimensions of this particular installation will be approximately 8-10 feet tall by 20-24 feet wide.) Please explain.
3. Do you have public speaking experience? Please explain.
4. How will this opportunity help advance your work as an artist in the local community?

E-mail all materials by Friday, June 13, 2014, to artist@TEDxMtHood.com

For additional information and to view past Artist In Residence work, please visit TEDxMtHood.com/artist-in-residence



Supporting Your Artist

Producing a satisfying residency is a lot of work and is very rewarding. Here are some suggestions for a successful collaboration and ways to support your new Artist in Residence:

1. Get to know one another. Your artist will need to understand the values of your community and the goals of your event. Make time for your artist to get to know everyone on your team and vice versa. It takes time to build these relationships but is valuable for deepening the commitment to the project and beyond.
2. Sit down, talk with your artist and discuss expectations. Reinforce what is expected of them as a resident. Remind them what you as organizer will provide for them. The intention is for the art they create to complement the event and environment. Encourage your artist to think of ways that will enhance the audience's experience, the other speaker's talks and their own work. This is a collaboration and commitment by both parties and you need to make sure that everyone is willing to execute.
3. Assign support staff to your artist like someone from the planning committee or production team, a speaker coach or another artist. At TEDxMtHood, our previous year's artist acts as mentor to the new incoming artist. They meet regularly to share ideas and explore the concept for the event. We also give the artist access to our production team so they can speak with the lighting designer and videographer to ensure their piece won't be difficult to light and will not inhibit filming.
4. Find out how your artist works and communicates best. Are they detail oriented and need a check list? Are they easy going and you need a check list? What is the best medium for communication? In person, phone, email or a combination? Do you need a project management tool like Basecamp or Asana to help organize this aspect of your event? Work these styles and logistics out in advance and the program will run smoothly.
5. Broadcast your new artist and TEDx AIR Program and continue to make announcements as the residency evolves. You can do this on a blog, in a newsletter, via social media, press releases and more. This exposure and vetting of the artist are valuable to your event but also to the artist's development and career. Ask your artist to write a guest post or two and share on their social media outlets. Interview your artist using the **Storycorps App!**
6. Ask for help. If this is your first time or both you and the artist have limited experience with a residency, reach out to someone who has worked in this way before - especially another TEDx organizer!

Funding Ideas

At TEDxMtHood, we recognize that it can take months for the artist to conceptualize and create the work in addition to developing his or her TEDx talk and possibly working out in the community leading adventures or workshops. This is time that the artist isn't teaching, showing or selling personal work or pursuing other income generating activities. We want to do as much as we can to support their efforts and studio life so we look for ways to fund the purchase of materials and/or their time. We are talking about financial support for the artist as a vendor, not as a speaker which violates TEDx rules. Here are a few ideas for outside funding:

1. Look for organizations and businesses in your area that would want to partner with you and help support the artists and funding your residency in exchange for listing them as a partner in all of your marketing and collateral. These could be: art stores, hardware stores, schools and universities, museums and galleries.
2. You can seek one large patron but we recommend seeking smaller contributions in \$250-\$500 US increments from several entities. Three or four such founders could put a considerable chunk of money towards the program.
3. Look for grants that could help support your artist. You or people on your planning team may have connections with granting organizations and so may the artist. There are many different types of grants available to artists and organizations from unrestricted grants and project grants to community and opportunity grants.

A few tips we have learned at TEDxMtHood about grant organizations:

1. Be very clear about your intentions and goals when applying for a grant. Know why you want the money and how will it be used. Granting organizations will not fund a residency or the creation of an installation just because you need the money. They will be willing to work with you, however, if you can demonstrate how this is a unique opportunity that will advance the artist's career or how the funds will be used to help with the purchase of materials and how the installation will have an impact on the greater community.



2. Make sure that the grant you're applying for is a good fit for your program. You don't want to apply for a grant that doesn't care about the opportunity.
3. Before applying, look at your planning and event calendar and then the grant cycle. Make sure you check the application deadlines. For example, if your event is in the early spring, check when grant deadlines are due. Many times, there are applications in the fall. This can get tricky because your event may end in the spring, you have the summer to find your artist and select your theme and then you have to help your artist jump on the grant cycle.
4. It's okay that the artwork doesn't exist yet. If you and/or the artist can clearly explain your innovative concept, you'll be fine. This is why having a theme is helpful.
5. If it's a project grant, make sure that the artist can clearly explain why the funds are needed for materials. If it's an opportunity grant, make sure the artist can explain why this is a benefit to them and the advancement of their career.
6. Be extremely clear and concise when writing a grant. Do not use artpeak. Get the concept and points across quickly. And carefully follow submission guidelines. Sometimes you have to prepare eight stapled copies and other times five three-holed punch copies. You don't want to be dinged for poor grantsmanship.
7. Don't get discouraged. You never know what the grant panelists are looking for that year and who will remember you, the artist and your program. Keep trying.



Placing Art in the Community

At TEDxMtHood, we do our best to place the artwork after the event back out into our community. Our first artist, **Blaine Fontana**, has his piece permanently housed at **The Rebuilding Center** and at **Concordia University** in Portland, OR.

It is sometimes challenging to find a permanent home for these pieces because they are so large ranging from 23' to 35' wide so we also look for temporary housing.

Our third artist, **Rebecca Shapiro**, had her piece, **Untangled**, shown at the **Portland International Airport** for six months. *Untangled* was shown again at **TEDActive** in 2015.

Here are a few places you could contact about showing the work after the event:

- Galleries
- Airports
- Libraries
- Co-working spaces
- Community centers
- Local businesses

Look for places where large groups of people gather providing exposure for your event as well as for the artist. Make sure that signage clearly identifies that the piece was created for your TEDx event. You can even include QR codes with links back to your site.

