



MIK^wCHIYÂM
MOVE FORWARD WITHOUT HESITATION

2018-2019 SCHOOL YEAR
ARTIST APPLICATION FORM
Cree School Board
In-School Teaching Artists' Residency



TEACHING ARTIST RESIDENCY

We are accepting applications from artists of any discipline to work with secondary school (high school) students in the Cree Nation in Northern Quebec for 6 weeks at a time. This is a paid position (fee, travel, per diem, and housing provided) and artists get to work on their own projects at the same time. Experience teaching is an asset but not a requirement. The program mostly takes place in English.

APPLICATIONS DUE BY

MAY 11th 2018 // 11:59PM EST

**YOU WILL NEED ADOBE ACROBAT OR ADOBE READER
TO DIGITALLY COMPLETE THIS FORM**

*Attempting to fill this form using other programs or methods may disable some features.
To ensure that your application is submitted correctly please follow the steps at the link below.

Click the link below to download Adobe Reader free

<https://get.adobe.com/reader/>

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APPLICANT ELIGIBILITY

- 1 Artists need to be eligible to work in Canada.
- 2 Only artists who are recognized as professionals within a creative field can be accepted into our program. We recognize and value training and diffusion that happens outside of formal institutions and urge you to describe this to us in your CV!

Our criteria is as follows (only someone who has 3 out of the following points will be considered):

- Formal or informal training // Formal: University, workshops, university shows, etc. // Informal: Self-taught, learning from an elder, etc.
- Consistent involvement in own art practice or artistic community for the past five years.
- Has a practice that has been made public: solo shows, group shows, presentations, publications, etc.
- Recognized by peers: awards, residencies, media recognition, etc.

APPLICATION REQUIREMENTS

- 1 All sections of the application form need to be completed and submitted in order for the application to be considered.
 - Please submit this form via email to info@mikwchiyam.com
 - Digital signatures and scanned signed documents will be accepted as original copies.
 - The text must be written using a minimum 11 point font size.
 - Documents that are not specifically requested in the application form will not be considered for evaluation.
 - Please respect the maximum number of words indicated for each response.
 - First Nation, Inuit and Metis artists' application will be prioritized. We further prioritize artists from the communities we work with, specifically Cree artists from Eeyou Istchee.
- 2 **Applications must be submitted by MAY 11th 2018 // 11:59PM EST**
 - If your application passes the initial screening you will be contacted at the beginning of June for an interview to take place between June 6-12 inclusive.
 - If your application is selected for our 2018/19 school programing, you will be informed by the end of June, 2018.

OVERVIEW OF PROGRAM

WHAT IS MIKW CHIYÂM?

Mikw Chiyâm is an interdisciplinary arts program that was commissioned by the Cree School Board in 2015. The program aims to increase student retention and attachment to school by providing an alternative space for creative learning. Mikw Chiyâm aims to inspire youth by creating contexts for students to collaborate with professional Indigenous and non-Indigenous artists and express their personal and collective voices through artistic expression.

Students in secondary/high schools apply to take part in the Mikw Chiyâm arts concentration program. Guest Artists live in the communities they are working with for the duration of their residency. There they facilitate in-class workshops along side the classroom teacher, create their own work, and engage with the community outside of the classroom.

Our program recognizes that the students we work with already have voices and valuable life experiences that we want to affirm. We offer different techniques through which students can express themselves and discover their capacity to create. We do not want to enact patronizing modes and strive to be sensitive to the values of the communities we work with. We ask the same of our guest artists.

WHAT IS THE ROLE OF AN IN-SCHOOL GUEST ARTIST?

An in-school Guest Artist position invites artists to engage in three creative capacities:

THE FIRST CAPACITY IS AS A CO-EDUCATOR IN THE CLASSROOM.

In your capacity as a Co-Educator, you lead a maximum of three groups of students, for 4-6 hours per week, through art making. You work in tandem with the arts concentration teacher, who lives and works in the community for the entire school year.

THE SECOND CAPACITY IS AS AN ARTIST-IN-RESIDENCE.

The Guest Artist is provided space and time (2-4 hours a day) at the school to create their own personal work(s) that closely mirror the projects the students are being asked to create. Thus, inviting students to learn through observation and interaction with the artist's creative processes.

THE THIRD CAPACITY IS ENGAGING LOCALLY THROUGH COMMUNITY HOURS.

The Guest Artist also engages in community and/or extracurricular youth activities outside of class for about 10 hours during the residency. These activities involve youth outside of the arts program and might be after-school and weekend community events, workshops, or other forms.

LOCATION

This program is projected to take place in five Cree School Board secondary/high schools in communities in Northern Québec including Mistissini, Waskaganish, Chisasibi, and Nemaska, amongst others. Applicants will be notified of their residency location after acceptance.

The Mikw Chiyam Program is given one classroom for the year in each school. This room will be where Guest Artists work with students and also where they do studio work on their Personal Projects—this way the students always know where to find them.

CONTRACT TIME PERIODS

Each school has 4 consecutive Guest Artists visits. Each artist's contract is about 6 weeks long (approximately 30 working days). The residency will take place within the following time periods, the exact dates will be confirmed after acceptance:

- **Residency #1*** › Late August - early October 2018
- **Residency #2** › Late October - early December 2018
- **Residency #3** › Mid-January – early March 2019
- **Residency #4** › Mid-March – late April 2019

***PLEASE NOTE** that Residency 1 is usually reserved for a visual artist not working with multimedia.

TRAINING WEEK

All artists need to be present at the training week – August 17-24th, 2018 in the Eastern Townships near Montreal. Artists will be given a daily stipend for this week. Travel within Canada, meals, and accommodations will be also covered.

REMUNERATION

Artists are usually in-school 8 hours per day, 5 days per week (40 hours per week) at a flat rate of \$250.00 CAD per day (totaling \$7, 500 CAD) for 30 working days. There is also a daily per diem of \$80.00 CAD per day. Travel and housing is provided by the program.

ARTIST COMPENSATION	\$250.00/day - 30 working days (totaling \$7, 500)
TRAVEL & HOUSING	Provided by the program
ARTIST DAILY PER DIEM	\$80.00/day

A ARTIST INFORMATION

1 Artist Name (first, last):

2 Other Artist Name ie. . Pseudonym or Alias (If applicable):

3 Address

Street:

Postal Code:

City:

Province:

4 Mailing Address (If different than the above address):

Street:

Postal Code:

City:

Province:

5 Contact Info

Phone Number:

Online Portfolio*:

Email:

6 Languages Spoken

English

French

Cree

Other (Please Specify):

7 We prioritize Indigenous artists, particularly those from the communities we work within. Do you identify yourself as First Nations, Metis, or Inuit and wish us to know that?

**This question is optional.*

No **Yes**

Further explanation (Please Specify):

8 Which art form(s) would you like to explore with the students?

Visual Arts

Drama/Performance

Music

Multimedia (favouring technology-based creation)

Dance/Movement

Other (Please Specify):

9 Residency Time Block

Indicate which residency time periods you are available for. We program with consideration for the progression of projects and variety of disciplines within each school, so availability is relevant. Exact dates will be confirmed after artists are notified of acceptance into the program.

***PLEASE NOTE** that Residency 1 is usually reserved for a visual artist not working with multimedia.

SECONDARY PROGRAM // 6 WEEKS

- RESIDENCY 1*** - Late August - early October 2018
- RESIDENCY 2** - Late October - early December 2018
- RESIDENCY 3** - Mid-January – early March 2019
- RESIDENCY 4** - Mid-March – late April 2019

10 Criminal Reference Check

If your application is approved, are you willing to provide a criminal reference check?

**The program will cover costs

Yes No

11 Artist Training Week:

The Artist/Teacher training session will be during the week of **August 17-24th, 2018 in the Eastern Townships near Montreal. Artists will be given a daily stipend for this week. Travel within Canada, meals, and accommodations will be also covered.** Details can be found in the Program Overview.

Applicants that are unable to make this training will not be considered.

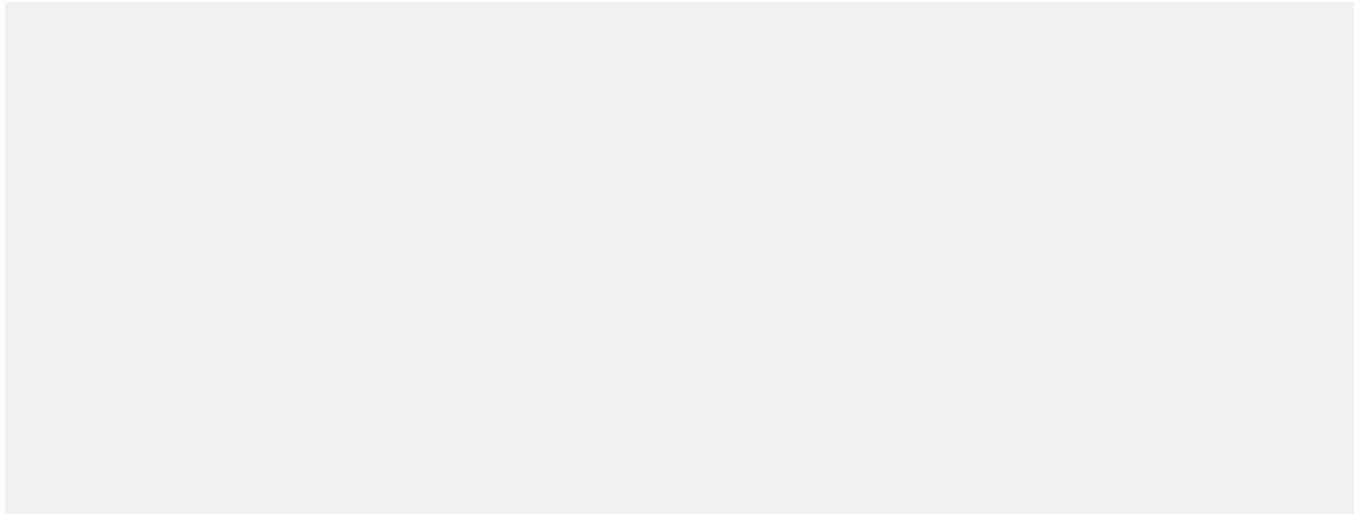
Will you be available during this week? Yes No

12 Areas of expertise (check all that apply)*

- | | | |
|--|--|---|
| <input type="checkbox"/> Painting/Drawing | <input type="checkbox"/> Movement | <input type="checkbox"/> Installation Art |
| <input type="checkbox"/> Sculpture | <input type="checkbox"/> Writing | <input type="checkbox"/> Film & Cinema |
| <input type="checkbox"/> Ceramics | <input type="checkbox"/> Comic Books | <input type="checkbox"/> Radio |
| <input type="checkbox"/> Fibre Arts | <input type="checkbox"/> Zines | <input type="checkbox"/> Photography |
| <input type="checkbox"/> Illustration | <input type="checkbox"/> Hip-hop | <input type="checkbox"/> Collage |
| <input type="checkbox"/> Graphic Design | <input type="checkbox"/> Break-dancing | <input type="checkbox"/> Music Production |
| <input type="checkbox"/> Print Making | <input type="checkbox"/> Traditional dancing | <input type="checkbox"/> Songwriting |
| <input type="checkbox"/> Multimedia (Technology) | <input type="checkbox"/> Spoken Word | <input type="checkbox"/> Other: |
| <input type="checkbox"/> Performance Art | <input type="checkbox"/> Sound Art | _____ |

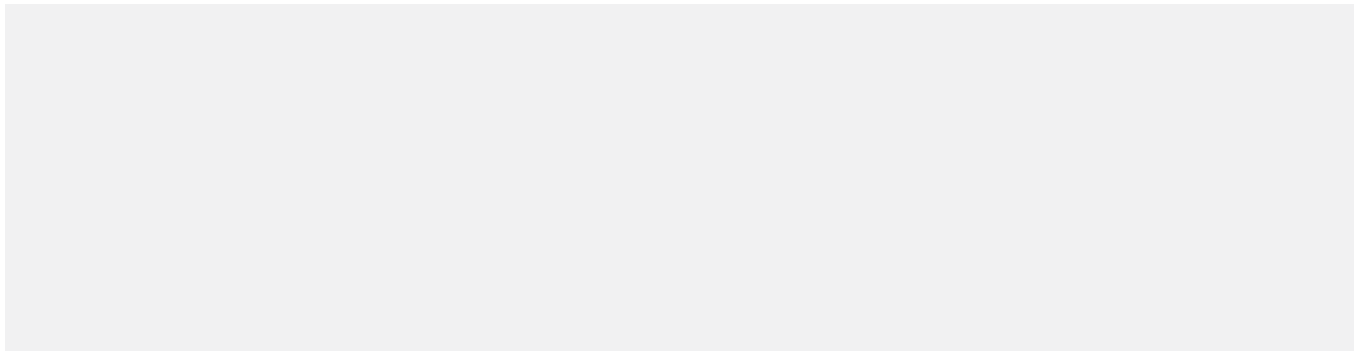
B ARTIST STATEMENT

What is the nature of your artistic activities? Describe the techniques, concepts, and intention behind your work. (Maximum 1,400 Characters)



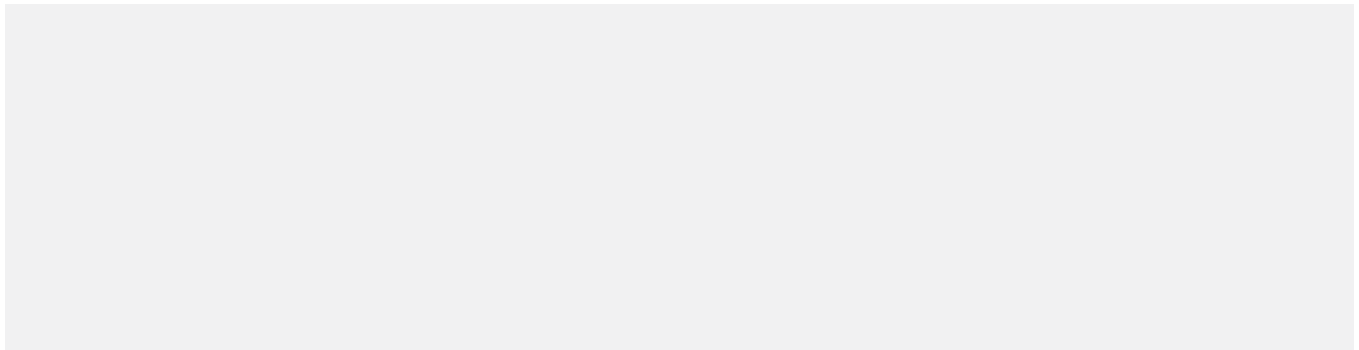
C BIOGRAPHY

Describe your top accomplishments, any formal or informal training, and factual information about yourself that you think we should know. (Maximum 900 Characters)

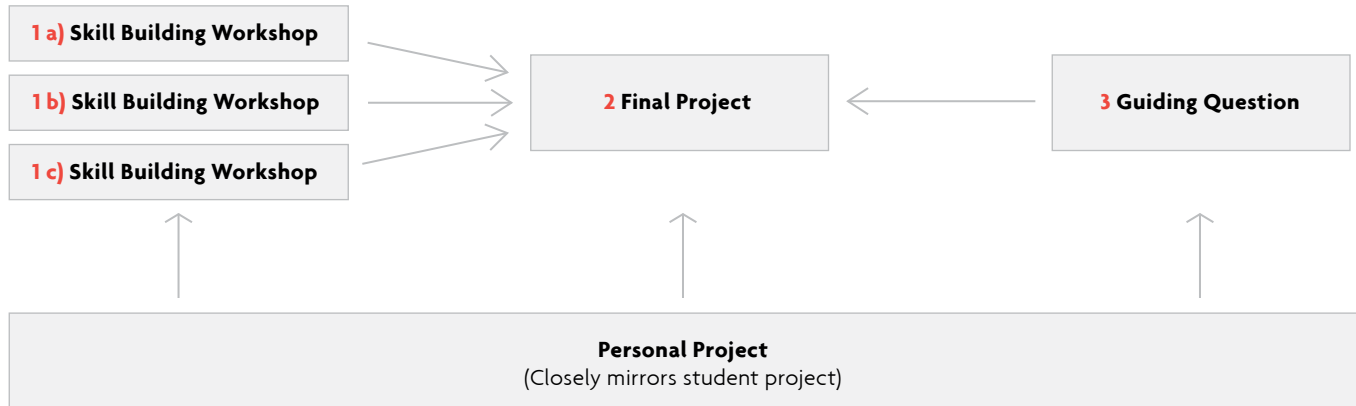


D TEACHING EXPERIENCE

Describe any teaching experience you have. What age groups, content, and contexts have you worked with? Experience teaching within Indigenous communities, with the Québec Education Program, or with other provincial curriculum is an asset but not required. (Maximum 900 Characters)



F STUDENT PROJECT DESCRIPTION



Here, we encourage you to begin by thinking about the Final Project that the students will create. Once you have an idea, ask yourself what the Guiding Question is. The students' Final Projects should answer the Guiding Question (see below for more detailed info). Then ask yourself, what are the skills each student needs to develop in order to accomplish the Final Project—these will be your three Skill Building Workshops. Lastly, we want students to be able to witness your artistic process so that they can see how you inhabit the things you're teaching them. Your proposed Personal Project doesn't need to be exactly the same as the students' project (though it can be) but it must closely mirror the things the students are learning so that they can link your work to theirs and get inspired. Your project should have the same guiding question as the students' project.

***PLEASE NOTE** *The student projects you propose now are tentative. If you are accepted as a Guest Artist, your ideas will be developed in collaboration with your cooperating classroom teacher. Projects also often shift in order to address specific students' needs, interests, and challenges.*

1 Skill Building Workshops

(Referred to as *Learning Activities* in the *Québec Education Plan*)

Skill Building Workshops are short, targeted lessons. They should take 1-2 classes with the students. Each class is around 1 hour. They are the answer to the question, “What do students need to know in order to complete their Final Projects?” Sometimes it is helpful to think about this area as breaking down your own art practice into its simple necessary skills that are leading up to the Final Project.

***TIP** *We have found that a good first Skill Building Workshop lets students complete a product right away. This gets them excited to engage further because they feel successful. We’ve also found that the Mikw Chiyâm students tend to excel at learning when offered concrete, physical tasks. Use physical tasks to build towards abstract concepts. Think about teaching the body first and the mind second. Keep your workshops simple and focused. Also remember that these are secondary/high school students and the workshops should be interesting enough to keep them engaged. If the workshop isn’t genuinely exciting to you, it probably won’t be to them.*

State, in the most concrete way possible, what skill you will focus on in each of the three workshops. What exercises will you introduce to help students learn those skills?:

Skill	Exercise (Maximum 900 Characters)
1 a)	
1 b)	
1 c)	

2 Final Project

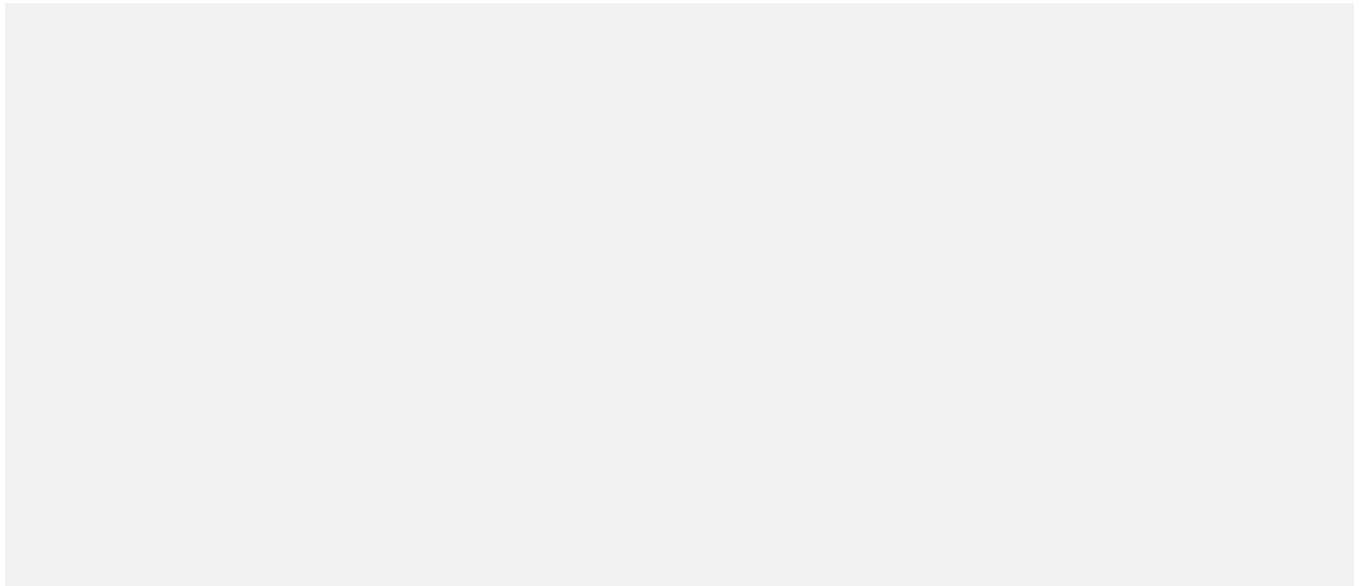
(Referred to as *Complex Task in the Québec Education Plan*)

Students draw on the knowledge developed in the Skill Building Workshops to complete the final project. The project should take them about 6 classes, so it is more complex or larger than projects and exercises they might have done in the Workshops but it is aligned with them. The Workshops can even be steps in the process of making the Final Project. Students will then be invited to present the work in a final show (thus, your Final Project Proposal cannot be for a show but rather needs to be something to be shared at the show). Please note that the Student Projects you propose are tentative and will be re-worked with the teacher and Mikw Chiyâm team.

FINAL PROJECT PROPOSAL

What is the final project that you would like the students to complete?

(Maximum 1,400 Characters)



3 Guiding Question

A Guiding Question is a question proposed to students that invites them to explore a specific theme, idea, issue or problem that they answer through their creative work. This question invites students to create work that expresses personal views or to communicate a message to an intended audience. The question needs to provide a collective point of entry while encouraging a student's own individual interpretation.

The best guiding questions are simple to understand but open up complex and personal responses. Questions like "What is important to me?" or "What message do you want to share?" are too general. A question like "How do you create depth in a drawing, enlarge an image by hand, and mix colours?" is too technical and doesn't open into a personal answer.

SAMPLE GUIDING QUESTIONS:

If you could see through my eyes, you'd see...?

Who do I want to be in ten years?

What is home to me?

What is my favourite memory?

If I were famous for a day, this is the message I'd spread...?

If my life were a sci-fi movie, this is what it would look like...?

If I could change one thing in the world, what would it be?

GUIDING QUESTION PROPOSAL

(Maximum 150 Characters)

G ALTERNATIVE STUDENT PROJECT IDEAS

In point form, please offer 1-3 alternative student project ideas that you could teach. These ideas should be different from the student project above, and highlight the various skills that you have as an artist.
(Maximum 900 Characters)

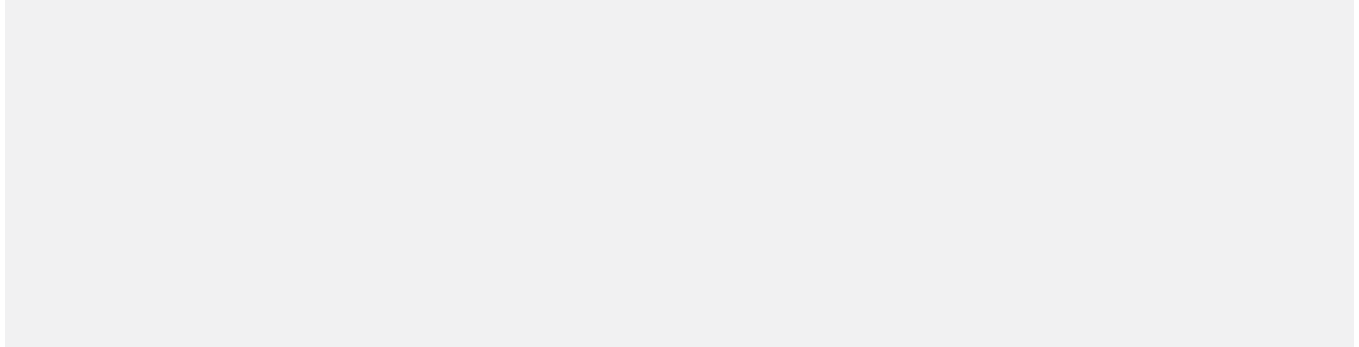
H PERSONAL PROJECT DESCRIPTION

In this section please outline your project proposal for the work(s) that you will explore during the multi-week residency. This project should mirror the students' Final Project. The work you create during this time, along with the work the teacher creates, will be presented alongside the students' works at the end of the residency. You will have approximately 2-4 hours of scheduled in-school studio time to work on your Personal Project per day.
(Maximum 1,400 characters)

***PLEASE NOTE** *Making art about communities that are not your own and then sharing it outside of those communities, especially for personal gain, is a very complicated situation. There are long colonial histories of non-Indigenous artists and people taking knowledge from the Indigenous peoples of these lands and then benefitting from that knowledge whilst Indigenous peoples often didn't. This still happens today. Because you may make work that you later want to distribute or sell, or that may further your career, we urge you to think about your Personal Project within a larger context. Please stick to telling your own stories and do not tell the stories of others.*

I YOUR ROLE AS A GUEST ARTIST

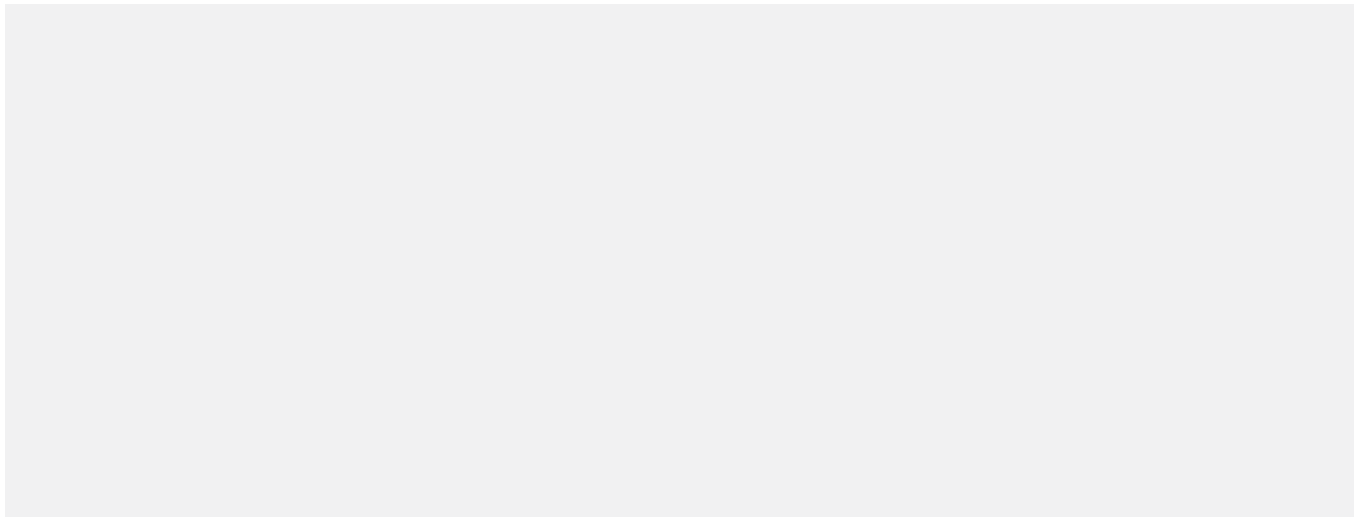
How do you think about your role as an artist working specifically with the Cree communities of Eeyou Istchee?
(Maximum 900 Characters)



J LIST OF MATERIALS

Please list the materials you need to execute the proposed student project. Cost of materials for the student project cannot exceed \$1000.00, including taxes (not including shipping). Each class is outfitted with a *base kit of materials and equipment*

Artists are responsible for providing materials and equipment needed for the production of their personal works.



K LIST OF DOCUMENTS TO BE ATTACHED TO THE COMPLETED AND SIGNED FORM

ATTACHED DOCUMENTS

ARTIST CV

Include relevant arts related and teaching related experience. Here, we want to get a sense of the contexts within which you have presented your art work, as well as any other relevant positions you've held (particularly teaching).

Only artists who are recognized as professionals within a creative field can be accepted into our program. We recognize and value training and diffusion that happens outside of formal institutions and urge you to describe this to us here!

OUR CRITERIA IS AS FOLLOWS

(Only someone who has 3 out of these will be considered):

- Formal or informal training // Formal: university, workshops, university shows, etc. // Informal: self-taught, learning from an elder, etc.
- Consistent involvement in own art practice or artistic community for the past five years.
- Has a practice that has been made public: solo shows, group shows, presentations, publications, etc.
- Recognized by peers: awards, residencies, media recognition, etc.

CVs should not be longer than 3 pages. PDF documents preferred.

ARTIST'S WORK

Please include 3 links to specific online work. If you do not have work online, please attach 3 works (Songs, photos, etc.) to your email application.

3 LINKS TO SPECIFIC WORKS THAT YOU WOULD LIKE US TO REVIEW	INCLUDE 1 SENTENCE EXPLAINING WHY THIS WORK IS RELEVANT TO YOUR PROPOSAL

L AGREEMENT

By signing and submitting this application, I affirm that the facts set forth in it are true and complete. (Please ensure that you have fulfilled the specific requirements as outlined by this application form; failure to do so will ultimately disqualify your candidature for the program.)

Name

Date

Please submit application form and attached documents to: info@mikwchiyam.com

Please visit our website (<https://www.mikwchiyam.com>) to see past projects and students' work. If you have any questions please contact us via email: info@mikwchiyam.com

FOR ANY QUESTIONS PLEASE CONTACT

INFO@MIKWCHIYAM.COM

