

State of Illinois
Pat Quinn, Governor



Illinois Arts Council
Shirley R. Madigan, Chairman
Rhoda A. Pierce, Acting Executive Director

Illinois Arts Council

Ethnic and Folk Arts Master/Apprentice Program

DEADLINE: OCTOBER 15, 2012 GUIDELINES AND APPLICATION



This Program is made possible by support from
the National Endowment for the Arts

FISCAL YEAR

2013

ABOUT THE ILLINOIS ARTS COUNCIL

Purpose and Funding Sources

In 1965, the Illinois General Assembly created the Illinois Arts Council for the purpose of encouraging development of the arts throughout Illinois. This state agency assists artists, art organizations and other community organizations that present arts programming by providing financial and technical assistance. The Governor and General Assembly and the National Endowment for the Arts provide funds annually to the Illinois Arts Council.

The Council and its Activities

The agency is governed by a Council comprised of up to twenty-one private citizens, from throughout Illinois, who are appointed by the Governor. Chosen for their demonstrated commitment to the arts, the Council members are charged with developing the state's public arts policy, fostering quality culturally diverse programs, and approving grants expenditures. These members serve in a voluntary capacity for four-year terms.

Advisory Panels and Staff

Advisory panels – composed of volunteer experts from throughout the state – are appointed by the Council Chairman to assist the Council in the review of grant application and to lend expertise on policy and program development. Panelists are selected through open nominations and serve for one-year terms.

A professional staff administers and develops the Council's programs, assists grant applicants, and provides pertinent information to the public. The Arts Council staff provides technical assistance and lends expertise to artists, arts organizations, and community organization that present arts programming.

Illinois Arts Council Mission

“Building a strong, creative, and connected Illinois through the engagement of all Illinoisans in the pursuit of, participation in, and enjoyment of the arts.”

Illinois Arts Council Core Values

Access is not enough; we believe in active engagement with all Illinoisans, ensuring that residents of all ages and abilities have the opportunity to participate in, and experience, the arts and culture.

We appreciate, respect, and are committed to support the rich diversity of the arts and culture in Illinois.

We are committed to the pursuit of excellence in everything we do and in the caliber of arts experience for all Illinoisans.

We strive to cultivate long-term sustainability in the vitality of our creative spirit and the pathways through which that creativity is channeled by and to the people of Illinois.

Just as art is meant to be shared with others, we believe in partnership and collaboration in all aspects of our work, and we encourage collaboration between the arts and cultural community in Illinois and the broader community in our state and our country, and around the world.

ETHNIC AND FOLK ARTS MASTER APPRENTICE PROGRAM GUIDELINES
DEADLINE IS 5:00 PM ON OCTOBER 15, 2012

GENERAL INFORMATION

The Master Apprentice Program supports individuals. Not-for-profit organizations involved in ethnic and folk arts programming are encouraged to review the information for PROGRAM GRANTS listed on the IAC website, <http://www.arts.illinois.gov>.

Ethnic and folk arts reflect a community's shared way of life. Many of these practices are rooted in a longstanding sense of place, community, and cultural and/or ethnic identity. The transmission of this knowledge is usually learned in an informal manner, through example and imitation, rather than through formal academic training.

Established in 1985 with support from the National Endowment for the Arts (NEA), the Illinois Arts Council's (IAC) Ethnic & Folk Arts Master Apprentice Program made a significant difference in the lives and work of hundreds of Illinois' practitioners of traditional, folk, and ethnic arts statewide. As the result of severe state budget cuts, the IAC had to suspend many programs in FY10, including the Master Apprentice Program. With the aid of funding received from the NEA Folk Arts Infrastructure grant program, the IAC was able to reinstate the Master Apprentice program in FY12.

The Illinois Arts Council and the Master Apprentice Program recognize the vital role of the master artist/apprentice relationship in the preservation of the state's cultural heritage. The practices, customs, stories, and skills that are passed from one generation to the next influence how we live, what we value, and our personal and collective identities. The IAC's Master Apprentice Program helps communities preserve their own culture by providing an opportunity for master traditional

artists to pass on their skills to a qualified apprentice in a time-honored method. Past awards have supported traditional or ethnic art forms as diverse as East Indian dance, split wood baskets, Chinese drum and bell music, fish net making, Ukrainian pysanky, and Illinois fiddle traditions.

Master artists are recognized within their communities as exemplary practitioners of their traditional or ethnic art forms and as important repositories for the wisdom and knowledge of our ancestors. Their designated apprentice should have prior experience in the art form and demonstrate significant promise and long-term commitment to the continued practice of the art form. The apprentice should not be a beginning artist. Since the apprenticeship will take place over a short period of time, the apprentice should have enough experience in the art form to benefit from the intensive, one-on-one training. For example, an apprentice blues guitarist should be able to play well enough to work on more advanced techniques during the apprenticeship.

The apprenticeship work plan should allow for in-depth learning that encompasses the context of the culture and the development of the mentoring relationship as well as the acquisition of techniques and artistry. As each art form has its own requirements, the lengths of apprenticeships will differ depending on the art form involved. If the art form is traditionally taught in group settings, such as ensemble dance, the master artist must choose a representative from the group to apply as the apprentice. Time for one-on-one instruction between the master artist and the apprentice must be included in the work plan.

All apprenticeship work plans for this Master Apprentice Program application must conclude by August 31, 2013.

Priority is given to master artists whose teaching will help ensure the continuation of a traditional folk or ethnic art in the community where it has value and a time-honored place. The strongest applications are those that include the pairing of master artists with apprentices who are members of the same ethnic, cultural, religious, or occupational group. Successful apprenticeships are very often based upon close and frequent personal contact which is possible when the master artist and apprentice live near one another.

The Master Apprentice Program is designed to fund more than just lessons; it is intended to support a mentoring relationship between master artist and apprentice. It may not be used to support an ongoing class or school. Priority will be given to apprenticeships that take place outside of institutional settings. The Illinois Arts Council does not support an individual's academic study.

During the apprenticeship period, folklorists may make a site visit to document the teaching/learning process of the apprenticeship. Photographs of the session may be taken and interviews may be taped or video recorded. This documentation does not replace the documentation that the master artist and the apprentice are expected to produce throughout the apprenticeship.

Near the end of the apprenticeship period, the master artist and apprentice are expected to give a joint community presentation. Examples of a community presentation include, but are not limited to; offering a master class, holding an open studio session, or exhibiting at a local gallery or library.

DEFINITIONS

Ethnic and Folk Arts - those artistic practices which have a community or family base, express that community's aesthetic, heritage, and tradition, and have endured through several generations. They are part of the cultural heritage of a group of people whose members share a common ethnic heritage, language, religion, occupation, or geographic region. An established lineage is elemental to identifying traditional art forms, which reflect a community's values, aesthetics, and experiences.

Master Artist - an individual recognized within their community as an exemplary practitioner of their traditional or classical ethnic art form. The master artist has developed their skill within a traditional context rather than through books or other means of formal instruction, and is regarded as a master by their peers.

Apprentice - an individual who, prior to the apprenticeship, demonstrates interest and some competency in the art form, strong motivation to learn the nuances of the tradition, and who also strives to attain some mastery of that art form.

Community - a group of people who share a common ethnic heritage, language, religion, occupation, or geographic region.

GRANT AMOUNT

The Master Apprentice award is a fixed amount of \$3,000, awarded to the master artist, and is to be considered as compensation for teaching the apprentice and to cover the cost of any required supplies, materials, or travel by the master artist or the apprentice artist to the teaching sessions. A portion of the budget for the apprenticeship plan should also be set aside for expenses related to documenting the apprenticeship. Appropriate documentation is required as part of the Master Apprenticeship project's Final Report.

GRANT PERIOD

Applications for fiscal year 2012 Master Apprentice Program grants support apprenticeship work plans and activities that will occur between January 15, 2013 - August 31, 2013.

ELIGIBILITY CRITERIA

The Master Apprentice Program accepts one application per fiscal year from either artist named on the application, i.e. the Master Artist and the apprentice.

In order for an application to be considered eligible, the following criteria must be met:

1. completed application form, required supplemental materials, and work samples submitted by deadline,
2. master artist is at least eighteen (18) years of age,
3. the master artist and the apprentice have been -
 - residents of the state of Illinois for at least 12 months prior to the application deadline, and are -
 - citizens of the U.S. or holders of permanent resident alien status.

As proof of Illinois residency, both the master artist and the apprentice must submit a copy of one of the following documents;

- 3a. Illinois driver's license (front and back) which includes the date issued and expiration date,
- 3b. State of Illinois ID card,
- 3c. Illinois voter registration card.

The proof of Illinois residency documentation is considered required supplemental material.

If awarded a Master Apprentice grant, both the master artist and the apprentice will be asked to verify their U.S. citizenship or resident alien status by submitting their Social Security number or valid tax identification number.

A completed application form, along with all work samples documentation and required supplemental materials must be submitted in one package by the deadline to the Illinois Arts Council.

Minor Age Apprentices

Master Artists cannot select as their apprentice any of their children or legal wards who are under the age of 18 years at the program deadline.

Apprentices must be at least twelve years of age by the program deadline.

Apprentices who are 12- 18 years old at the program deadline must submit a letter from a parent or legal guardian confirming the minor apprentice's residency at the parent's or legal guardian's address. The letter should also discuss the parents' willingness to transport their minor child to the apprenticeship meetings, and their support of the activities outlined in the Apprenticeship Work Plan. A copy of one of the above listed documents (3a., 3b., or 3c.) belonging to the parent or legal guardian must accompany the letter.

The letter from a parent or guardian is considered required supplemental material.

If the Master Artist and Apprentice are selected for an award, the parent of the apprentice will be asked to verify their child's U.S. citizenship or resident alien status by submitting proof of their child's Social Security number or valid tax identification number.

TAXABILITY OF GRANTS

The Internal Revenue Code provides that the full amount of a Master Apprentice Program grant is taxable to its recipient. If you have any questions about your income-tax liability, you should contact the Internal Revenue Service or your tax counsel.

NOTIFICATION

The IAC sends all correspondence regarding grant applications to the Master Artist's email address as it is listed on the application. Notification of the receipt of your application may take up to four weeks. Notification by telephone will be not given.

FINAL REPORTS

Master Apprentice Program grant recipients must submit final reports within 30 days after the end of the grant period. A notification reminder about filing the Final Report will be emailed to the Master Artist approximately one month prior to the end of the grant period. Appropriate documentation (photos, tapes, or videos) of the accomplishments made during the apprenticeship must be included with the final report. A small portion of the stipend awarded to the master artist should be used to produce the documentation.

REVIEW CRITERIA

Preference will be given to master artists and apprentices whose work reflects their own heritage.

Applications will be reviewed using the following criteria:

1. Excellence of the Master Artist
 - Master artist practices a traditional art form learned in his or her community.
 - Master artist demonstrates artistic excellence based on the community's aesthetics.
 - Master artist understands apprentice's potential and provides an effective teaching plan.
2. Excellence of the Apprentice
 - Apprentice has developed skills in the traditional art form and learned these in his or her community.
 - Apprentice demonstrates potential to represent, or become a master of, the traditional art form.

- Apprentice will share and teach the traditional art form within the community and beyond.
3. Apprenticeship Work Plan
 - Work plan will advance the apprentice toward mastery of the art form, with appropriate schedule of sessions and locations.
 - Work plan addresses how the master artist will teach the techniques and history of the art form to the apprentice.
 - Master artist and apprentice will document progress during the apprenticeship experience.
 - Master artist and apprentice will share the traditional art form with the artists' community and the public.

Panelists also apply a criteria called "program needs" to ensure that a spectrum of traditional art forms, cultural communities, new and repeat masters are represented in the final selection of applicants.

The jury will meet in the late fall to review applications. Review meetings are open to the public. Applicants may attend, but they may not address the jury. Notification of the review meeting dates will be posted on the IAC website at www.arts.illinois.gov.

HOW TO APPLY

A complete Master Apprentice Program application consists of three (3) copies, unless noted otherwise, of each of the following items.

1. an application form with sections for the master artist and the apprentice to complete and
2. the following required supplemental materials to be supplied by the Master Apprentice pair:

- a. Master Artist Narrative
- b. Apprenticeship Work Plan
- c. Apprentice Narrative
- d. Work Samples Information Sheet
- e. Work samples for master artist and apprentice (1 copy each only)
- f. Proof of Illinois Residency of master artist and apprentice (1 copy each only)

Both the master artist and the apprentice must complete the Master Apprentice Program application form as outlined. Each section is clearly marked “Master Artist” or “Apprentice”.

The master artist and the apprentice should determine the Apprenticeship Work Plan together.

Make three (3) complete sets of application materials.

Submit all three sets of Master Apprentice application materials (application form, narratives, workplan and work sample inventory) along with one copy each of work samples and the proof of Illinois residency for the master artist and the apprentice. All materials should be submitted in one package.

Mailing application materials to the Illinois Arts Council

Due to the volume of mailed material received by our office, particularly around deadlines, the Illinois Arts Council strongly recommends that applicants opt for delivery services which provide tracking and confirmation on all applications and time-sensitive materials to verify the status of your mailing.

Application Deadline is October 15, 2012

The Master Apprentice application package can be post-marked by the deadline date or, if hand-delivered, must be delivered to the IAC office by 5:00 PM.

Label Instructions and mailing address for Master Apprentice Application Package

ILLINOIS ARTS COUNCIL – MASTER APPRENTICE APPLICATION

JAMES R. THOMPSON CENTER

100 W. RANDOLPH ST., SUITE 10-500

CHICAGO, IL 60601-3230

Please include the name of both the master artist and the apprentice artist somewhere on the outside of the package. This information does not need to be on the mailing label, just on the package.

Instructions for optional hand-delivery of Master Apprentice Program Application Packages

Be aware that the James R. Thompson Center has the following security measures:

“All visitors to state government offices in the James R. Thompson Center (JRTC), including the Illinois Arts Council, will be required to submit to a security screening before being allowed access to the elevators. Visitors must show a valid government-issued picture I.D. and pass through metal detectors. In addition, all bags and items carried by visitors will be searched by the Illinois State Police Protective Service Unit (PSU).”

If you plan to hand-deliver your work samples and supplemental materials, do not seal the packaging as you will need to show the contents when you pass through security. It is highly recommended that you allow extra time for the screening process.

The Illinois Arts Council is located on the tenth floor, suite 500.

**APPLICATION MATERIALS -
Required Supplemental Pages**

All Required Supplemental pages must:

- be typed on white paper,
- type size must be 12 pt. or larger,
- margins must be 1" on all sides,
- black ink only, and
- adhere to the page limit requirement as posted.

**Master Artist Narrative - to be completed by
the master artist (3 pages maximum)**

On the top left-hand corner of this sheet, label it as "Master Artist Narrative". In the upper right-hand corner of the sheet, type the master artist's name and type the apprentice's name below the master's.

Describe the traditional art form to be taught during this apprenticeship. Organize the narrative using the following questions as headings in the order they appear.

1. What is its origin and value in your community's culture?
2. At what times, places, or events is this traditional art form practiced?
3. Who participates in the practice of this art form?
4. Who comes to listen to or watch this art form being practiced?
5. When, how, and from who did you learn this art form?
6. How long has it taken for you to achieve your current level of mastery?
7. How has your mastery of this art form been recognized by your community – what "markers" does your community use to judge mastery?
8. How does the practice of this art form enrich your life?
9. Have you ever taught and/or helped someone learn this traditional art form? If so, describe the circumstances.
10. How long have you known this apprentice? Have you worked with this apprentice before? If yes, in what capacity?

11. In your estimation, how much does the apprentice already know about the art form?

12. Why do you wish to work with this particular apprentice in this manner? Do you require any reasonable adjustments, due to a disability or health condition, which you wish us to take into account when considering your application?

**Apprenticeship Work Plan (2 pages
maximum)**

On the top left-hand corner of this sheet, label it as "Apprenticeship Work Plan". In the upper right-hand corner of the sheet, type the master artist's name and type the apprentice's name below the master's.

Provide the following details about the apprenticeship work plan. Organize the plan using the following questions as headings in the order they appear.

1. How many times do you plan to meet with your apprentice during the apprenticeship period?
2. Where will the meetings take place?
3. How long will each meeting last (approximately)?
4. What supplies and materials are needed and/or required to carry out this apprenticeship?
5. Are these supplies and materials available to you to begin the apprenticeship immediately upon notification of this grant award?
6. What level of ability/accomplishment can be achieved through this apprenticeship? Please be as specific as possible – for example – indicate an object to be made, a body of songs to be learned, an instrumental technique or dance style to be taught, and if this apprenticeship will build on any prior accomplishments.

7. Assess the apprentice's potential to achieve mastery of this art form in their lifetime and their commitment to sharing and passing on their mastery of the art form to future generations.
8. How will you help the apprentice learn the needed skills?
9. Will the apprentice have other responsibilities during this time, such as assisting the master with his/her own projects?
10. How will you document the progress of the apprenticeship (video, photograph, audition recording, or other means)?
11. Provide a session by session outline of the proposed apprenticeship plan.

Apprentice Narrative - to be completed by the apprentice (2 pages maximum)

On the top left-hand corner of this sheet, label it as "Apprentice Narrative". In the upper right-hand corner of the sheet, type the master artist's name and type the apprentice's name below the master's.

NOTE: Apprentices who are eighteen years of age or younger must respond to the following questions in their "own voice." If the apprentice chooses to quote someone other than themselves, such as a revered teacher or artist, then that person's quote must be properly attributed. Parents and guardians are cautioned not to provide the answers to these questions for their children, but rather to assist them with the form.

All apprentices - describe your experience with the traditional folk or ethnic art you wish to study with the chosen master artist. If you haven't had experience with this art form, have you had experience with a different, or with a related traditional folk or ethnic art?

Provide the following information in your narrative using using the following questions as headings in the order they appear.

1. How, when, and where did you learn this traditional art form? Who are the people you observed, imitated, and interacted with who influenced you in this art form? What is the role and importance of this art form in your cultural community?
2. In what places or at what events do you practice your traditional art?
3. Why do you want to study with this master artist?
4. What do you hope to accomplish during the apprenticeship?
5. In the future, how do you plan to use the skills you will acquire as a result of this apprenticeship?
6. How will your participation in this apprenticeship benefit your community?
7. Do you require any reasonable adjustments, due to a disability or health condition, which you wish us to take into account when considering your application?
8. What cultural communities do you share with the master artist? We've listed some possibilities. Make sure to include this information in your narrative.
 - Family (list the family relationship you share)
 - Region
 - Ethnic group
 - Neighborhood
 - Social Club
 - Racial Group
 - Town
 - Occupation
 - Religion
 - Other (specify)

WORK SAMPLES GENERAL INFORMATION

Separate work samples for the master artist and the apprentice artist must be submitted with the other required application materials. If work samples for both the master artist and the apprentice are not submitted by the deadline, the application will be rendered ineligible.

Work samples for the apprentice cannot be more than three years old, i.e. created, performed, etc. within the past three (3) years.

Jury will review no more than five minutes of submitted work samples.

Promotional videos/DVDs or clips from broadcast media will not be accepted as work samples.

All work sample documentation must be clearly labeled with the artist's name.

If submitting work samples that demonstrate ensemble work, clearly identify the master artist and the apprentice on the Work Sample Information sheet. For example: "The master artist is wearing a red shirt and enters from stage left".

DVD submissions: When possible, format DVDs to include links on the menu/title page to each piece or section.

If audio or video work samples include more than one selection, indicate the title and length of each selection in the order they appear on the tape.

The master artist and the apprentice should take care in their selection of work samples to submit for the panel review. We strongly encourage that the work sample documentation be of the highest quality possible and clearly demonstrate the master artist's skill and technical ability and the apprentice's abilities and skill.

Work Sample Formatting Procedures

Traditional craft artists and material culture practitioners must include a minimum of six and a maximum of nine images of their work. Images must be submitted in digital format.

Digital images must be:

1. submitted on a PC formatted CD,
2. images must be in JPEG (.jpg) format, saved at 72 dpi resolution with an image size no larger than 1240 x 1240,
3. each image should be named with the person's last name and the 2-digit number of the image, for example: Smith01, Smith02, Smith03, etc.
4. the master artist and the apprentice must submit their digital images on separate CDs.

NOTE: Under some circumstances slides or photographs will be accepted as work samples with approval of the Ethnic & Folk Arts Program staff. Approval must be granted prior to submission. Please call the Program Director to discuss your special circumstances.

All images submitted must include the following information on the *Work Sample Information Sheet*;

IMAGE #1, IMAGE #2, etc.

Title:

Year Completed:

Medium:

Description:

Dancers and Choreographers must submit a minimum of three minutes of the master artist's and the apprentice's work on separate, labeled DVDs or videotapes. Work sample should be cued to a segment that represents the applicant's best work.

Musicians must submit a minimum of three minutes of the master artist's and the apprentice's work separately. It is highly recommended that the work sample be submitted on a DVD, or videotape.

Storytellers must submit a minimum of three minutes of the master artist's and the apprentice's work separately. It is highly recommended that the work sample be submitted on a DVD, or videotape.

Dancers, Choreographers, Musicians and Storytellers - For all DVDs, CDs, video, or audio tapes submitted include the following information on the *Work Sample Information Sheet*;

Sample #1, Sample #2, etc.

Type: (CD, DVD, Other)

Cue Begin:

Cue End:

Year Completed:

Title:

Participants: (list participants and their instruments and/or role in work sample)

Description: (briefly describe entire piece, then provide more detail of the excerpt to be viewed.

Work Sample Information Sheets Formatting Instructions

Create separate *Work Sample Information Sheets* for master artist and apprentice.

Label one sheet as "*Work Sample Information Sheet - MASTER ARTIST*" and type the master artist's name in the upper right-hand corner of the sheet. Below the master artist's name, type the apprentice's name. List the appropriate information as described above.

Label the second sheet as "*Work Sample Information Sheet - APPRENTICE*" in the top left-hand corner of the page. Type the master artist's name in the upper right-hand corner of the sheet. Below the master artist's name, type the apprentice's name. List the appropriate information as described above.

WORK SAMPLE RETENTION

Work samples of Master Apprentice Program grant recipients will be retained or copied by the Illinois Arts Council for its archives or submission to a public-use archive. By submitting work samples, applicants give permission to the IAC to use images and content in IAC produced publications and website.



ILLINOIS ARTS COUNCIL

MASTER APPRENTICE PROGRAM APPLICATION

DEADLINE: OCTOBER 15, 2012

HANDWRITTEN APPLICATION WILL NOT BE ACCEPTED

NAME	
ADDRESS	
CITY STATE ZIPCODE	
PHONE	
EMAIL ADDRESS	
DATE OF BIRTH (MM/DD/YYYY)	
PLACE OF BIRTH	
<p>ARE YOU A U.S. CITIZEN OR HAVE PERMANENT RESIDENT ALIEN STATUS?</p> <p style="text-align: center;">Yes No</p>	
<p>RACE (CHECK ALL THAT APPLY)</p> <p>NOTE: PROVIDING THIS INFORMATION IS OPTIONAL, AND WILL HAVE NO BEARING ON THE OUTCOME OF THE APPLICATION. THIS INFORMATION IS GATHERED FOR NATIONAL ENDOWMENT FOR THE ARTS REPORTING PURPOSES ONLY.</p>	
<p>ASIAN</p> <p>HISPANIC/LATINO</p> <p>AMERICAN INDIAN/ ALASKAN NATIVE</p>	<p>BLACK/ AFRICAN AMERICAN</p> <p>WHITE</p> <p>NATIVE HAWAIIAN/ PACIFIC ISLANDER</p>
<p>STATEMENT OF ASSURANCES - MASTER ARTIST:</p> <p>I AM A U.S. CITIZEN OR A PERMANENT RESIDENT ALIEN, AM A RESIDENT OF ILLINOIS AND HAVE BEEN FOR AT LEAST 12 MONTHS PRIOR TO THE APPLICATION DEADLINE DATE. STATEMENTS IN THIS APPLICATION ARE TRUE AND COMPLETE TO THE BEST OF MY KNOWLEDGE. I AM WILLING TO WORK</p>	
<p>WITH _____ AS MY APPRENTICE ACCORDING TO THE PLANS DESCRIBED IN THIS APPLICATION.</p>	
MASTER ARTIST SIGNATURE	DATE

NAME	
ADDRESS	
CITY STATE ZIPCODE	
PHONE	
EMAIL ADDRESS	
DATE OF BIRTH (MM/DD/YYYY)	
PLACE OF BIRTH	
<p>ARE YOU A U.S. CITIZEN OR HAVE PERMANENT RESIDENT ALIEN STATUS?</p> <p style="text-align: center;">Yes No</p>	
<p>RACE (CHECK ALL THAT APPLY)</p> <p>NOTE: PROVIDING THIS INFORMATION IS OPTIONAL, AND WILL HAVE NO BEARING ON THE OUTCOME OF THE APPLICATION. THIS INFORMATION IS GATHERED FOR NATIONAL ENDOWMENT FOR THE ARTS REPORTING PURPOSES ONLY.</p>	
<p>ASIAN</p> <p>HISPANIC/LATINO</p> <p>AMERICAN INDIAN/ ALASKAN NATIVE</p>	<p>BLACK/ AFRICAN AMERICAN</p> <p>WHITE</p> <p>NATIVE HAWAIIAN/ PACIFIC ISLANDER</p>
<p>STATEMENT OF ASSURANCES - APPRENTICE:</p> <p>I AM A U.S. CITIZEN OR A PERMANENT RESIDENT ALIEN, AM A RESIDENT OF ILLINOIS AND HAVE BEEN FOR AT LEAST 12 MONTHS PRIOR TO THE APPLICATION DEADLINE DATE. STATEMENTS IN THIS APPLICATION ARE TRUE AND COMPLETE TO THE BEST OF MY KNOWLEDGE. I AM WILLING TO WORK</p>	
<p>WITH _____ AS MY MASTER ARTIST ACCORDING TO THE PLANS DESCRIBED IN THIS APPLICATION.</p>	
APPRENTICE SIGNATURE	DATE
PARENT OR GUARDIAN SIGNATURE IF APPRENTICE IS A MINOR	



ILLINOIS ARTS COUNCIL - MASTER APPRENTICE PROGRAM APPLICATION

MASTER ARTIST NAME **APPRENTICE NAME**

TRADITIONAL ETHNIC OR FOLK ART FORM TO BE TAUGHT

APPRENTICESHIP START DATE (MM/DD/YYYY) **APPRENTICESHIP END DATE (MM/DD/YYYY)**

BUDGET (BUDGET TOTAL MUST EQUAL AT LEAST \$3,000)

MASTER ARTIST'S FEE:	\$ _____
SUPPLIES AND MATERIALS (LIST ITEMS REQUIRED FOR APPRENTICESHIP):	
_____	\$ _____
_____	\$ _____
_____	\$ _____
_____	\$ _____
_____	\$ _____
TRAVEL:	
COSTS FOR USE OF AUTO (DRIVING):	
_____ NUMBER OF TRIPS x _____ RT MILEAGE x 55.5 CENTS A MILE =	\$ _____
OR	
COSTS FOR PUBLIC TRANSPORTATION (BUS/TRAIN)	
_____ NUMBER OF TRIPS x \$ _____ RT FARE =	\$ _____
OTHER TRAVEL EXPENSES: _____	\$ _____
DOCUMENTATION: _____	\$ _____
TOTAL EXPENSES FOR THE APPRENTICE PERIOD	\$ _____

Pat Quinn

Governor

Shirley R. Madigan

Chairman

Rhoda A. Pierce

Acting Executive Director

COUNCIL MEMBERS

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Springfield

Lisa M. Dent Bielefeldt

St. Charles

Virginia G. Bobins

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Patrice Bugelas-Brandt

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Colchester

Beth Boosalis Davis

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Chicago

Barry E. Moore, Ph.D

Normal

Elaine C. Muchin

Chicago

The Honorable Sheila M. O'Brien

Glenview

Howard A. Tullman

Chicago

Donald Wiener

Chicago

For specific information on this program contact:

Susan Dickson, Director of Ethnic and Folk Arts, Literature and Presenting Programs

Phone: 312/814-6740 Email: susan.dickson@illinois.gov

For general information about the Illinois Arts Council contact:

Illinois Arts Council

An agency of the state of Illinois

James R. Thompson Center

100 West Randolph, Suite 10-500

Chicago, IL 60601-3230

312/814-6750

1/800/237-6994 Toll-free in Illinois

Email: iac,info@illinois.gov

Web site: www.sarts.illinois.gov

The Illinois Arts Council acknowledges Folk Arts Infrastructure support from the National Endowment for the Arts for this program.

It is illegal for the Illinois Arts Council or anyone receiving assistance from the Illinois Arts Council to discriminate on the basis of race, color, religion, sex, national origin/ancestry status, disability, age, marital status, arrest record, military status, unfavorable discharge from military service and citizenship status. Any individual who has been subject to such discrimination may file a complaint. Call the Illinois Arts Council at 312/814-6750 or TTY 312/814-4831 and the Illinois Department of Human Rights at 312/814-6200 or TTY 312/263-1570.

Individuals who are blind or have low vision or have learning impairments, may obtain assistance regarding Illinois Arts Council applications and written materials by contacting the ADA/504 Access Coordinator at the IAC office:

Encarnación M. Teruel

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