

**State of Illinois**  
Bruce Rauner, Governor

**Illinois Arts Council Agency**  
Shirley R. Madigan, Chairman  
Rhoda A. Pierce, Vice-Chairman  
Joshua Davis, Executive Director

# **Ethnic and Folk Arts Master/Apprentice Program**

Guidelines  
Fiscal Year 2019  
Deadline: December 15, 2018

**building a strong,  
creative, and  
connected Illinois  
through the arts**



---

## Table of Contents

---

Link [About the Illinois Arts Council Agency](#)  
Link [Policies and Priorities](#)

3 Ethnic and Folk Arts Master/Apprentice Program  
5 Definitions  
6 Application Overview  
7 Application Attachments  
9 Work Samples  
10 Review Criteria and Process  
11 Notification and Compliance

---

## Program Contact

---

For specific information on this program contact:

Susan Dickson  
Program Director  
Phone: +1 (312) 814-6740  
Email: [Susan.Dickson@illinois.gov](mailto:Susan.Dickson@illinois.gov)

---

## Accessible Guidelines

To obtain assistance regarding applications and written materials, contact the agency's ADA/504 Access Coordinator:

Encarnación M. Teruel  
Phone: +1 (312) 814-6753  
TTY: +1 (888) 261-7957  
Email: [Encarnacion.Teruel@illinois.gov](mailto:Encarnacion.Teruel@illinois.gov)

---



The Illinois Arts Council Agency logo and cover image are a stylized version of a cast bronze sculpture, *Hybrid Muse*, created by Illinois' renowned artist Richard Hunt.

# Ethnic and Folk Arts Master/Apprentice Program

The Ethnic and Folk Arts Master/Apprentice Program (MAP) affirms and supports the mentoring relationship that develops between a master artist and an apprentice over time. MAP 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 support apprenticeships in traditional folk or ethnic art forms as diverse as:**

- Mexican marimba
- Classical Indian dance styles; Bharatanatyam, Odissi, Kuchipudi
- African American quilt and doll-making
- Hammered dulcimer

## **Making the Project Accessible to All**

Recipients of public funding are required to make reasonable efforts for projects to be accessible to the public. Applicants should consider physical and programmatic accessibility as an integral part of the planning and budgeting process. Accessibility involves both the location (the facility) and the content (the activity or product.) Thinking about accessibility issues (e.g., accessible websites, sign language interpreters, recordings of printed materials, audio-description describers, or large-print labeling) in the early planning stages of a project, is the key to ensuring that persons with disabilities will be able to participate.

For further information and resources see the [Grantee Requirements page](#) on the IACA website.

## **Program Goal**

A goal of MAP is to support one-to-one learning and relationship building between the master artist and the apprentice. At the end of the apprenticeship period, the apprentice must demonstrate the skills learned in a free public presentation.

## **Program Restrictions**

MAP supports apprenticeships that perpetuate living arts that are practiced today. It does not support the teaching of art practices used in historical re-enactment ceremonies or festivals.

Not-for-profit organizations are ineligible to apply to this program. Priority will be given to apprenticeships that take

place outside of institutional settings. Consequently, the MAP award may not be used to support an ongoing class or school. The Illinois Arts Council Agency (IACA) does not support an individual's academic study of any kind.

## **General Information**

Illinois is home to an abundance of traditional art forms whether they are indigenous to a particular community or region, or reflect the traditions of recent immigrant communities. While some traditional and ethnic arts have a deep-rooted history with little change, others are constantly evolving and adapting to their changing environment. 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.

Thus, the strongest applications to this program are those between a master artist and an apprentice who are members of the same ethnic, cultural, religious, or occupational group. Apprenticeships in which the master artist and the apprentice do not share any of these ties are a lower priority.

Successful applications benefit from an Apprenticeship Work Plan that establishes reasonable, attainable goals within the specified apprenticeship time period and includes the appropriate amount of personal contact between the master artist and the apprentice for work plan achievement. Without prior experience in the traditional art form to be taught, the apprentice's application will be considered a low priority.

## **Deadline**

The FY19 MAP application deadline is December 15, 2018. Applications must be successfully submitted to the IACA's [eGrant](#) system by 11:59 pm CST.

## **Grant Period**

MAP applications for fiscal year 2019 are for apprenticeship activities that will occur May 1, 2019 – November 15, 2019.

## Eligibility Requirements

- I. Both the Master artist and the apprentice must be at least eighteen (18) years of age.
- The IACA no longer accepts applications to the MAP from apprentices who are under the age of eighteen at the application deadline.
- II. Both the master artist and the apprentice must be:
- Legal residents of Illinois for the twelve months prior to the application deadline and throughout the grant period.
  - Citizens of the U.S. or holders of permanent resident alien status.
  - Submit an application utilizing an eGrant account registered to the master artist.
  - Submit all requested application materials by the deadline.
  - Submit no more than one MAP application per fiscal year from either person named on the application, i.e. the master artist or the apprentice.

If awarded a MAP grant, both the master artist and the apprentice will be required to verify their U.S. citizenship or resident alien status by submitting their Social Security number or valid tax identification number. The master artists may also be required to meet additional Federal requirements.

## Grant Amount & Use

The MAP award is a fixed amount of \$3,000 and is awarded in its entirety to the master artist. It is to be considered as compensation for teaching the apprentice and to cover the cost of any required supplies, materials, equipment or tools (valued at \$500 or less), or travel by the master artist or the apprentice artist to the teaching sessions.

A portion of the budget, to be outlined in the Apprenticeship Work Plan, should be set aside for expenses related to documenting the apprenticeship. Appropriate documentation is required as part of the Final Report.

Depending on the type of public presentation the master artist and apprentice will produce at the end of the apprenticeship period, a portion of the MAP award may be used for expenses related to the public presentation. Costs such as publicity, marketing, space rental etc., are allowed – *see exceptions below*.

IACA funds may not be used for:

- Hospitality/reception costs
- Benefits or fundraisers
- Other types of social functions
- Production costs for group activity/presentation where the master and the apprentice are not the focus of the event

# Definitions

## **Apprentice**

An individual who has some experience in the art form to be learned, demonstrates significant promise in the opinion of the master artist, and is willing to commit significant effort over many years of study to attain mastery of the art form. The apprentice should possess a strong motivation to learn the nuances of the tradition in order to pass their own knowledge onto future generations. Since the period of time covered by this apprenticeship award is short, the apprentice should have enough experience in the art form to benefit from the intensive, one-on-one training sessions. For example, an apprentice santour player should be able to play well enough to work on more advanced techniques during the apprenticeship.

## **Apprenticeship Work Plan**

The Apprenticeship Work Plan outlines the structure of what will take place during the apprenticeship. The 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 duration of each apprenticeship will differ depending on the art form.

## **Community**

A community can be a group of people that share a common ethnic heritage, language, religion, occupation, or geographic region.

## **Documentation**

Documentation can consist of photos, video, audio, journals, etc. Apprenticeship pairs are required to document the progress of the apprenticeship and submit samples of this documentation as part of the final report.

## **Ethnic, Folk & Traditional Arts**

Traditional and ethnic arts are the shared aesthetics, practices and values of families, geographic communities, occupational groups, ethnic heritage groups, etc. These are arts that are learned orally, or by observation and imitation, often through a master artist instructing an apprentice. They are usually maintained without formal instruction or academic training and are passed on generation to generation from master artist to the apprentice in a time-honored method. While some traditional and ethnic arts have a deep-rooted history with little change, others are constantly evolving and adapting to their changing environment. The art forms and traditional practices are an essential part of the group's cultural heritage; therefore an established lineage shared between practitioners is fundamental to identifying these art forms.

## **Master Artist**

An individual recognized within their community as an exemplary practitioner of their traditional folk or ethnic art form as well as being an important repository for the wisdom and knowledge of their ancestors. 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 and community.

## **Public Presentation**

Near the end of the apprenticeship period the master artist and apprentice are expected to give a joint presentation for their community and the public. This public presentation must be offered free to the public. Examples of a presentation include, but are not limited to:

- Offering a master class wherein the apprentice assists in the demonstration of technique, style, etc.
- Hosting an open studio session.
- Presenting a public performance.
- Exhibiting at a local gallery, community center, or library.

# Application Overview

The IACA utilizes [eGrant](#), an online application submission system. The MAP application consists of form field components and the uploading of required documents. Each component must be complete and submitted in the required format by the deadline. Go to the [Using eGrant](#) section of the IACA website for complete instructions.

## How to Apply

- Read the program guidelines carefully and contact IACA staff for clarification. It is the responsibility of the applicant to be familiar with IACA [policies, priorities,](#) and program requirements.
- Each section of the MAP application form must be completed by the appropriate person, i.e. “Master Artist” or “Apprentice”.
- Together, the master artist and the apprentice should determine the structure and length of their Apprenticeship Work Plan.
- Successfully submit the online application to the IACA’s eGrant system by the deadline.

---

## Application Components

---

### 1. Applicant Information

- Master artist name and contact information
- Apprentice name and contact information
- Upload Proof of Residency for master artist and apprentice. Refer to the IACA website, Proof of Eligibility, Individuals section for specific details and verification requirements.

### 2. Budget Form

- Specify the traditional, ethnic, or folk art form to be taught.
- Provide the start dates and end dates as reflected in the Apprenticeship Work Plan.
- Provide details on the expenditures.

### 3. Attachments

Refer to the description for each of the following attachments:

- Master Artist Narrative
- Apprenticeship Work Plan
- Apprentice Narrative
- Work Samples

# Application Attachments

Refer to the description for each of the following attachments:

- **Master Artist Narrative** (no more than 4 pages)
- **Apprenticeship Work Plan** (no more than 4 pages)
- **Apprentice Narrative** (no more than 2 pages)
- **Work Samples**

## Formatting attachments

All attachments for which a template is not provided must:

- Be saved as PDF files
- Be 8 ½ " x 11" with at least a 1" margin
- Use a 12-point or larger black type on a white background
- Have sequentially numbered pages with the master artist's name and the attachment title (e.g. Apprenticeship Work Plan) on the upper right corner of each page
- Be organized using the headings listed for each attachment
- Be named as follows: Last name\_Artist Designation\_Attachment Name

---

## Master Artist Narrative

---

Organize the narrative using the following topics as headings in the order they appear. Respond to the bullets under each topic.

### I. Describe the traditional art form to be taught during this apprenticeship.

- What is its origin and value in your community's culture?
- At what times, places, or events is this art form practiced?
- Who participates in the practice of this art form?
- Who comes to listen to or watch this art form being practiced?

### II. Summarize your experience with this art form.

- How and when were you taught this art form?
- How long has it taken for you to achieve your current level of mastery?
- How has your mastery of this art form been recognized by your community – what "markers" does your community use to judge mastery?
- How does the practice of this art form enrich your life?

### III. Provide information on previous mentorship experiences.

- Have you mentored other apprentices in this art form?
- How many apprentices have you mentored and what was the average length of those apprenticeships?

### IV. Describe why you think the apprentice will make a good advocate for this art form in the future.

- Have you worked with this apprentice before? If yes, in what capacity?
- In your estimation, how much does the apprentice already know about the art form - if this is not the first time that you will mentor this apprentice, describe the growth previously achieved by the apprentice.
- What qualities does the apprentice possess that assure you that you can entrust your knowledge of your art form to them?

---

## Apprenticeship Work Plan

---

Though the relationship between the master artist and the apprentice may be ongoing, the Apprenticeship Work Plan submitted with this MAP application must be limited to activities that fall within the IACA grant period.

If the art form is traditionally taught in group settings, such as ensemble dance, the master artist must choose one representative from the group to apply as the apprentice.

One-on-one instruction between the master artist and the selected apprentice must be included in the Work Plan. Within the 4-page limit provide a session by session outline of the proposed apprenticeship plan that includes the information listed below.

- How many times do you plan to meet with your apprentice during the apprenticeship period?
- Where will the meetings take place?
- How long will each meeting last (approximately)?
- What level of ability and accomplishment can be achieved through this apprenticeship? 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.
- What supplies and materials are needed and/or required to carry out this apprenticeship?
- Are these supplies and materials available to you to begin the apprenticeship immediately upon notification of this grant award?
- Will the apprentice have other responsibilities during this time, such as assisting the master with his/her own projects?
- How will you document the progress of the apprenticeship (video, photograph, recording, or other means)?
- Describe the type of public presentation being considered for the end of this Apprenticeship.

---

## **Apprentice Narrative – to be prepared by apprentice**

---

Organize the narrative using the following questions as headings in the order they appear.

- Describe any cultural, community, or familial connection you have with the master artist.
- 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?
- In what places, or at what events, do you practice your traditional art?
- Why do you want to study with this master artist?
- What do you hope to accomplish during the apprenticeship?
- In the future, how do you plan to use the skills you will acquire as a result of this apprenticeship?
- How will your participation in this apprenticeship benefit your community?

---

## **Work Samples**

---

The master artist and the apprentice will each provide a Work Sample Description document for their own Work Samples as submitted to eGrant. This attachment may consist of multiple pages of materials or link(s) to online material. This could include documentation on sites such as VIMEO, YouTube, SoundCloud, Flickr, Dropbox or the artist’s own website.

Refer to the Work Samples section of these guidelines for specific discipline requirements.

# Work Samples

The master artist and the apprentice will each provide a Work Sample Description document for their own Work Samples as submitted to eGrant. Each Work Sample Description document should list the appropriate information as described below, for each work sample submitted.

- Title of work
- Year Completed/premiere date
- Medium/Materials, if static art
- Description of work (briefly describe entire piece)
- Date of performance submitted for review, i.e. taping or recording date
- Identification of master artist or apprentice within work sample, i.e. master artist is playing the bass guitar; apprentice is dancer wearing the red hat, etc.
- Participants (If submitting a music work sample, name the other musicians and their instruments. If submitting a dance work sample, name other performers.)

Both the master artist and the apprentice must present evidence of their own past work in the art form to be studied during the apprenticeship period. Applicants are advised to take great care in the selection of work samples to be shared with the jury. The selected work samples should clearly demonstrate skill and technical ability. If links to performances or websites are provided, they should be up-to-date and not require a password to view.

## **Work samples for the master artist:**

- Have no date limitations.
- When possible include audio or video of a “lesson” or demonstration of the master artist teaching the art form. Of particular interest to the review jury is documentation that demonstrates the master artist interacting with the applicant apprentice.

## **Work samples for the apprentice:**

- Cannot have been created more than three years prior to MAP application deadline.
- Must demonstrate some competence with the traditional art form to be experienced during the apprenticeship period.

---

## **Work Sample Formats**

---

### **For craft, visual art, and material culture traditions**

- Provide a link to an on-line gallery of images or to the artist’s own website.
- Both master artist and apprentice must show a minimum of four, maximum of eight unique works of art

### **For music, dance, storytelling, and other performing arts traditions**

- The master artist and the apprentice must each upload a minimum of one link, up to a maximum of two links to work samples that represent their work in the traditional art form to be studied during the apprenticeship.

### **For All Applicants**

- Links may lead to work samples posted on artist’s own website or other publically accessible free video and audio sharing site. Do not provide links to sites that require a password or account ownership to access.

# Review Criteria and Process

---

## Evaluation Criteria

---

Applicants will be reviewed on the following criteria:

### 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 the apprentice's potential and provides an effective teaching plan.

### Excellence of the apprentice

- Apprentice has developed skills in the traditional art form and learned these skills in his or her community.
- Apprentice exhibits a commitment to continuing to study the traditional art form beyond the apprenticeship period.
- Apprentice demonstrates the potential and the willingness to share the traditional art form within their immediate community and to the wider public.

### Quality of the Apprenticeship Work Plan

- Apprenticeship Work Plan advances the apprentice toward mastery of the art form, and includes an appropriate schedule of sessions.
- Apprenticeship Work Plan addresses how the master artist will teach the techniques and history of the art form to the apprentice.
- Apprenticeship Work plan indicates at what point(s) the master artist and apprentice will document their progress during the apprenticeship experience.
- Apprenticeship Work plan outlines ideas for how the master artist and the apprentice will share the traditional art form with their community and the public.
- Apprenticeship Work Plan demonstrates consistent one-to-one interaction between the master artist and apprentice.

## Program Priorities

- Application fills a cultural or geographic void not currently being met.
- Master and apprentice are working within their own cultural heritage.
- Apprenticeship is taking place outside an institutional setting.
- Apprenticeship will ensure the continuation of an art form within a community in which it is valued.

---

## Review Process

---

- The application is received and assigned an application number that will be used in future communication regarding that application.
- Applications which have been ruled ineligible or incomplete will not be reviewed.
- Notification of the review meeting date will be posted on the IACA website at [www.arts.illinois.gov](http://www.arts.illinois.gov).
- An advisory jury meets to review all eligible applications against the Evaluation Criteria.
- The public may listen to the discussion but are not allowed to participate.
- The final recommendations are presented to the Board for their consideration and approval.
- A record of the review process is maintained for all reviewed applications.
- Applicants are encouraged to call for review feedback after receiving decision notification.

# Notification and Compliance

## Notification

The IACA sends all correspondence regarding grant applications to the master artist's email address as it is listed on the application. If funded, notification will include required materials, which must be completed and returned to authorize payment. Once these documents and copies of other requested materials are returned to the IACA, it will take at least two months and up to six months for payment to be issued by the State Comptroller. Grantees may be required to provide additional documentation to verify residency status and to meet Federal requirements.

## Work Sample Retention

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

## Taxability of Grant

The Internal Revenue Code provides that the full amount of a MAP grant is taxable to its recipient. For questions regarding income-tax liability, contact the Internal Revenue Service or a personal tax advisor.

## Site Visits

During the apprenticeship period, contracted folklorists working with the IACA may make a site visit to document 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 required to produce throughout the apprenticeship.

## Final Report

MAP grant recipients must submit final reports within 30 days after 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.

## Crediting Requirements

Grant recipients must credit the IACA in all promotional material and public notices in the following manner:

**This program is partially supported by a grant from the Illinois Arts Council Agency.**



For further information regarding usage of the logo and to download a copy, go to the [logo page](#) of the IACA website.

**For general information contact:**

Illinois Arts Council Agency  
James R. Thompson Center  
100 West Randolph, Suite 10-500  
Chicago, IL 60601-3230  
Phone: +1 (312) 814-6750  
Toll-free in Illinois: +1 (800) 237-6994  
Email: [iac.info@illinois.gov](mailto:iac.info@illinois.gov)  
Web site: [www.arts.illinois.gov](http://www.arts.illinois.gov)



Visit the [Illinois Arts Council Board Members](#) page on [Appointments.Illinois.Gov](http://Appointments.Illinois.Gov) for a complete list of current board members.



The IACA acknowledges continuous support from the National Endowment for the Arts.

It is illegal for the Illinois Arts Council Agency or anyone receiving assistance from the Illinois Arts Council Agency to discriminate on the basis of, race, color, religion, sex, sexual orientation, sexual harassment, national origin, ancestry, citizenship status, disability, age, order of protection status, marital status, pregnancy, arrest record, military status, and unfavorable discharge from military service. Any individual who has been subject to such discrimination may file a complaint with the Illinois Department of Human Rights at +1 (312) 814-6200 or TTY +1 (312) 263-1570.