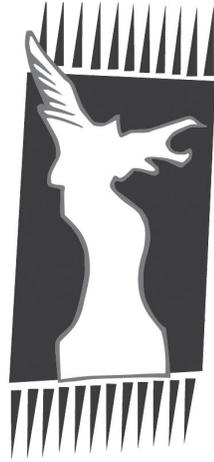


State of Illinois  
Pat Quinn, Governor

Illinois Arts Council Agency  
Shirley R. Madigan, Chairman  
Tatiana Gant, Executive Director



ILLINOIS  
**ARTS**  
COUNCIL  
AGENCY

# Ethnic and Folk Arts Master/Apprentice Program Guidelines and Application

**Deadline: December 16, 2013**

This Program is partially supported by  
the National Endowment for the Arts

FISCAL YEAR **2014**

# ABOUT THE ILLINOIS ARTS COUNCIL AGENCY

## **Purpose and Funding Sources**

In 1965, the Illinois General Assembly created the Illinois Arts Council Agency for the purpose of encouraging development of the arts throughout Illinois. The 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 Agency.

## **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 Agency Chairman to assist the Agency in the review of grant applications 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 Agency's programs, assists grant applicants, and provides pertinent information to the public. The Agency staff provides technical assistance and lends expertise to artists, arts organizations, and community organizations that present arts programming.

## **Illinois Arts Council Agency Mission**

“To build a strong, creative, and connected Illinois through the arts.”

## **Illinois Arts Council Agency Guiding Principles**

The Illinois Arts Council Agency abides by guiding principles to keep focused on a single purpose, that of the creative well-being of Illinois. Illinoisans deserve to have the best that can be offered to learn, connect, and advance.

## **Excellence**

The Illinois Arts Council Agency shall be vigilant that all arts goals and strategies lead to expressions of excellence.

## **Catalyst by Design**

The Illinois Arts Council Agency is a catalyst for designing and building a more creative society in Illinois. The Agency shall use its financial resources and human capital to inspire Illinoisans towards greater creativity and productivity.

## **Vitality for a vibrant economy**

Illinois' economic vitality must continue to be stimulated. Each spark of creativity must be capitalized and kept vibrant to strengthen the economy.

## **Unity in diversity**

The arts are not practiced in isolation. The Illinois Arts Council Agency promotes unity among diverse communities. Differences shared create unique mosaics; they enrich the lives of Illinoisans.

## **Stewardship of the public trust**

The Illinois Arts Council Agency is a governmental body of the State of Illinois. The Agency is mindful of taxpayers' dollars that advance Illinois Arts. The Illinois Arts Council Agency is the steward of this great responsibility.

## **ETHNIC AND FOLK ARTS MASTER/APPRENTICE PROGRAM GUIDELINES**

**DEADLINE IS 5:00 PM ON DECEMBER 16, 2013**

### **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 GRANT* listed on the Illinois Arts Council Agency (IACA) website, [www.arts.illinois.gov](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 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.

The Illinois Arts Council Agency 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 Master/Apprentice Program is designed to support a mentoring relationship between master artist and apprentice. The program's goal is to fund more than just lessons. A Master/Apprentice award 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 IACA does

not support an individual's academic study of any kind.

The IACA'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 folk or ethnic art forms as diverse as traditional duck decoy carving, Polish Highlander music and dance traditions, Hawaiian chant, music, and dance traditions, and Ukrainian pysanky.

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.

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. The apprentice that the master artist chooses to work with must have prior experience in the art form and demonstrate significant promise and long-term commitment to the continued practice of the art form. 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 santour player 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

duration of each apprenticeship 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 December 31, 2014.

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. Apprenticeships in which the master artist and the apprentice do not share any of these ties are a lower priority. Successful apprenticeships benefit from frequent personal contact. Priority is given to applications which include planning to allow for consistent interaction throughout the project.

During the apprenticeship period, folklorists 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 expected to produce throughout the apprenticeship.

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.

Examples of a presentation include, but are not limited to:

- offering a master class;
- hosting 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, strives to attain some mastery of that art form with the intent of passing on their own knowledge to future generations.

**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, and is awarded 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, or travel by the master artist or the apprentice artist to the teaching sessions. A portion of the budget, as outlined in the apprenticeship plan, should also be set aside for expenses related to documenting the

apprenticeship. Appropriate documentation is required as part of the Final Report for the Master/Apprentice award.

### **GRANT PERIOD**

Awards for fiscal year 2014 Master/Apprentice Program will support apprenticeship work plans and activities that will occur between March 15, 2014 - December 31, 2014.

### **ELIGIBILITY CRITERIA**

The Master/Apprentice Program accepts one application per fiscal year from either person named on the application, i.e. the master artist or the apprentice.

In order for an application to be reviewed, 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. both 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.

If awarded a Master/Apprentice Program 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.

### **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 proof of Illinois Residency (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 application from a minor age child is selected for an award, the parent of the minor age child will be required 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. For questions regarding income-tax liability, contact the Internal Revenue Service or a personal tax advisor.

### **NOTIFICATION**

The IACA 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 all applications 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. Appropriate documentation (photos, tapes, or videos) of the accomplishments made during the apprenticeship must be included with the final report.

## **REVIEW CRITERIA**

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 the 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 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.
3. Quality of 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.
4. 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

The review panel will meet to review all eligible applications against the Review Criteria. 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](http://www.arts.illinois.gov).

## **HOW TO APPLY**

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".

Together, the master artist and the apprentice should determine the structure and length of their Apprenticeship Work Plan.

A complete Master/Apprentice Program application package 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.
2. Master Artist Narrative
3. Apprenticeship Work Plan
4. Apprentice Narrative
5. Work Sample for master artist (one copy only)
6. Work Sample Information Sheet for Master Artist
7. Work Sample for Apprentice (one copy only)
8. Work Sample Information Sheet for Apprentice
9. Proof of Illinois residency for Master Artist (one copy only)
10. Proof of Illinois residency for Apprentice (one copy only)

Submit all copies of the Master/Apprentice Program application materials in one package, clearly labeled with the names of the Master Artist and the Apprentice.

#### **Mailing application materials**

In order to verify the status of application and due to the volume of mailed material received in our office, the Illinois Arts Council Agency strongly recommends that applicants opt for delivery services which provide tracking and confirmation on all time-sensitive materials.

Prepare a mailing label as follows:

**Illinois Arts Council Agency  
Master/Apprentice Program Application  
James R. Thompson Center  
100 W. Randolph St., Suite 10-500  
Chicago, IL 60601-3230**

#### **Hand Delivery of Materials**

All visitors to state government offices in the James R. Thompson Center (JRTC), including the Illinois Arts Council Agency, 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.

Do not seal any package for hand-delivery. The contents will need to be examined by security. Allowing extra time for the screening process is recommended.

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

#### **Application Deadline is December 16, 2013.**

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

#### **APPLICATION MATERIALS**

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 (4 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 then type the apprentice's name below the master's.

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

1. Describe the traditional art form to be taught during this apprenticeship.
2. What is its origin and value in your and the apprentice's community's culture?
3. At what times, places, or events is this art form practiced?
4. Who participates in the practice of this art form?

5. Who comes to listen to or watch this art form being practiced?
6. When, how, and from whom did you learn this art form?
7. How long has it taken for you to achieve your current level of mastery?
8. How has your mastery of this art form been recognized by your community – what “markers” does your community use to judge mastery?
9. How does the practice of this art form enrich your life?
10. Have you ever taught and/or helped someone learn this traditional art form? If so, describe the circumstances.
11. How long have you known this apprentice?
12. Have you worked with this apprentice before? If yes, in what capacity?
13. In your estimation, how much does the apprentice already know about the art form?
14. What qualities does the apprentice possess that assure you that you can entrust your knowledge of your art form to them?
15. Describe why you think the apprentice will make a good advocate for this art form in the future.

**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. 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.
2. How many times do you plan to meet with your apprentice during the apprenticeship period?
3. Where will the meetings take place?
4. How long will each meeting last (approximately)?
5. What supplies and materials are needed and/or required to carry out this apprenticeship?
6. Are these supplies and materials available to you to begin the apprenticeship immediately upon notification of this grant award?
7. Will the apprentice have other responsibilities during this time, such as assisting the master with his/her own projects?
8. How will you document the progress of the apprenticeship (video, photograph, audition recording, or other means)?
9. 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: All apprentices, regardless of their age at the time of application, 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.

Organize the narrative 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?
2. What is the role and importance of this art form in your cultural community?
3. In what places or at what events do you practice your traditional art?
4. Why do you want to study with this master artist?
5. What do you hope to accomplish during the apprenticeship?
6. In the future, how do you plan to use the skills you will acquire as a result of this apprenticeship?
7. How will your participation in this apprenticeship benefit your community?

#### **WORK SAMPLES GENERAL INFORMATION**

Separate work samples for the master artist and the apprentice artist must be submitted.

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

Work samples for the master artist have no date limitations, however they should reflect the most current applicable sample available.

All work samples must be clearly labeled with the artist's name and submitted in a format that is listed within these guidelines.

The master artist and the apprentice should take care in their selection of work samples to submit for the panel review. Materials should be of the highest quality possible and clearly demonstrate skill and technical ability.

#### **Work Sample Formatting Procedures and Information**

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

Digital images must be:

- submitted on a PC formatted CD,
- images must be in JPEG (.jpg) format, saved at 72 dpi resolution with an image size no larger than 1240 x 1240,
- 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.
- 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 contact Susan Dickson, Ethnic & Folk Arts Program Director to discuss 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. Each on a separate DVD or videotape.

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

The 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.

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

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 their role in work sample)
- Description: (briefly describe entire piece, then provide more detail of the excerpt to be viewed.

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".

If the audio or video work samples include multiple selections, indicate on the Work Sample Information Sheet, the title and length of each selection in the order they appear on the work sample.

### **WORK SAMPLE RETENTION**

Work samples of Master/Apprentice Program grant recipients will be retained or copied by the Illinois Arts Council Agency 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.



# ILLINOIS ARTS COUNCIL

## MASTER APPRENTICE PROGRAM APPLICATION

**DEADLINE: DECEMBER 16, 2013**

<b>MASTER ARTIST</b>	
<b>NAME</b>	
<b>ADDRESS</b>	
<b>CITY STATE ZIPCODE</b>	
<b>PHONE</b>	
<b>EMAIL ADDRESS</b>	
<b>DATE OF BIRTH (MM/DD/YYYY)</b>	
<b>PLACE OF BIRTH</b>	
<p><b>ARE YOU A U.S. CITIZEN OR HAVE PERMANENT RESIDENT ALIEN STATUS?</b></p> <p style="text-align: center;"> <input type="checkbox"/> <u>          </u> <b>YES</b>                      <input type="checkbox"/> <u>          </u> <b>NO</b> </p>	
<p><b>STATEMENT OF ASSURANCES - MASTER ARTIST:</b>            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>	
<b>MASTER ARTIST SIGNATURE</b>	<b>DATE</b>

<b>APPRENTICE</b>	
<b>NAME</b>	
<b>ADDRESS</b>	
<b>CITY STATE ZIPCODE</b>	
<b>PHONE</b>	
<b>EMAIL ADDRESS</b>	
<b>DATE OF BIRTH (MM/DD/YYYY)</b>	
<b>PLACE OF BIRTH</b>	
<p><b>ARE YOU A U.S. CITIZEN OR HAVE PERMANENT RESIDENT ALIEN STATUS?</b></p> <p style="text-align: center;"> <input type="checkbox"/> <u>          </u> <b>YES</b>                      <input type="checkbox"/> <u>          </u> <b>NO</b> </p>	
<p><b>STATEMENT OF ASSURANCES - APPRENTICE:</b>            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>	
<b>APPRENTICE SIGNATURE</b>	<b>DATE</b>
<b>PARENT OR GUARDIAN SIGNATURE IF APPRENTICE IS A MINOR</b>	



**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)**

<b>MASTER ARTIST'S FEE:</b>	\$ _____
<b>SUPPLIES AND MATERIALS (LIST ITEMS REQUIRED FOR APPRENTICESHIP):</b>	
_____	\$ _____
_____	\$ _____
_____	\$ _____
_____	\$ _____
_____	\$ _____
<b>TRAVEL:</b>	
<b>COSTS FOR USE OF AUTO (DRIVING):</b>	
_____ NUMBER OF TRIPS x _____ RT MILEAGE x 56.5 CENTS A MILE =	\$ _____
<b>OR</b>	
<b>COSTS FOR PUBLIC TRANSPORTATION (BUS/TRAIN)</b>	
_____ NUMBER OF TRIPS x \$ _____ RT FARE =	\$ _____
<b>OTHER TRAVEL EXPENSES:</b> _____	\$ _____
<b>DOCUMENTATION:</b> _____	\$ _____
<b>TOTAL EXPENSES FOR THE APPRENTICE PERIOD</b>	<b>\$ _____</b>

**Pat Quinn**

*Governor*

**Shirley R. Madigan**

*Chairman*

**Tatiana Gant**

*Executive Director*

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*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](mailto:susan.dickson@illinois.gov)**

For general information about the Illinois Arts Council Agency contact:

Illinois Arts Council Agency

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](mailto:iac.info@illinois.gov)

Web site: [www.arts.illinois.gov](http://www.arts.illinois.gov)

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

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, 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 Agency 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 Agency applications and written materials by contacting the ADA/504 Access Coordinator at the IACA office:**

**Encarnación M. Teruel**

**(312) 814-6753**

**[Encarnacion.Teruel@illinois.gov](mailto:Encarnacion.Teruel@illinois.gov)**

**TTY: (888) 261-7957**