

TRADITIONAL ARTS APPRENTICESHIP

Preserving Cultural Heritage through Collaboration

Tradition is the bridge from the past to the present. The practices, customs, stories and skills that are passed down from one generation to the next influence how we live, what we value and our personal and collective identities. The Traditional Arts Apprenticeship [program](#) provides awards that allow dedicated apprentices to work with master artists in a time-honored method to acquire an understanding of and proficiency in valued art forms. Master artists are recognized within their communities as exemplary practitioners of traditional art forms and as important repositories for the wisdom and knowledge of our ancestors. Apprentices should have prior experience in the art form and demonstrate significant promise and long-term commitment to practicing the art. The apprenticeship work plan should allow for in-depth learning that encompasses the context of the culture and the development of a mentoring relationship as well as the acquisition of techniques and artistry. Through prolonged and deep interactions over time, the Traditional Arts Apprenticeship program honors Ohio's finest folk and traditional arts practitioners, supports the recognition and continuation of these traditions and enriches the lives of people throughout the state.

APPLICATION DEADLINE

January 15

WHAT THE PROGRAM SUPPORTS

The Traditional Arts Apprenticeship program supports study and [collaboration](#) between qualified apprentices and master craftspeople, musicians, dancers and other traditional artists. The [program](#) pairs a master artist with a dedicated apprentice in an intensive, year-long learning experience. Apprentices learn directly by observing and imitating, and by refining their artistic work based on the critique of the master artist. The apprenticeship must be conducted for a substantial part of the year, preferably 12 months, and include a minimum of 50 hours of direct instruction. The master artist is responsible for monitoring the apprentice's progress as outlined in the application work plan. During the apprenticeship period, a site visit will be made by OAC staff or a folklorist to document the teaching/learning process. Photographs of the session may be taken and tape-recorded interviews may be conducted. In addition, the master artist and apprentice are expected to give a joint community presentation near the end of the apprenticeship period (e.g., performing at a public event, offering a master class, holding an open studio session or exhibiting at a local library or gallery).

Traditional arts are part of the cultural heritage of a group of people whose members share a common ethnic heritage, language, religion, occupation or geographic region. These artistic traditions are passed down through generations and reflect the values of their shared culture. Skills are typically learned directly through observation and imitation of someone steeped in the tradition, rather than through classes, books or other means of institutional instruction. The OAC welcomes applications for apprenticeships in all forms of traditional arts—traditional music and instrument making, sacred and secular crafts, occupational traditions, folk and ethnic dance and traditional arts associated with annual celebrations. One of the goals of the program is to help communities preserve their own cultural heritage. The strongest applications are often those that

include the pairing of masters and apprentices who are members of the same ethnic, cultural, religious or occupational group.

Allowable Expenses

The Traditional Arts Apprenticeship program provides grants to compensate the master artist for teaching time. However, supplies, materials and travel expenses for the master and apprentice may also be included in the application. The OAC is not permitted to support stipends for apprentices and equipment purchases may not exceed \$500. The master artist or apprentice may apply for only one apprenticeship each year.

The [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.

Funds are not available in this program for apprentices who wish to travel and study with master artists who live outside the United States. Masters and apprentices must be U.S. citizens or permanent resident aliens and must have lived in the United States for at least eight months before the application deadline date.

GRANT AWARDS

The maximum award is \$4,000 for a master and apprentice to work together, regardless of the number of apprentices. Master artist fees should be at least half of the requested amount.

WHO MAY APPLY

The master artist and the apprentice must apply together, even though the master artist is the eligible applicant. Master artists have achieved a high level of skill in a particular traditional art form, are regarded as masters by their peers, and have learned and developed their skills within a traditional context. Master artists may be from another state, if there is no suitable master living in Ohio.

Apprentices must demonstrate interest and competency in the art form prior to the apprenticeship, strong motivation to learn the nuances of the tradition and a commitment to carry the tradition on in the future. Apprentices must live in Ohio.

HOW TO APPLY

Please refer to the [Grant Process for Artists](#) section of the OAC *Guidelines* (page 14) for a step-by-step guide to the entire process of applying for and managing an OAC grant for artists.

Application Basics

New applicants are encouraged to contact the Traditional Arts Apprenticeship program coordinator to discuss the program's grant *Guidelines* and application process. The [program coordinator](#) will help applicants by discussing eligibility and addressing any questions about the application process or the OAC *Guidelines*.

Applicants are strongly encouraged to submit a [draft application](#) through OLGA at least 30 days before the final deadline date. To submit a draft, follow the instructions on the final page of the online application.

Applicants must submit their application electronically via OLGA by 5 p.m. on the final deadline date. If the application is not submitted electronically, it will not be accepted. You will be notified via e-mail (sent through OLGA) when your application is received. For assistance with OLGA, call the help desk at 614/728-4449 between 9 a.m. and 5 p.m. on weekdays, or e-mail olgahelpdesk@oac.state.oh.us.

Support Materials

To complete an application for this program, applicants must submit one set of [support materials](#) in hard copy form to the OAC along with discipline-specific work samples. Applications that do not include support materials will not be accepted. All support materials must represent the folk or traditional art form in which the master and apprentice will be working. All work must have been completed within the last five years.

[Support materials](#) and a signature page must be received in the OAC office by 5 p.m. seven calendar days following the final application deadline date (regardless of postmarked date). If the signature page and support materials do not reach the OAC within this timeframe, the application will not be accepted. You will be notified via e-mail (sent through OLGA) when your support materials are received.

[Support materials](#) should include:

- **Letters of support for the master artist.** Support letters should come from community members who are knowledgeable about the traditional art form and the master's artistic contribution to the community. A maximum of three letters may be submitted.
- **Letters of support for the apprentice.** Support letters should come from community members who are knowledgeable about the traditional art form and the apprentice's experience with the art form. A maximum of three letters may be submitted.
- **Work Samples.** Both the master artist and the apprentice must submit samples of their own work (on DVDs, videotapes, cassettes, audio CDs, CD-Roms, digital images or photographs) demonstrating artistic quality and technical ability. This enables the selection panel to evaluate both the master and the apprentice. Work samples may be submitted together on a single disk or tape or they may be submitted separately. [Panelists](#) may review some or all of the submitted material. All audiovisual work samples must be accompanied by a cover sheet for work samples. Work samples that do not adhere to the *Guidelines* may not be reviewed.

Brochures, newspaper or magazine articles, exhibition catalogs and programs may also be submitted as support materials. Support materials such as slides, audiotapes and videotapes will be returned if a mailer large enough to hold them is included with the application. The return mailer must have the appropriate amount of U.S. postage. Do not send cash, checks or Federal Express mailers for the return of materials. If an addressed, stamped mailer is not included with the application, support materials will be kept for one year and then recycled.

Discipline-Specific Support Materials

Artists applying in the folk craft discipline must submit five to 10 images of the work of the master artist and the apprentice. Digital images are preferred. If possible, the artists should include an image that shows where the work was created.

Artists applying in the music/verbal arts discipline must submit one copy of one sound recording (on CD, DVD or videocassette) of the master artist and the apprentice. They also must provide a list that identifies the performers, instruments and material being presented. Artists also should describe the typical audience and venue for this music/verbal art form on the cover sheet for work samples. If there are multiples work samples on one tape or CD, please indicate the appropriate track number(s) or cue the tape to the preferred starting point.

Artists applying in the dance/ethnic theater discipline must submit one copy of one video (on DVD or videocassette) of the master artist and the apprentice that best demonstrates the quality of their work. Please label the video with a title and the length of the work. On the cover sheet for work samples, provide descriptions of the dance form or theater, the typical venue and the performers. Please indicate the appropriate track number(s) or cue the tape to the preferred starting point.

TIMELINE

The timeline below presents a general outline of the grant application process for the Traditional Arts Apprenticeship [program](#). Please note that if a deadline falls on a Saturday, Sunday or state holiday, the deadline will be extended until the next business day.

Application available in OLGA	November 1
Draft application deadline	December 15
Final application deadline	January 15
Support material deadline	7 calendar days following the application deadline
Panel meeting	March
Grant award announcement (via e-mail)	July
Signed grant agreement deadline	August 30
Grant period	July 1 - June 30
Final report deadline	30 days after program ends

EVALUATION AND SCORING

A panel of folklorists, arts professionals, traditional artists and other community members meets to evaluate and score applications and support materials. This panel meeting is open to the public and applicants are encouraged to attend to hear the panel's comments about his or her application. Many panel meetings are streamed live on the Internet to make them more accessible to applicants and the general public; contact the Traditional Arts Apprenticeship program coordinator or visit the [Deadlines and Panel Meetings page](#) for details and instructions for participating.

At the panel meeting, an evaluative discussion will take place for each application. Following the discussion, a vote will be taken to determine whether the application advances to the scoring round. If an application moves to the scoring round, it will be scored based on how well it meets the review [criteria](#). After the panel meeting, this score will be used to determine the panel's funding award recommendation. Funding recommendations must be approved by the OAC board, the only body authorized to make final funding decisions.

The review process is competitive; not all applications are funded. Applicants not voted into the scoring round will not be funded. A cutoff point in the scores will be determined so that applications below a certain score are not funded.

Review Criteria

Applicants will be given a numerical score based on how well their application meets the [criteria](#) in the following [evaluation](#) categories: 1) Artistic/Educational/Cultural Value; 2) Community Participation and Accessibility; 3) Planning and Evaluation; and 4) Financial Management. Evidence of meeting the [criteria](#) will be found in the application's narrative, apprenticeship work plan, budget information and [support materials](#). There is a maximum of 100 points across the four categories:

Evaluation Criteria

Artistic/Educational/Cultural Value

The highest score for this category is 30 points.

- Master artist authentically represents the art form and tradition;
- Master has learned his/her skills from a particular ethnic, occupational or regional group or from community or family traditions;
- Master has achieved a high level of artistry and is recognized as a master artist by his/her community and peers;
- Apprentice demonstrates interest and competency in the art form;
- Apprentice shows commitment to learning the art form;
- Match between master artist and apprentice is well-aligned and appropriate to the art form/content to be mastered.

Community Participation and Accessibility

The highest score for this category is 25 points.

- Master shares art form with general community (e.g., teaches classes, sells works or appears at community events);
- Apprentice is committed to carrying on the tradition in the community.

Planning and Evaluation

The highest score for this category is 25 points.

- Apprenticeship plan has established goals and learning benchmarks for skills to be mastered;

- Work plan is detailed and will lead to learning benchmarks and the achievement of goals;
- Plan calls for intensive individual study and practice, not just lessons or class instruction.

Financial Management

The highest score for this category is 20 points.

- Application budget is accurate and sufficient for the implementation of apprenticeship program;
- Application budget designates 50 percent of the budget to the master artist's fee;
- Application budget supports the narrative with all expenditures noted.