

# Traditional Arts Apprenticeship Program

FY2020 Application Deadline: September 28, 2020

Project Start Date: November 1, 2020

Project Completion Date: June 15, 2021

**OVERVIEW AND ELIGIBILITY**

The Tennessee Arts Commission’s *Traditional Arts Apprenticeship Program* is an initiative designed to encourage the survival, continued development, and proliferation of our state’s diverse folklife traditions, especially those that are rare or endangered. Funding will be awarded to eligible teams of master artists and apprentices committed to preserving, typically through one-on-one training, a traditional art form deeply rooted in their community and cultural heritage. This is a competitive, panel-reviewed grant category. Only some of the applications will be funded.

A *master artist* is a tradition bearer who is recognized by fellow artists and community members as exceptionally skilled and committed to perpetuating a traditional artform based in his or her cultural heritage. Master artists who apply must demonstrate expertise and excellence, teaching ability, and deep cultural knowledge of the art form.

An *apprentice***,** who is selected by and applies with the *master artist*, should be a talented and committed student who desires to sharpen his or her skills in a traditional art**.** The apprentice should not be a complete beginner. He or she should demonstrate enough experience in the traditional art to benefit from this training. Apprentices should also express an intention to train others in the art form in the future.Apprentices and master artists may be family members. The strongest applications are those in which the master and apprentice are members of the same ethnic, religious, or occupational group.

The master and apprentice teams must demonstrate a commitment to training in a community-based *folk or traditional art*.Such practices include traditional music, visual art, crafts, dance, foodways, calendar and life-cycle customs, and occupational skills. Traditional art forms are those learned and passed down informally by imitation, word of mouth, performance, or observation in cultural communities that share family, ethnic, tribal, regional, occupational, or religious identity.

Ineligible art forms and activities include historical recreations and copies of antiques, the work of professional teachers or contemporary studio craft artists, and revivals of traditions outside of the originating cultural community.

Applicants must be citizens or legal residents of the United States. The master artist is preferred to be from Tennessee. The apprentice must be a resident of the state.

APPLYING

Please contact Folklife Program staff before applying to discuss your eligibility, art form, work plan, and work samples. If contacted at least one week before the due date (September 28, 2020), staff will assist you in the application process.

FOLKLIFE PROGRAM STAFF: Bradley Hanson, Director of Folklife, 615-532-9795, Bradley.a.hanson@tn.gov

APPLICATION INSTRUCTIONS

An application form is provided at the end of this document. Or you can apply online at: https://tnfolklife.org/programs/traditional-arts-apprenticeship-program/application-form/.

**Section 1. Master:** To be completed by the master artist, with responses to each question either typed or neatly handwritten ona separate page.

**Section 2. Apprentice**: To be completed by the apprentice, with responses to each question either typed or neatly handwritten ona separate page.

**Section 3**. **Work Plan:** To be completed by the master and apprentice together, detailing the outline of their work plan (where, when, how often, subjects to be taught, etc.), with responses to each question typed or neatly handwritten ona separate page. While most projects primarily include one-on-one training, your outline can also include plans for learning in other situations consistent with the particular tradition. These might include learning in ensemble, public, and performance settings, or settings that draw from archival resources.

*Note: The work plan must begin no earlier than November 1, 2020 and end no later than June 15, 2021. Applicants are asked to carefully design a plan that suits their tradition and specific goals.*

**Section 4. Budget:** To be completed bythe masterand apprentice, with answers directly on the form. A fixed honorarium of $2,000 is indicated for the master and $500 for the apprentice. Up to an additional $800 may be requested as needed for supplies and/or mileage. Honoraria are paid at the end of the project term. Funds for supplies and mileage are paid near the beginning of the term.

**Section 5. Work Samples:** Both master and apprenticemustsubmit work samples with the application. Please contact Folklife Program Staff if you need technical assistance. *Music or Verbal Traditions:*Minimum oftwo audio or video samples each from both the master and apprentice. *Dance, Folk Theater, Calendar or Life-Cycle Customs*:Minimum oftwo video samples each from both the master and apprentice. *Material Culture, Crafts, and Foodways:*Minimum offive photographs each from both the master and apprentice. Examples should include images that show close details of the work.

PANEL REVIEW CRITERIA

Folklife Program Staff will examine all applications for completeness and compliance with eligibility criteria. An independent review panel will evaluate applications based on several criteria including:

* The practice to be taught qualifies as a traditional art form (see above).
* The master artist demonstrates a strong traditional background, cultural expertise, and teaching ability.
* The apprentice has more than beginner skill level and shows a commitment to learning and perpetuating the traditional art form.
* The study plan and budget are suited to the tradition and reflect a viable schedule for both participants, with an appropriate amount of training time allotted to significantly improve the skill level of the apprentice.

In making the final selections, panelists and staff are instructed to:

* Give priority to traditions that are endangered or have few practitioners in Tennessee.
* Give priority to highly qualified first-time applicants who practice an underserved tradition.
* Give priority to masters and apprentices who share the same cultural or ethnic background. Family members are allowed to work together as master and apprentice.
* Give priority to teams who have clearly drawn plans to document and share their work together in a public venue.
* Consider the ethnic and regional diversity of the overall slate of awarded applicants.

FUNDING NOTIFICATION

Following the panel review, applicants will receive notification of the award. Both the master and apprentice in the selected teams will be required to sign and submit a letter of agreement detailing the expectations of the project. Selected teams can then commence working together and request partial funding up front for supplies and mileage. The honoraria will be paid upon completion of the project term.

VISITS AND DOCUMENTATION

During the term of the apprenticeship project, Folklife Program staff members will be active collaborators, working together with the master artist and apprentice to make the experience successful. Folklife Program staff will visit each team at least twice to document their work. Depending on the team and the tradition, documentation could include audio recordings, video recordings, and photography. The master artist and apprentice will be asked to sign permission forms designating the documentation for agency and educational use only.

At least one, and possibly both, of the site visits will take place at a teaching session. Public performances, demonstrations, workshops, participation in festivals, and other agreed upon events suited to the particular tradition might also serve as appropriate settings for a site visit.

Throughout the term of the project, teams will be asked to maintain regular and timely communication with Folklife Program staff in matters of completing necessary paperwork, scheduling site visits, promoting and documenting public events, and other general efforts to support the projects and the program

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SELF DOCUMENTATION AND TELLING YOUR STORY

Teams are strongly encouraged to document their work together in ways appropriate to the tradition and based on available resources. This self-documentation might include photography, video, audio, note-taking, blogging, social media posting, or some combination. Something as simple as a smart phone can accomplish most of these tasks. This documentation can be a valuable resource to both master and apprentice in the future, and, when shared publicly, can help tell the story of the traditional art form, the apprenticeship program, and the journey of learning your team is taking together.

When possible, teams should use the apprenticeship project to help grow awareness in their home community about their art form and traditional culture more generally. Many past teams have sought and received coverage in local newspapers and other media. Folklife Program staff will support masters and apprentices in these and other documentation efforts. A press release will be prepared for each team that can be used during the term of the project. Folklife Program staff will also create stories and posts about each team on the program website and social media.

As each tradition is distinctive, staff will consult individually with master artists and apprentices to help develop ways to support efforts of self-documenting. However, applicants should consider possible strategies and opportunities ahead of time and discuss these in the application narrative where appropriate.

PUBLIC PRESENTATIONS

Teams are also strongly encouraged to seek out and schedule a local presentation in their own town, city, county, or region. This may be an exhibition, workshop, demonstration, or performance at a local venue or event. This public component is intended to heighten local awareness and appreciation of the master and apprentices’ work together and to illustrate the importance of passing on community traditions. Folklife Program staff can advise in this process and will help publicize the events.

EXHIBITION

Examples of work by the master and apprentice will be presented in an exhibition at the Tennessee Arts Commission gallery in Nashville scheduled from mid-June to early August. Folklife staff will display photographs taken during the site visits and will borrow artifacts for temporary display. All participants will be invited to attend and perform or demonstrate at a reception to be held early during the run of the exhibition.

FINAL EVALUATIONS

Both the master artist and apprentice will be required to complete an evaluation at the end of the project. The evaluation form will be supplied by Folklife Program staff and can be submitted as hard copy or online. A complete final evaluation must be submitted by both the master artist and the apprentice before final payment can be processed.

The evaluation will ask for such feedback as:

* Did you accomplish what you set out to do in your work plan? What were the major advances made?
* How did you measure success?
* How have you documented and shared your work with the public?
* Have you received any local or other recognition?
* What have been the major challenges?

APPLICATION SUBMISSION

Applications are due by **September 28, 2020**. They can be submitted through our online system, through mail as hard copy, or via email. Online applications must be received by September 28. If mailed, hard copy applications must be stamped by the post office no later than September 28, 2020. If mailed, send to:

Folklife Program

Tennessee Arts Commission

401 Dr. Martin Luther King Jr. Blvd.

Nashville, TN 37243-0780

You may also email the final application form to Bradley Hanson, Director of Folklife at [bradley.a.hanson@tn.gov](mailto:bradley.a.hanson@tn.gov).

See below for Application forms.

MASTER ARTIST APPLICATION FORM

Name:

Address: City:

Zip Code: County: State:

Birthplace: Date of Birth:

Home phone: Cell:

With which racial or ethnic population do you primarily identify:

American Indian or Alaska Native Asian

Black or African American Hispanic/Latino

Native Hawaiian or Other Pacific Islander White

Other No Single Group

Email: website (if applicable):

Please answer the following questions on a separate piece of paper. Be as specific and as thorough as possible. Number your answers to correspond to each question.

1. Describe the traditional art or skill you plan to teach.
2. How did you learn this skill? Who taught you? How long have you been practicing it?
3. Is this art form rare or endangered in your community? Why do you believe that it is important to preserve and pass down this art form?
4. What is the importance or role of this art form in your community? Do you share your art form with others at church, family gatherings, concerts, festivals, exhibits, or other public events?
5. Do you have any experience teaching this skill to others? Describe.
6. Describe your apprentice’s skill level and commitment to learning. Have you worked with him or her before?
7. Are you a citizen or legal resident of the United States?

I agree to teach during the schedule and time allotted in our work plan. I grant permission to the Folklife staff of the Tennessee Arts Commission to document our lessons for agency and non-commercial uses only.

Signature: Date:

APPRENTICE APPLICATION FORM

Name:

Address: City:

Zip Code: County: State:

Birthplace: Date of Birth:

Home phone: Cell:

With which racial or ethnic population do you primarily identify:

American Indian or Alaska Native Asian

Black or African American Hispanic/Latino

Native Hawaiian or Other Pacific Islander White

Other No Single Group

Email: website (if applicable):

Please answer the following questions on a separate piece of paper. Be as specific and as thorough as possible. Number your answers to correspond to each question.

1. Describe the traditional art form or skill you wish to learn. How did you become familiar with it? Does anyone else in your family or community besides the master artist know about it or practice it?
2. How long have you been practicing this traditional art? Who taught/influenced you?
3. Why do you want to work with this master? What goals do you have?
4. Is this an important art form in your family, community or ethnic group? If so, why? Do you believe it is important to preserve it and pass it on?
5. Do you share any of these cultural groups with the master artist: family, region, ethnicity, religion, racial, tribal, occupational, or other?
6. How do you plan to share this art form with the public and further pass it down?
7. Are you a citizen or legal resident of the United States?

I agree to work with during the schedule and time allotted in our work plan. I grant permission to be documented by Folklife staff at the Tennessee Arts Commission for agency and non-commercial purposes only.

Apprentice signature: Date:

(If apprentice is under 17 years old)

Guardian signature: Date:

WORK PLAN

Master and apprentice should complete this section together on a separate piece of paper. Be as specific and as thorough as possible. Number your answers to correspond to each question.

1. How many times will the team meet during the apprenticeship? When, where and for how long each time? (The work plan can begin in November 1, 2020 and continue through June 15, 2021.) **Please give an estimated date and location for the first site visit.**
2. What specific skills/techniques will be taught? (For example: tunes, dance steps, craft techniques or objects, etc.)
3. Describe some ways in which the master will evaluate the apprentice’s progress. What specific skills does the master expect the apprentice to learn within the time frame?
4. Describe how the team will document their work together.
5. Describe at least one likely public presentation (exhibit, demonstration, performance, online presentation) that the team could do near the end of the lessons in their own town, city, county, or region.
6. Could the team complete any aspects of the project virtually, with online meetings, if social distancing becomes necessary? If yes, please explain. (**While virtual meetings are not a requirement for the work plans at this stage, we encourage you to think about what might be possible for your project.)**
7. Is the team, or either the master or apprentice, interested in attending an exhibition opening featuring the Apprenticeship Program in Nashville in June 2021? Would the team also be interested in demonstrating or performing at the opening?

BUDGET

Upon completion of the lessons, the master artist will receive an honorarium of $2,000 and the apprentice an honorarium of $500. Up to $800 can also be requested for supplies and/or travel to and from the lessons. Please provide specific budget details below:

Master artist honorarium $2,000

Apprentice honorarium $500

Supplies and/or mileage (A + B can equal up to $800)

A. Supplies $

Detail supplies below (type, quantity, and cost):

B. Mileage $

Detail mileage below (number of round trips x mileage x .47/mil):

Total Request (cannot exceed $3,300) $

WORK SAMPLES

Both master and apprentice are required to submit work samples. Use the space below to provide a description to accompany your submission. These can be submitted as email attachments, or mailed as hard copy to the Tennessee Arts Commission Folklife Program at 401 Dr. Martin Luther King Jr. Blvd., Nashville, TN, 37243.

Links to video files uploaded to YouTube or a similar website may be submitted as work samples. Provide links in the appropriate space below.

Music or Verbal Traditions: Minimum of two audio or video samples each for master and apprentice, submitted as hard copy or online. Total time of the samples for each artist should not exceed 7 minutes. In the space below, briefly describe the date, location, and content of each. Note whether the audio/video relates to the master or apprentice.

Material Culture, Crafts, or Foodways: Minimum of five images each from master and apprentice, submitted as hard copy or online. In the space below, briefly describe the date, location, and content of each. Note whether the image relates to the master or apprentice. Examples should include images that show close details of the work.

Dance, Folk Theater, Calendar or Life-Cycle Customs: Minimum of two video samples each for master and apprentice, submitted as hard copy or online. Total time of the samples for each artist should not exceed 7 minutes. In the space below, briefly describe the date, location, and content of each. Note whether the audio relates to the master or apprentice.

MASTER SAMPLES:

APPRENTICE SAMPLES: