

**Annual Application Deadline: October 1  
(OR the NEXT business day if October 1 falls on a weekend day)**

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Traditional arts express a community's heritage and living cultural practices. The **Traditional Arts Apprenticeship Program (TAAP)** recognizes the knowledge and skills of folk and traditional artists by assisting accomplished mentors to pass on their living traditions to promising apprentices from the same cultural heritage and community.

The Oregon Folklife Network (OFN) documents, supports, and celebrates traditional arts and cultural practices in Oregon. OFN makes a meaningful difference in communities and Tribes by empowering tradition keepers to pass on their skills and knowledge. **If you know qualified candidates for this program, please send us your recommendations.**

**Make sure to contact OFN if**

- (1) you are a TAAP mentor who works with minor apprentices—under 18 years of age and at least 14 years of age. Additional steps (background check, training, and signed statement verifying that a third person will be present at all lessons) are required by the University of Oregon to protect both master and apprentice, and will be conducted free of charge upon award.**
- (2) you plan to apply with an apprentice who is a family member, if you are applying again with the same apprentice, or if you are applying with more than one apprentice.**

**Not Eligible to Apply:**

- (1) Cultural appropriation is NOT eligible for TAAP.**
- (2) TAAP awardees cannot apply two years in a row; you must sit out for a year before you can reapply. This rule also applies to TAAP awardees in the same household. TAAP applicants are not eligible if a household member received an award in the previous year, but everyone in the household will be eligible again after sitting out for a year.**

*TAAP is funded in part by the National Endowment for the Arts (NEA) Folk & Traditional Arts Program and the Oregon Arts Commission. The OFN is administered by the Museum of Natural and Cultural History and is supported in part by the NEA, Oregon Arts Commission, Oregon Historical Society, UO Knight Library, and the UO Folklore and Public Culture program.*

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*Please read these guidelines carefully before filling out your application.  
We are here to help. Questions??? Please call!!!*

### **1. Traditional Arts Apprenticeship Program (TAAP) Timeline**

- October 1st: Application deadline
- November: Panel review
- December: Applicant notifications; Contracts prepared
- January: First payment sent; Apprenticeship begins
- January-August: OFN staff visits mentor to document tradition (interview and photo/video)
- May-July: Public presentations; OFN sends final Evaluation Report forms
- August: Final payment sent after artists submit Evaluation Report forms

### **2. Award Amount**

Apprenticeship awards are typically between \$3,000-4,000, and primarily support mentors' instruction fees. Remaining funds cover travel for mentors and apprentices plus necessary supplies (e.g., wood, grasses, leather, beads) but not **permanent equipment** (e.g., musical instruments, tools, electronic recording devices).

### **3. Application Deadline**

ALL APPLICATION MATERIALS are DUE at the OFN office by **5:00pm, October 1 OR the NEXT business day if October 1 falls on a weekend day.**

#### ***TWO WAYS TO SUBMIT:***

***Email submissions:*** sign, scan, and email completed application (including ALL support materials) as attachments to: [eafanado@uoregon.edu](mailto:eafanado@uoregon.edu) . If your files are too large to email, please use WeTransfer: <https://wetransfer.com/> to share up to 2GB for free. **Do not use DropBox, One Drive, or other platforms.**

***Hard copy submissions:*** send or hand-deliver a signed, hard copy of your completed application (including ALL support materials) to the address below. Applications must be received by 5:00pm on October 1 **OR the NEXT business day if October 1 falls on a weekend day.** This is not a postmark deadline. Do not rely on the U.S. Postal Service to deliver anything by overnight mail by the due date. When in doubt, use a tracking service to ensure that your application materials reach OFN on or before the deadline. We recommend UPS or FedEx for that purpose:

#### ***SEND TO:***

**Emily West Hartlerode  
Oregon Folklife Network  
242 Knight Library  
6204 University of Oregon  
Eugene, OR 97403-6204**

#### 4. Application Information and Process:

##### *Application Instructions*

- Please **type (12 pt. Times New Roman font, double-spaced) or neatly print.**
- Please **proofread** your application before submitting it.
- Use **checklist** to make sure you have included all components.

##### *Letters of Support for Mentor*

We require three (3) letters of support from people who know the mentor's work. Letters may be from workshop attendees, former teachers, community members, arts agencies, Tribal leaders, etc. They should address the letter writer's background/position, mentor's traditional knowledge and skills, cultural ties to the community that the tradition represents, and why it is important to the cultural community/Tribe to continue this cultural tradition. **Signed** letters should be presented on sender's letterhead (if applicable), addressed to the Oregon Folklife Network (OFN), and **must be submitted with the application** whether hard copy or digital/scan.

**Applications submitted without support letters are not eligible for review.**

##### *Letters of Support for Apprentice:*

Include at least one (1) and no more than three (3) letters from people who know the apprentice's work, but NOT from the proposed mentor. These letters may be from teachers, community members, arts agencies, Tribal leaders, etc. They should address the letter writer's background/position and apprentice's work ethic, knowledge and skills of the tradition, cultural ties to the community that the tradition represents, and why it is important to the cultural community/Tribe to continue this cultural tradition. **Signed** letters should be presented on sender's letterhead (if applicable), addressed to the Oregon Folklife Network (OFN), and **must be submitted with the application** whether hard copy or digital/scan. **Applications submitted without support letters are not eligible for review.**

##### *Work Samples for Mentor*

Submit three (3) examples of the mentor's best work. Work examples – recordings, pictures, or videos – should show the mentor's mastery of the cultural tradition proposed for the apprenticeship. These examples should demonstrate excellence. We will accept work examples that feature both mentor and apprentice, but the mentor and apprentice **MUST** have different work examples. **Applications submitted without work examples are not eligible for review.**

**Do not send original artwork.** OFN prefers digital work examples (e.g., photos, audio/video recordings) submitted on USB drive, CD, DVD, or a list of web links to online materials. OFN will accept slides, tapes, or actual photos. To have support materials returned, please enclose a self-addressed stamped envelope or packaging. **Make sure each digital or physical work example you send us is numbered (1-3) and labeled with your name.**

- Each individual photo, audio file, video, news article, etc. equals 1 support item
- Audio or visual clips – we will review no more than 3 minutes of any example
  - Indicate start and stop times for audio or video submissions over 3 minutes. If no segments are indicated, examples will be played for 3 minutes from the beginning.

Make sure to list on the application:

- Title of each work example
- Format (photo: jpeg, hard copy; audio: CD, mp3, web link; video: DVD, web link)
- A brief description of each work example (1 sentence)
- A brief note about each work example's relevance to the proposed apprenticeship. How does the example demonstrate skill or abilities?

### ***Work Samples for Apprentice***

Apprentice work examples are critical for the panel to evaluate the application. Work examples – such as recordings, pictures, or videos – should show evidence of significant experience with the cultural tradition proposed for this apprenticeship. The examples should show the proposed apprentice's great promise in the cultural tradition that is the focus of the apprenticeship. We will accept work examples that feature both mentor and apprentice, but the mentor and apprentice **MUST** have different work examples. **Applications submitted without work examples are not eligible for review.**

**Do not send original artwork.** OFN prefers digital work examples (e.g., photos, audio/video recordings) submitted on USB drive, CD, DVD, or web links to online examples. OFN will accept slides, tapes, or actual photos. To have support materials returned, please enclose a self-addressed stamped envelope or packaging. **Make sure each digital or physical work example is numbered (1-2) and labeled with your name.**

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### ***Public Presentation:***

TAAP apprenticeships require a public presentation of the funded tradition. Please discuss the proposed location, potential dates, and a plan for promotion. Public libraries, parks, and community centers can be good performance/demonstration places. Presentations may take a variety of forms, but they must be accessible to the public. When you have scheduled your public presentation, we ask that you notify us of your plans at least a month before the presentation takes place. We also ask you invite your legislators to the event. OFN will offer suggested wording for this invitation.

***Optional additional support materials:***

Each mentor/apprentice team may submit up to **five (5) pages** of additional support materials (program notes, brochures, news clips, flyers, etc.). If you include additional pages, we will review **only** the first five (5) pages.

***Selection Process***

A panel of cultural experts and professional folklorists reviews and discusses all eligible applications and makes recommendations to OFN's Executive Director for final selections.

***Evaluation Criteria***

*Applications must clearly demonstrate:*

1. traditionality and artistic excellence of the mentoring artist
2. value of the tradition to the community
3. apprentice's proficiency with and commitment to the tradition
4. that mentor and apprentice share the same cultural community (ethnic, tribal, religious, occupational) where the tradition originates
5. a clear, reasonable, and effective lesson plan
6. a practical public presentation plan

**DEFINITIONS:**

***Culture Keeper:*** A folk or traditional artist, who actively practices, passes on, and preserves the living cultural traditions of the cultural community to which s/he belongs and is recognized and acknowledged by that community.

***Tradition:*** A cultural skill (music, dance, craft, foodways, art, etc.) learned and shared among members of a cultural community or Tribe.

***Apprenticeship:*** A time-honored system by which an accomplished artist or craftsperson mentors a dedicated learner in the necessary skills, techniques, values, and artistry over an extended period of time and through intensive training.

***Community:*** A group of people with a shared common heritage such as ethnic, tribal, occupational, regional, or religious. Community members usually learn their culture's traditional arts over time, in face-to-face interaction, by observation, imitation, and word of mouth.

***Mentor:*** Someone recognized by community and peers as an exemplary practitioner of a tradition. Mentors should be of the same cultural heritage as the tradition they teach.

***Apprentice:*** Someone with significant skills who deepens his/her knowledge and ability under the guidance of a mentor. Apprentices must be from the same cultural community as the tradition that is being taught. If the tradition to be taught includes a formal ceremony denoting competency, the apprentice should have already completed this ceremony.

***Folklife:*** Folklife, also referred to as folklore or traditional art, encompasses the everyday knowledge, art, and lore that are passed within communities through imitation, conversation, and practice. These are arts rooted in the cultural life of a community whose members share a common language, ethnic heritage, religion, occupation or geographic region. Our folklife changes as people change, as our environment changes, and as new and established groups interact. Folklife includes forms as new as hip hop and as old as Native American basket weaving. **Folk and traditional arts do not include folk-inspired art, which is produced by individuals and groups who are not part of the cultural community that originally produced/created/developed the art form, even if the quality of the art is excellent.**