
Traditional Arts Apprenticeship Program Survey 2006

Conducted by:

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The Oregon Folklife Program, Oregon Historical Society
with consultants Surale Phillips and Darcy Minter

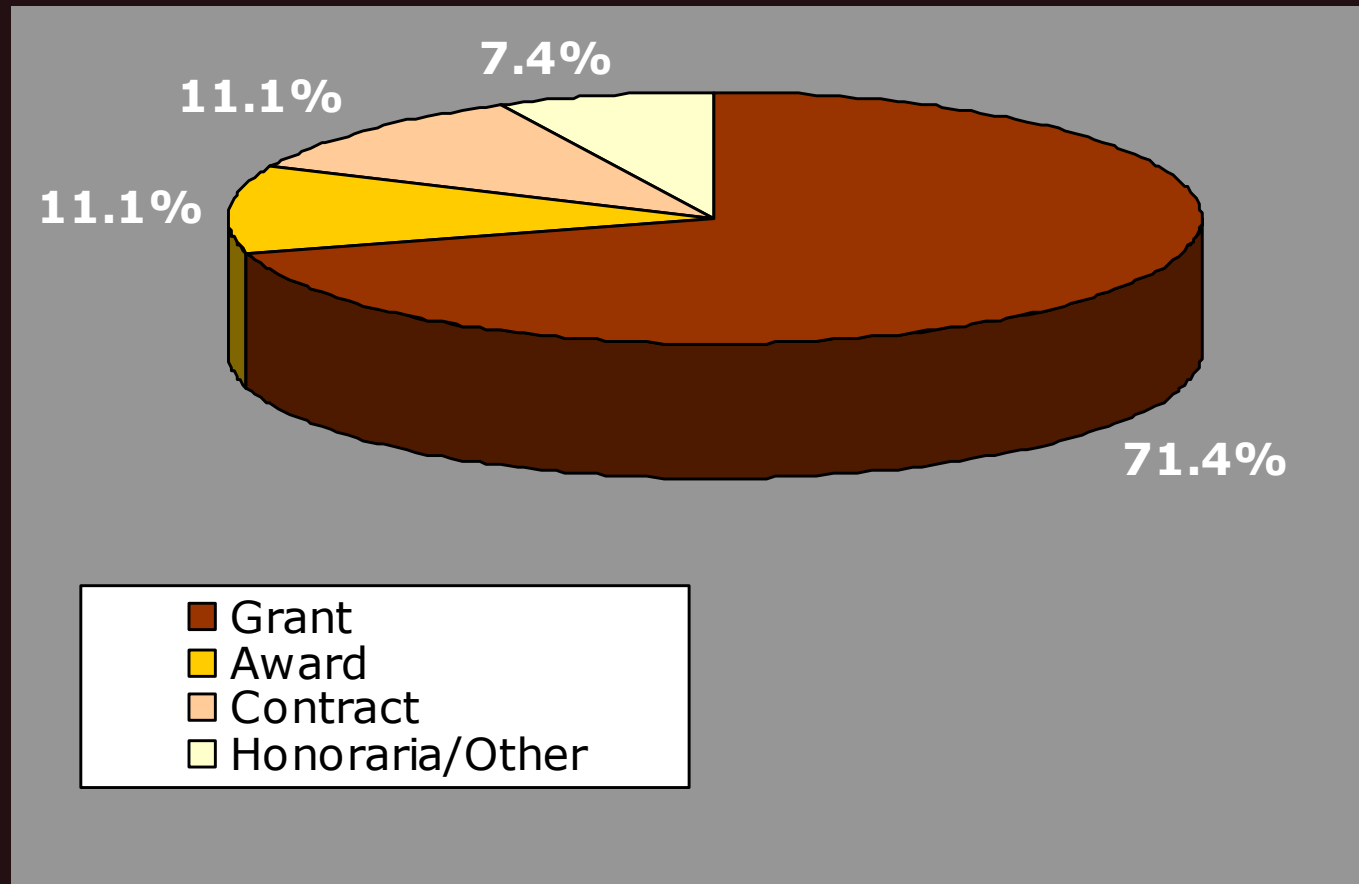
Participating Programs

1. Alabama
2. California
3. Connecticut
4. Georgia
5. Hawaii
6. Idaho
7. Illinois
8. Indiana
9. Iowa
10. Kentucky
11. Louisiana
12. Maryland
13. Massachusetts
14. Michigan
15. Mississippi
16. Missouri
17. New Hampshire
18. New Mexico
19. New York
20. Ohio
21. Oregon
22. Pennsylvania
23. South Dakota
24. Vermont
25. West Virginia
26. Washington
27. Wyoming

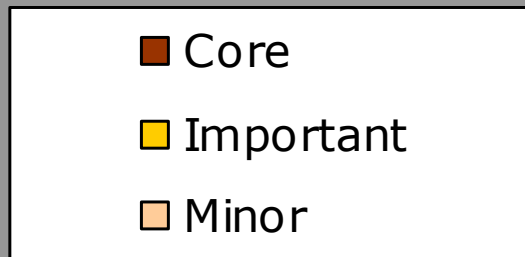
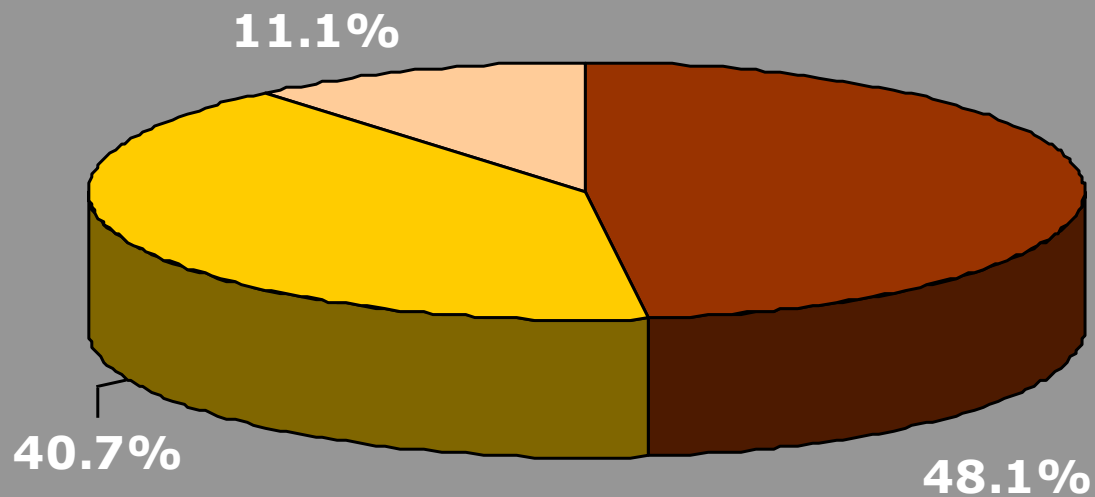
Program Value

- How do we define our programs?
 - How do we perceive their value and how is their value viewed by others (i.e, the agency)?
 - Strong and weak aspects of our programs.
 - What are your greatest program challenges?
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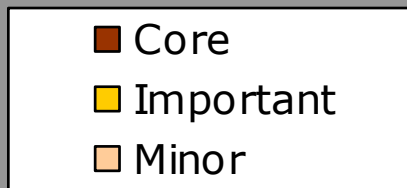
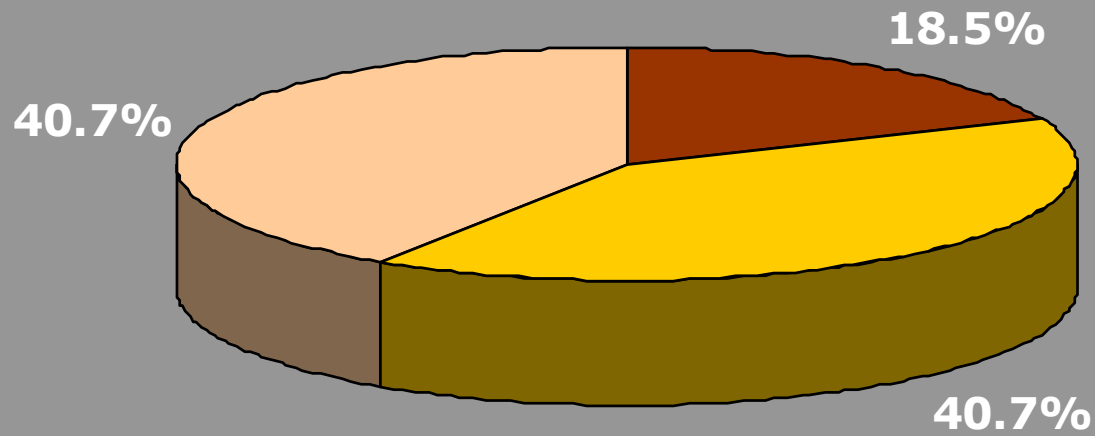
How do you define your apprenticeship program?



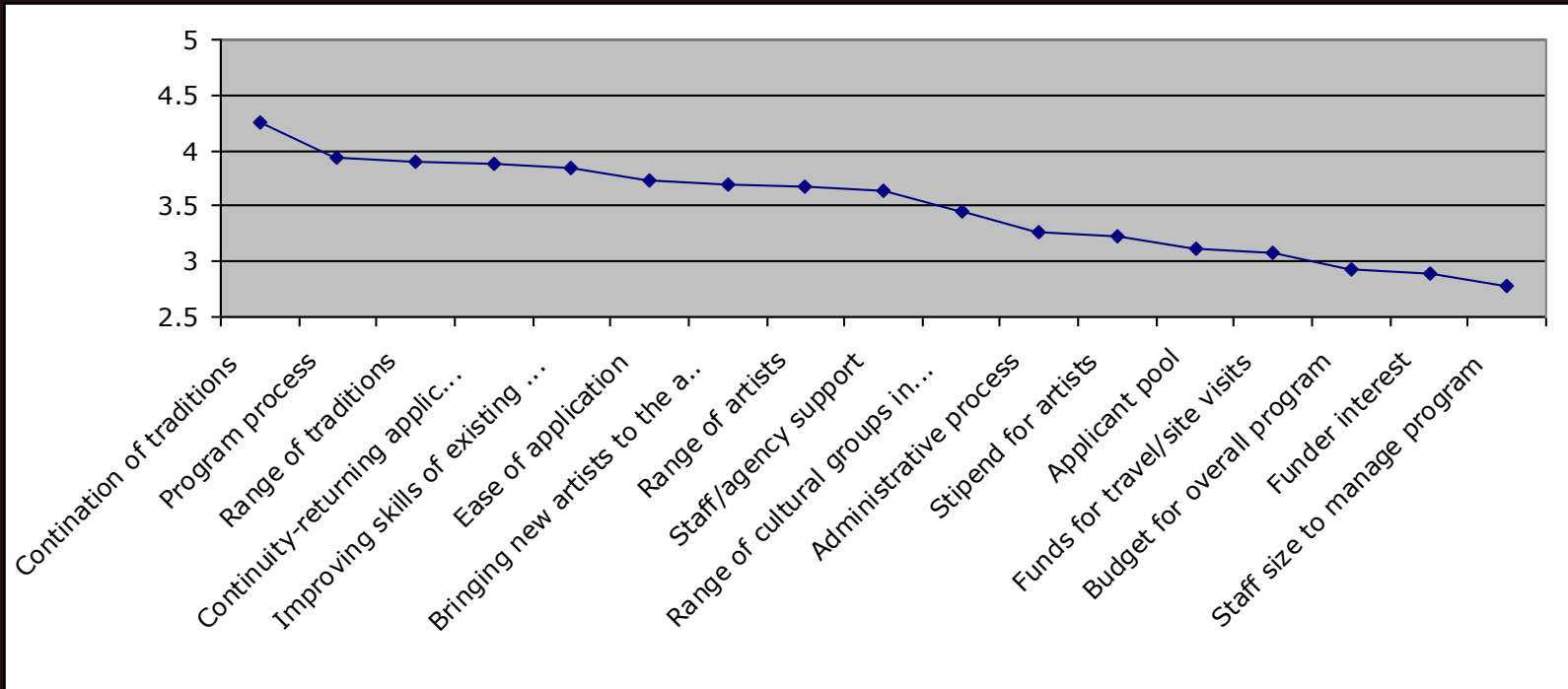
How significant do you feel the apprenticeship program is in relation to your whole Traditional Arts Program?



In your agency, how are apprenticeships viewed by others?



Please rate these general aspects of your apprenticeship program. (Listed below from strongest to weakest.)



Strongest Aspects

- Continuation of traditions
- Process
- Range of traditions
- Continuity of program/applications

Weakest Aspects

- Staff size to manage program
- Funder interest
- Budget for program
- Funds for site visits

Open-ended Responses

A Few Strengths

- *"We have worked to reframe our apprenticeship as a partnership. So that we are not viewed as a 'granting agency.' We do not offer any grants, but we provide technical services to the state and the field. By doing so, we are able to work more closely with artists and their apprentices. We have an advisory panel that reviews materials, and advises us on the potential of entering into the partnership."*
 - *"Our apprenticeship grants often reach underserved regions and populations of the state. That is one reason the program is popular with our board and it gives our agency some mileage with legislators from those areas also."*
 - *"Our outreach to artists in refugee communities is particularly strong."*
 - *"We take many opportunities to present master artists and apprentices in public programs, which is a strength."*
 - *"We use the program to help connect traditional artists to each other and to other resources. This is very helpful."*
-

Open-ended Responses (cont.)

A Few Weaknesses

- *"Ongoing assessment of grantees is difficult, due to time and budget constraints."*
- *"(Not enough) Time to implement special public programs to highlight the participants and the program in general."*
- *"(Not enough) Fieldwork for new applicants"*

Both a Strength and a Weakness

- *"We have so many great master artists applying that we cannot fund them all. That is both a strength and a weakness. Sometimes even our NEA National Heritage Fellows or master artists who have received many consecutive years of funding have had to 'sit out' a year or two in order to fund excellent first-time applicants. This is due to a shortage of funds, or a decision by the panel to fund fewer applicants at higher amounts."*

Other than funding, what is the single most critical challenge for your apprenticeship program right now?

Lack of:

Time/Staff

- *Staffing! I often feel that we are not as actively involved as our program aims to be. Our low application rate is due to our lack of ability to promote the program.*
- *Staff time for technical assistance to artists.*
- *Getting time to do fieldwork.*
- *I administer the grant category and do all the site visits. It would be helpful to be able to visit the teams more than once. I would like to hold an exhibition marking an anniversary of the program but cannot find a local museum willing to host the exhibit.*
- *Having more time to do site visits.*
- *Being able to adequately manage the program with limited staff time.*
- *Staff and resources for outreach to new immigrant populations and underserved regions.*
- *The Folk Arts Coordinator is expected to do everything for the whole Folk Arts Program by his/herself, including the apprenticeship component. There is no admin/clerical support at all.*

Applicants/Panelists

- ***Finding appropriate applicants. Having a high quality artist who wants to teach and a student who has some ability and wants to commit to study with them is not easy to put together.***
- ***Finding appropriate panelists that reflect the applicant pool and finding the time to broaden the applicant pool.***
- ***Reaching out to the field in order to get new and more applicants.***
- ***Being able to engage with prospective applicants and awardees at the level we would like to. This is a result of wearing so many different hats.***
- ***Each cycle it is a challenge to get new participants whose traditions are diverse and who themselves represent the diversity of the state. It is a challenge because of time (to get out in the state) and money (out in the state means doing research).***
- ***Getting the word out to more artists, increasing the number of applications. Need to generate new applications -- my program supports over 90 organizations each year, and it is difficult to devote adequate resources to promote this funding category and encourage new applicants.***
- ***Attracting artist/applicants who have the time to do an extended apprenticeship involving many meetings and travel. Many want to do it, but have a hard time fitting it into their busy lives.***

Making the case for funding

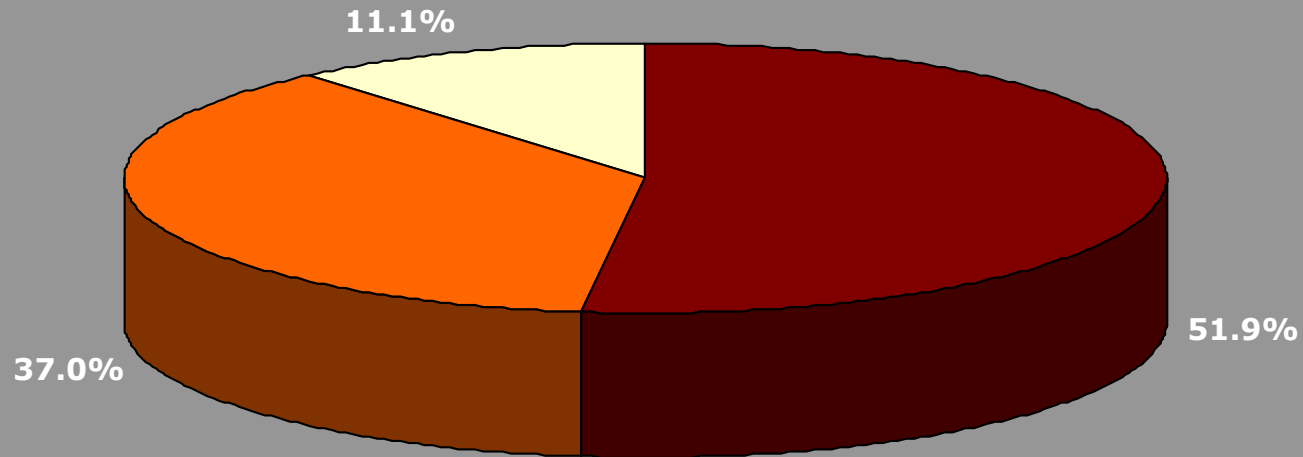
- *It's very labor intensive (site visits, etc.) and difficult to 'make the case to funders' about why so much staff time is necessary to manage the problem.*

Creating Public Value

- *Apprenticeship programs need to be more pertinent.*
-

Trends in applications each year...

In a typical year, do you...?



- Get more than you can accommodate
- Get about what you can accommodate
- Get fewer than you can accommodate

In a typical year, approximately what percentage of applications get funded?

- Minimum: 30%
 - Maximum: 100%
 - Average that get funded 68.5%
-

Best Case Apprenticeship Scenarios

Themes

- **Successful apprentices, particularly when master passes away and apprentice is able to carry on tradition.**
- **Apprentice surpasses master in skill.**
- **Bringing families together.**
- **Results in public performance with master and apprentice.**
- **Other tangible documentation like online web log.**
- **Innovations in art form that grow out of apprenticeship.**
- **Help master and/or apprenticeship support themselves through art form.**

Agnes Goudy Lopez, an elder Native woman, taught her daughter Linda Lopez Higgins to make cedar root basketry. Agnes taught Linda to harvest and prepare the cedar roots and then to weave them into the traditional forms of her people. Agnes died a couple of years ago and Linda still continues to make the baskets, and is even now looking for an elder to teach her more native traditions. I think this apprenticeship was successful for a number of reasons: 1) both master and apprentice were committed to the project; 2) although they lived about 30 miles away from each other, it was close enough that they could establish a routine work schedule; 3) before the program, Agnes was no longer doing her basketry so the program inspired her to resume it while reinvigorating her memory of her grandmothers who taught her and of a childhood remote from that of her children; 4) this was the first time Agnes had been recognized outside of her tribe for her artistic skills; and 5) it gave the two of them an opportunity to spend more time together in a purposeful way which strengthened their mother/daughter bond. Agnes said that the program had meant so much to her because it brought her family back together again.

Worst Case Apprenticeship Scenarios

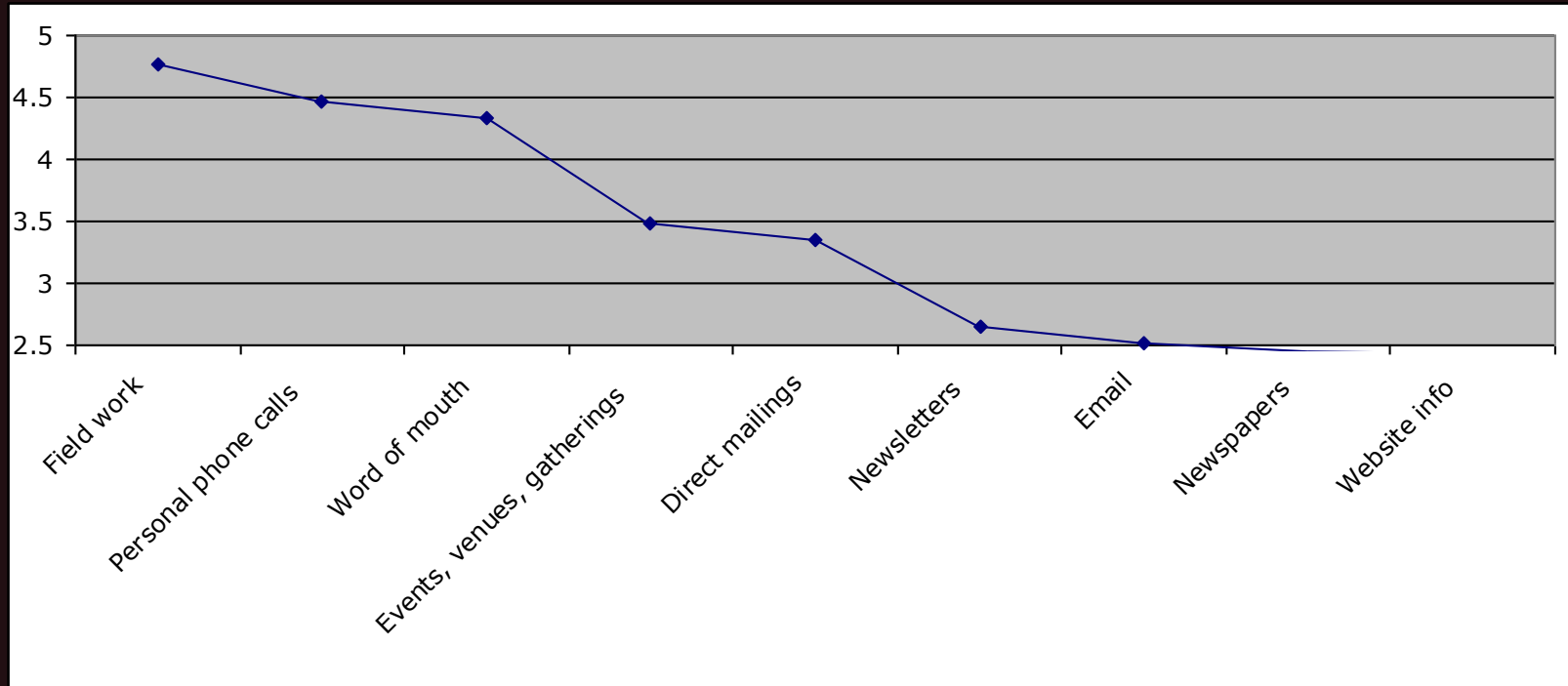
Themes

- Overbearing or flakey master.
- Uninterested or flakey apprentice.
- Different understandings of work plan. Poor communication.
- Too much physical distance between master and apprentice.
- Non-U.S. resident.
- Master wouldn't provide SS#.
- Apprentice too young.
- Sickness or other disability of master.
- Inadequate cultural knowledge of community.
- Issues with nonprofit organizations assisting.
- Masters wanting insurance for in-home lessons.

The major cause of failure of an apprenticeship is when the master and apprentice do not know one another well. The greatest difficulties usually occur when the apprentice is a teenager. We had one instance in the art form of violin making and repair, where the master artist confided in me that he felt that the apprentice was overstepping bounds by taking on repair jobs before he was ready. I think some of the issues had to do with the mother of the apprentice who was home schooling the boy and was very aggressively pushing the master artist to teach her son specific things, leaving the apprentice at the master's house for many more hours than the grant called for. I also think that the master is struggling financially and viewed the apprentice as a potential competitor for business.

The pair was not well suited and only met two times. They were not recommended for final report funding (20% remaining balance due) and were actually asked to pay it back.

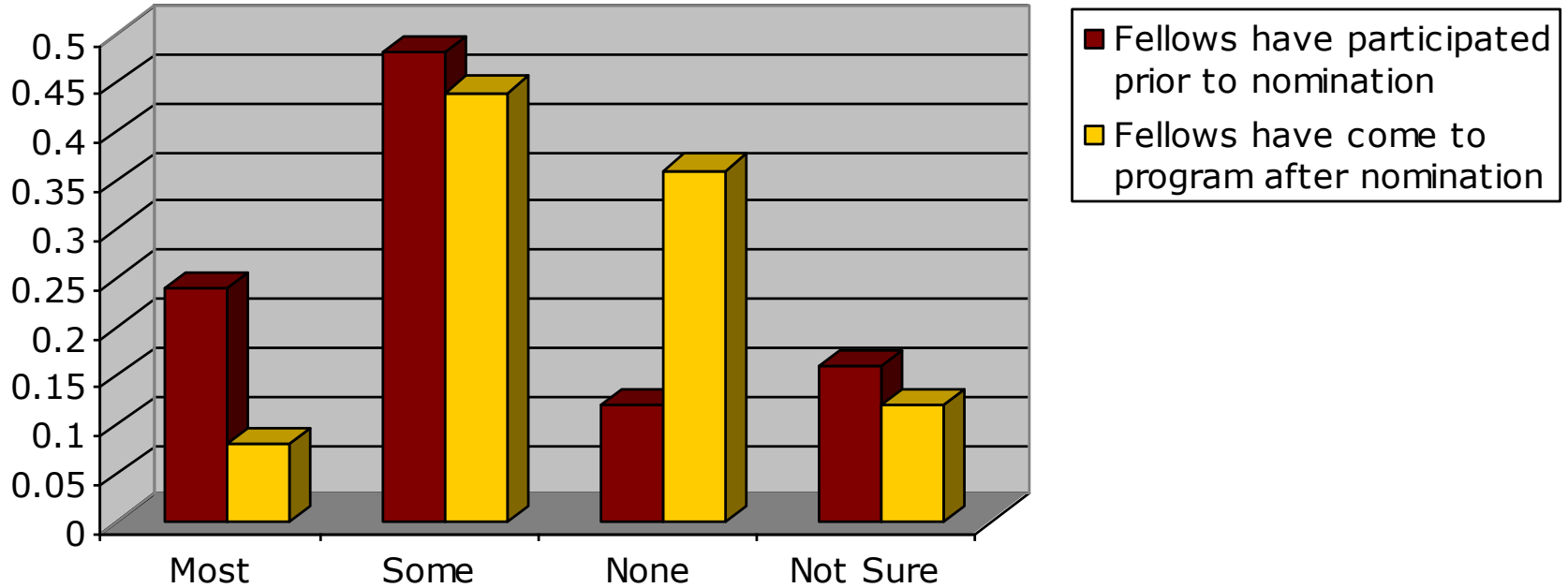
How do you rate the following for success in soliciting applications?



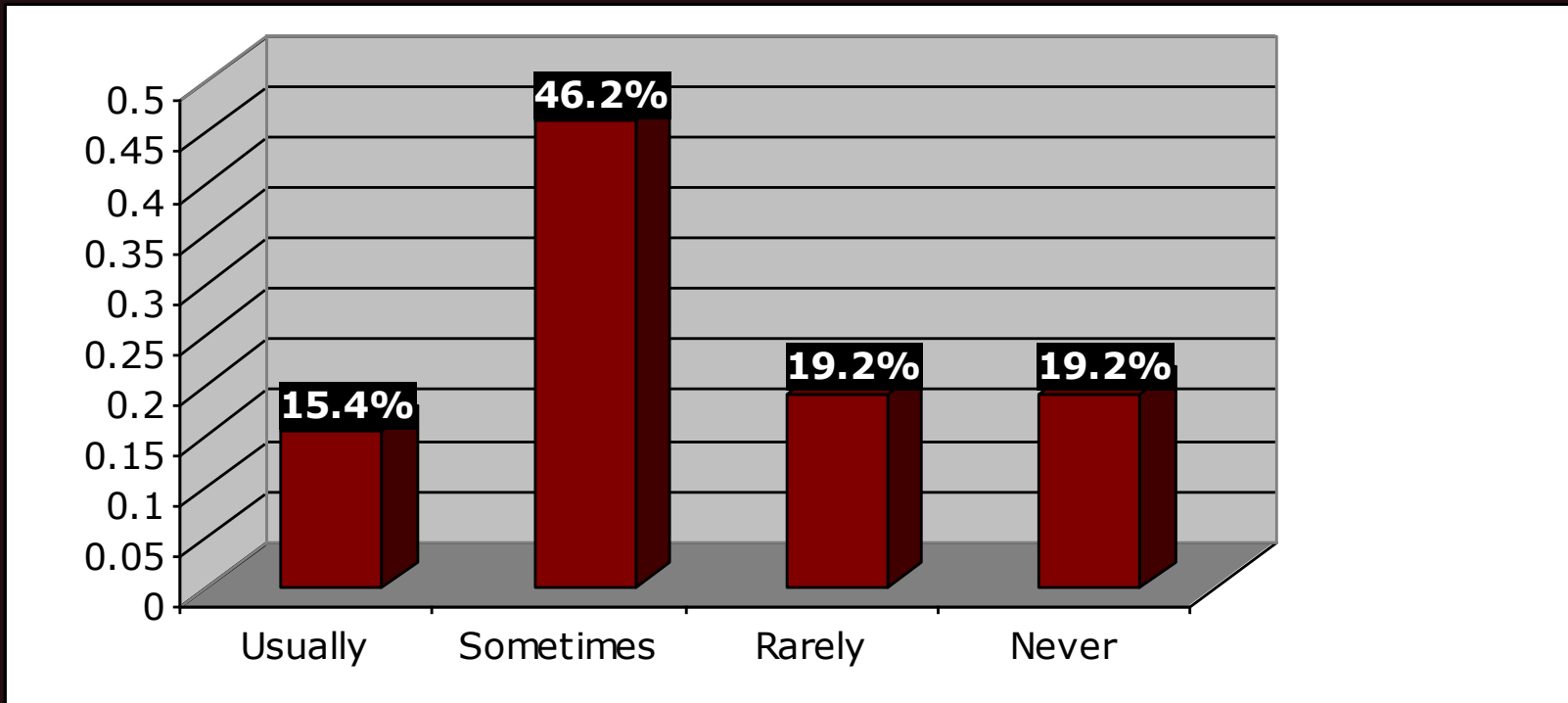
When choosing apprenticeships, who/what is included in your selection process?

Panel review by meeting	92.6%
Cultural specialists	88.9%
New panelists	85.2%
Instate folklorists	81.5%
Past panelists	81.5%
Academic experts	74.1%
Out of state folklorists	66.7%
Artists	66.7%
Instate panelists	48.1%
Community members (not specialists)	37.0%
Agency representative	33.3%
Board members	33.3%
Out of state panelists	14.8%
Panel review by questionnaire	3.7%

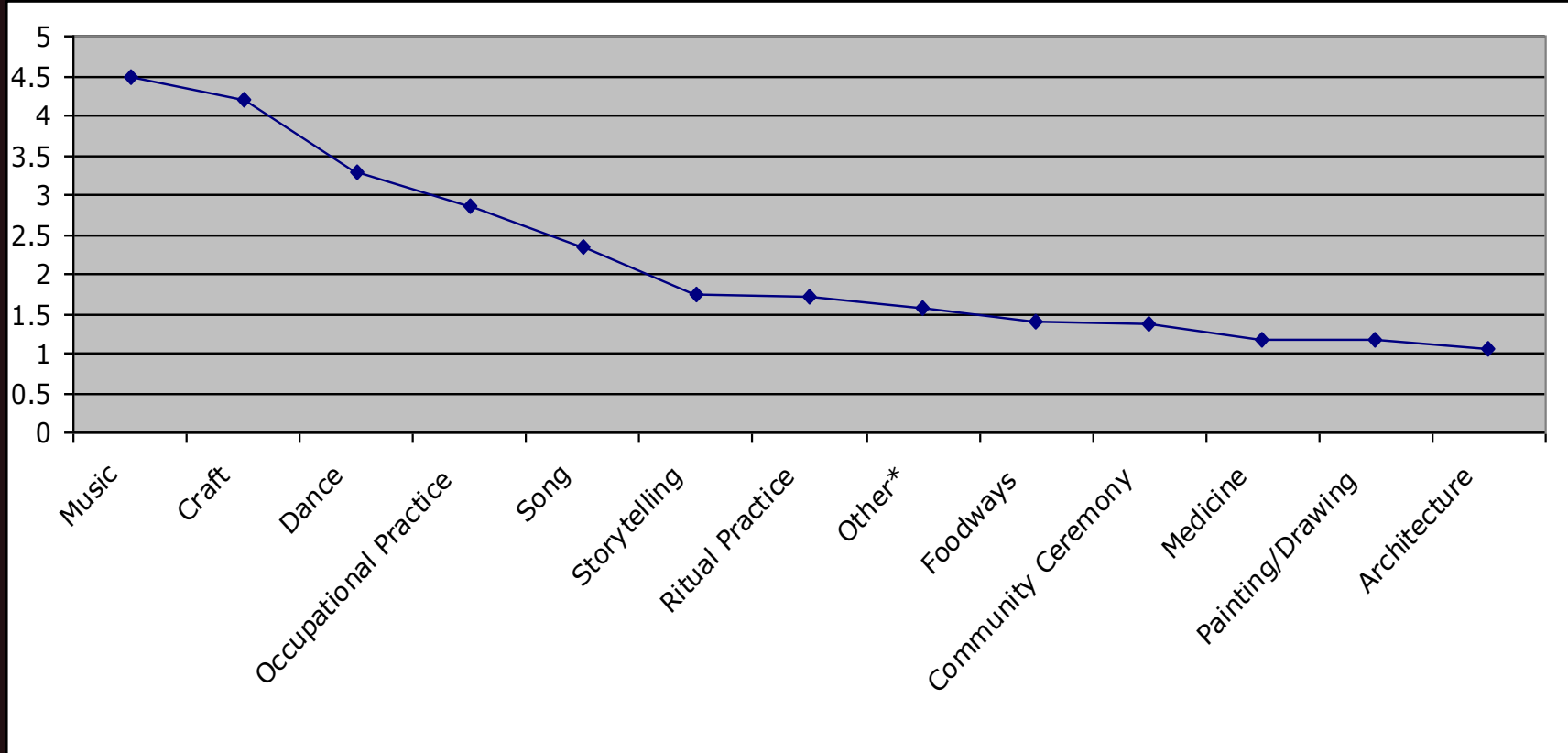
How have National Heritage Fellows from your state participated in your apprenticeships?



Do you typically nominate people from your pool of masters as National Heritage Fellows?



Which areas get the most apprenticeships?



If you offer technical assistance, what does it typically include?

Assistance with applications	100%
Assistance with work plans	76.9%
Documentation	73.1%
Assistance with final reports	65.4%
Leads to other funding	65.4%
Writing letters of support	61.5%
Marketing, artist directory	53.8%
Typing, computer assistance	34.6%
Translations	30.8%
Other	15.4%
Web page development	7.7%

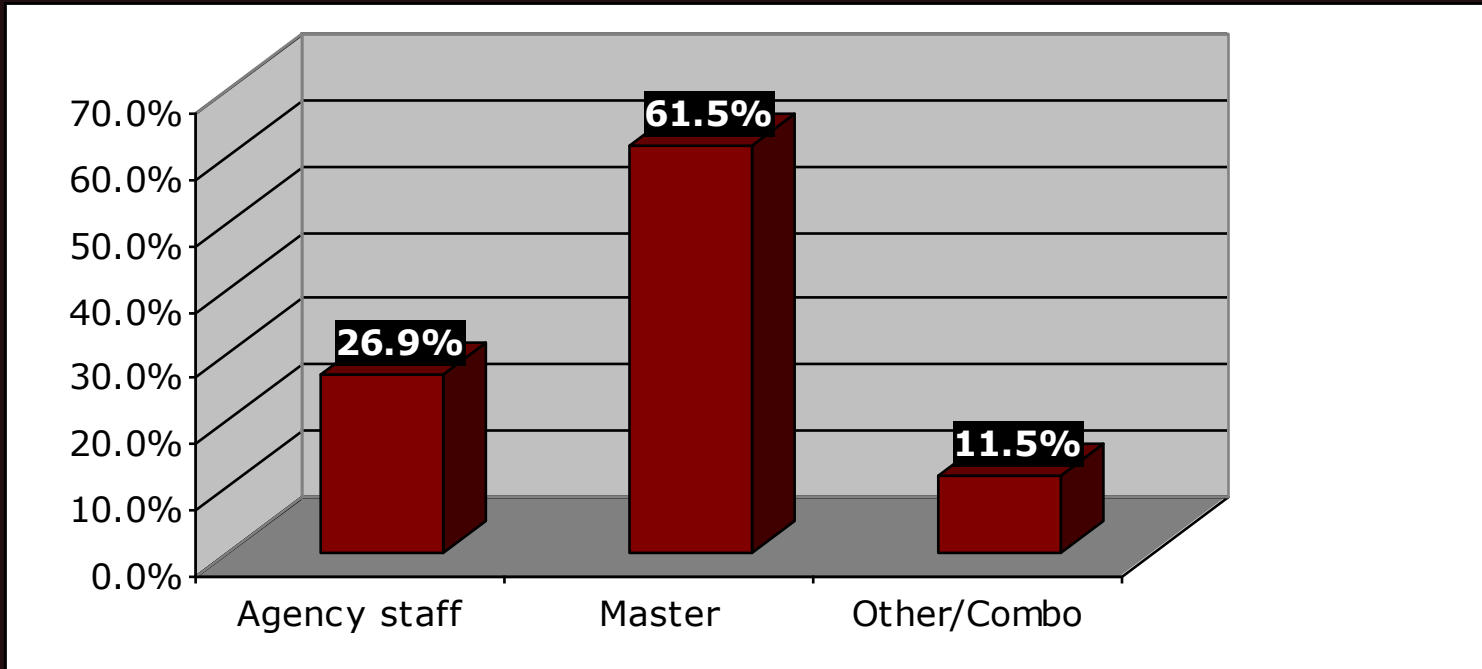
Does your apprenticeship program require any of the following? Are any critical?

	<u>Required</u>	<u>Seen as Critical</u>
Social Security Numbers	88.5%	26.9%
Written work plan	88.5%	73.1%
Final written report	80.8%	50.0%
Site visit by agency staff or consultant	76.9%	65.4%
Contract between master and agency	73.1%	61.5%
Public presentation	50.0%	46.2%
Release forms	50.0%	23.1%
Contract between apprentice and agency	38.5%	26.9%
Terms and conditions	30.8%	3.8%
Contract between the pair and agency	26.9%	11.5%
Cash request forms	26.9%	3.8%
Vendor registrations	23.1%	7.7%
Rates of pay	23.1%	11.5%
Contract between master and apprentice	15.4%	15.4%
Timesheets	15.4%	3.8%
Orientation meeting between master and apprentice	7.7%	19.2%
Documentation plan	7.7%	15.4%

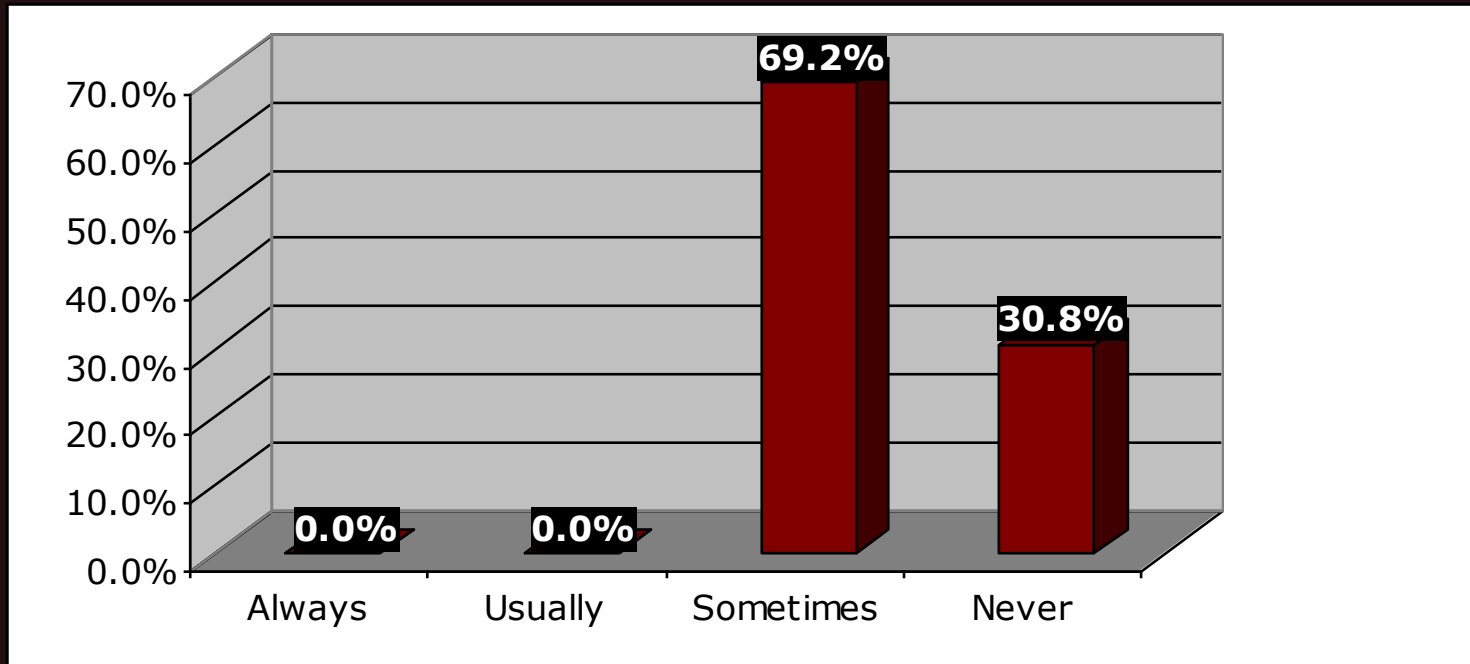
What else does your apprenticeship program typically include?

Web publications	69.4%
Publications such as stories, newsletters	42.1%
Public exhibits	36.8%
Convenings	15.8%
Printed, stand-alone publications	5.3%
Multi-media	5.3%

Who is ultimately responsible for overseeing the project work plan?



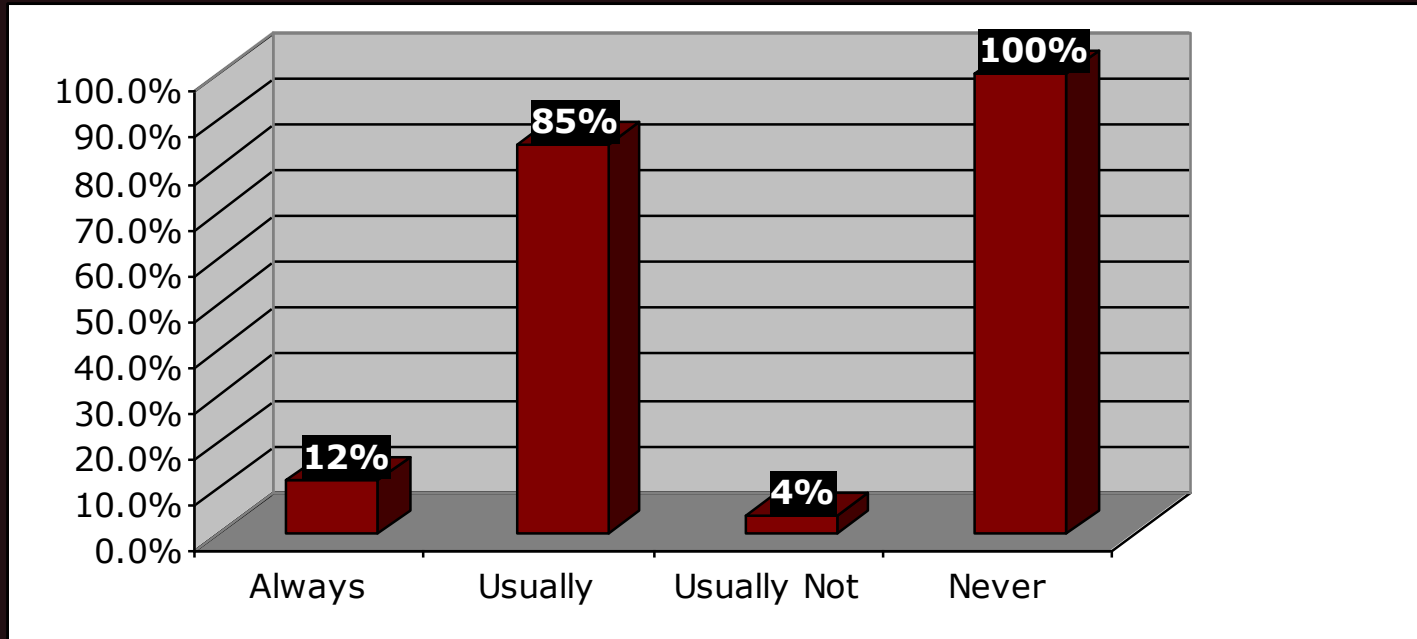
About how often do you encounter situations in which you/your staff have to intervene to keep the project on track?



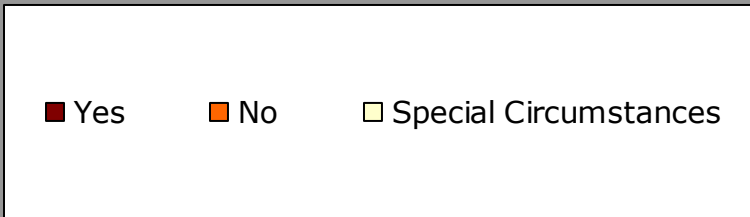
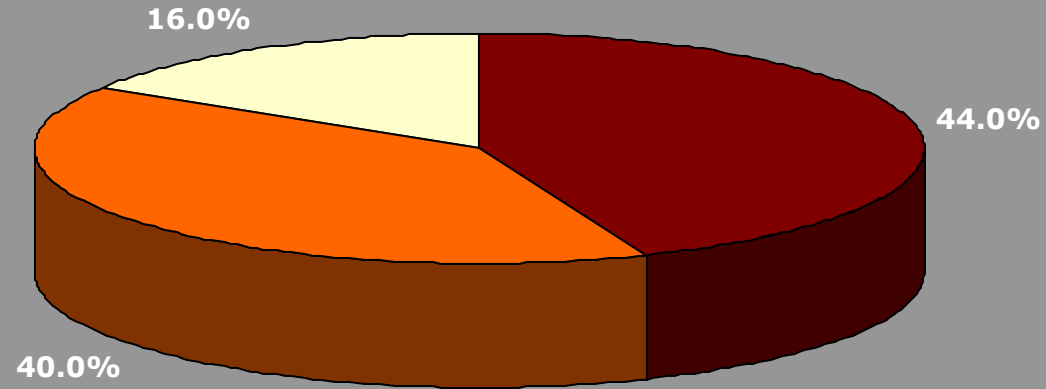
How do you handle situations in which individuals are not working as stated in the application?

Dialog with pair by phone	83.3%
Allow replacement of apprentice	58.3%
Adjust the scope of work	58.3%
Withhold payment	54.2%
Meet with pair in person	50.0%
Cancel contract/rescind award	37.5%
Allow replacement of master	12.5%
Other	8.3%
Take legal action	4.2%

Typically, is work completed by the master/apprentice team during the planned time period?



Do you allow extensions?



Comments under special circumstances:

Not extensions, but they can apply again for a second year.

Not formal extensions, but we understand when work extends beyond contract period.

We have only done this twice in all the years.

Our grants cannot run over our state fiscal year, so no extensions are possible.

What percentage of projects typically require an extension?

- Minimum: 5%
- Maximum: 30%
- Average: 13%

How are timeline extensions handled?

Formally, letters, written forms	69.2
Informally, through a phone call	30.8

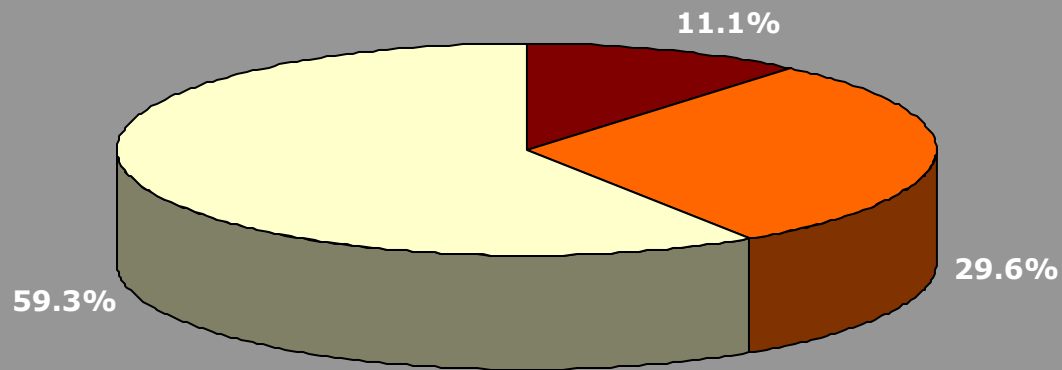
What methods are the most useful for monitoring the work plans/projects?

Staff phone calls/logs	69.2%
Site visits	88.2%
Written reports and forms	50.0%
Other	7.7%

In what ways has participation in your apprenticeship program led to other opportunities for artists/groups?

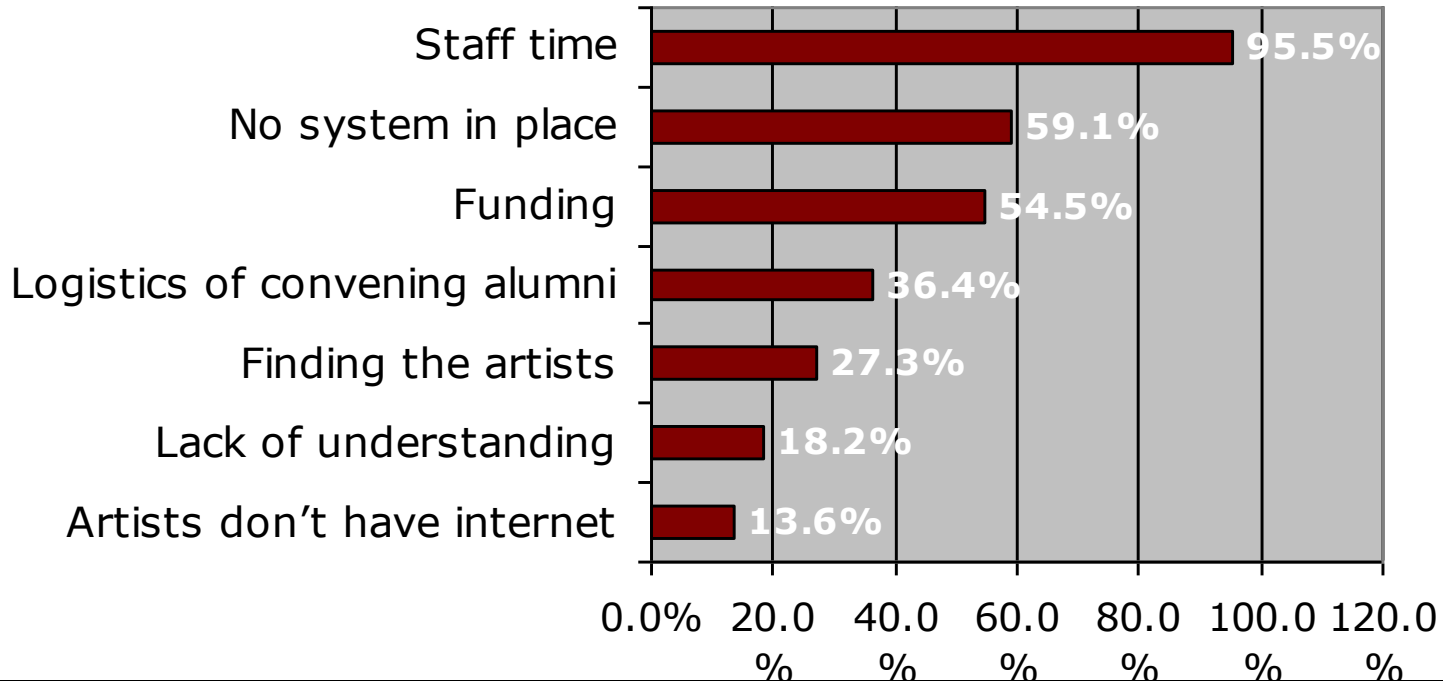
Recognition, awards, honors	96.2%
Gigs, new earned revenue streams	92.3%
New, other grant resources	88.5%
New programs, events	46.2%
Stronger organizations connected with TA	46.2%
New groups established	19.2%

Do you have a method for evaluating and reporting on the long-term impact of apprenticeships in your state?

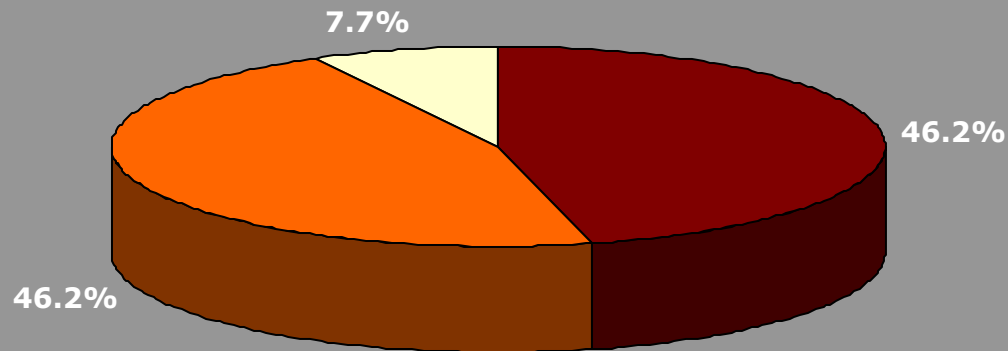


- Yes, formally
- Sort of, informally
- No, not at all

What are the key barriers to evaluating your programs?

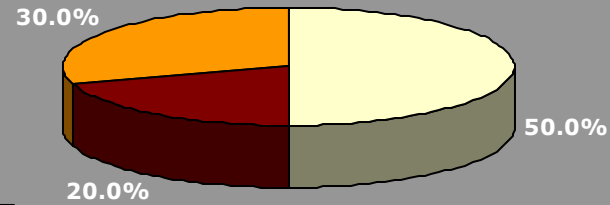


How interested are you in collaborating with other states on an in-depth apprenticeship evaluation project?



- Very interested
- Sort of interested
- Not at all interested

Budgets for apprenticeship programs from 2005 to 2007



□ Stayed the same

■ Increased

■ Decreased

Budgets for Apprenticeship Programs 2005-2007*

	Smallest	Largest	Sum Total	Average
2005	\$6,000	\$105,000	\$700,000	\$35,000
2006	\$6,000	\$105,000	\$648,500	\$36,027
2007	\$8,000	\$105,000	\$7,145,000	\$35,725

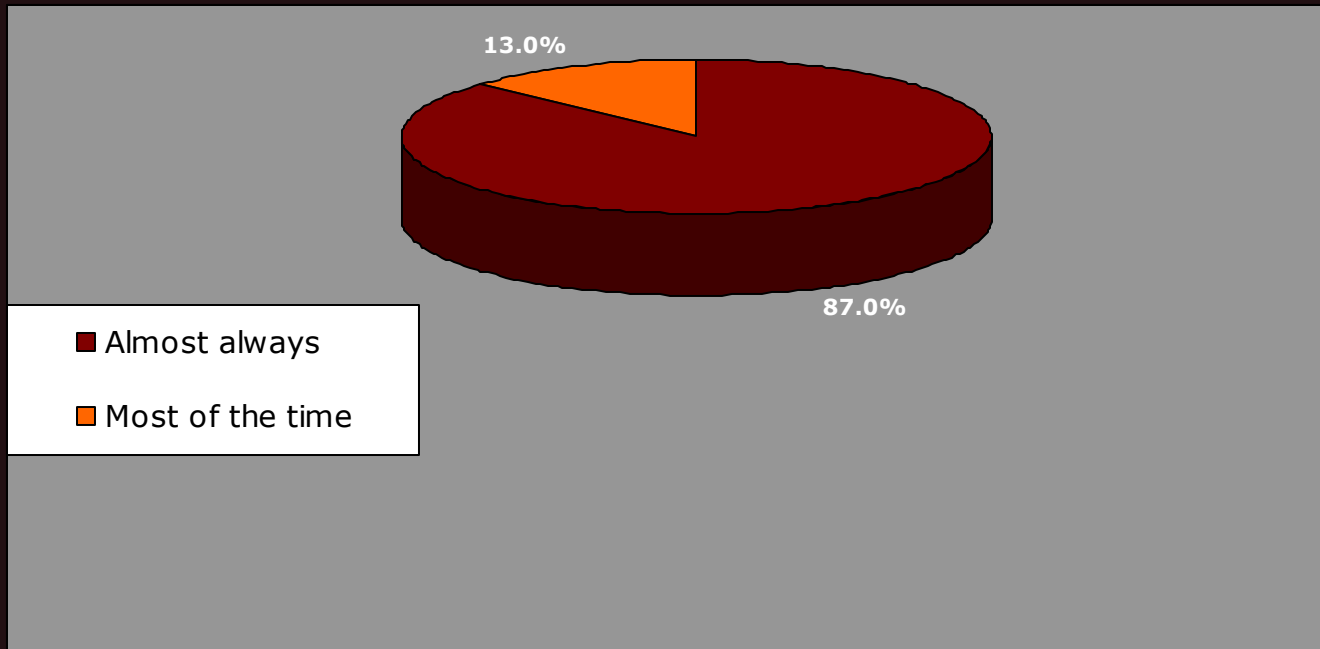
* Preliminary, needs some verification and standards of reporting.

How much actual cash was disbursed?*

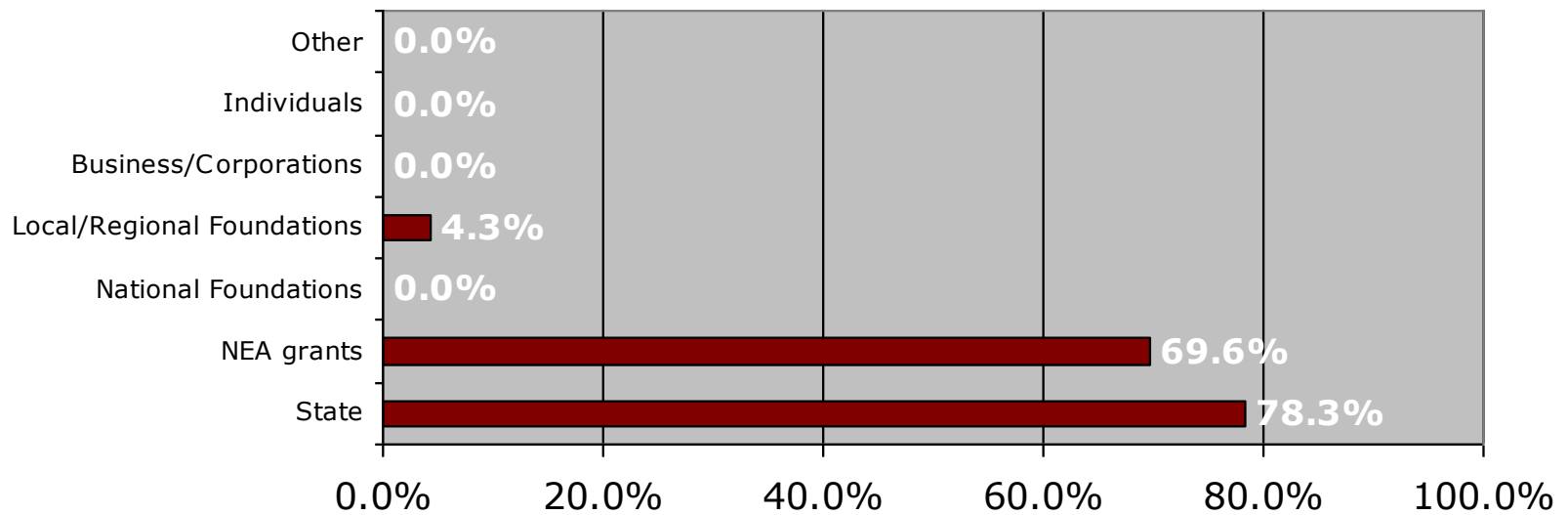
	Smallest	Largest	Sum Total	Average
2005	\$4,500	\$47,500	\$440,000	\$22,000
2006	\$6,000	\$48,000	\$401,000	\$22,277

* Preliminary, needs some verification and standards of reporting.

Do you typically rely on the same annual funding sources?



Typically, how is your apprenticeship program funded?



How many years have programs been offered?

- Minimum: 2 years
- Maximum: 24 years
- Total years: 328

Number of apprenticeships supported since inception?

- Minimum: 7
 - Maximum: 319
 - Total apprenticeships: 2,759
-

Total dollars distributed since inception

- Minimum: \$20,500
- Maximum: \$899,904
- Total amount: \$5,577,949

Average/Typical amount for each apprenticeship

- Minimum: \$1500
 - Maximum: \$4000
 - Average apprenticeship: \$2,645
-

Percentage of TA program time spent on apprenticeships

Minimum: 2%

Maximum: 50%

Mean: 27%

How time is spent

Soliciting applications	Min: 5	Max: 40
Reviewing applications	Min: 5	Max: 70
Project oversight	Min: 5	Max: 50
Administration	Min: 5	Max: 25
Documentation	Min: 0	Max: 20
Field Communications	Min: 2	Max: 15
Travel/Site Visits	Min: 0	Max: 40

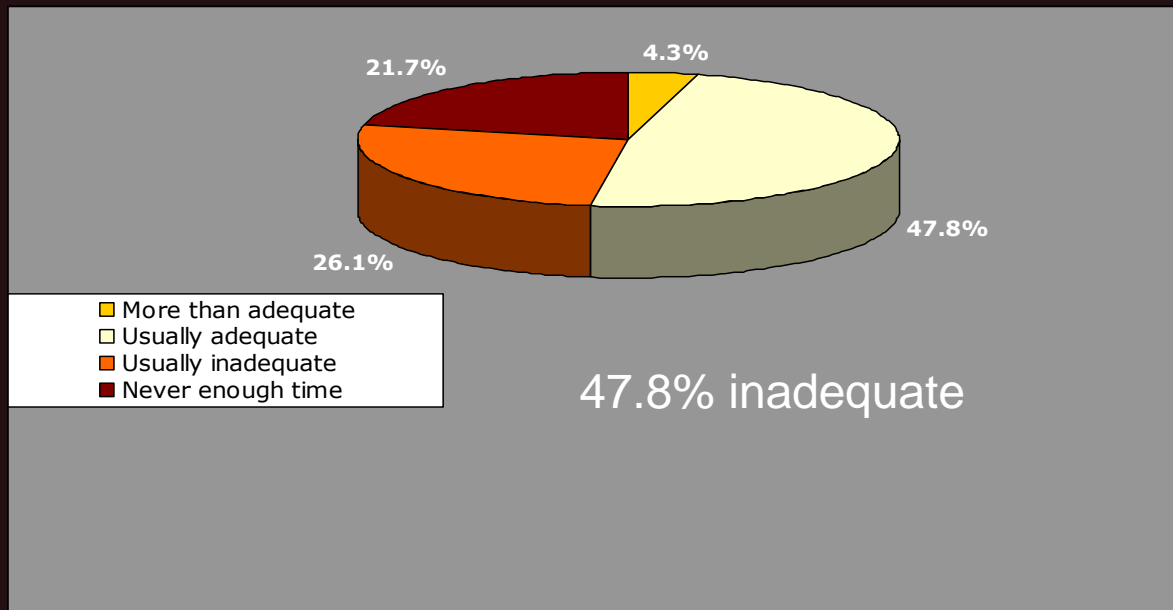
Number of staff involved

Minimum: 1

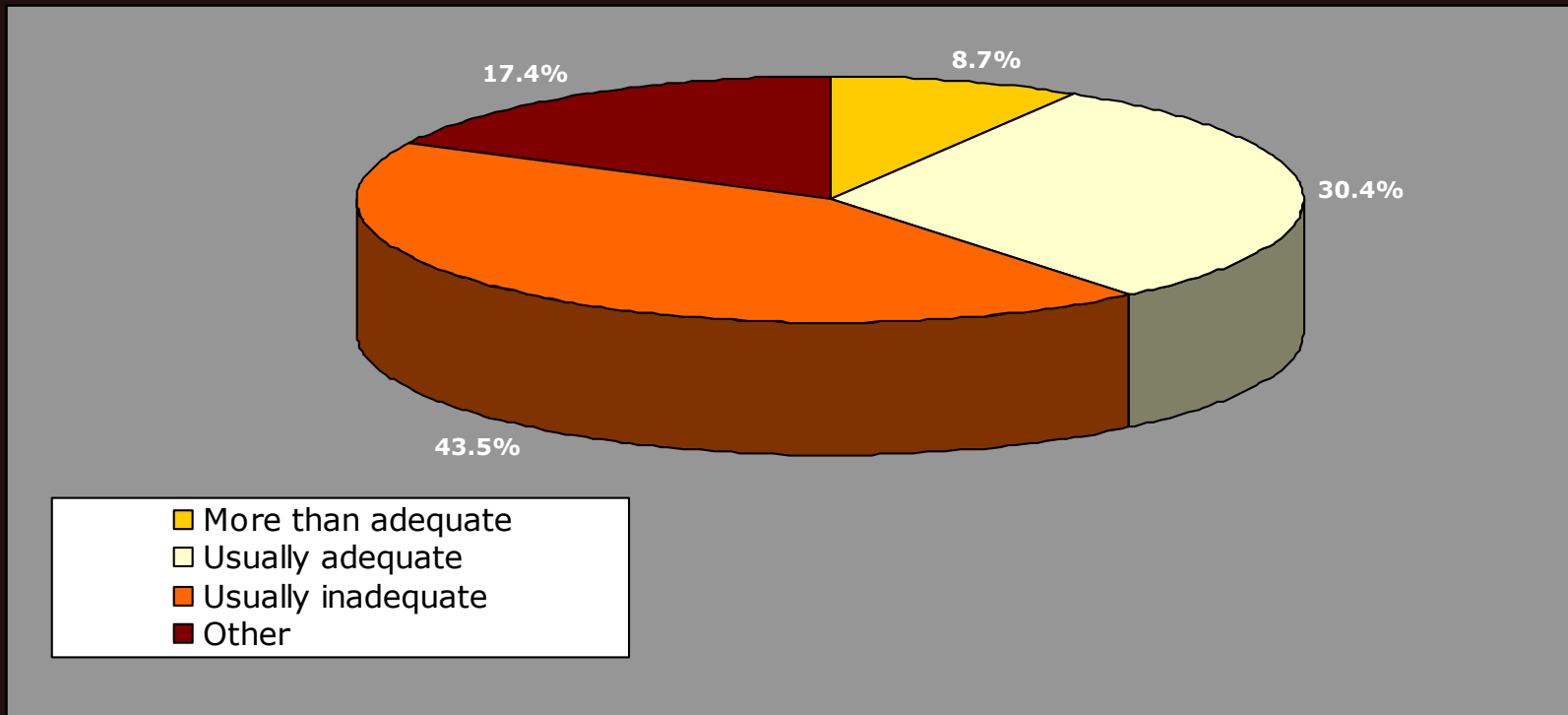
Maximum: 10

Mean: 2.74

How adequate is the time available for managing apprenticeship projects?



How adequate is funding for apprenticeships?



“Other” considered inadequate (total 60.9%)

Comments on adequacy of funding:

I'd like to find a source of money for needs that rise beyond the level of the apprenticeship program--for example costumes and instruments for the various dance groups.

Our administrative budget has remained stable over the last several years while our administrative costs have risen. The result has been a decrease in outreach services to artists - fewer site visits, fewer grant workshops.

Without more staff time, we could not manage more high quality apprenticeships. The panel usually funds fewer at a higher percentage of request and I prefer it that way. We have reached a balance between quality and funding, but of course, we could also use more money and more staff.
