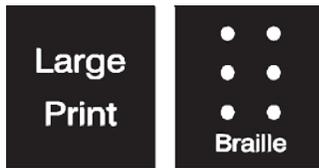


Folk and Traditional Arts Apprenticeships Guidelines

The following information is no longer printed in this book. Please go to the PCA's website to view.

- PCA Mission and Goals
- General Provisions for Individual Artists
- Additional Terms and Conditions Governing Grants-in-Aid
- Additional information about the PCAs programs and services



Large Print Grade 2 Braille

This Guideline is available for individuals with sight impairments in the following alternative formats. Please allow two (2) weeks for delivery.

- A PDF version is available on the PCAs website. If you would like a copy emailed to you please contact the PCA.

TTY Users 1-800-654-5984

Pennsylvania Council on the Arts
Room 216 Finance Building
Harrisburg, PA 17120

Phone 717-787-6883
Fax: 717-783 2538

Web Site: www.pacouncilonthearts.org

Office Hours: 8:30 – 5:00 Monday thru Friday

Folk and Traditional Arts Apprenticeships Guidelines

Commonwealth of Pennsylvania
Tom Corbett, Governor
Pennsylvania Council on the Arts

Susan Corbett, Chair, Pittsburgh
E. Jeanne Gleason, Vice Chair, Johnstown

Laura E. Ellsworth Esq., Sewickly
Jeffery W. Gabel, Gettysburg
Susan H. Goldberg, Philadelphia
Stephen J. Harmelin, Esq, Philadelphia
Gayle Isa, Philadelphia
Justin Laing, Pittsburgh
William Lehr. Jr., Palmyra
Senator Charles T. McIlhinney, Jr.,
Doylestown
Representative Tina Pickett, Towanda

Robert W. Pullo, York
Marilyn J. Santarelli, Dallas
Representative Brian Sims, Philadelphia
Lee Steadman, Erie
Paula A. Vitz, Red Lion
James A. West, Jr., Pittsburgh
Senator Anthony H. Williams,
Philadelphia
Jen Holman Zaborney, New Cumberland

The mission of the Pennsylvania Council on the Arts (PCA) is to foster the excellence, diversity, and vitality of the arts in Pennsylvania and to broaden the availability and appreciation of those arts throughout the state.

The PCA, founded in 1966, is a state agency in the Office of the Governor. It is governed by a Council of 19 members, 15 of which are at-large members appointed by the Governor and confirmed by the Senate. Four members come from the General Assembly: two from each house; one from each major political party. The Council sets the mission and goals for the agency, evaluates the PCA's progress toward these goals, formulates policy, and makes the final decisions on the use of funds. The Council has final authority in granting funds.

The PCA's staff administers the Council's initiatives, partnerships and funding programs, and provides assistance to the Commonwealth's arts organizations, arts programs and individual artists.

Funding for the Council on the Arts comes from the citizens of Pennsylvania through an annual state appropriation by the General Assembly. The Pennsylvania Council on the Arts also receives funding from the National Endowment for the Arts, a federal agency.

How To Contact the Council:

Council members may be reached through the PCA office address:

Tina Mozingo

Room 216, Finance Building

Harrisburg, PA 17120

717-787-6883 (Phone)

717-783-2538 (Fax)

Website: <http://www.pacouncilonthearts.org>

Office Hours: 8:30 a.m. – 5:00 p.m. Monday thru Friday

TABLE OF CONTENTS

PCA Council Members	2
Description of Folk and Traditional Arts and Apprenticeships	4
Eligibility	5
What the Program Funds	6
What the Program Does Not Fund	6
Apprenticeship Grant Timeline	6
Review Process and Criteria	7
FolkLife Archive	8
FolkArtPA Infrastructure Centers	9
How to Apply	10
Work Samples and Work Sample Description Information	10
Application Support Materials	13
Application Submission Checklist	15
Contact Information	15
Appendix - Technical Tips for Work Samples	16
Application Form Sample	17

Folk and Traditional Arts Apprenticeships Guidelines

Pennsylvania Council on the Arts Folk and Traditional Arts Apprenticeships

Application Deadline: August 1, 2014
Apprenticeship Dates: January 1, 2015 – December 31, 2015
Award Amount: up to \$4,000

What are Folk and Traditional Arts?

Folk and Traditional Arts are defined as those artistic traditions characteristic of specific ethnic, religious, linguistic, occupational, or regional groups. These arts are shaped and shared within families, neighborhoods, and communities. They are passed down from one generation to another and learned through on-going participation in community-based activities, and through observation, practice or apprenticeships with elders and masters rather than through classes, books or other means of institutional instruction

Traditional artists, through their creativity, excellence, and dedication, reflect each community's history, practices, beliefs and values. Individual artists may be recognized for their excellence, their extensive repertoire, or their particular style of performance. Their work thrives because it is a powerful expression of their community's experience.

Description of Folk and Traditional Arts Apprenticeship

Apprenticeships are grants from the Pennsylvania Council on the Arts (PCA) which support the learning of folk and traditional arts. These grants are administered for the PCA by FolkArtPA at Jump Street in Harrisburg, PA.

Each grant award provides funding to a partnership between a master artist and a qualified apprentice, enabling them to work together in a year-long learning experience to 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.

Apprenticeships are offered annually in BOTH performing or craft traditions. The program awards of up to \$4,000. Artists who receive the award are also profiled on the statewide Folk Art Infrastructure website (www.folkartpa.org).

Folk and Traditional Arts Apprenticeships Guidelines

Folk and Traditional Arts Apprenticeship Guidelines

ELIGIBILITY

DEADLINE: AUGUST 1, 2014, postmark

The master artist and the apprentice must apply together, with the master being the 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 outside of Pennsylvania, if there is no suitable master living in Pennsylvania.

Apprentices must demonstrate interest and basic 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 Pennsylvania.

Apprenticeships only fund *living artistic traditions* that are shaped and shared within families, neighborhoods, and communities. The art form must be part of the contemporary life of citizens residing in Pennsylvania.

Projects that include the following activities are not eligible for this funding program.

- Staged productions or representations of historical folk arts.
- Reproductions of historical objects that are no longer in use.
- Ongoing classes where a master artist instructs in a classroom situation.
- Production or marketing of crafts and other forms that are not part of the living heritage of particular communities.

A Master Artist must:

- Have attained excellence within his or her artistic tradition.
- Be held in high regard for his or her skill, knowledge and cultural practice by his or her community through formal or informal recognition.

An Apprentice must:

- Be at least 18 years of age.
- Demonstrate interest and basic competency in the art form prior to the apprenticeship.
- Be motivated to learn the nuances of the tradition.
- Demonstrate a commitment to the art form beyond the end of the apprenticeship period.

Pennsylvania Residency Requirement

Apprentices must be domiciled (*living at a permanent legal residence*) in Pennsylvania at least two years prior to the application deadline. Master artists may be from outside Pennsylvania if there is no suitable master living in the Commonwealth.

Folk and Traditional Arts Apprenticeships Guidelines

WHAT THE PROGRAM FUNDS

Applicants may request up to \$4,000 without matching requirements, regardless of the number of apprentices.

Funds may be used for:

- Compensation for a master artist’s teaching time.
- Travel expenses for the master artist or apprentice.
- Purchase of supplies needed for the apprenticeship, but not capital expenditures, including equipment costing more than \$500 per item. You may include up to \$150 in supplies for photography, video or audio to document your sessions.
- Up to ten percent (10%) of the total budget to pay the costs of public presentations or exhibits that showcase their work to increase the public access to folk and traditional arts.

[OPTIONAL]

WHAT THE PROGRAM DOES NOT FUND

- Capital and equipment purchases exceeding \$500 per item.
- Activities for which academic credit is given.
- Activities that have already been completed.
- Activities that have a religious purpose.
- Cash prizes and awards.
- Benefit activities.
- Hospitality expenses, i.e. receptions, parties, gallery openings.
- Lobbyists’ payments.
- Competitions.

APPRENTICESHIP TIMELINE

May	Guidelines Distributed
August 1	Applications Deadline (Postmark)
November	Application Panel Review Panel
December	Action on Panel Recommendations by PCA Council
January	Notification Letters to Applicants
	2015 Apprenticeship Activities can begin
January 31, 2016	Final Report for Apprenticeship Deadline

Folk and Traditional Arts Apprenticeships Guidelines

REVIEW PROCESS

FolkArtPA at Jump Street processes the applications and prepares them for review by an advisory panel.

The panel is comprised of up to five folk arts professionals. Panelists are chosen on the basis of their highly-regarded professional achievements and broad knowledge of the folk and traditional arts to represent a wide range of artistic styles and aesthetic concerns. These panels are assembled with consideration given to providing a balance of geographical representation, cultural diversity, age and gender. New panelists are selected and are approved each year by the PCA.

The review process is not anonymous. Panelists will review the artist narratives, biographical information, and work samples. Panelists use a 100 point scale to evaluate each application according to Review Criteria below. Once the panelists complete their review and make award recommendations, the PCA presents the recommendations to the Council (its governing body) for final review and action in **December 2014**. All applicants are notified by mail before **January 31, 2015**. Checks will be distributed after grant award agreements are signed and returned, and upon review and approval of the applicant's Award Agreement and artist profile submissions.

REVIEW CRITERIA

The review panel uses four criteria to assess the applications. 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. These are:

- Master - Cultural background, training, technical ability, and knowledge of the art form by the proposed artist. (25 points)
- Apprentice(s) - Cultural background, basic competency in artform, and commitment to the art form by the proposed artist. (25 points)
- Quality of the work plan, including appropriateness of proposed goals, learning approach, appropriate budget and schedule. (25 points)
- Prospective impact of the apprenticeship on the preservation and development of the art form within the cultural community as you define it. (25 points)

Note: Preference is given to apprenticeships with a Pennsylvania masterartist, but master artists from outside the state may be sought if no master artist in the tradition is available within Pennsylvania. Apprenticeships in folk arts that have only a few remaining master artists are especially encouraged.

Folk and Traditional Arts Apprenticeships Guidelines

Applications for second-year apprenticeships must demonstrate what the apprentice learned in the first year, as well as clearly define what new skills or repertoire will be learned in the second year

NOTIFICATION

To receive notification of the Council's receipt of your application materials, you must include a self-addressed, stamped postcard with your application packet. The PCA recommends that you send your application return-receipt. Notification will be in January 2015.

The 2015 award period is from January 1, 2015 – December 31, 2015. All funds must be expended during this grant period.

ADDITIONAL TERMS AND CONDITIONS GOVERNING INDIVIDUAL ARTISTS (GRANTS-IN-AID)

Additional terms and conditions apply to grantees of the PCA. The following is a brief summary and the complete Terms and Conditions are available at www.pacouncilonthearts.org. Go to "Find It Fast" and click "Downloadable Forms."

REPORTING

Apprenticeship award recipients must submit a final written report to FolkArtPA at Jump Street by January 31, 2016. Documentation of your apprenticeship (photos, recordings, etc.) will enhance your final report. All final report materials will be sent by FolkArtPA to the Pennsylvania Folklife Archive.

Credit must be given to the PCA and Jump Street in all promotional materials pertaining to work produced with support of the award. The PCA logo is available on the website

www.pacouncilonthearts.org

Contact Jump Street to obtain their logo files.

TAXABILITY OF AWARDS

Jump Street will issue an IRS 1099 form to each apprenticeship grant award recipient. If you have any questions about your own income tax liability, you should contact the Internal Revenue Service or your tax counsel.

PENNSYLVANIA FOLKLIFE ARCHIVE

FolkArtPA at Jump Street maintains the Pennsylvania Folklife Archive, a collection of media which documents folk and traditional arts programming of the Pennsylvania Folk Arts Infrastructure Centers, and includes work samples from all applicants who choose not have their work samples returned. This archive is made public for educational purposes only. Any commercial use must be approved in advance on a case-by-case basis by the artist in question.

Folk and Traditional Arts Apprenticeships Guidelines

Pennsylvania Folk and Traditional Arts Infrastructure

A system of seven centers, covering 39 counties forms a mutually supportive network to promote the creation and documentation of folk and traditional arts of the highest artistic excellence; engage the public in understanding the quality, breadth and diversity of folk and traditional arts across the state; conduct critical discovery fieldwork in under-represented communities; and provide technical assistance for folk and traditional artists applying for Apprenticeships through workshops and gatherings.

The Center in your region can help you in preparing your grant application and work samples.

South Central PA

Jump Street, 100 North Cameron Street, Harrisburg, PA 17101. Contact: Mira Johnson. Phone: (717) 238-1887. Serving the following six counties: Adams, Cumberland, Dauphin, Lebanon, Lancaster, and York. Also serves counties currently not covered by other regional folk arts support centers.

Southeastern PA

Philadelphia Folklore Project, 735 South 50th Street, Philadelphia, PA 19143. Contact: Selina Morales. Phone: (215) 726-1106. Serving the following five counties: Bucks, Chester, Delaware, Montgomery, and Philadelphia.

Southwestern PA

Rivers of Steel, Inc. The Bost Building, 623 East 8th Avenue, Homestead, PA 15120. Contact: Jeff Leber Phone: (412) 464-4020 Ext. 35, Fax: (412) 464-4417. Serving the following nine counties: Allegheny, Armstrong, Beaver, Butler, Fayette, Greene, Lawrence, Washington, and Westmoreland.

Bottleworks Ethnic Arts Center, 411 3rd Ave., Johnstown, PA 15906. Contact: Marcene Glover. Phone: 814-243-2126. Serving the following three counties: Indiana, Cambria, and Blair.

North Central PA

Northern Tier Cultural Alliance, One Washington Street, Suite A, Towanda, PA 18848. Contact: Ruth Tonachel. Phone: (570) 265-7455, Fax: (570) 265-4558. Serving the following ten counties: Bradford, Cameron, Clinton, Lycoming, McKean, Potter, Sullivan, Susquehanna, Tioga, and Wyoming.

Northwestern PA

Erie Art Museum, 411 State Street, Erie, PA 16501. Contact: Kelly Armor. Phone: (814) 459-5477, Fax: (814) 452-1744. Serving the following three counties: Crawford, Erie, and Warren.

Central PA

Community Partnerships RC & D, 23 North Main Street, Lewistown, PA 17044. Contact: Sam Price. Phone: (717) 248-4901 Fax: (717) 513-1031 Serving the following six counties: Juniata, Mifflin, Northumberland, Perry, Snyder and Union.

Folk and Traditional Arts Apprenticeships Guidelines

How to Apply

DEADLINE: AUGUST 1, 2014 postmark

APPLICATION INSTRUCTIONS

Before completing the application, the master artist and apprentice must talk through their ideas for the apprenticeship and arrive at a clear understanding of what is to take place and why. The application form and required attachments are integral in guiding your discussion.

If you would like feedback on your application before you submit please contact Mira Johnson, FolkArtPA at Jump Street at 717-238-1887 or mira.johnson@jumpstreet.org, up to one week (July 25, 2014) before the application due date. Applicants who do not have access to the Internet or a computer, or who encounter problems with the application may contact their regional center or Mira Johnson for assistance.

STEP 1: Complete Application Form Online, Pages 1-5

Go to: Folk Arts Guidelines on PCA website and click on Folk and Traditional Arts Application Form. Your web browser should be configured with the Adobe Reader plug-in to automatically open the file within your browser's window. **This PDF file is a fill-in and save form.** You should prepare all the information first and then fill in the form. It is best to open this form in Adobe Reader.

Application Form Instructions

The application should be completed by the master and apprentice together. Funds will be awarded to the master unless he or she does not reside in the United States in which case, the apprentice will receive the funds. The application will ask questions about the master artist, the apprentice artist, the art form, work sample descriptions and a budget for how the \$4,000 will be spent.

Application Support Materials

Along with the application form, you will submit an apprenticeship work plan, an artist statement from each artist, and work samples from each artist. This supporting material provides evidence of the master artist's and apprentice's skills. The printed application and work samples must be submitted by the application postmark deadline.

STEP 2: Work Samples and Work Sample Descriptions

WORK SAMPLE REQUIREMENTS

For both Master Artist and Apprentice: The Work Samples are an integral part of the apprenticeship application review. Each artist must submit work samples. Applicants are urged to submit sample works of the best quality that present the work to its best advantage so the panel can evaluate the work. Please contact the FolkArtPA center in your region if you have questions (see page 8.)

NOTE: Please be sure to test your links, CDs and DVDs before submission.

FOR BOTH MASTER ARTIST AND APPRENTICE:

IN THIS ORDER, list the following information for each work sample on the Work Sample Description form, Application page 4, identifying whether the sample is from the master artist or apprentice.

For Video or Audio Work Samples:

- Alphabetical letter [A,B,C...] assigned to sample (Make sure that the samples match the order indicated on work sample case);
- Title of Work(s);
- Track numbers within the recording medium;
- Length of work(s);
- Place(s) recorded;
- Date(s) completed;
- Applicant's role in the development of the work(s);
- Information that allows panelists to identify you and your work(s) in the sample; and
- Additional information about the work, including artistic style, form, content, and/or process.

For Still Images Work Samples:

- Alphabetical letter [A,B,C...] assigned to sample (Make sure that the samples match the order indicated on media)
- Title of work, medium, dimensions, and date completed;
- Additional information about the work, including artistic style, form, content, and/or process.

For Digital File Submission of Work Samples:

- Please name your work sample files accordingly:
 - Primary Applicant's name and year of application (2014)
 - "Master" or "Apprentice" (depending on the artist featured in the sample)
 - Letter assigned to sample: "Sample A"
- Example: Smith2014/Master/SampleA.jpg

Folk and Traditional Arts Apprenticeships Guidelines

FOR PERFORMING ARTISTS

Submit two works from each artist. Work must have been completed after **8/1/2012**.

AUDIO SAMPLES:

- You may submit onto soundcloud.com or submit two (2) copies of the sample on CD. If you submit using Soundcloud.com **Include a link to the audio clip and any password in the Work Sample description so we can access it.**
- Submit no more than two mp3 selections (not exceeding five minutes). Each selection should be uploaded as a separate file with separate titles.
- Each file has a size limit of 5 MB.

VIDEO SAMPLES:

Individual samples should not exceed 5 minutes

We prefer that you upload STANDARD definition video work onto www.youtube.com and make it private with a password. **Include this link and password in Work Sample description so we can access it.** Submit a backup DVD. If you are submitting a DVD, upload your two works in .mov. (FolkArtPA reviews all applications and work samples on a MacBook PRO).

- File Type: .mov
- Resolution: At least 480 x 360
- Frames per second (fps): At least 12
- File Size: less than 100MB

FOR CRAFT ARTISTS

STILL IMAGES:

Submit up to eight (8) examples of work including details per artist.

You may submit onto flickr.com or submit a CD and copy of the work.

If you submit to flickr.com, **include the web link and password for the work sample in the Work Sample description** and send in a back up CD.

WORK SAMPLE FILE REQUIREMENTS

- File Type: jpeg
- Best color profile: sRGB.
- Format size: to 1240 x 1240 pixels @ 72 dpi resolution.
- File size maximum: 2 MB

Folk and Traditional Arts Apprenticeships Guidelines

STEP 3: Application Support Materials

Apprenticeship sessions must occur between January 1, 2015 and December 31, 2015

On separate pages, please provide the following sections 1, 2 & 3:

1) APPRENTICESHIP WORK PLAN

IN THIS ORDER, provide the following information:

1. Detail of skills, techniques, and repertoire to be taught during apprenticeship, along with length of time necessary to teach each element;
2. Schedule and total number of sessions estimated for the apprenticeship. If expenses exceed the funding request, explain how you will cover these additional costs.
3. Describe what you hope to accomplish with the apprenticeship. What would be a good indicator that this has been a successful partnership? **Applications for second-year apprenticeships must demonstrate what the apprentice learned in the first year, as well as clearly define what new skills or repertoire will be learned in the second year.**
4. Describe what documentation will be collected to demonstrate the success of the partnership. Be sure to include the costs of documentation in your budget, up to \$150.
5. If a public event is planned (optional but recommended), such as a workshop, performance, or demonstration, provide a description of the event: date, format, location. Be sure to include the costs of the event (up to 10% of the total budget) in your complete budget. (Section G)

2 & 3) MASTER AND APPRENTICE ARTIST STATEMENTS –One (2) page max each

FOR BOTH MASTER ARTIST AND APPRENTICE:

- Submit one (1) copy per artist of an Artist Statement.
- Label the page with the artist's name and the following heading: "Master Artist Statement" or "Apprentice Statement" as appropriate.

Folk and Traditional Arts Apprenticeships Guidelines

IN THIS ORDER, answer the following questions:

1. Describe your cultural community for whom this art form is important, including characteristics such as ethnicity, religion, language, occupation, and/or region.
2. Describe your art form. Where and how did you learn this art form? How long have you been practicing it? What is its place and importance in your community? What does it mean to you?
3. Describe your relationship with the proposed traditional artist or apprentice. If you have worked together previously, describe how. Why do you want to work with this artist? How will this apprenticeship allow the apprentice to move to a new level in his/her artistic goals? What do you hope will be the long-term impact of this apprenticeship on your community?
4. List your significant experiences and accomplishments relative to your art form, including milestones, recognitions, awards, or other events you feel are important. Include in this list ways you, through your art form, have had an impact on your community or are involved in your community.

Folk and Traditional Arts Apprenticeships Guidelines

STEP 4: Application Submission Checklist

DEADLINE: AUGUST 1, 2014 postmark

Using the following **Checklist** of the application as reference, assemble your application packet for mailing.

CHECKLIST

- 1) **One (1)** copy of your application, including Master Artist and Apprentice Information, Signatures, Budget, and Description of Work Samples and Checklist
 - 2) **One (1)** copy of the Work Plan
 - 3) **One (1)** copy of the Master Artist's Statement
 - 4) **One (1)** copy of the Apprentice's Statement
 - 5) **Two (2)** copies of work samples per artist, as described above
 - 6) Self-addressed, stamped envelope for return of work samples or enclose a note "DO NOT RETURN."
 - 7) Self-addressed, stamped postcard if you want notification of receipt of application
 - 8) Make a copy of the written materials for your records.
- Please **do not submit folders, binders, reviews, brochures, publicity materials** or any other extraneous materials. They will be removed from the application packet and discarded.
 - While the handlers of the submitted samples will take great care, PCA, FolkArtPA and Jump Street are not responsible for loss or damage to application materials.
 - Please **do not send your only copy** of audiotapes, videotapes, CDs, digital slides or manuscripts.
 - You may choose to have your work samples returned or not. If you choose to not have your work samples returned, they will be kept as part of the Pennsylvania Folklife Archive unless otherwise noted.
 - Please **do not staple!** Use paper clips or binder clips only.

FOLK AND TRADITIONAL ARTS MAILING ADDRESS

The postmarked and online deadline is August 1, 2014.

Mail application and supporting materials to:

2015 APPRENTICESHIP PROGRAM
FolkArtPA c/o Jump Street
100 North Cameron Street
Harrisburg, PA 17101

Or email application and supporting materials as attachments to:

mira.johnson@jumpstreet.org
Subject: Apprenticeship Application 2015

Contact Information:

Mira Johnson, Program Director, FolkArtPA
717-238-1887
mira.johnson@jumpstreet.org

APPENDIX I

TECHNICAL TIPS FOR PREPARING WORK SAMPLES

Besides selecting the most suitable work to be reviewed by a selection panel, one of the important tasks for applicants is to present their samples correctly and professionally. We recommend you test the CD or DVD and/or the web-link before submitting. We use a MacBook Pro to review the work. Below are a number of technical tips for applicants to use as a tool of reference when preparing their work samples.

TECHNICAL TIPS FOR TIME-BASED SAMPLES (VIDEO & AUDIO)

Audio/Video quality:

- Use the best quality camera you have or can borrow.
- Test the sound recording in advance to make sure you are recording sound.
- If only Audio, make sure you are close enough to be able to record the best possible version of the music, speech.
- For Video, Consider having two cameras to allow for a variety of shots.
- Use a tripod if at all possible, even the small ones (12" and under) available these days.
- Try to ensure that the camera is not blocked by objects or audience as much as possible.
- For video, if you do not have professional lights, shoot the work outside in a brightly lit location, without shadows. Indoors (in a theater) you must test the lighting conditions and do your best with existing lights.
- Limit the use of zoom as it can block out important aspects of work.
- Use your written sample description as an opportunity to prepare the panel for less than adequate recording conditions. *For example: "single camera, back of house" or "amateur video recording" or "open rehearsal footage" or "audio was hard to record"*

TECHNICAL TIPS FOR STILL IMAGE QUALITY:

- Use the best quality camera you have or can borrow.
- Put the main subject in as much of the viewfinder as possible.
- If you work with existing lights, keep the camera as still as possible. If you do not have professional lights, shoot the work outside in a brightly lit location, without shadows. Indoors (in a theater) you must test the lighting conditions and do your best with existing lights.
- If a background is shown, it should be neutral (white, black, grey).

View & shot options:

- Consider whether more than one view would be beneficial to understanding a work.
- Use a closeup to show important details of a work that can't be seen when viewed from a distance.
- Also, provide a shot of the entire piece.

Folk and Traditional Arts Apprenticeships Guidelines

Fill-in Application Form follows this page but you must apply online [www.pacouncilonthearts.org/Guidelines] to complete the application, save, printout and mail to:

2015 APPRENTICESHIP PROGRAM
FolkArtPA c/o Jump Street
100 North Cameron Street
Harrisburg, PA 17101