

THE NEW APPRENTICESHIP PROJECT

10th Annual Craft Think Tank, September 13–15, 2012

Convened by The Center for Craft, Creativity & Design

University of North Carolina Asheville Kellogg Center, North Carolina

Compiled by Mark Shapiro

Attending

- **Michael Sherrill** (co-chair), Artist, owner Mudtools
- **Mark Shapiro** (co-chair), Writer, ceramicist
- **Stephanie Moore (facilitator)**, Executive Director, The Center for Craft, Creativity & Design
- **Steven T. Aceto**, Attorney, Aceto Law Office P.A.
- **Jay T. Close**, Blacksmith
- **Tony Clarke**, Partner, VCA Inc.
- **Matthew Crawford**, Fellow, Institute for Advanced Studies in Culture, University of Virginia; author, *Shop Class As Soulcraft*
- **Dustin Farnsworth**, Artist, Penland resident
- **Miguel Gómez-Ibáñez**, President, North Bennet Street School
- **Hoss Haley**, Metalsmith, sculptor
- **Mark Hewitt**, Ceramicist
- **Dan Jacoby**, Professor, Policy and Interdisciplinary Studies Program, University of Washington
- **Stoney Lamar**, Woodturner
- **Faythe Levine**, Independent researcher, producer Handmade Nation
- **Bruce Metcalf**, Studio jeweler, writer
- **Perry Allen Price**, Director of Education, American Craft Council
- **Ian Robertson**, Dean of Work, Warren Wilson College
- **Tim Tate**, Co-director, Washington Glass School, glass artist

Background

The Center for Craft, Creativity & Design (CCCD) advances the understanding of craft by encouraging and supporting research, critical dialogue, and professional development in the United States. The CCCD was founded in 1996 based on the findings of a 1994-1995 study commissioned by the Educational Committee of HandMade in America. Today the CCCD serves a national audience of craftspeople, students, academics, curators, and independent scholars, furthering the CCCD's mission through thoughtful programs, including the administration of grants, display of exhibitions, and organization of an annual Craft Think Tank.

The CCCD began hosting a three-day Craft Think Tank in 2002, attended by national and international thought leaders on craft. The goal of these meetings is to identify and prioritize initiatives that will advance the understanding of craft. These discussions have informed programs offered by the CCCD and have nurtured relationships across the various disciplines where craft is learned, researched, and/or shared with the public. Craft Think Tanks have also inspired initiatives such as *Makers: A History of American Studio Craft*, the first comprehensive survey of studio craft in the United States, the *Journal of Modern Craft*, and the Craft Research Fund Program.

Annual Craft Think Tank reports may be downloaded from www.craftcreativitydesign.org



The Center for Craft, Creativity & Design. 2011 Craft Think Tank.

Sponsorship

The 2012 Craft Think Tank was sponsored by UNC Asheville, Albert LeCoff, Geraldine Plato, Brent Skidmore, Tracie Pouliot, Maria Miranda, Jean McLaughlin, Scott Bunn, Mr. G. Alex Bernhardt, Jr./ Bernhardt Furniture Company, The Waverly Inn, and Warren Wilson College

The New Apprenticeship Project, September 2012

The CCCD convened its 10th annual Craft Think Tank, *The New Apprenticeship Project*, on September 13–15, 2012, with seventeen distinguished session leaders and participants, including craftspersons, academics, arts administrators, writers, and lawyers (Attachment 1). The topic of apprenticeship was decided from a recommendation by participants in the 2011 Craft Think Tank. The idea was to consider a new model of apprenticeship that would allow the practical transfer of craft practice to not only allow those outside academia, but also enhance student learning for those coming out of colleges and universities.

Over the course of the retreat, participants presented and led discussions on topics relating to apprenticeships. Throughout the event, the term apprenticeship was understood as a particular, intense, hands-on, skill-based form of learning and focused specifically on artistic apprenticeships.

Session subjects included:

- Apprenticeship and historical forms of labor relations, Dan Jacoby
- Craft education, Bruce Metcalf
- Modes of work, Ian Robertson
- Mentorship and influence, Mark Hewitt, Dustin Farnsworth (separate presentations)
- Transmission of knowledge, Miguel Gómez-Ibáñez
- Equity and legal concerns, Steve Aceto and Amy Beasley
- Moving forward and sustainable support, Perry Price

Selections from these session presentations, discussions, and questions can be found in Attachment 2. A list of the web-based resources participants shared prior to the meeting can be found in Attachment 3.

The Need

The need to support, expand, and update the model of an apprenticeship as a historic form of transmission of knowledge in the field of craft was agreed upon by all participants. The relevance of the topic as an alternative mode of learning was deemed a particularly timely subject as the cost of higher education and student indebtedness rise and opportunities for material-focused study in academia shrink.

Consensus

Agreement was reached about the following points:

- There is more demand for apprenticeships than supply.
- There is a need for affordable education in the arts and to accommodate students who have learning styles better served outside of academia.
- Apprenticeship offers a unique method with which to transfer knowledge, an entry into a community of practice, the transmission of deep skills, and a model of how to make a living as a studio craftsman.
- Apprenticeships teach mastery and skill with a particular material, and exist across a continuum of expression, from the execution of a third party's design to traditional models to unique artistic creation.
- The relationship of apprentice to master is intimate, delicate, and cyclic and generally intergenerational (and may perhaps be more problematic when not the case).
- Mentorship cannot be prescribed; it is mutually chosen. Successful apprenticeship includes mentorship, though mentorships are not necessarily apprenticeships. A natural anxiety of influence comes with the intense hierarchic relationship of the apprentice and master. An apprentice's coming into his or her own voice is naturally difficult and complex.
- Craftspersons taking on apprentices have often been ignorant and irresponsible in addressing legal and contractual issues. These problems are surmountable; working out written contracts seems the most productive way to begin.
- Many different models need to be elaborated, based on media, individual temperaments, and situations.

Further Consideration

- There were varying ideas about the value and styles of appropriate assessment of apprenticeship.
- Ideas differed about whether any entity that focuses on apprenticeships should be a gatekeeper enforcing standards. There was a tension between openness vs excellence.
- The scope of the mission of an entity that would support apprenticeship was seen in different ways. Would this entity want to be organizing to match-make and provide roadmaps of apprenticeships or are we interested in offering additional programs to expand the scope of apprenticeship?
- Ideas differed about the length of time that constitutes an apprenticeship.
- Should the New Apprenticeship Project cast as wide a net as possible or be focused on makers and potential apprentices who have already identified their goal to run professional studios?
- The need to include younger perspectives from current apprentices was identified as essential in continuing with this project.

Moving Forward

2012 Craft Think Tank participants recommended the creation of the New Apprenticeship Project, a venture that seeks to reduce the barriers to apprenticeship through supporting research and offering new models of artistic apprenticeships which can thrive within today's social and economic environment.

The creation of a website to publish links, research materials, and think tank findings was suggested as a first step towards achieving the above goal. Newapprenticeshipproject.org will become a repository for the future development of this project.

Further work needs to be done to envision and define the scope of this project in order to make the biggest impact. Seed money will be required to develop the New Apprenticeship Project into an implementable, phased plan.

Participants

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Session Summaries

The following are selections from session leaders' introductions and a summary of the discussions and questions that followed. Comments and questions generally have been placed within the session in which they came up, but in some cases comments have been condensed and placed where related themes emerged, for the sake of cohesion.

The History of Apprenticeships, Dan Jacoby

Numerous institutions have been used to transfer work skills from one generation to the next. In traditional and agricultural settings that transfer occurs informally within families. In a dynamic, industrialized setting, however, specialization and technological change temper the importance of family.

As feudalism gave way to capitalism in Europe, master craftsmen joined together in self-regulating guilds that assumed responsibility for the training of apprentices. Later, the industrial revolution, with its new metals, engines, and large-scale machinery, undermined the ability of guilds to ensure their craft traditions. Not only did physical capital assume greater importance compared to human capital, but the guild arrangement itself came increasingly to be viewed as a monopolistic restriction upon industry. The guild system, thus weakened, could not stop a slew of innovations, many of which aimed dead on against the guild practice of indenturing youth to serve for long periods.

The most direct challenge simply substituted machines for skilled labor. But no matter how good the machinery, some skilled labor was always necessary. A second shift, however, was to divide the labor process more minutely, so that fewer workers required all-round training and therefore could be taught much more quickly and at lower cost. Where that was not possible, however, rather than systematically instructing their young employees, masters could have their workers train by watching others. Though some employers continued to offer or require long-term indenture in which they bound themselves to instruct their apprentices, these contracts were difficult to enforce.

Where unions controlled employment, they were often in a better position to enforce apprenticeship arrangements. In the US, where employers vehemently resisted union involvement in their hiring and labor practices, employers increasingly turned to trade schools. In Germany, on the other hand, the state helped reconstruct apprenticeship, using trade chambers that brought school, employers, and unions together.

Discussion

The contractual expectations of apprenticeship vs schooling, where tuition is paid, are very different. In academic settings, the exam system replaces the demonstrated ability to execute a part of a work or eventually a "masterpiece." The investment of time and service by an apprentice was recaptured over time, as he became a journeyman and finally a master himself; apprenticeship traditionally offered a path toward increasing independence in society. Historically status was specific and conferred by stages in apprenticeship (ie. apprentice, journeyman, master.) In contemporary apprenticeship we lack these clear statuses. Titles or licenses historically preserved fee structures and limited supply. Currently we have no licensing regulations in craft (Though minimum wage law apply to employees).

Questions

- Should there be certification or license: (e.g. “passport system” in woodworking or ASE auto repair)?
- Does the apprenticeship model of dissemination of knowledge necessarily lead to economic opportunity?

At this point participants were asked to layout the specifics of apprenticeship models they experienced learning their craft or currently in their studios:

Hewitt: Apprentices start at minimum wage and can make up to \$11.25/hour as their skills improve over the two-year period. They are independent contractors and receive no housing or meals. There are two at any given time. They make work in the Hewitt style that is sold as studio work, with all proceeds going to the studio. They work half the day doing studio chores and spend the other half making pots, which are marked as apprentice-made. They can be terminated as necessary. A cooperative feeling exists in the studio and extends to form a community as they set up their own professional studios.

Levine: Unpaid interns work for her in the gallery, through the University of Milwaukee.

Sherrill: Offers a subsistence salary, back and forth knowledge, and he stresses attention to detail. Apprentices are in training for their own careers and participate in the daily life of a working artist. There is a trial period. They tend to move from contract labor into employee status and have access to the studio, some group meals. They are not offered housing. Boundaries exist, but there is a fluid definition of roles and expectations.

Shapiro: A 3-year commitment from a single apprentice. Apprentice makes his/her own work and helps in the studio. They clean studio, makes clay, bisque fires, and wads pots; are not paid and have no contract. In return, they receive training, 24-hour work space access, free materials, firing, and are able to sell the work they make in the studio. His goal is for the apprentice to leave having defined their own aesthetic direction and to be technically ready set up their own studio.

Haley: Wanted to work as an apprentice to Tom Joyce but he couldn't work for free. He was later hired by Joyce to work on a specific project, then became an employee. Haley's own current assistant is finishing his third year and is getting ready to go out on his own. The assistant works 10–15 hours/week and is paid as an independent contractor. Haley is transparent about the economics. He is trying to teach thinking, changing processes all the time. There is no contract and the assistant has complete access to the shop.

Lamar: Health needs have led to taking on two apprentices. Neither has a college background. They are independent contractors.

Metcalf: Takes interns from the University of Arts. He feels he is not training them, but the value is in the conversation he offers more than the skills.

Tate: Washington Glass Studio has 10–15 hour/week work-study apprentices who are involved in all aspects of studio business. He finds that they have trouble working enough on their own work. There is no fixed term, but they generally stay 3–4 years. No food or housing is offered. They are paid as sub-contractors. Equal number of women and men. He feels a parental responsibility toward his apprentices.

Clarke: His shop offers one student a year a special apprentice status. The apprentice works in different aspects of production over the course of the year, a third each in millwork, furniture,

and finishing. The apprentice is paid minimum wage. There is a formal structure with much give and take. The hope is to hire the apprentice at the end of year as an employee at a higher wage and with more responsibilities.

Close: Has not taken apprentices, but he was an apprentice for seven years at Colonial Williamsburg, where progress was measured in skill, not length of time in residence; he passed through progressively more and more difficult projects. He was surrounded by people who had more skill, so he learned by watching the seven skilled blacksmiths working there. The final project was complex: building a reproduction printing presses. He had to complete certain specific projects to the master's satisfaction to proceed to the next one. It was a tough environment.

The State of Craft Education: Bruce Metcalf

Apprenticeships involve the intersection of learning and economics. They are a special case of education, with mixed and even conflicting motives.

Apprenticeships were part of the guild system, dedicated to controlling quality and limiting competition. By restricting the admission of new trainees, guilds could control how many future craftsmen there would be. But with the invention of the factory system and the erosion of the guilds, the old-fashioned apprenticeship gradually disappeared. By the 1870s, the system had pretty much collapsed in the United States.

The present system has two competing motives. On the craftsperson's side, the motive is to extract valuable labor from the trainee. It's strictly economic. On the apprentice's side, the motive is to gain information and experience. And, it should be mentioned, to eventually go out and compete with the craftsman.

There have been notable exceptions. One was the Baulines Craft Guild (www.baulinescraftguild.org), which used to take trainees for indefinite terms, at the pleasure of the apprentice. The goal was more to enable people to achieve a certain independent lifestyle, rather than to gain a rigorous training. It worked well enough, and this guild is still alive today under a different name and more restrictive agreements.

Discussion

- Idealism is part of the apprentice equation; motives are not limited to strictly economic considerations. Any contemporary apprenticeship system must balance the motivation of the master and the apprentice.
- Failure: How have things failed (or been problematic) for participants who have experience on either side as master or apprentice?

Close: too much input from different sources—unclear lines of authority in multi-person shop.

Robertson: Agriculture at 16. In first farm experience, little was explained and little encouragement given.

Hewitt: Apprentice to Michael Cardew who was “old, angry, and difficult” and embodied righteousness of British studio pottery. Apprenticeship is myopic but focused, offering fewer research possibilities as in a university setting. There was one way, a narrowness, but it was focused and very rich.

Gómez-Ibáñez: In architecture there is a degree of humiliation in training transmitted from generation to generation.

Shapiro: Anxiety of influence a problem with difficulty coming into one's own style after so much investment in learning someone else's style. There can be the disappointment of finding the master flawed.

Crawford: Inappropriate demands from teacher not pertinent to field of study (such as cleaning his apartment). How can you institutionalize what is at best a mysterious and fortuitous relationship?

Clarke: Personality of teacher/skill of teacher.

Haley: He was hired for two years by Tom Joyce, then stayed for another 4. He hadn't talked to Tom for 20 years until a couple of years ago. Tom is a couple of years older than Hoss; neither had the personal skills/maturity to negotiate the relationship. It took another 6 years figuring out his own style.

Lamar: Exploitation by master. However the master showed that it was possible to represent own aesthetic out of negative situation. Again parties were close in age and paternal advice about personal matters was inappropriate.

Many spoke of how working through the disappointments and difficulties of their apprenticeship experience was a fruitful experience in the end.

Question

- Is there a way to facilitate separating from the master?

Modes of Work: Ian Robertson

Apprenticeships were common throughout the manufacturing industry and trade shops around the world. Most of these workplace-based apprenticeships have been replaced by classroom-based technical college curriculums. Undergraduate institutions of higher education have internships or coops which are experiential educational opportunities that complement a student's academic interest. One such program is the Chicago Art Institute's Coop program, which pairs current students with many of its own graduates.

Let's examine what constitutes a good apprenticeship/internship/coop experience, reflecting on experiential learning experiences in whatever setting they took place.

Discussion

Field-based vs project-based learning: There has been a generational shift toward project-based learning from material-based or field-based learning, where a holistic way of life is implied. Younger folks seem to be increasingly oriented toward gaining only the information that a specific project requires rather than the deep study of a particular material. The primacy of idea over skill is one of the consequences of craft taught in academic environments.

More sources of knowledge are now available to more learners at all levels (online resources).

Learning by making mistakes has value. Learning to think by observation is very different than learning by direction.

Questions

- Can apprenticeship model serve people who are interested in project-based approach?

- What's best learned on one's own?

Mentorship and Influence: Mark Hewitt

The outcome of an apprenticeship is dependent upon the character, talent, and expectations of the apprentice and the master, respectively. As such, the outcome often seems set before it even begins. It is a one-on-one, on-the-job training that ideally helps both the master and the apprentice. At its best, a mutual respect between the protagonists propels both parties forward economically, aesthetically, and personally. Like any teaching model, there is no guarantee of success. Apprenticeship can flower into something beautiful, or descend into an unworkable fiasco.

Apprenticeship is often concerned with the acquisition of particular skills, rather than aesthetic experimentation, or the development of individual voice. Restrictive aesthetic cloning can occur within an apprenticeship, but the refinement of excellent ideas over time can also take place. How does an apprentice find an individual voice within an established artist's mode of expression? The prevailing status quo in Western craft teaching is based on art school BFA and MFA programs. There are very few apprenticeship-trained craftspeople. To have an academic qualification is normal; to be an apprenticeship-trained craftsman is unusual. What has been lost and gained in this shift?

Apprenticeship sometimes serves as a stepping stone between academia and the marketplace/real world; other times it is a substitute for academia. Apprenticeships usually occur in settings that have an economic imperative; art schools, meanwhile, provide a more cloistered environment, away from daily monetary concerns. How do economic considerations factor into the master-apprentice relationship?

Mentorship and Influence: Dustin Farnsworth

It takes a certain amount of grace to mentor. More often than not the needs, power, and interests of both the master and protégée contend with one another. But with a receptive pedagogy and in the best of situations, the powers of influence can be reciprocal and symbiotic.

The master in this relationship offers a knowledge base that has developed over a significant amount of time with mastery of materials and situations—offerings far superior to that of the protégée, whose offerings are perhaps more simplistic, coated in a certain naiveté that surrounds their thought process. As an often traveled footpath becomes a rut in the earth, we become more disinclined to begin another pathway or to ask questions about the things we have found to "work." Whereas the master has found a path or working template, the protégée can see these templates from a brand new vantage point.

This challenge allows the master to step back—whether to re-affirm the reasoning or to address the challenge. Whereas the apprenticeship model in a more traditional trade may not yield these same offerings, the field of art and craft can be traversed in unquantifiable ways—and the art world thrives and builds on these challenges made between schools. But there is great importance in being able to attain that virtuosity of the master before a full challenge can be made. A balance has to be found that satisfies both master and protégée. Although I am sure that we can find an equal number of positive and negative influences in regards to mentoring/apprenticeships, how can we best navigate the powers of influence?

Discussion

Mentorship and Apprenticeship: Differences between mentorship and master-apprentice relationship include that the latter is necessarily economic, whereas mentorship is not, and in fact implies generosity. There was a consensus, however, that apprenticeship can involve both an economic interest and altruistic motives—a successful apprenticeship involves mentorship. It invokes something communal, “creating the world that we want to live in,” payback for earlier knowledge received, entree into a community of practice. In extending tradition, we express our human connection to something larger than ourselves.

There can be value to the master of having assumptions challenged by a younger person. In a sustained studio setting the full life of individuals is on display with all of their flaws, the “deep springs of two human presences.” The master taking on an apprentice appears to be enjoying the service of the apprentice, but in fact is in service of the apprentice’s future.

Mentorship is voluntary, involves mutual choosing, and can’t be mandated. Mentorship in an academic setting can be a complex exchange, especially when rejection or criticism occurs.

The vitality of participating in an intergenerational community—the interplay of new ideas with older traditions—is generally a component or both mentorship and apprenticeship.

An element of parenting can apply to both mentorship and apprenticeship.

Artists and Tradespeople: There are differences in appropriate tone in instruction from traditional trades (e.g. violin making, millwork etc.) to artist-craftsperson where original self-expression is more emphasized.

Questions

- What are the different apprenticeship models across the spectrum of makers from preservationists, to tradespersons, or studio artists?
- What length of time constitutes an apprenticeship (vs workshop experiences of “edutainment”)?
- What forms of assessment is desirable? Standards, periodic critiques?

Transmission of Knowledge: Miguel Gómez-Ibáñez

North Bennet Street School’s founding in the 1880s was influenced by two movements in the 19th-century worlds of craft and education. The first was a response to the transition from an agricultural to an industrial economy, and the need for skilled workers in larger numbers than previous generations. It involved a shift from the reliance on the apprentice system for the transmission of knowledge to structured, academic programs in which hand skills, tool processes, and construction methods were analyzed and arranged in pedagogical order. The second was the Swedish manual arts training movement known as Sloyd, which championed the value of hand skills training for all, not just those choosing a career in a particular trade, in the belief that hand skills and intellectual skills were mutually reinforcing and should be developed in concert. Sloyd classes presented a series of woodworking projects in increasing order of complexity, with the gradual and deliberate introduction of new tools, new shapes, and new skills. Each successive project was intended to “secure the constant and proportionate

development of mind and body” such that “each should prepare for the next, not only physically but mentally,” according to Sloyd founder Otto Salomon.

Despite the school’s bias toward structured programs as the most efficient way to gain advanced skills, we rely on apprenticeships, which we call internships, as an invaluable way of advancing the education of our most promising students. We see the two methods for the transmission of knowledge as complementary. If we are clear about exactly what it is we hope to gain from an apprenticeship, we will be able to develop a more effective apprenticeship system. I suggest that the benefits of apprenticeships are not primarily, and go well beyond, the acquisition of technical skills.

Discussion

Hands-on vs classroom based-learning: Differences between hands-on vs academic learning as articulated by Bill Lucas in “The Pedagogy of Work-Related Learning”:

School-based learning: decontextualized, second-hand, formal, individual, extrinsic motivation assessed by others.

Hands-on learning: contextualized, first-hand, informal, communal, intrinsically motivated, self-assessed.

Hands-on work experience allows imaginative projecting into the shoes of others by occupying different statuses: he/she touches many levels of society as she moves through phases of apprenticeship. More holistic view of the world.

In Germany, 50 percent of people still go through apprenticeships, where as in the US, education largely school based.

University is expensive and money is collected up front and is thus hard to walk away from.

Education as investment: There are costs and returns to apprenticeship as to university education. Apprenticeship represents a shared investment that has shared returns—part of sharing is experiencing our shared humanity.

Internships: Internships vary widely in what they mean. Internships in “glamorous” professions (e.g. publishing) are subsidized by family money. Internships with no standards set can be seen as a kind of self-exploitation in the hope of a return. Commodification of hope.

The labor market and education market have become confused.

School pedigree can be understood as “buying” a marketplace advantage.

The traditional trades offer no rockstar status and thus must pay in real terms.

Training in whatever form can be seen to provide a lineage that is marketable.

Academia provides fallbacks: multiple fields of study leading to major—if a student isn’t successful in one they are able to choose another that apprenticeship might not provide.

Apprenticeship model should avoid this pitfall of exploiting trainees and not commodifying unrealistic hopes.

Questions

- What are reasonable expectations?
- In apprenticeship, who puts down initial payment, who feels invested?

- Is apprenticeship elitist? How broad it can be and how many it can serve?
- Is it possible to over-saturate the field with a model that offers too much access to apprenticeships?

Responder feedback: Matthew Crawford

There is a central tension in apprenticeship. While it is traditionally a path toward independence, it requires submission. In *Democracy in America*, de Tocqueville observed that Americans rely on individual judgment, but without traditions are not competent to judge. Thus the individualist becomes a conformist. We love the myth of the artist as self-invented, *ex nihilo*. The apprenticeship that we have been discussing seems to be a counterweight to pervasive narcissism and stands opposed to the notion of young people as consumers. While traditional and perhaps authoritarian, it could be countercultural, with its long-term commitment and demand of deferred self-expression.

Legal Concerns and Equity: Steve Aceto, Amy Beasley

The tail vs the dog: legal concerns shouldn't drive what we do, but serve our intentions. The intensity of the work relationship directs the appropriate legal structure.

Shadowing: lowest intensity level, limited exposure, limited duration, no compensation

<http://www.handmadeinamerica.org/pdfs/institute/toolkit/trade.pdf>

Internship: medium intensity, more exposure, longer duration, may be compensated

http://www.saic.edu/webspaces/portal/coop/new_employer_indo.pdf

Immersion: high intensity, exposure and duration intended to result in individual craft mastery

http://www.handmadeinamerica.org/pdfs/institute/toolkit/contract_1.pdf

There are distinct legal issues at each intensity level. At all levels, written agreements act as fences. They protect relationships, which are the most valuable thing you have. Written agreements are essential to protect the relationship from third parties and in case conflict arises.

- Things that should go into a written agreement for a shadowing experience: Identifying the limited scope of the activity; no expectation of compensation/no expectation of productive work; limited duration and location; assumption of risk/indemnity; use of participant's name and image if applicable; underage participant's parental consent
- Things that should go into a written agreement for internship will vary with situation of internship host. Does it qualify as work-study?
- Things that should go into a written agreement for an apprenticeship intended to result in craft mastery: Intellectual property issues; limitations on work for hire exemption to "joint work" copyright; attribution of the work; independent contractor vs common law employee must be addressed.

The IRS determines independent contractor status is determined by applying 20 factors that function like "bricks in a wall." You don't need every brick but you do need enough to make a credible wall. Important bricks are the ability of contractor to direct the work, determine method of work, pay his own expenses, take on other assignments, determine time and place of work, use their own tools, and whether the arrangement is typical of field, whether the contractor bears risk

of non-performance, and the existence of a written agreement. Control by employer over the work behavior tips the arrangement over into an employer-employee relationship.

Independent contractor status can lead to unintended consequences. A contractor owns any work they create unless 9 specific criteria are met. Assignment must be made to the contractor unless the work specifically meets the “work for hire” criteria and is contracted as such in writing.

Federal and State internship regulations appear to be designed to define corporate internships, not those of craftspersons.

No one intends to get into conflict when they begin a relationship. In the Chihuly lawsuit for example, a perhaps unrelated inequity in a 20-year relationship occurred that led to an intellectual property conflict. A third party (a marketer) coming into the relationship played a role in creating the conflict. It is critical to take a long-term view of the value of relationships by protecting them contractually from the beginning.

Risk aversion is increasingly affecting all relationships. Be prepared to express what you are doing in writing to protect relationships from unintended consequences can get re-characterized according to convenience or conflict.

Questions and Answers

- What is the legal employment status of apprentices/interns?

There is a tendency of employers to file workers as independent contractors. An IRS audit or injury on job, can lead to reassessment of contractor status and an affirmation of employee status. It is a slippery slope and varies somewhat state by state. The written contract is very important. There can be a clause, for example, that if the relationship is reclassified, the contractor remains responsible for taxes, etc. There can also be an agreement to arbitrate should conflict arise, in lieu of going to court.

- What is the legal regulatory classification of apprenticeship when no money is exchanged?

For regulatory purposes of federal wage and hours law, six factors determine internship:

1. The training, even though it includes actual operation of the facilities of the employer, is similar to that which would be given in a vocational school;
2. The training is for the benefit of the trainee;
3. The trainees do not displace regular employees, but work under close observation;
4. The employer that provides the training derives no immediate advantage from the activities of trainees and on occasion the employer's operations may actually be impeded;
5. The trainees are not necessarily entitled to a job at the completion of the training period;
6. The employer and the trainee understand that the trainees are not entitled to wages for the time spent in training. (See Department of Labor:
http://www.dol.gov/whd/opinion/FLSANA/2004/2004_05_17_05FLSA_NA_internship.htm)

- Is there a legal structure for the exchange of work for education?

Compensation for labor in studio access and materials is difficult to value. It is hard to create a legal structure to show you have provided the legally required minimum wage.

- What is the frequency of IRS employment audits?

They seem to come in waves. For example, there has been a recent crackdown on non-profits for the use of contract employees who are really employees. Non-profits generally get a higher level of scrutiny.

- Is it possible to generate agreement templates for typical studio arrangements?

Handmade in America's templates are a good place to start, but need to be developed further.

- What about LLCs?

Single member LLCs offer much greater liability protection than sole-proprietorships. They offer legal protection and also potential insurance advantages but don't work differently for tax purposes. It is also important to have whistleblower and sexual harassment policies in place. Employment practices insurance could also be available to LLCs. An advertising injury endorsement is also recommended and is cheap and protects in copyright suits.

Owners of LLCs pay self-employment tax. Cost of setting up LLC filing fees documents is around \$650 or so. S-corp more.

- How is an S-corp different from an LLC?

An S-corp files a corporate tax return and pays its owners a wage and distributes profits, thus minimizing Social Security tax. They tend to come under more IRS scrutiny and are more complex. The S-corp structure can limit retirement planning and Social Security income and only would be a consideration at higher income levels. The S-corp owner must show reasonable (taxable) wage and cannot take all gains out as profits.

- What liabilities arise taking a student intern from an academic institution in the studio?

There should be a written agreement with the academic institution specifying responsibilities.

- What legal/employment issues should apprentices be thinking about?

Defining expectations and responsibilities. Non-compete clauses. Tax consequences. There are similar concerns for both parties.

Defining a New Model: Fayette Levine

It is important not to let traditions die out. Apprenticeship is education that aspires to thought and action simultaneously.

Maximum outreach is important to connect with "micro-communities" that might not be online. Any database we create should be multitiered, inclusive, able to connect intergenerationally, off and online. It is a question of finding the right people and also not narrowly defining "craft," but including more esoteric makers, such as sign painters.

Discussion

External funding is needed to build a website. It should be both a clearinghouse and resource and could include: best-practices documents, legal checklists, a connection hub for apprentices and studios, and places to go for advice and reading materials (including links to the online reading/research materials that CCCD gathered for this think tank). We should show examples of how apprenticeship could potentially work with transcribed or streamable interviews: stories are key. A survey of younger craftspeople to find out what they are thinking about and want in apprenticeship is essential going forward. Outreach could be targeted to high schools and community colleges, a wide demographic. (Though a problem could arise of overtaxing the

makers with requests for apprenticeships and advice; the site needs to provide some form of management, mediation between seekers and maker.) Identifying younger apprentices/peers who are willing to talk to potential apprentices could be useful. “New Apprenticeship Project” seems to capture what we are interesting in doing, though Dan Jacoby pointed out that “journeyship” is perhaps a more accurate term, as the applicants for apprenticeship tend to be already somewhat trained. Our goal is to inspire masters to take on apprentices and reduce the barriers to apprenticeship.

Funding

Initial focus would be on funding the building and servicing of the website. A second phase could be soliciting grants for adding specific projects and programming, such as studio exchanges and curricula—expansions that tend to benefit apprentices more than the masters—and individual grants. Grants to individuals have a wide impact; they advertise the project and confer prestige on recipients. This can be life-changing for young person. Even very modest grants could have big impacts. (Micro-travel grants for studio exchanges could be as little as \$500, half to apprentice travel, half to visited studio.) Grants could also be solicited from patrons by the masters (though this further burdens masters). Many details and would need to be worked out as the project moves forward.

Questions

- Who would administer awards?
- Were a fellowship program to come out of this, would funding support individual apprentices, masters, or be split between them?
- What aspects of the project would the CCCD administer?
- Would CCCD need to hire an additional employee to administer this project?
- What organizations would make sense as partners? American Craft Council, Handmade in America, Foundation for the Carolinas; field-based organizations like NCECA, SNAG, the Furniture Society; crafts schools like Penland; colleges? What role would each party play? (advisory board, mutual bearing of fundraising responsibilities). There needs to be a single entity that takes leadership responsibility (CCCD).
- Would there be a revenue stream to the CCCD and partners from this project?

Moving Forward / Sustainable Support: Perry Price

The notion of reforming or remodeling art education and training, whether broad or limited in scope, is certainly not novel to our current context. Apprenticeship and mentor models have been investigated before, and with varying degrees of success. Whole schools have been dedicated to new models for training—I often think immediately of the Bauhaus or Black Mountain and their long shadows into the present. Yet critically, with the Bauhaus as the example, many recall the names and the work of the teachers, rarely the students, and certainly not a lineage of students transformed into teachers of those who follow. Certainly it does occur, but not with the frequency that would indicate the inherent strength of the educational model. Can we avoid a similar fate?

With the conversation of the last few days and the background of the last century behind us, let us turn to the hard task of defining/refining our new model and soliciting recommendations for moving forward.

Discussion

Apprenticeship is intrinsically personal (and interpersonal); a work in progress; an open system with multiple outcomes that are determined over time. Existing models—as we have seen—are highly varied. We need to articulate the model more clearly, make it more expansive, inclusive of other modes of knowledge and experiences. We need to hear more apprentices’ voices and do more research into what other models craftspeople are using. We need to clarify methods of evaluation of the success of apprenticeship: Is it simply to be able to go out to make a living from one’s work or should there be other metrics? Price pointed out that funding tends to require evaluation (and helps “improve the product” for all parties).

Conclusions

- Develop this project not just as a website, but take time to imagine its full scope. Initial presentation needs to include a complete and concise vision to write a planning grant.
- Designate advocates for this project. Consider whether and how they would be compensated for their work.
- Buy the domain name “newapprenticeshipproject.org” [Done]
- Identify donors and ask for seed money for the initial phase of the New Apprenticeship Project.

Resources

Participants were asked to share web-based resources with one another prior to the meeting. What follows is a list of these resources.

“Apprenticeship Models.” *Skillsdevelopment.org.uk*. City and Guilds Centre for Skills Development. Web. 1 September 2012.
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<<http://www.journalofaestheticsandprotest.org/6/lovetowe/lisa.html>>

“Careers and Internships: Cooperative Education Internships.” *Saic.edu*. School of the Art Institute of Chicago. Web. 1 September 2012.
<<http://www.saic.edu/lifeatsaic/careersandinternships/cooperativeeducationinternships/>>

Galloway, Julia. “Chapter 2: Post-graduation > Apprenticeships.” *Juliagalloway.com*, circa 2006. 1 September 2012. Web. <<http://juliagalloway.com/field-guide/chapter-2/apprenticeships/>>

Hansman, Catherine. “Diversity and Power in Mentoring Relationships” in *Critical Perspectives on Mentoring: Trends and Issues*. Ed. C.A. Hansman. Columbus, Ohio: ERIC Clearinghouse on Adult, Career, and Vocational Education, Ohio State University, 2002a. Print.

Hewitt, Mark. “Who’d be a Potter?” National Council on Education for the Ceramic Arts. Baltimore, Maryland, 17 March 2005. Lecture. <<http://www.hewittpottery.com/articles/apprenticeship.pdf>>

Hindman, Mark. “E[nstitute], School for Entrepreneurs, Emerges from NY Startup Scene.” *Huffingtonpost.com*. Huffington Post, 4 April 2012. Web. 1 September 2012.
<http://www.huffingtonpost.com/2012/04/04/enstitute-a-school-for-entrepreneurs_n_1403036.html>

An Introduction to Creative Mentoring. *Mosaicvoices.org*. Mosaic: Voices of Community. Film on Web. 1 September 2012.
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<<http://eh.net/encyclopedia/article/jacoby.apprenticeship.us>>

“MARN Mentors” *Artsinmilwaukee.org*. Arts in Milwaukee. Web. 1 September 2012.
<<http://www.artsinmilwaukee.org/programs/mentors/>>

“The Meaning of Intelligence.” *On Being*. August 30, 2012. Radio.

The Center for Craft, Creativity & Design is a public service center of University of North Carolina, Asheville with a strong nonprofit support organization. It is located on the fifty-acre UNC Asheville Kellogg Center in Hendersonville, North Carolina.

MISSION

The mission of the Center for Craft, Creativity & Design is to advance the understanding of craft by encouraging and supporting research, scholarship, and professional development. The CCCD's programs strive to support the best examples of research and practice in the field.

We value and embrace the voice of the next generation. Every year, the CCCD awards \$15,000 Windgate Fellowships to ten graduating seniors with extraordinary skill in craft—one of the largest awards offered nationally to art students. We also place four emerging curators within prominent institutions under the Windgate Museum Internship Program.

Our knowledge-sharing activities strengthen our community and professional networks. As a result of our annual Think Tanks, the CCCD produced *Makers*, the first comprehensive survey of American studio craft, supported the launch of *The Journal of Modern Craft*, and created the Craft Research Fund Program. The CCCD is the only organization functioning as a catalyst for scholarly research in American craft.

HISTORY

The CCCD was founded based on the findings of a 1994-1995 study commissioned by the Educational Committee of HandMade in America that recommended a new organization with a broad vision of craft, creativity, and design as interrelated components applied through education, industry, and commerce. The study also recognized the strength of collaboration between the University of North Carolina system, with emphasis on the three mountain campuses, and the region's nationally recognized craft schools, guilds, museums, and working craftspeople and artists. If the valuing of studio craft was to equal that of "fine art," it had to be so recognized in academia. Where better to begin the transformation than in the region of the country most recognized for its' outstanding craft industry - Western North Carolina? In April 2001 the CCCD moved from its original offices in at UNC Asheville's Kellogg Conference Center (opened in 1997) into an adjacent facility with galleries, an education room and offices where it is housed today.

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