The following programs in the National Endowment for the Arts concerning apprenticeship are subject to periodic change and revision. For information on current guidelines please write to the National Endowment for the Arts, 2401 E Street NW, Washington, DC 20506.

The National Endowment for the Arts
The National Endowment for the Arts, an independent agency of the federal government, was created in 1965 to encourage and assist the nation’s cultural resources. The Endowment is advised by the National Council on the Arts, a presidentially appointed body composed of the Chairman of the Endowment and twenty-six distinguished private citizens who are widely recognized for their expertise or interest in the arts. The Council advises the Endowment on policies and programs, in addition to making recommendations on grant applications.

The goal of the Endowment is the fostering of professional excellence of the arts in America, to nurture and sustain them, and equally to help create a climate in which they may flourish so they may be experienced and enjoyed by the widest possible public.

Craft Apprenticeships, Visual Arts Program
To enable individuals of commitment and promise to work in a learning situation with master craftsmen of recognized excellence. Apprenticeships should provide the opportunity for an individual to learn new skills and techniques, and to refine and develop technical proficiency. Such a relationship should allow the apprentice to share fully in the ideas and experiences of the master. The Visual Arts Program is particularly supportive of apprenticeships which involve the learning of skills which are unusual or rare and which can help preserve techniques and knowledge which might otherwise be lost.

Eligibility
Individual craftsmen.

The application should be submitted by the apprentice. This individual must have worked with a master craftsman for at least three months at the time of application. If the apprenticeship is to be served with a new master, a letter of recommendation from the previous master, as well as a letter of agreement from the new master, is required.

The master artist may be self employed, affiliated with a workshop or employed by industry. The master must have the studio space, facilities, and time to accommodate the apprentice.

Grant amounts
Non-matching grants of $5,000 will be awarded directly to the apprentice. Very limited funds are sometimes available to help cover the costs.
incurred by the master in taking on the apprentice. The master should provide a breakdown of these expenses to be included with the apprentice’s application. The expenses should not be reflected on the application form completed by the apprentice.

**Application procedures**

The application should be submitted by the apprentice. Please send the following materials *under one cover* to:

- Grants Office
- Crafts Apprenticeships
- Mail Stop 500
- National Endowment for the Arts
- 2401 E Street, N.W.
- Washington, D.C. 20506

Three copies of the Individual Grant Application Form NEA-2 (Rev.). Instructions on completing this form appear on page 24; blank forms follow those instructions.

The application acknowledgment card and other cards which appear inside the back cover of these guidelines.

A statement listing any other applications you have made or intend to make to the Arts Endowment this year.

Ten slides of your own recent work and ten slides of recent work by the master with whom you will work.

Your resume and a resume for the master.

A letter from the master craftsman with whom you have already worked for at least three months. This letter should document the period you have worked with him, describe briefly your working relationship, and evaluate your capacity to benefit from the apprenticeship outlined in your application.

A letter of agreement from the master with whom you will work if a grant is awarded. This letter should outline in terms of the proposed working relationship and evaluate your capacity to benefit from the apprenticeship. (If the master with whom you have already worked is the same as the individual with whom you will be working, submit one letter covering all points mentioned above.)

A letter outlining what you wish to gain from the apprenticeship.

If the master wishes to be considered for funds to cover projected expenses incurred by the apprenticeship, include with your application a budget from the master outlining those costs.
The completed Crafts Supplementary Information Sheet on page 45.

Experience has shown that both master and apprentice can benefit from a written agreement that clearly sets forth the obligations and responsibilities of both individuals.

**Method of payment**

While grant funds are payable directly to the apprentice, requests for payment must be signed by both master and apprentice. Requests for payment can be made as the relationship progresses. Details will be provided if a grant is awarded.

If funds are awarded to help cover a master’s costs, the master will be contacted by the Visual Arts Program and provided with details on requesting funds.

**Apprenticeship, The Folk Arts Program**

**Apprenticeships**

Cash awards to qualified, experienced persons for serious study with a master traditional craftworker, musician, dancer, story-teller, or singer. These awards are designed to pay the fees of the master teacher as well as essential expenses for the apprentice (primarily materials and local travel). We prefer applications from qualified artists who wish to study within their own tradition—for example, a Native American craftsman who wishes to learn from an elder. Outside learners, however, are not automatically disqualified. Give us a try.

**Amounts**

Within the Arts Endowment limitation of one-year grants, estimate realistically the time and the expenses required. A fiddler may be able to record enough fiddle tunes in a month’s intensive work to require a lifetime to master; a weaver may need considerably more time to absorb the intricacies of the craft. Most of our musical apprenticeship grants, therefore, have been about $1,000 or $1,500; crafts apprenticeships may run higher. Be reasonable; be fair. We shall try to do the same.

**To apply**

Write a letter saying what you would like to do and send it to the Folk Arts Program, National Endowment for the Arts, 2401 E Street, N.W., Washington, D.C. 20506. We will send you an application form. When you have filled it in, send it back with:

- Evidence of your skill (or potential skill) in the art form (tapes or slides or photos, as appropriate)
- Some indication that the traditional artist is interested in having you as a student (ideally, a letter from the master artist)
- A budget showing that most of the grant money will go to fees for the master teacher. Your own supplies, travel and similar expenses should also be itemized.
- An estimate of the time required to learn the necessary skills.
Selected Bibliography on Apprenticeship and Related Topics

By Gilbert E. Donahue, with the assistance of Eve Chung

This bibliography lists historical and contemporary references on apprenticeship, as well as references on a wide range of related topics. In this compilation, apprenticeship is viewed as an aspect of the crafts; and crafts, in turn, are considered as a part of the world of work, with all its complexities and dilemmas.

While apprenticeships have been used for many centuries to transmit the traditions, knowledge, and skills of the crafts, the literature describing them is modest. The contributions in this present volume—the first English language monograph on craft apprenticeship—are an attempt to remedy this deficiency.

This bibliography has been compiled to complement these contributions by providing references which indicate the broad range of historical, political, economic, and cultural conditions which still continue to influence apprenticeship today. The first section deals with the history and general descriptions of work, the crafts, and apprenticeship. It also includes references dealing with the distinctions between art and craft, as well as attention to contemporary attitudes toward work. The second section presents some contemporary accounts of craft apprenticeships. The third section gives references on industrial apprenticeship, both in this country and abroad. The fourth section of the bibliography, “The Governmental and Corporate Presence in Art and Craft,” in a two-fold approach, lists references dealing with some of the broader issues in the relationship of the government and the corporation to art and craft. The first portion deals with public policy and support of art and craft, while the second focuses upon government regulation and taxation. The final section lists bibliographies and informational sources dealing with the above topics, most of which were used in the compilation of this bibliography.

Grateful acknowledgment is due Eve Chung, National Endowment for the Arts intern, summer 1979, for her assistance in the early stages of compiling this bibliography. Her efforts were aided significantly by Lois Moran, American Craft Council, in the use of the Council’s research facilities. I would also like to acknowledge the kind assistance of Joseph Jeffs, Librarian, Georgetown University Library and Jackie Lee, Library, National Endowment for the Arts, in the use of their facilities.

History and General Descriptions of Work, the Crafts and Apprenticeship


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**Craft Apprenticeship**


Sabin, Peter. “Some Thoughts on Apprenticeships (the re-emerging viability of apprenticeships).” *Studio Potter* 1 (Fall 1972): 9.


**Industrial Apprenticeship**


Volume 2: The Training System in the Pipe Trades.

Volume 3: Apprenticeship Training in the Machinist and Tool and Die Maker Trades.


Volume 5: High School Students View Apprenticeship.


The Governmental and Corporate Presence in Art and Craft

1. Public Policy and Support of Art and Craft


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2. Government Regulation in Art and Craft


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Bibliographies and Information Sources in Art and Craft


(*Date indicates time period scanned in compilation of this bibliography.)


Prieve, E.A. Administration in the Arts: An Annotated Bibliography of Selected References. Madison: Center for Arts Administration, Graduate School of Business, University of Wisconsin, 1977.


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Apprenticeship In Craft
A New Look at an Old Concept

Can Crafts Survive the Twentieth Century?

Apprenticeship in Craft goes to the heart of a modern dilemma. Crafts are changing because of a wide crisis in energy, politics, and technology. There is great concern about the quality of professional training for the craftsmen of the new generation. This book focuses on the ancient institution of apprenticeship—an institution in which crafts are rooted—and it examines apprenticeship in the light of modern day needs.

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A bibliography and an index are included.
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