

# **Portrait et Stratégie de développement des métiers d'art au Canada : Appendices <sup>1</sup>**

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<sup>1</sup> Certains appendices n'ont été utilisés qu'en anglais, et n'ont pas été traduits, ou peuvent être consultés directement en français sur les sites cités.

## **Appendice A: Questionnaires de sondages et Guides d'entrevues**

## A1- Sondage sur l'impact économique des producteurs canadiens de métiers d'art en 2001

*Un sondage de la Fédération canadienne des Métiers d'art (FCMA)*

Ce sondage, une première au Canada, veut mesurer l'activité des métiers d'art au Canada et démontrer que les artisans apportent une contribution économique et culturelle significatives à la société. Ce sondage s'inscrit dans un projet plus vaste d'élaboration d'un Profil du secteur des métiers d'art, ainsi que d'une Stratégie pour son développement économique au Canada et à l'étranger. Les résultats du projet sont susceptibles d'accroître le soutien des ministères et agences gouvernementaux au secteur des métiers d'art, au même titre que celui accordé aux autres industries culturelles.

Si vous recevez plus d'une copie du sondage, veuillez la remettre à un autre artisan professionnel. Le sondage est disponible dans les deux langues officielles sur le site Internet de la FCMA à [www.canadiancraftsfederation.ca](http://www.canadiancraftsfederation.ca). Merci d'avance de votre collaboration.

**Veuillez répondre au questionnaire dans la semaine qui suit la réception. Toutes les réponses sont confidentielles. L'information qui en sera extraite, publiée ou distribuée, sera résumée de façon à ne pas identifier les individus. Si vous avez des questions sur ce sondage, veuillez communiquer par courrier électronique à [peartree@rogers.com](mailto:peartree@rogers.com) ou par télécopieur à (613) 233-6158.**

### Vos activités reliées aux métiers d'art

1. Vous travaillez (prière de ne cocher qu'une seule réponse):

- |  |  |
|--|--|
| <input type="checkbox"/> seul(e)                                       | <input type="checkbox"/> en tant que propriétaire ou partenaire d'un atelier avec des employés rémunérés (prière de répondre aux questions de la boîte ci-bas) |
| <input type="checkbox"/> avec un partenaire d'affaires                 |  |
| <input type="checkbox"/> comme employé(e) d'un artisan ou d'un atelier | <input type="checkbox"/> →   |

2. Si vous avez des employés rémunérés:

- |   |
|---|
| a) Combien de personnes ont travaillé pour vous à salaire en 2001 ? _____                                     |
| b) Combien d'employés ont travaillé à temps plein (35 heures et plus) ET pour l'année entière en 2001 ? _____ |
| c) Quelle a été la somme des rémunérations payées à tous vos employés en 2001 (incluant les taxes) ? \$ _____ |
| d) Combien d'artisans avez-vous engagés à la pièce ou à contrat (et non en tant qu'employés) en 2001 ? _____  |

3. Vous considérez-vous comme (prière de ne cocher qu'une seule réponse):

- un(e) artisan(e) professionnel(le) à temps plein?  
 un(e) artisan(e) professionnel(le) à temps partiel?  
 un(e) étudiant(e) en métiers d'art ou un(e) aspirant(e) à la profession d'artisan professionnel ?  
 Quelqu'un qui pratique un métier d'art comme hobby?

4. Votre studio est-il situé à votre résidence?

- Oui  Non

5. Êtes-vous membre d'une (ou de plusieurs) organisation(s) de métiers d'art ?

- Oui  Non Si **oui**, de combien d'organisations êtes-vous membre au niveau :  
 local ? \_\_\_ provincial ? \_\_\_ canadien ? \_\_\_ international ? \_\_\_

### Vos antécédents

6. En quelle année êtes-vous né(e)? 19 \_\_\_\_\_

7. Quelle est votre langue d'usage ?

- l'anglais  le français  autre (spécifier) \_\_\_\_\_

8. Veuillez cocher toutes les caractéristiques qui s'appliquent à vous:

- |                                |  |   |
|--------------------------------|--|---|
| <input type="checkbox"/> Femme | <input type="checkbox"/> Minorité visible          | <input type="checkbox"/> Né(e) au Canada                      |
| <input type="checkbox"/> Homme | <input type="checkbox"/> Aborigène/Première Nation | <input type="checkbox"/> Né(e) à l'étranger (quel pays) _____ |
|                                | <input type="checkbox"/> Métis                     |   |

### Votre instruction et votre formation

9. Le plus haut niveau d'instruction que vous avez atteint est: (prière de ne cocher qu'une seule réponse):

- |  |  |   |
|--|--|---|
| <input type="checkbox"/> l'école primaire          | <input type="checkbox"/> l'école secondaire au complet | <input type="checkbox"/> le collège (Cégep) |
| <input type="checkbox"/> un peu d'école secondaire | <input type="checkbox"/> une école de métier           | <input type="checkbox"/> l'université       |

Prière de passer à page2.....

10. Indiquez comment vous avez acquis votre formation en métiers d'art : (veuillez cocher toutes les réponses qui s'appliquent à votre situation):

- ? par vous-même,                      ? par des « workshops »                      ? par un autre moyen  
autodidacte                              ? dans une école de métier                      (spécifier)  
? auprès d'autres artisans              ? par une formation collégiale (Cégep)              \_\_\_\_\_  
? à l'école secondaire                      ? à l'université

### Votre médium et vos produits

11. Veuillez indiquer le **principal** matériau que vous utilisez dans votre travail: (prière de ne cocher qu'une seule réponse):

- ? matériaux des Arts                      ? Métaux                                      ? Plastiques et matériaux de synthèse  
décoratifs                                      ? Ossements et corne                      ? Verre  
? Bois    ? Papier                                        ? Un mélange de matériaux (spécifiez)  
? Céramique                                      ? Pierre                                        \_\_\_\_\_  
? Cuir et peaux                                      ? Autres (spécifier) \_\_\_\_\_  
? Textiles

12. Veuillez indiquer jusqu'à trois produits que vous fabriquez :

- a) \_\_\_\_\_ b) \_\_\_\_\_ c) \_\_\_\_\_

### Les questions d'argent

13. Votre *revenu familial* de toutes provenances en 2001, arrondi au millier de dollars : \$\_\_\_\_\_,000.

14. Les *revenus de votre entreprise en métiers d'art* en 2001 (ou votre part d'une société) arrondis au plus proche millier de dollars :

Provenance des revenus de votre entreprise en métiers d'art	Revenus
a. Ventes à des grossistes	\$_____,000
b. Par Internet ou par un site WEB	\$_____,000
c. Consignation à des galeries et boutiques	\$_____,000
d. Ventes à partir de votre propre boutique, atelier ou maison	\$_____,000
e. Ventes au détail dans les foires, salons et expositions	\$_____,000
f. Travail à commission ou commandes sur mesure	\$_____,000
g. Autres revenus des métiers d'art (bourses, enseignement, ateliers, etc.)	\$_____,000
<b>h. Revenu total de votre entreprise de toutes provenances (somme de a à g)</b>	<b>\$_____,000</b>

15. Les *dépenses de votre entreprise* en 2001 (matériaux, dépenses d'affaires, salaires, etc.) \$\_\_\_\_\_,000.

16. Veuillez estimer le nombre d'heures que vous avez consacrées à votre entreprise en 2001 \_\_\_\_\_

17. Veuillez estimer le pourcentage de vos revenus d'entreprise en 2001 qui provenait:

- ? de la province où vous                      ? des autres provinces ou                      ? de l'extérieur du  
résidez: \_\_\_\_\_%                              territoires : \_\_\_\_\_%                              Canada : \_\_\_\_\_%

18. En quelle année avez-vous obtenu un premier revenu ou effectué une première vente de vos produits des métiers d'art ? \_\_\_\_\_

### Quelques renseignements de base (confidentiels)

19. Votre nom \_\_\_\_\_ 20. Votre code postal \_\_\_\_\_

21. Votre numéro de téléphone \_\_\_\_\_ 22. et de télécopieur \_\_\_\_\_

23. Votre site Internet \_\_\_\_\_

24. Votre adresse électronique \_\_\_\_\_

25. Votre nom d'entreprise, s'il y a lieu \_\_\_\_\_ 26. Votre titre \_\_\_\_\_

C'est fini! Veuillez retourner le questionnaire complété dans l'enveloppe jointe pré-affranchie et pré-adressée. Si vous n'avez pas reçu l'enveloppe, veuillez poster votre questionnaire à :

**Peartree Solutions, Suite 24, 99 Fifth Avenue, Ottawa, Ontario K1S 5K4.**

**Vous pouvez aussi télécopier votre questionnaire (toutes les pages) à: (613) 233-6158.**

Les questionnaires qui nous parviendront après le 6 août 2002 pourraient ne pas être considérés dans les résultats finaux. Ceux-ci apparaîtront en octobre 2002 sur le site de la FCMA (www.canadiancraftsfederation.ca). Ce sondage, et le projet dont il fait partie, sont rendus possibles grâce à la collaboration des artisans, des dix conseils provinciaux des métiers d'art, de Patrimoine canadien, du ministère des Affaires étrangères et du Commerce international, et du Conseil des arts du Canada. Merci infiniment de votre collaboration !

## A-2 Suivi sur l'exportation auprès des artisans professionnels

Par téléphone: Bonjour, nous effectuons présentement un suivi des répondants à un sondage de la Fédération canadienne des métiers d'art (CCF/FCMA) auquel vous avez participé. Votre entreprise a été choisie en raison de sa taille et de son importance dans le secteur des métiers d'art. Auriez-vous quinze (15) minutes pour répondre à quelques questions sur la nature de votre entreprise, sa taille et son potentiel d'exportation ?

Note: Les données du sondage précédent sont à la disposition de l'interviewer. L'échantillon est constitué de répondants au sondage précédent ayant déclaré des revenus de 50 000\$ ou plus ou 5 000\$ ou plus en exportations.

### A. Coordonnées du contact en provenance du sondage sur l'exportation

Nom \_\_\_\_\_ Téléphone \_\_\_\_\_

### B. Caractéristiques de l'entreprise

Les questions suivantes portent sur la nature de votre entreprise. Elles vont nous aider à identifier les facteurs de succès des entreprises dans le secteur des métiers d'art.

1. Veuillez identifier parmi les affirmations suivantes celles qui s'appliquent à vous ou à votre entreprise.
  - ? J'ai reçu une subvention d'un organisme: fédéral provincial local  
(Veuillez encercler tous les mots qui s'appliquent.)
  - ? J'ai reçu un prix ou gagné un concours d'artisanat. L'origine du prix ou du concours: \_\_\_\_\_
  - ? Mon travail a été exposé dans des galeries ou des foires à l'extérieur de la province. À quel endroit ? \_\_\_\_\_
  - ? Mon travail se retrouve dans des collections publiques:  
locales provinciales nationales internationales  
(Veuillez encercler tous les mots qui s'appliquent.)
  - ? J'ai bénéficié d'un prêt bancaire ou d'une marge de crédit pour soutenir mon entreprise.
  - ? J'ai bénéficié du soutien d'un ou de plusieurs programmes d'aide aux entrepreneurs ou aux gens d'affaires. De quel(s) programme(s) s'agit-il ? \_\_\_\_\_

### C. Formation et perfectionnement

2. Avez-vous pris des cours ou des ateliers de formation afin d'améliorer ou d'élargir le spectre de vos activités d'entreprise au cours des cinq dernières années ?  
Oui \_\_\_\_\_ Non \_\_\_\_\_
3. Si oui, veuillez indiquer dans quel(s) domaine(s):

? sur des techniques et d'autres sujets reliés à l'artisanat	? en commerce et en mise en marché à l'international
? en vente et en marketing	
? sur les questions légales reliées à l'exportation	? sur la propriété intellectuelle ou sur les droits d'auteur
? en comptabilité et en finance	? dans un autre domaine: _____

#### D. Les ventes et le développement des affaires

Les questions suivantes portent sur les méthodes que vous employez pour promouvoir votre entreprise :

4. Sur une échelle de 1 à 5, veuillez indiquer l'importance que vous accordez aux méthodes suivantes dans la commercialisation de vos produits et services.

(1 correspond à pas important et 5 à très important)

a) voir votre propre studio ou boutique	1	2	3	4	5
b) avoir votre propre site Internet	1	2	3	4	5
c) être sur les sites Internet des autres	1	2	3	4	5
d) le bouche-à-oreille	1	2	3	4	5
e) la publicité dans les journaux ou les magazines	1	2	3	4	5
f) La participation dans des expositions avec jury	1	2	3	4	5
g) La participation dans des foires canadiennes à l'intention des détaillants	1	2	3	4	5
h) La participation dans des foires canadiennes à l'intention des manufacturiers	1	2	3	4	5
i) La participation dans des foires à l'intention des détaillants à l'étranger	1	2	3	4	5
j) La participation dans des foires à l'intention des manufacturiers à l'étranger	1	2	3	4	5
k) La distribution de catalogues ou de brochures	1	2	3	4	5
l) Les efforts d'un agent, d'un négociant ou d'une galerie privée	1	2	3	4	5
m) D'autres méthodes (spécifier _____)	1	2	3	4	5

#### E. Vos activités d'exportation

5. Avez-vous vendu vos oeuvres sur les marchés internationaux en 2001?

Oui \_\_\_\_\_ Non \_\_\_\_\_

6. (Si la réponse à la question 5 est non) Quels efforts devriez-vous réaliser avant de considérer votre entreprise comme étant prête à exporter ? (Veuillez aller à la question 10).

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7. (Si la réponse à la question 5 est oui) Pourriez-vous S.V.P. estimer la proportion de votre revenu total de 2001 qui provenait des marchés suivants :

- ? Les États-Unis \_\_\_\_\_%
- ? Le Royaume-Uni \_\_\_\_\_%
- ? l'Europe continentale \_\_\_\_\_%
- ? L'Amérique latine \_\_\_\_\_%
- ? L'Afrique \_\_\_\_\_%
- ? L'Asie \_\_\_\_\_%

- ? L'Australie \_\_\_\_\_%
  - ? D'un autre pays \_\_\_\_\_%
- Veillez spécifier lequel : \_\_\_\_\_

8. Connaissez-vous les codes de système harmonisé apposés à vos produits lorsqu'ils sont exportés ? Si oui, pourriez-vous nous les donner S.V.P. ? \_\_\_\_\_
9. Si vous avez un courtier à l'exportation, pourriez-vous nous donner son nom et son numéro de téléphone ? Nous aimerions le contacter afin de nous renseigner sur les questions relatives à l'exportation des produits de métiers d'art en général ; nous ne lui poserions aucune question sur votre entreprise spécifiquement.
- \_\_\_\_\_

**F. Développement futur**

10. Que considérez-vous comme étant la meilleure opportunité d'expansion de votre entreprise?
- \_\_\_\_\_
- \_\_\_\_\_
11. Que considérez-vous comme étant la principale barrière à l'expansion de votre entreprise?
- \_\_\_\_\_
- \_\_\_\_\_
12. Quelle sorte de programme d'aide considérez-vous comme étant le plus utile pour promouvoir votre entreprise?
- a) au Canada :
- \_\_\_\_\_
- b) sur les marchés internationaux :
- \_\_\_\_\_
- Commentaires: \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

Je vous remercie de votre aide. Si vous avez des questions relatives à notre étude, veuillez contacter Peartree Solutions par téléphone en composant le (613) 795-4548, ou par la poste à #24 Cour de la 5<sup>ème</sup> avenue , 99 5ème avenue, Ottawa, K1S 5K4.

### A3. Economic Impact Survey of Canadian Craft Councils in 2002

A Canadian Crafts Federation/Fédération canadienne des Métiers d'art (CCF/FCMA) Survey

This survey is intended to estimate the economic impact of Canada's ten provincial crafts councils in their most recent fiscal year. The intent is to measure their economic impact directly as cultural organizations as well as more indirectly as distribution intermediaries for craft products through galleries, shops, boutiques, and internet sites, and by organizing craft shows.

**Please complete survey within one week of receipt. Responses will be published by province unless you indicate the data is confidential. Please email peartree@rogers.com or call Bert Pereboom at (613) 233-6858 if you have questions regarding this survey.**

#### Craft Council Employment and Payroll

1. How many individuals did you have as employees during 2002 (in other words, how many T4 tax slips did you issue for 2002)? \_\_\_\_\_
2. How many employees worked full time (35+ hours) and full year in 2002? \_\_\_\_\_
3. How many Full Time Equivalent positions do you have as of today? \_\_\_\_\_
4. What was your total payroll (including benefits and taxes) for any Council employees in 2002 \$\_\_\_\_\_,000 (nearest \$1,000).

#### Craft Council Organizational Finances

5. Please indicate Craft Council Revenues in 2002 (or the most recent fiscal year):

Source of Craft Organization Revenue	Revenue (nearest \$1,000)
a. Sales of Memberships and/or Dues	\$_____,000
b. Net Council Proceeds from Council-sponsored Shops, Galleries, Boutiques, Internet (after all associated expenses)	\$_____,000
c. Net Council Proceeds from Craft Shows or Fairs	\$_____,000
d. Private Donations	\$_____,000
e. Arts Council and Government Grants	\$_____,000
f. Other Income (specify)	\$_____,000
<b>g. Total Council Revenue from All Sources (Add items a - f)</b>	\$_____,000

#### Craft Council Role in Craft Distribution

6. Please estimate the sales of craft products through the following activities in the last year:

Craft Organization Distribution Activity	Revenue (nearest \$1,000)
a. Total Sales of Craft Shop, Galleries, Boutique or Internet Site	\$_____,000
b. Total paid to Craft Producers out of Sales in line 6 (a)	\$_____,000
c. Total Sales of Craft through Council Sponsored Craft Shows	\$_____,000
d. Total Sales of Craft through Council Participation in International Shows	\$_____,000
d. Total Sales of Craft through Other Activities (specify)	\$_____,000

#### Contact Information

7. Respondent Name \_\_\_\_\_ 8. Phone \_\_\_\_\_

9. Email : \_\_\_\_\_

**Please email Peartree@rogers.com or fax survey to Peartree Solutions at: (613) 233-6158. Feel free to attach any explanatory notes or include a copy of your most recent financial statements if that seems useful.**



## **A4. Enquête auprès des joueurs clés de la distribution des produits des métiers d'art**

J'appelle de Peartree Solutions à Ottawa. Nous avons été mandatés par la Canadian Crafts Federation / Fédération canadienne des métiers d'art afin de tracer un profil économique et un plan stratégique de développement pour la communauté canadienne des métiers d'art. Nous avons déjà réalisé une enquête auprès des artisans afin de déterminer leur contribution économique, et nous aimerions également inclure des données émanant des réseaux de distribution des produits des métiers d'art. Les résultats de cette étude visent à mieux faire connaître les métiers d'art au Canada et serviront de bases à une stratégie sectorielle de développement des marchés nationaux et internationaux pour les produits d'art canadiens. Seriez-vous intéressé à nous fournir certaines informations sur votre entreprise, ainsi que d'examiner quelques problèmes et perspectives quant au développement des marchés des produits de métiers d'art canadiens ?

**Toutes vos réponses demeurent confidentielles et seule l'information générique ne permettant pas de vous identifier sera transmise aux commanditaires de l'étude et consignée dans les rapports publics. Merci de votre coopération !**

### **I. Informations sur le répondant**

1. Nom du répondant : \_\_\_\_\_
2. Code postal : \_\_\_\_\_
3. Téléphone : \_\_\_\_\_
4. Site Web : \_\_\_\_\_
- a) Courriel : \_\_\_\_\_
- b) Raison sociale : \_\_\_\_\_
7. Votre titre : \_\_\_\_\_

### **II. Activité reliée aux métiers d'art**

**(une réponse pour les 12 derniers mois pourra convenir)**

8. Nombre total de salariés embauchés dans le cadre de votre activité liée aux métiers d'art et ce, à n'importe quel moment au cours de l'année 2001. \_\_\_\_\_
9. Parmi ces derniers, combien étaient des salariés à temps plein pendant l'année 2001 ? \_\_\_\_\_
10. Combien étaient des salariés à temps partiel ou temporaires en 2001?
11. À 10 000 \$ près, pouvez-vous évaluer le total de vos ventes de produits de métiers d'art canadiens en 2001 ? \_\_\_\_\_
12. À 10 000 \$ près, pouvez-vous évaluer le montant total payé aux artisans canadiens pour leurs produits d'art en 2001 ? \_\_\_\_\_

### **III. Problèmes et stratégies pour le développement des métiers d'art canadiens.**

13. Que considérez-vous comme le plus grand obstacle à la croissance du marché des produits de métiers d'art au Canada ?

14. Quelles seraient les initiatives les plus utiles afin de promouvoir les entreprises de métiers d'art avec lesquelles vous êtes le plus familier...
  - a. pour le marché au Canada ?
  - b. pour les marchés internationaux ?
15. Quels créneaux ou stratégies – peut-être exploités avec succès dans d'autres domaines culturels, industries ou pays – pourraient être exploités pour augmenter la demande de produits de métiers d'art canadiens...
  - a. pour le marché au Canada ?
  - b. pour les marchés internationaux ?
16. Quels genres d'appui pourraient être utiles à la mise en place de ces stratégies ?

Pour de plus amples informations, consultez le site de la Fédération canadienne des métiers d'art : [www.canadiancraftsfederation.ca](http://www.canadiancraftsfederation.ca)

## **A5. Enquête auprès de grandes entreprises liées aux métiers d'art**

J'appelle de Peartree Solutions à Ottawa. Nous avons été mandatés par la Canadian Crafts Federation / Fédération canadienne des métiers d'art afin de tracer un profil économique et un plan stratégique de développement pour la communauté canadienne des métiers d'art. Nous avons déjà réalisé une enquête auprès des petites entreprises productrices d'art canadien afin de déterminer leur contribution économique, et nous aimerions également inclure des données émanant d'entreprises plus importantes. Les résultats de cette étude vise à mieux faire connaître les métiers d'art au Canada et serviront de bases à une stratégie sectorielle de développement des marchés nationaux et internationaux pour les produits d'art canadiens. Seriez-vous intéressé à nous fournir certaines informations sur votre entreprise, ainsi que d'examiner quelques problèmes et perspectives quant au développement des marchés des produits d'art canadiens ?

**Toutes vos réponses demeurent confidentielles et seule l'information générique ne permettant pas de vous identifier sera transmise aux commanditaires de l'étude et consignée dans les rapports publics. Merci de votre coopération !**

### **I. Informations sur le répondant**

1. Nom du répondant : \_\_\_\_\_
2. Code postal : \_\_\_\_\_
3. Téléphone : \_\_\_\_\_
4. Site Web : \_\_\_\_\_
5. Courriel : \_\_\_\_\_
6. Raison sociale : \_\_\_\_\_
7. Votre titre : \_\_\_\_\_

### **II. Activité reliée aux métiers d'art**

8. Nombre total de salariés embauchés dans le cadre de votre activité liée aux métiers d'art et ce, à n'importe quel moment au cours de l'année 2001. \_\_\_\_\_
9. Parmi ces derniers, combien étaient des salariés à temps plein pendant l'année 2001 ? \_\_\_\_\_
10. Combien étaient des salariés à temps partiel ou temporaires en 2001?
11. À 10 000 \$ près, pouvez-vous évaluer le total de vos ventes de produits de métiers d'art canadiens en 2001 ? \_\_\_\_\_
12. À 10 000 \$ près, pouvez-vous évaluer le total des ventes générées par l'exportation de produits des métiers d'art en 2001 ? \_\_\_\_\_

### **III. Problèmes et stratégies liés développement des métiers d'art canadiens.**

(une réponse pour les 12 derniers mois pourra convenir)

13. Que considérez-vous comme le plus grand obstacle à la croissance du marché des produits de métiers d'art au Canada ?
14. Quelles seraient les initiatives les plus utiles afin de promouvoir les entreprises de métiers d'art avec lesquelles vous êtes le plus familier...
  - c. pour le marché au Canada ?
  - d. pour les marchés internationaux ?
15. Quels créneaux ou stratégies – peut-être exploités avec succès dans d'autres domaines culturels, industries ou pays – pourraient être exploités pour sensibiliser la population et augmenter la demande de produits de métiers d'art canadiens...
  - a. pour le marché au Canada ?
  - b. pour les marchés internationaux ?
16. Quels genres d'appui pourraient être utiles à la mise en place de ces stratégies ?

Pour de plus amples informations, consultez le site de la Fédération canadienne des métiers d'art : [www.canadiancraftsfederation.ca](http://www.canadiancraftsfederation.ca)

## A6. Ébauche des questions de discussion pour les tables rondes

1. En vous basant sur le profil économique du secteur des métiers d'art présenté ici, décelez-vous une nouvelle caractéristique importante du secteur à laquelle vous ne vous attendiez pas?
2. Quel est selon vous le principal obstacle à la croissance de la pratique et des marchés pour ce secteur au Canada ?
3. Y a-t-il certaines initiatives que vous jugeriez particulièrement utiles à la promotion des entreprises du secteur des métiers d'art ?
  - a) des initiatives visant à développer les marchés locaux ou régionaux?
  - b) des initiatives visant à développer le marché national ?
  - c) des initiatives visant à développer les marchés internationaux ?
4. Quelles **opportunités ou stratégies de marketing** pourrait-on utiliser pour faire mieux connaître les métiers d'art canadiens et croître la demande ? Il peut s'agir de stratégies employées avec succès dans d'autres domaines culturels, d'autres industries ou d'autres pays, pour :
  - a) développer les marchés locaux ou régionaux?
  - b) développer le marché national?
  - c) développer les marchés internationaux ?
5. Quelles initiatives ou stratégies des questions 3 et 4 pourrait-on lancer au Canada en réorientant les ressources existantes et en allant chercher un soutien additionnel des programmes gouvernementaux ?
6. Y aurait-il des façons de se réorienter, au niveau des institutions et des organisations afin de mieux coordonner les ressources disponibles pour promouvoir les métiers d'art sur la scène nationale et internationale ?

## **Appendix B: Craft Sector Organizations / Organisations du secteur**

### **B1. Canadian Craft Council / Conseil canadien**

- Canadian Crafts Federation / Fédération canadienne des métiers d'art  
[www.canadiancraftsfederation.ca](http://www.canadiancraftsfederation.ca)

### **B2. Provincial Craft Councils / Conseils provinciaux**

Link to all provincial sites / Liens avec les sites des conseils provinciaux :  
[canadiancraftsfederation.ca/connect\\_prolink.html](http://canadiancraftsfederation.ca/connect_prolink.html)

- Alberta Craft Council (ACC)  
[www.albertacraft.ab.ca](http://www.albertacraft.ab.ca)
- Conseil des métiers d'art du Québec (CMAQ)  
[www.metiers-d-art.qc.ca](http://www.metiers-d-art.qc.ca)
- Crafts Association of British Columbia (CABC)  
[www.cabc.net](http://www.cabc.net)
- Craft Council of Newfoundland & Labrador (CCNL)  
[www.craftcouncil.nf.ca](http://www.craftcouncil.nf.ca)
- Manitoba Crafts Council (MCC)  
[www.craftspace.org](http://www.craftspace.org)
- New Brunswick Crafts Council (NBCC) / Conseil d'artisanat du Nouveau-Brunswick  
[www.nbcraftscouncil.com](http://www.nbcraftscouncil.com)
- Nova Scotia Designer Crafts Council (NSDCC)  
[www.nsdcc.ns.ca](http://www.nsdcc.ns.ca)
- Nunavut Arts and Crafts Association  
[www.nacaarts.org](http://www.nacaarts.org)
- Ontario Crafts Council (OCC)  
[www.craft.on.ca](http://www.craft.on.ca)
- Prince Edward Island Crafts Council (PEICC)  
[www.peicraftscouncil.com](http://www.peicraftscouncil.com)
- Saskatchewan Craft Council (SCC)  
[www.saskcraftcouncil.org](http://www.saskcraftcouncil.org)

### **B3. Single Media Guilds / Association et Guildes disciplinaires**

- Atlantic Handweavers and Spinners  
[www.parl.ns.ca/ash](http://www.parl.ns.ca/ash)
- BC Potters Association  
[www.bcpotters.com](http://www.bcpotters.com)
- Canadian Bookbinders and Book Artists Guild  
[www.cbbag.ca](http://www.cbbag.ca)
- Fusion: The Ontario Clay and Glass Association  
[www.clayandglass.on.ca](http://www.clayandglass.on.ca)
- Glass Art Association of Canada (GAAC)  
[www.glassartcanada.ca](http://www.glassartcanada.ca)
- Metal Arts Guild (MAG)  
[www.metalarts.on.ca](http://www.metalarts.on.ca)
- Ontario Handweavers and Spinners  
[www.ohs.on.ca](http://www.ohs.on.ca)
- Southern Alberta Woodworkers Society  
[www.saws.ca](http://www.saws.ca)
- Surfacing: Textile Artists and Designers Association  
[www.surfacing-tada.com](http://www.surfacing-tada.com)

### **B4. Major Provincial Craft Council Show and Distribution Outlets / Salons et Points de vente des conseils des métiers d'art provinciaux**

- Alberta Craft Gallery, Edmonton (Retail)  
[www.albertacraft.ab.ca](http://www.albertacraft.ab.ca)
- The Island Crafts Shop, Charlottetown (retail)  
[www.peicraftscouncil.com/vcraftshop.php3](http://www.peicraftscouncil.com/vcraftshop.php3)
- Craft Council Gallery, St. John's (retail)  
[www.craftcouncil.nf.ca](http://www.craftcouncil.nf.ca)
- Crafhouse Gallery, Vancouver (retail)  
[www.cabc.net](http://www.cabc.net)
- CraftSpace Gallery, Winnipeg (retail)  
[www.craftspace.org](http://www.craftspace.org)
- The Guild Shop, Toronto (retail)  
[www.craft.on.ca](http://www.craft.on.ca)
- Plein art , Québec City (Retail)  
[www.metiers-d-art.qc.ca](http://www.metiers-d-art.qc.ca)
- Salon des métiers d'art de Montréal (Retail)  
[www.metiers-d-art.qc.ca](http://www.metiers-d-art.qc.ca)

- Saskatchewan Craft Council Gallery, Saskatoon (retail)  
[www.saskcraftcouncil.org](http://www.saskcraftcouncil.org)

### **B5. Major Canadian Shows (Trade or Retail) / Salons au Canada (Gros et Détail)**

- Atlantic Craft Trade Show (Trade)  
[www.actshow.ca](http://www.actshow.ca)
- Canadian Gift and Tableware Association (Trade) / L'Association canadienne de cadeaux et d'accessoires de table  
[www.cgta.org](http://www.cgta.org)
- One of a Kind Shows (Retail) / One of a kind  
[www.oneofakindshow.com](http://www.oneofakindshow.com)
- Signatures Shows (Trade and Retail) / Salons des artisans Signature  
[www.signatures.ca](http://www.signatures.ca)
- Toronto Outdoor Art Exhibition (Retail)  
[www.torontooutdoorart.org](http://www.torontooutdoorart.org)

### **B6. Major Canadian Distributors of Fine Craft / Distributeurs de produits des métiers d'art**

- A Show of Hands Petroff Gallery, Toronto  
[www.ashowofhands.com](http://www.ashowofhands.com)
- Art Market Productions (also run an annual craft show in Calgary)  
[www.artmarketonline.com](http://www.artmarketonline.com)
- Boutique La Corriveau, Montreal  
[www.iplus-info.ca/quebecworld/Data/Q1513/Q1513.html](http://www.iplus-info.ca/quebecworld/Data/Q1513/Q1513.html)
- Galerie Elena Lee in Montreal / Galerie Elena Lee  
[www.galerieelenalee.com](http://www.galerieelenalee.com)
- Handsmiths, Halifax (and other outlets)  
[www.handsmiths.com](http://www.handsmiths.com)
- Lafreniere and Pai Gallery, Ottawa  
[www.ottawaplus.ca/profile/46626](http://www.ottawaplus.ca/profile/46626)
- Prime Gallery, Toronto  
[www.primegallery.ca](http://www.primegallery.ca)
- Sandra Ainsley Gallery, Toronto  
[www.sandraainsleygallery.com](http://www.sandraainsleygallery.com)
- Accredited craft retail distributors of the CMAQ / Boutiques accréditées du Conseil des métiers d'art du Québec  
[www.metiers-d-art.qc.ca/repertoire/diffuseurs/diffuseurs.html](http://www.metiers-d-art.qc.ca/repertoire/diffuseurs/diffuseurs.html)
- Craft studios that are part of the Economuseum® Network / Ateliers de métiers d'art qui font partie du réseau Econo-musées®:  
[www.economusees.com/index\\_an.html](http://www.economusees.com/index_an.html)

## **B7. Large Museums and Institutions / Musées et Institutions**

- Art Gallery of Sudbury, Sudbury, ON  
[www.artsudbury.org](http://www.artsudbury.org)
- Burlington Art Centre, Burlington, ON  
[www.BurlingtonArtCentre.on.ca](http://www.BurlingtonArtCentre.on.ca)
- Canadian Museum of Civilization, Gatineau, QC/Musée canadien des Civilisations  
[www.civilization.ca](http://www.civilization.ca)
- La Galerie d'art Stewart Hall, Pointe Claire, QC  
[pointeclair.ville.montreal.qc.ca](http://pointeclair.ville.montreal.qc.ca)
- The Gardiner Museum of Ceramic Art, Toronto, ON  
[www.gardinermuseum.on.ca](http://www.gardinermuseum.on.ca)
- The Living Arts Centre, Mississauga, ON  
[www.livingarts.on.ca](http://www.livingarts.on.ca)
- Musée d'art contemporain de Montréal  
[www.macm.org](http://www.macm.org)
- Musée des beaux-arts de Montréal  
[www.mbam.qc.ca](http://www.mbam.qc.ca)
- Musée du Château Dufresne, Montréal  
[info@chateaudufresne.qc.ca](mailto:info@chateaudufresne.qc.ca)
- Musée McCord d'histoire canadienne, Montréal  
[www.musee-mccord.qc.ca](http://www.musee-mccord.qc.ca)
- Ottawa Art Gallery, Ottawa / La Galerie d'art d'Ottawa  
[www.ottawaartgallery.ca](http://www.ottawaartgallery.ca)
- The Textile Museum of Canada, Toronto  
[www.textilemuseum.ca](http://www.textilemuseum.ca)
- Tom Thomson Memorial Art Gallery, Owen Sound, ON  
[www.tomthomson.org](http://www.tomthomson.org)
- Musée du Haut-Richelieu, St. Jean-sur-Richelieu, QC  
[www.museeduhaut-richelieu.com](http://www.museeduhaut-richelieu.com)
- Musée Marsil, Saint-Lambert, QC  
[www.museemarsil.org](http://www.museemarsil.org)
- Musée des maîtres et artisans du Québec ( Musée d'art de Saint-Laurent)  
[infos@mmaq.qc.ca](mailto:infos@mmaq.qc.ca)
- Musée des arts décoratifs de Montréal (voir Musée des beaux-arts de Montréal)  
[www.mbam.qc.ca](http://www.mbam.qc.ca)
- Musée national des beaux-arts du Québec  
[www.mnba.qc.ca](http://www.mnba.qc.ca)



# **Appendix C: Program Models for Promoting Craft / Modèles de programmes de promotion des métiers d'art**

## **C1. Programs in Québec**

Many provinces have support programs for cultural organizations and small business, some of which are accessible to craft studios. In Québec, programs promoting craft and craft enterprises are the responsibility of the Société de développement des entreprises culturelles (SODEC). Two major programs are available to craft studios as well as other cultural enterprises:

- Business Financing Program which supports cultural studios and other businesses
- Sodexport, a program to promote export of Québec cultural products.

### **C1.1 The Business Financing Program**

#### ***Business Financing Program Objectives***

- To promote the development of craft businesses by offering financing for the production and *marketing* activities to those with at least one year of commercial activities and demonstrating a potential for reimbursement.
- To be open to new formulas for the production and *marketing* of craft products aimed at structuring the sector.

#### ***Types of Financial Assistance***

Financial assistance for the development of markets for craft products can take the form of:

- Bridge financing
- working capital for craftspeople assuming a financial risk in their marketing efforts or export initiatives
- acquiring fixed assets

### **C1.2 Sodexport**

#### ***Overall Program Objectives***

- To contribute to the development of markets for cultural businesses outside of Québec, to their increased competitiveness and to the strengthening of their financial base.
- To increase the cultural presence of Québec outside of Canada.
- To offer support adapted to the needs of cultural businesses.
- To allow businesses to get a better knowledge of their target market and to support them all the way to the conclusion of an export plan or project.

#### ***Eligibility Criteria for Participating in Sodexport***

This program is designed for:

- Businesses in the fields of film-making, television production, sound recording, variety shows, book writing and editing, *crafts* and multimedia

- Businesses whose head office is in Québec
- Incorporated or duly registered businesses, including coops and non profit organizations
- Consortiums of Québec firms
- Cultural sector associations

### ***Sodexport Sub-Programs***

Sodexport has three (3) subprograms:

1. Sodexport - Business
2. Sodexport - Project
3. Collective presence in markets and fairs and other cultural presence activities

#### **1) Sodexport–Business**

##### *Sub-Program Objective*

To support the achievement of the business plan’s international activities according to the external markets development strategy.

##### *Specific Eligibility Criteria for Participating in Sodexport–Business*

In addition to general eligibility criteria stated above, the participating firm must:

- Present a three-year action plan comprising of all projected export activities and of their needs for one year;
- Mention, in its action plan, those new export market development activities that are to be added to its regular activities;
- Have the necessary management structure and skills to undertake the proposed activities and a sufficient financial base for a successful completion of the project;
- Be able to put down 30% of the operating budget accepted by SODEC to finance market development activities.

##### *Calculation of Financial Assistance for Sodexport-Business*

The maximum amount of financial assistance a business can receive is \$50,000; this amount cannot exceed 50% of eligible costs.

##### *Measures of Impact for Sodexport-Business*

SODEC uses the company’s gross sales incurred on markets outside Québec as a reference when asking for the reimbursement of its financial assistance, in total or in part. Reimbursement measures are negotiated based on the nature of each request, and they are stipulated in the contract.

#### **2) Sodexport–Project**

##### *Sodexport–Project Sub-Program Objective*

- To allow businesses to take advantage of export opportunities
- To support actions bringing a significant cultural presence
- To support businesses starting their development of external markets

### *Specific Eligibility Criteria for Participating in Sodexport–Project*

In addition to general eligibility criteria stated for Sodexport, the participating firm must:

- Have the necessary management structure and skills to undertake the proposed activities and a sufficient financial base for a successful completion of the project;
- Be able to put down 30% of the operating budget accepted by SODEC to finance market development activities.

### *Calculation of Financial Assistance for Sodexport-Project*

The maximum amount of financial assistance a business can receive is 50% of eligible costs to a maximum award of \$25,000.

When the goal of supported business activities is to obtain contracts or sales, SODEC can ask for a reimbursement of its financial assistance, in total or in part. Reimbursement measures are negotiated based on the nature of each project; these are stipulated in the contract.

### **3) Collective Presence in Markets and Fairs and Other Cultural Presence Activities**

This program supports groups of artists in participating in fairs and shows outside of the province.

#### *Sub-Program Objective*

- To ensure the presence of Québec cultural businesses in large international markets and fairs.
- To support activities ensuring the visibility of cultural production outside of Québec and of businesses.

**Web reference:** [www.sodec.gouv.qc.ca](http://www.sodec.gouv.qc.ca)

## **C2. Programs in France**

### ***Program Objectives and Initiatives***

Launched in January 1999, this national program encompasses a set of forty-four (44) initiatives articulated around the following objectives:

- To contribute to changing the image of craft businesses.
- To contribute to their development, both at the local level and in terms of foreign markets.
- To modernize them and to reinforce their competitiveness.

The main initiatives related to domestic and international market development can be summarized as follows:

- Training has been organized to support craftspeople in the use the Internet to expand their markets.
- *Consulting engineers* have been assigned to assist crafts businesses in this venture.
- Crafts businesses have been re-grouped on a territorial level and have been encouraged to *network* and cooperate amongst each other, so as to get out of their isolation and put their know-how in common.
- An export officer from the Centre Français du Commerce Extérieur (CFCE) has been assigned in each Regional Chamber of Trades to facilitate access to information on international trade. There is now a *Crafts division in CFCE* and an *information booklet on European markets* has been written for craftspeople, which is also available on the Internet at [www.pme-commerce-artisanat.gouv.fr/informations/developpement/export.htm](http://www.pme-commerce-artisanat.gouv.fr/informations/developpement/export.htm)
- An *information campaign* was launched to upgrade the image of crafts and to motivate young people to choose crafts as a career.
- A global credit for the development of craft businesses, covered by a *guarantee fund*, was established.

All economic players -- including the Secrétariat d'État aux Petites et Moyennes Entreprises, au Commerce et à l'Artisanat (Secretary of State for Small and Medium Enterprises and the Trades) of the Ministère de l'Economie, des Finances et de l'Industrie (MINEFI), the Chambers of Commerce, and professional organizations -- have been mobilized to provide a closer support to the economic development of crafts.

### ***Organizations Responsible for Administering the National Program***

The main organization responsible for administering this national program is the Secrétariat d'État aux Petites et Moyennes Entreprises, au Commerce et à l'Artisanat of MINEFI. MINEFI is supported in delivering specific portions of the program by the following key organizations:

- *The Fonds National de Promotion et de Communication de l'Artisanat (FNPCA, translation National Organization for Promotion and communication in the Trades)* is responsible for the national information campaign.

- The Société d'encouragement aux métiers d'art (SEMA, translation: *Society for the Promotion of Craft*), is responsible for providing technical and promotional support through a resource centre, a gallery where craftspeople can exhibit and meet, a magazine (called *Métiers d'art*), prizes for apprentices (called *Prix SEMA*) and the organization of Craft Days (*les Journées des Métiers d'Art*). More information on SEMA can be obtained on its web site at [metiersdart-artisanat.com](http://metiersdart-artisanat.com) or from Pierre Chevalier, President, telephone 01 55 78 86 01, or Jean-Michel Kosianski, Economic Development Officer, telephone 01 55 78 85 99 or [kosianski@eurosema.com](mailto:kosianski@eurosema.com).
- *The Craft Credit Council*, with the Chambers of Craft, the professional organizations and the credit establishments, works at examining problems related to the financing of craft businesses.
- The Conseil national d'orientation de l'aménagement des structures artisanales (CNOASA or *the National Council for the Orientation and Development of the Trades*) is responsible for drafting an economic development policy for the crafts sector.
- *The Craft Inter-Professional Society of Investment Guarantee* (SIAGI in French) guarantees credits aimed at promoting investments by crafts businesses.
- *The Assemblée Permanente des Chambres de Métiers* (APCM or *the Permanent Assembly of the Chambers of Trades*) is responsible for representing all chambers of trades. Part of its mandate is to promote the economic development of craft businesses. More information on APCM can be obtained on its web site at [www.apcm.com](http://www.apcm.com).
- Centre Français du Commerce Extérieur (CFCE) provides businesses with information necessary to export products and services. More information on CFCE can be obtained on its web site at [www.cfce.fr](http://www.cfce.fr). Information specific to craftspeople can be found at:  
[www.pme-commerce-artisanat.gouv.fr/informations/developpement/export.htm](http://www.pme-commerce-artisanat.gouv.fr/informations/developpement/export.htm). This site also provides names and addresses (including web sites) of organizations which are of interest to the French craftspeople who wants to export, though not all organizations are solely designed for craft enterprise support.

### ***Financial Assistance Programs***

One financial assistance program for the crafts is the Fonds d'Intervention pour la Sauvegarde de l'Artisanat et du Commerce (FISAC or the *Intervention Fund for the Safeguard of the Trades and Commerce*). This program is mostly used to assist French businesses with the maintenance and expansion of their commercial spaces, but is also used for sector studies when craftspeople are faced with a major change (economic, technical, technological, social or regulatory).

FISAC is mostly aimed at public organizations and associations able to transfer subsidies to individual businesses. FISAC assistance can also be paid directly to private businesses in the case of individual operations or operations of a sectoral nature. Such businesses must have an annual net revenue of less than 5 million francs.

FISAC financial assistance takes the form of a subsidy. The amount of financial assistance cannot exceed 50% of a maximum of 5 million francs (\$1.2 million CDN) in subsidizable costs.

**Web References**

Unless otherwise specified otherwise, all of the above information comes from the web site: [www.pme-commerce-artisanat.gouv.fr](http://www.pme-commerce-artisanat.gouv.fr)

The Ministère de l'Economie, des Finances et de l'Industrie (MINEFI) web site can be found at: [www.finances.gouv.fr/minefi/acces/artisans/index.htm](http://www.finances.gouv.fr/minefi/acces/artisans/index.htm)

### **C3. Programs in the United Kingdom**

#### ***Craft Related Councils and Their Objectives***

England, Northern Ireland, Wales and Scotland all have councils promoting craft practice, public understanding, and markets.

Established in 1971, **the Crafts Council** is an independent body funded by the Arts Council of England. The objectives of the Crafts Council are:

- To promote fine craftsmanship;
- To encourage high standards; and,
- To increase public awareness of contemporary crafts and applied arts.

#### ***Programs and Initiatives to develop domestic and international markets***

In the United Kingdom, the main organization responsible for the promotion of contemporary crafts is *the Crafts Council*. Initiatives of the Crafts Council include:

- “The Crafts Council Gallery, Britain's largest crafts gallery, hosts a continuous programme of major craft exhibitions, some of which tour nationally and internationally.”
- The Crafts Council has a magazine called “Crafts” covering all craft forms, from studio work to public commissions, from modern experimental work to traditional and historic designs.
- As well as exhibitions and a shop selling crafts & books, the London premises of the Crafts Council provides a specialist Reference Library, the National Register of Makers which contains contact information for around 6,500 UK craftspeople, and Photostore, an electronic picture library containing over 30,000 images of work by craftspeople selected for quality.
- The Crafts Council also organizes the Chelsea Crafts Fair, now in its 23rd year, which “continues to be regarded as Europe's leading event for contemporary design-led crafts and applied arts. With an inspirational mix of new talent and established makers, 'Chelsea' continues to be the premier focus for contemporary craft, and is internationally recognised as Europe's leading event for quality, ingenuity and individuality.”

Funding initiatives in Scotland are put forward by *the Scottish Arts Council*. In Scotland, financial support can be obtained for projects which strengthen the network of organizations that promote and present craft and broaden the range of audiences and participation in craft.

#### ***Financial Assistance and Eligibility Criteria for Craft Professionals***

The Crafts Council of the UK provides support for galleries to participate in SOFA and the New York International Gift Show.

In Scotland, monies can be obtained in support for projects which strengthen the network of organizations which promote and present crafts and broaden the range of audiences and participation in crafts.

“Organizations can receive funding for: the appointment/training of crafts officers; the creation and touring of exhibitions; educational programmes and selling initiatives; master classes and residencies; and crafts-based community and special needs programmes. Individuals can receive development and start-up grants.”

There are three programs offered to craftspeople who want to develop domestic or international markets:

- Awards for individual development
- Exhibitions
- Craft development

*Awards for Individual Development* provides “assistance to makers to develop and promote new work.” It is open to individuals. “The fund is used to provide assistance towards a range of purposes including the following:

- Purchasing time and /or additional equipment to develop work in new directions, including to create a body of work for exhibition. The costs of materials will be excluded except in exceptional circumstances, but the costs of photographing and promoting the new work are eligible for consideration.
- individual programmes of research and travel.
- first-time participation in Chelsea Crafts Fair and other Crafts Council selected selling events.
- participation by makers from outside the Central Belt in *Artisan*, with priority to those travelling from the furthest parts of Scotland.

Awards are available at two levels:

- development bursaries of £5,000-£7,000 (\$11,500 to \$16,000 CDN)
- grants of up to £1,500 (\$3500 CDN) for travel, research, participation in *Artisan* and Chelsea Crafts Fair, and other short-term projects”
- “Where a project includes equipment improvements, the element of the award for this aspect will not normally exceed 50% of the cost.”
- *Exhibitions* provides “assistance to improve the quality and quantity of crafts exhibitions shown, initiated and circulated in Scotland and to enable them to be shown more effectively.” It is open to organizations.

“The fund is used to provide a range of assistance, including:

- feasibility studies / initial research
- the costs of mounting an exhibition
- related programme costs, e.g. for educational workshops, artists’ talks and demonstrations
- touring costs within Scotland, especially to assist venues, e.g. island venues, where particularly high costs are involved



- hiring of incoming exhibitions

Funding priority is given to the following:

- exhibitions which explore a thesis or provide a critical framework for the understanding of crafts
- exhibitions of innovative work
- projects with or for children and young people
- projects which address the needs of people with disabilities
- collaborations where costs and administration are shared between two or more parties.

A fund of around £75,000 (\$172,500 CDN) is available for projects in the financial year from 1 April 2002 to 31 March 2003. Support offered will vary according to the nature of the proposal and the level of demand upon the fund but, except in the instances set out below, will not normally exceed 50% of the costs.

Grants for initial research will not usually exceed £2,000 (\$4600 CDN) per application; where the applicant is an individual there is no requirement to provide matching funds. Assistance for exhibition hire may cover up to 50% of the costs of hiring and transporting the exhibition, although a higher percentage may be considered in exceptional cases e.g. large-scale Crafts Council exhibitions.”

The following individuals or groups can apply to *Exhibitions*:

- “Public and independent organisations with a non-profit distributing status, including makers' groups, which promote and present crafts
- Freelance curators and exhibition organisers who wish to undertake preliminary research for an exhibition proposal
- Commercial galleries and bodies which do not have a non-profit distributing status may be eligible in limited circumstances, e.g. a project such as an educational programme which is beyond the scope of their usual commercial activities.

Funding is not be offered for exhibitions wholly or predominantly of student work, or for regular exhibitions by exhibiting societies.”

The following criteria are taken into account when assessing applications:

- “the proposal must meet the purpose of the fund
- the relevance of the exhibition to the applicant’s existing or planned programme of work
- the artistic quality of the proposed exhibition and any previous work, as determined by Crafts Committee
- the quality of management, including the financial management of the organisation and its ability to carry out the proposal
- the extent of the related education/outreach plans and their suitability for the intended audience

- the commitment to equal opportunities practice”

Craft Development provides “support for projects which strengthen the network of organisations in Scotland which promote and present crafts and broaden the range of audiences and participation in crafts.” It is open to organisations. A fund of around £100,000 (\$230,000 CDN) is available for projects in the financial year from 1 April 2002 to 31 March 2003. Support offered will vary according to the nature of the proposal and the level of demand upon the fund, but will not normally exceed 50% of the costs and may be less. The fund is used to provide a range of assistance, giving priority to:

- new posts for officers with responsibility for crafts
- work with and for children and young people, including projects which promote links between makers and schools
- projects which address the needs of people with disabilities
- masterclasses by makers of national or international standing
- crafts residencies.

The following individuals or groups can apply to *Craft Development*

- “Public and independent organisations with a non-profit distributing status, including makers' groups, which promote and present crafts
- Commercial organisations and those which do not have a non-profit distributing status may be eligible for assistance in certain limited circumstances e.g. for a non-commercial project.”
- The following criteria are taken into account when assessing applications:
- “the proposal must meet the purpose of the fund
- the relationship of the project to the other activities of the applicant
- the artistic quality of the proposed project as determined by Crafts Committee
- the quality of management including the financial management of the organisation and its ability to carry out the proposal
- the commitment to equal opportunities practice.

Projects with schools take into account the following specific criteria:

- the general educational worth of the project
- the extent to which the proposal offers enrichment to the formal or informal curriculum or culture of the school
- the element of public participation or engagement in the project
- the monitoring and assessment procedures in place
- the extent to which the participating school(s) will be involved in preparation, management and assessment through discussion or active involvement
- the extent to which the proposal offers scope for further development through ancillary materials, teacher packs or follow up visits.”

## **Web References**

Information about the Crafts Council was found on its site at :  
<http://www.craftscouncil.org.uk/where.htm>.

Information about the Arts Council of England was found on its site at :  
<http://www.artscouncil.org.uk/funding/index.html>.

Information about the Scottish Arts Council was found on its site at :  
<http://www.sac.org.uk/>

#### **C4. Programs in Australia**

Australia maintains several programs and initiatives intended to promote domestic and international market development for craft. The main organization responsible for all these initiatives and programs is Craft Australia, the national organization representing professional Australian craft at the national and international level.

- Craft Australia operates the “Craft Australia Shop” at the David Jones Department Store in Sydney, where it “exhibits and sells original craft work by prominent artists from all regions of Australia”.
- Craft Australia has an accreditation program called Craftmark, in order to “increase the sales of Australian craft, to expand the range of distribution and to further improve the profile of Australian contemporary craft. Craftmark accreditation is awarded to professional craft practitioners and retail outlets. Craftmark accreditation is an entry point for Professional Affiliation with Craft Australia providing a range of benefits including website promotion.”
- Craft Australia “offers affiliation without cost to recent graduates following their graduation from tertiary arts and design colleges. This initiative has been introduced to provide support for emerging craft practitioners in the initial stages of their career. A profile and work of recent graduates is included in the National Register of Craft Artists with established Australian professional designer makers.” Tertiary students can be included on Craft Australia's mailing list to receive current national and international information relevant to the craft and design sector.
- Craft Australia “commissions a range of exhibitions to present the best of contemporary Australian craft. Working with national and international agencies, the exhibitions are shown overseas and within Australia”. Upcoming exhibitions of ceramists and textile artists will take place at SOFA, in Chicago, in October.
- The Craft Australia News Sheet is “produced quarterly for distribution to member organisations, state craft councils, arts-related media and to professional affiliates”, and the Calendar of Events, “comprised of major national and international events of particular interest to craft practitioners.” It is regularly updated and published on Craft Australia’s web site.
- Craft Australia is the commissioner or selector for a number of international events and awards. These awards include the Faenza International Ceramic Concorso, the Talente Young Designers and Craftspeople Award, the Schmuck International Jewellery Exhibition and Award and the Lodz International Triennial of Tapestry.
- Craft Australia works with overseas agencies to create opportunities for professional Australian craft practitioners to participate in international residencies.
- “Since 1991 Craft Australia has developed and managed export activities for craft practitioners. Opportunities for export are currently available in projects taking place in the United States and Germany. ”

The Australia Council for the Arts provides for two-year fellowships for visual arts and crafts artists. “Fellowships are \$40,000 per year for two years and are offered only once in

an artist's lifetime. Recipients may request to take a one-year break between the two years of the Fellowship." Additional details may be found at:  
[www.ozco.gov.au/vac/fellows.html](http://www.ozco.gov.au/vac/fellows.html)

### ***Public Funding for Craft in Australia***

Funding for export activities is provided by the Australia Council, the Australian government's arts funding and advisory body, through the Visual Arts/Craft Fund and the Craft International Market Development (CIMD) program. CIMD "aims to promote and sell Australian contemporary craft in key overseas markets by ensuring high quality Australian representation at selected craft fairs such as SOFA Chicago and the Munich Craft Fair, in partnership with Craft Australia."

In July 2001, the Minister for the Arts and the Centenary of Federation, Peter McGauran, established an Inquiry to identify key issues impacting on the future sustainability, development promotion of the sector. The inquiry assessed possible options and made recommendations on actions that might be taken by governments and the sector to enhance its future.<sup>2</sup> The Inquiry reported its findings to the Government in March 2002 and is available online at: [www.dcita.gov.au/Article/0,,0\\_1-2\\_15-4\\_111225,00.html](http://www.dcita.gov.au/Article/0,,0_1-2_15-4_111225,00.html)

### ***Eligibility Criteria for Funding for Export Activities***

The Australia Council's web site, includes application forms for grants under the "Presentation and Promotion" category. "The purpose of this category is to increase opportunities for arts organisations to broaden audiences for the work of arts practitioners and to stimulate critical debate through the presentation, promotion and interpretation of contemporary Australian visual arts and craft." It is "open to legally constituted organisations only. In exceptional circumstances an additional application may be accepted under the out-of-time provisions." Applications are selected "that best demonstrate:

- high calibre of the artist(s) and other professionals involved; and
- evidence that the project is well planned and will increase opportunities for arts practitioners, broaden audiences and stimulate critical debate."

Craft artists can also apply for fellowships and for subsidies from the CIMD program. Eligibility criteria are not spelled out on the Australia Council's web site, though they can be found in the 2002 Australia Council Support for the Arts Handbook which you can obtain by sending a request to [handbook@ozco.gov.au](mailto:handbook@ozco.gov.au).

### ***Impact of Programs and Initiatives***

The Report of the Contemporary Visual Arts and Craft Inquiry noted:

"With regard to the sector's infrastructure, the Inquiry found there are a number of networks of organizations and institutions that play a key role in the development of contemporary art and craft practice in Australia. Through their exhibition,

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<sup>2</sup> Myer, Rupert. 2002. Report of the Contemporary Visual Arts and Craft Inquiry. Department of Communications, Information Technology and the Arts, Commonwealth of Australia.

educational and promotional activities they nurture the careers of artists and craft practitioners and arts professionals. They provide opportunities for the revitalization of the work of established artists and they also provide initial professional experience for emerging artists and curators. Through their networks they help build audiences, create demand for contemporary art and pioneer new international relationships.

The Inquiry also found that current funding levels make it increasingly difficult for these organizations to meet the rising expectations of artists, staff, the public and funding bodies, to exploit potential business and market development opportunities, and for some key organizations to provide leadership in the sector. There is also a lack of capacity to document and promote the artwork being created in their exhibition spaces which limits the long-term creative development of the visual arts in Australia. There is also a limited capacity for creative experimentation due to the cost of new technology.

The Inquiry also examined the roles played by Indigenous art and craft centers, artist-run initiatives, major art museums and regional and university galleries in developing and sustaining the sector as well as the advocacy as well as the support roles of artist services organizations. Curators and art administrators are key players in these organizations.

The Inquiry concluded that strategic investments by governments in the infrastructure, including facilitating access to new technology, were critical if there was to be growth built on these valuable foundations. While the infrastructure is not likely to cease operation without this investment, it will stagnate and some of it may fade from view to the detriment of Australia's visual culture.

Demand for contemporary visual arts and craft is variable yet it is fundamental to the sustainability of the sector. Audience development and education are critical factors and the commercial galleries and auction houses and publications are key players in the market.”

“Promotional activities in Australia and overseas can boost and stimulate demand. The Inquiry examined the potential for a calendar to be developed around existing major contemporary visual arts and craft events, such as the Asia-Pacific Triennial of Contemporary Art in Brisbane and the Sydney Biennale, to make them the centerpiece of a wide range of contemporary visual arts and craft activities in a particular location. The Inquiry believes these events, if properly supported, have the potential to create local and international opportunities for Australian artists. With the support and involvement of local and State and Territory governments, the events could have wider benefits for the tourism and hospitality sectors.

Submissions from all areas of the sector indicated the fundamental importance of international promotion, market development and cultural exchange. Contemporary visual arts and craft communicate more effectively across cultures than many other art forms. Further, as artists tend to work independently, they

have more capacity to work overseas with minimal infrastructure and group support.

The Australia Council makes a substantial investment in assisting artists to take advantage of overseas opportunities, increasing the international reputation of Australian visual arts and craft through the support of international touring exhibitions, or through assisting international curators to visit Australia. The Department of Foreign Affairs and Trade and State and Territory governments also play significant roles in promoting the sector overseas. The Inquiry believes there is scope for better coordination of these efforts to maximize the potential of international promotion.

The Inquiry also believes there is a need to strengthen the sustainability of contemporary arts and craft publications through increased support to enable them to better promote the sector and stimulate audience growth and demand. Similarly, the Inquiry believes there is a case for some increased support for special projects by contemporary visual arts and craft organizations to enhance the sector in Australia and on the world stage. ”(From Myer, 2002, Executive Summary, p.5-10).

### ***Web References***

Information about Craft Australia’s mandate and initiatives comes from its web site at <http://www.craftaus.com.au/international/default.htm> .

Specific export funding information was found on Australia Council’s web site at <http://www.ozco.gov.au/vac/present.html>.

Information about the Inquiry’s terms of reference and report can be obtained at [http://www.cvacinquiry.dcita.gov.au/terms\\_of\\_references.html](http://www.cvacinquiry.dcita.gov.au/terms_of_references.html)





## **Appendix D: Education and Skill Development Programs / Formation en métiers d'art**

### **D1. Post-Secondary Education Programs in Craft / Programmes de formation post-secondaire**

- Alberta College of Art and Design, Calgary, Alberta  
Programs in ceramics, fibre, glass, and jewellery and metals  
[www.acad.ab.ca](http://www.acad.ab.ca)
- Canadore College, North Bay, Ontario  
offers a Jewellery Casting course  
[www.canadorec.on.ca](http://www.canadorec.on.ca)
- College of the North Atlantic, Stephenville and St. John's  
Jewellery, Ceramics and Fibre options in the Visual Arts Program  
Textile Studies Program at Anna Templeton Center, St. John's  
[www.northatlantic.nf.ca](http://www.northatlantic.nf.ca)
- Concordia University, Montreal, Québec / Université Concordia  
BFA programs in ceramics and fibres. / Programmes en céramique et textiles  
[studio-arts.concordia.ca/progra/program.html](http://studio-arts.concordia.ca/progra/program.html)
- Institut des métiers d'art - Cégep du Vieux-Montréal (Montréal)  
Diploma programs in craft technique (573) in jewellery, glass, wood, textiles and ceramics / Programmes en métiers d'art : joaillerie, verre, bois, textiles et céramique  
[www.cvm.qc.ca/ima](http://www.cvm.qc.ca/ima)
- Le Centre de céramique Bonsecours  
[www.centreceramiquebonsecours.net/](http://www.centreceramiquebonsecours.net/)
- Le Centre de recherche et de design en impression textile de Montréal  
[www.cam.org](http://www.cam.org)
- Le Centre des métiers du cuir de Montréal  
[www.cmcm.qc.ca](http://www.cmcm.qc.ca)
- Le Centre des métiers du verre du Québec  
[www.espaceverre.qc.ca](http://www.espaceverre.qc.ca)
- Le Centre des textiles contemporains de Montréal  
[www.textiles-mtl.com](http://www.textiles-mtl.com)
- Centre de formation et de consultation en métiers d'art-Cégep de Limoilou, Québec City, Québec.  
Programmes en métiers d'art : joaillerie, bois, facture d'instruments de musique, textiles et céramique  
[www.metierdart.com](http://www.metierdart.com)
- La Maison des métiers d'art , textiles, céramique, sculpture  
[www.metierdart.com](http://www.metierdart.com)

- L'École-atelier de céramique de Québec  
[www.maisonmetiersdart.com](http://www.maisonmetiersdart.com)
- L'École de joaillerie de Québec  
[www.ecoledejoaillerie.com](http://www.ecoledejoaillerie.com)
- L'École de joaillerie de Montréal  
[www.ecoledejoaillerie.com](http://www.ecoledejoaillerie.com)
- Emily Carr Institute of Art and Design, Vancouver, British Columbia.  
Bachelor's degree program in Industrial Design, Visual Arts programs in ceramics, and mixed media sculpture.  
[www.eciad.bc.ca/eciad/degrees/index](http://www.eciad.bc.ca/eciad/degrees/index)
- George Brown College of Applied Arts and Technology, Toronto  
3 year program in Jewellery Arts  
2 year program in Fashion Techniques and Design  
[www.gbrownc.on.ca](http://www.gbrownc.on.ca)
- Georgian College, Barrie, Ontario  
1 year program in Art and Design Fundamentals  
2 year program in Design and Visual Arts with option in jewellery  
[www.georgianc.on.ca](http://www.georgianc.on.ca)
- Haliburton School of the Arts, Sir Sanford Fleming College, Haliburton, Ontario  
Programs in Artist Blacksmith, Ceramics, Visual and Creative Arts, Museum Management and Curatorship, Collections Conservation and Management  
[www.flemingc.on.ca](http://www.flemingc.on.ca)
- Kootenay School of the Arts Cooperative, Nelson, British Columbia  
Three year programs with specializations in clay, fibre, jewellery, metal, and wood products  
[www.ksac.bc.ca](http://www.ksac.bc.ca)
- L'Institut québécois d'ébénisterie  
[www.iqe.edu](http://www.iqe.edu)
- Ontario College of Art and Design, Toronto, Ontario  
Programs in Industrial Design, and Material Art and Design with specializations in ceramics, jewellery/metalsmithing, and fibre  
[www.ocad.on.ca](http://www.ocad.on.ca)
- Nova Scotia College of Art and Design, Halifax, Nova Scotia  
Bachelor of Fine Arts Program with specializations in ceramics, jewellery design and metalsmithing, and textiles.  
[www.nscad.ns.ca/bfa.html](http://www.nscad.ns.ca/bfa.html)
- Sheridan College, Trafalgar Road Campus, Oakville, Ontario  
Crafts and Design Program in the School of Animation and Design. 3 year diploma programs in ceramics, furniture, glass and textiles.  
[www.sheridanc.on.ca/programs03\\_04/saad/crafts/](http://www.sheridanc.on.ca/programs03_04/saad/crafts/)

## **D2. Continuing Education and Other Programs in Craft / Formation continue**

- The Banff Centre, Banff, Alberta  
Craft programs  
<http://www.banffcentre.ab.ca/mva/>
- Harbourfront Centre, Toronto, Ontario  
Three year craft residency program in ceramics, glass blowing, jewellery and textiles  
<http://www.harbourfront.on.ca/flash/craft.html>
- Red Deer College Visual Arts Summer School for Adults, Red Deer Alberta  
Glassblowing, woodcarving, pottery, book and lettering arts, furniture making, bronze casting and more  
[extension.rdc.ab.ca/visual\\_arts/series/](http://extension.rdc.ab.ca/visual_arts/series/)

## **D3. Other Organizations in Skill Development / Autres organisations**

- Cultural Human Resources Council, Ottawa / Conseil des Ressources humaines du Secteur culturel.  
Le CRHSC réunit des représentants de toutes les disciplines culturelles et de l'industrie afin de mieux répondre aux besoins de formation et de perfectionnement professionnel des travailleuses et travailleurs culturels – les artistes, les créateurs, le personnel technique, les gestionnaires et tous les autres professionnels du secteur culturel, y compris les travailleuses et les travailleurs autonomes  
[www.culturalhrc.ca](http://www.culturalhrc.ca)
- La Société de développement des entreprises culturelles (SODEC)  
subventionne des écoles-ateliers en métiers d'art pour la planification et la réalisation d'activités de recherche, de diffusion et de partenariat.)  
[www.mcc.gouv.qc.ca/culteduc/metart.htm](http://www.mcc.gouv.qc.ca/culteduc/metart.htm).

## Appendix E: Summary of Interviews

Note : Numbers at start of comment indicates number of similar responses or comments

### E1: Export Interviews

#### Exhibit E1: Export Interview Comments

Question	Topic	Responses
Question 10 : Best opportunities	studio or workshops issues /production capacity issues/	<ul style="list-style-type: none"> <li>• 5 expand studio/equipment/production space/better set up</li> <li>• 4 at limit of production capacity</li> <li>• 3 fine tune product line, diversify</li> <li>• 2 expand production</li> <li>• 2 apprentices/cloning</li> </ul>
	expanding markets, geographic or themes, marketing issues	<ul style="list-style-type: none"> <li>• 9 export to US</li> <li>• 1 export to French speaking european countries</li> <li>• 1 elsewhere than US – trade missions</li> <li>• 3 raise price/move to higher end production</li> <li>• 2 establish/increase presence in high end galleries, US and Canada</li> <li>• 2 more time for marketing/balance production and marketing</li> <li>• 1 internet</li> <li>• 1 international marketing</li> </ul>

### Exhibit E1: Export Interview Comments

Question	Topic	Responses
Question 11: Barriers	barriers related to production	<ul style="list-style-type: none"> <li>• 6 limited production/ have reached production limits/stagnant production line</li> <li>• 5 skilled labor, training and keeping employees,</li> <li>• 5 logistics of small operations/ one-person operation/ unable to increase</li> <li>• 3 time/balance time and life balance issues/energy</li> <li>• 2 limited production space</li> <li>• 1 geographical isolation</li> <li>• 1 medium : large, heavy, easy to break</li> <li>• 1 don't qualify for apprenticeship</li> <li>• 1 need better access to materials, internet has simplified supply, but still difficult; regional suppliers have a monopoly</li> </ul>
	regarding market barriers	<ul style="list-style-type: none"> <li>• 4 related to audiences : limited appeal of work, unsophisticated, undereducated market, closed markets, lack of appreciation</li> <li>• 2 no help from government</li> <li>• 1 access to American Craft Council shows, and Smithsonian</li> <li>• 1 moving to employing others, to free time for market</li> </ul>
	regarding finances and money, and administration	<ul style="list-style-type: none"> <li>• 8 money / financing</li> <li>• 3 high sales taxes, insurance,</li> <li>• 2 paperwork and costs of exporting to USA.</li> <li>• 2 US customs and collecting</li> <li>• 1 costs of participating in shows</li> </ul>
Two Questions regarding Domestic development (wide range of responses)	regarding production	<ul style="list-style-type: none"> <li>• network with medium community</li> <li>• support to create new line</li> </ul>

### Exhibit E1: Export Interview Comments

Question	Topic	Responses
	regarding training and info needed	<ul style="list-style-type: none"> <li>• training program to keep current, with workshops which allow craft persons to stay in touch with the reality of the outside world</li> <li>• training apprenticeship</li> <li>• Info on already available government support</li> <li>• Market research both domestic and international</li> <li>• Info on shows,</li> <li>• 2 Info on grants, grant application</li> <li>• Craft councils assistance</li> <li>• Art schools don't prepare for business</li> <li>• Need artisans entrepreneurship programs.</li> </ul>
	regarding markets and related issues	<ul style="list-style-type: none"> <li>• attending US shows</li> <li>• 2 more craft shows, juried shows</li> <li>• more permanent display showrooms</li> <li>• local tourism and promotion</li> <li>• Web</li> <li>• 4 more promotion, brochures, media focus, marketing, publications and info for these</li> <li>• more public art,</li> <li>• better art education to increase public awareness and appreciation of art</li> </ul>
	regarding craft as business, needed help	<ul style="list-style-type: none"> <li>• that government understands that craft is business</li> <li>• support for really small businesses, not just those that gross \$3 million a year.</li> <li>• Assistance financial for market research both domestic and international</li> <li>• Business line of credit</li> </ul>
Question regarding International development	Regarding production	<ul style="list-style-type: none"> <li>• Tool acquisition</li> </ul>

### Exhibit E1: Export Interview Comments

Question	Topic	Responses
	Regarding training and info needed	<ul style="list-style-type: none"> <li>• 8 You should be able to call someone for simplified information about expansion into the US and European markets, what your options are; need straight and consistent answers; seminars on export; help with details of exporting; Need export info page; ease exporting; exporting regulations should be better explained,</li> <li>• 3 info on promotion and marketing</li> <li>• Advice from non-governmental experts on exporting.</li> <li>• Consulates, embassies think craft are too small for export assistance; Crafts producers should have access to trade missions and other foreign marketing opportunities</li> <li>• Trade missions appreciated, both federal and provincial</li> <li>• Need education system</li> <li>• CCF website should be a source of information on grants, as well as a clearing house for information and regulations of importance to craft persons.</li> <li>• Need info on marketing, photo and books, and travel to fairs</li> <li>• Need more stat, required for writing business plan</li> </ul>
	regarding marketing and related issues,	<ul style="list-style-type: none"> <li>• more trade show assistance</li> <li>• convince US to open to Canadians</li> <li>• access to foreign sales</li> <li>• More media profiles of prominent artists</li> <li>• Need to see more agents in Canada</li> <li>• Craft Councils should focus on international development</li> <li>• Craft Councils need more funding and equal access to rural</li> </ul>
	regarding financial support and administration	<ul style="list-style-type: none"> <li>• 4 financial assistance with promotion and marketing</li> <li>• 3 financial support for export</li> <li>• 2 more federal grant money is needed to promote international sales, international marketing</li> <li>• 2 exporting regulations should be less complicated</li> <li>• specialized shipping companies and insurance for hand made crafts should be available.</li> <li>• Better deal with agents and galleries.</li> </ul>

### Exhibit E1: Export Interview Comments

Question	Topic	Responses
Other Comments		<ul style="list-style-type: none"> <li>• Canada should have its own licensing conference, so artisans can license international production of their work and increase their revenue. Canadians shouldn't have to go to New York.</li> <li>• Provincial governments should be increasing or at least maintaining current funding levels for Provincial Crafts Councils, not cutting them as they are in Newfoundland and Labrador. The \$65 thousand that went to fund the Council resulted in \$1.4 million in revenue.</li> <li>• The government shouldn't be funding salaries for employees of craft producers.</li> <li>• Producers should set their prices to be self- sufficient.</li> <li>• Breaking into the US market is hard to do. There are cultural differences in the ways Americans and Canadians do business. Small shops in the U.S. expect a representative to contact them regularly, because they have always been catered to in that way. It is difficult to get establish and maintain that depth of market penetration when you are working alone.</li> <li>• Craft councils and government agencies have no resource persons available and willing to assist, and favouritism is rampant.</li> <li>• Governments need to put money into the crafts sector, and facilitate communication with artisans by having bureaucrats understand the kind of work they do and how their businesses operates.</li> </ul>



## E2: Distribution Interview Comments

### Exhibit E2 : Interview Comments from Key Players in Distribution

Question	Response
Nine respondents : Three Each from West, Central, and Atlantic.	<ul style="list-style-type: none"> <li>• 1 Ontario</li> <li>• 2 Québec</li> <li>• 1 NS</li> <li>• 1 Newfoundland and Labrador</li> <li>• 1 Atlantic (US)</li> <li>• 1 British Columbia</li> <li>• 2 Alberta</li> </ul>
Website	<ul style="list-style-type: none"> <li>• 4 yes</li> <li>• 2 no</li> <li>• 2 unknown</li> </ul>
Title	<ul style="list-style-type: none"> <li>• 3 owner or co-owner, one combining artist and president</li> <li>• 2 manager</li> <li>• 3 president</li> <li>• 1 director</li> </ul>
Number employed at any time in 2002	<ul style="list-style-type: none"> <li>• Total: 65 employees across all respondents</li> <li>• Only one has more than 20 employees</li> </ul>
How many were full time/full year	<ul style="list-style-type: none"> <li>• Total: 30 employees across all respondents</li> <li>• Only one over 15</li> </ul>
How many were part time or part year	<ul style="list-style-type: none"> <li>• Total: 65 employees across all respondents</li> <li>• Two have over 20</li> </ul>

### Exhibit E2 : Interview Comments from Key Players in Distribution

Question	Response
<p>Greatest <b>Barrier</b> or <b>obstacle</b> to the growth of craft markets in Canada</p>	<ul style="list-style-type: none"> <li>• education of the Canadian consumer about the quality of products produced in Canada</li> <li>• marketing the uniqueness of these crafts</li> <li>• encouraging the consumer to purchase quality vs quantity</li> <li>• Lack of awareness of and appreciation for crafts in Canada. The marketing and promotion costs associated with educating the public and increasing awareness would be extremely high.</li> <li>• A lack of understanding of and appreciation for crafts on the part of the general public,</li> <li>• The high cost of publicity and marketing for individual crafts businesses.</li> <li>• low level of government financial support for the craft sector,</li> <li>• Competition from cheap imports of both crafts and non-crafted goods; lack of knowledge of Canadian public re: handmade vs factory-made (quantity over quality is a N.A. value)</li> <li>• It is often difficult for Canadian crafts persons to meet the production volumes required for the US market in a timely manner.</li> <li>• Many producers don't change the style of their crafts to reflect changing tastes, or if they do change, make the wrong stylistic choices.</li> <li>• There is a lack of large trade-show facilities in Canada, and those that are available are expensive. This means that only a few shows can take place, and the cost of participation for artisans is quite high. While this might benefit promoters, it doesn't benefit individual artisans.</li> <li>• fine craft market in Canada is underpriced and undervalued</li> <li>• imports from other countries are cheaper (\$ and quality)</li> <li>• Artisans need to diversify their production (“ there needs to be more than maple leaves and jewellery”),</li> <li>• artisans need to choose a price point for their work which reflects the reality of the marketplace, not their desire to be adequately remunerated for the hours spent on production.</li> <li>• in art colleges, students are told to be 'snobs'; price items too high; unable to make a living (view of art as a business is naïve)</li> </ul>

### Exhibit E2 : Interview Comments from Key Players in Distribution

Question	Response
<p>What <b>initiatives</b> would you consider to be most <b>helpful</b> in developing <b>domestic</b> markets for craft</p>	<ul style="list-style-type: none"> <li>• QC Craft Council has more extensive support (\$\$ and environmental/cultural) for QC-based artists (ie. SOFA in New York and Chicago – QC pays to send a number of representatives to this event)</li> <li>• develop some kind of 'enforcement' system (point systems?)</li> <li>• more unified approach from each provincial crafts council in the development of the industry/sector</li> <li>• There is a need for better marketing, and the artisans should help with it. Pieces displayed in shops should have a detailed history and description of the article, and it absolutely needs to be in both French and English, with Spanish a growing requirement. Artisans should try to visit shops where their crafts are sold, to speak to the sales staff about their products. Even a 10 to 15 minute visit would be useful.</li> <li>• Assistance with the cost of raising awareness, through such activities as exhibits, special promotions, brochures.</li> <li>• Crafts sector is divided too much by discipline. There needs to be a large multidisciplinary body that promotes awareness of the industry, as well as providing marketing assistance (eg: data banks) to members. It is very difficult for artisans working in isolation to research marketing opportunities on their own. (Answers apply to both domestic and foreign markets.)</li> <li>• Government financial assistance with marketing craft businesses should be more readily available to individual crafts persons and small enterprises, and the application process should be fairer and less onerous. (Answers apply to both domestic and foreign markets.)</li> <li>• The Alberta Foundation for the Arts acquisition programme</li> <li>• Canada Council travel grants</li> <li>• Public awareness and promotion by crafts councils.</li> <li>• Workshops (EDC?) on exporting to the US crafts market are very helpful in allaying Canadian craft producers' fears.</li> <li>• For both domestic and international (US) markets, government grants for individual artisans to travel to and participate in craft shows (she suggests for up to five years), but with a <u>simple</u> application process that wouldn't burden them with too much administrative paperwork. (Apply to both domestic and international)</li> <li>• educate the Canadian consumer re: handmade vs factory-made</li> <li>• use provincial craft councils whose main role could be that of educator (large craft gatherings, through provincial government promotions such as tourism ads "Come see our locally-made blown glass, wood carvings, etc. when you come to ski", business ads, etc.)</li> <li>• find and fund ways to address the cost of shipping (including packaging), ensuring payment, shipping insurance (which doesn't cover crafts)</li> <li>• find and provide a list of knowledgeable and dependable customs brokers</li> </ul>

**Exhibit E2 : Interview Comments from Key Players in Distribution**

Question	Response
<p>What <b>initiatives</b> would be most <b>helpful</b> in promoting <b>international</b> markets</p>	<ul style="list-style-type: none"> <li>• more active role by the Canadian Crafts Council developed with financial investment through provincial and federal governments</li> <li>• stronger structure for the CCF to work more as an advocate on behalf of all Cdn. Artisans</li> <li>• ‘Team Canada’ approach in international promotion (work with other business sectors, maximize contacts internationally)</li> <li>• develop more of a business attitude towards the marketing of the craft sector</li> <li>• Selling internationally requires a physical presence in that market. While web sites are effective for follow-up sales, the nature of craft sales usually requires that first contact be hands on.</li> <li>• He feels that the crafts sector is divided too much by discipline. There needs to be a large multidisciplinary body that promotes awareness of the industry, as well as providing marketing assistance (eg: data banks) to members. It is very difficult for artisans working in isolation to research marketing opportunities on their own. (Answers apply to both domestic and foreign markets.)</li> <li>• Government financial assistance with marketing craft businesses should be more readily available to individual crafts persons and small enterprises, and the application process should be fairer and less onerous. (Answers apply to both domestic and foreign markets.)</li> <li>• Canada Council travel grants</li> <li>• Better marketing, along with financial assistance to do so.</li> <li>• For both domestic and international (US) markets, government grants for individual artisans to travel to and participate in craft shows (she suggests for up to five years), but with a <u>simple</u> application process that wouldn’t burden them with too much administrative paperwork. (Apply to both domestic and international)</li> <li>• educate artisans about the ‘how to’ of international marketing (provincial councils?)</li> <li>• use provincial/national craft councils to facilitate (funding opportunities), communicate and advocate on behalf of members; believes that should be their main role</li> </ul>

**Exhibit E2 : Interview Comments from Key Players in Distribution**

<b>Question</b>	<b>Response</b>
<p>What <b>marketing opportunities or strategies</b> (...) could be employed to expand the <b>awareness</b> of and <b>demand</b> for Canadian craft in developing the <b>domestic</b> market</p>	<ul style="list-style-type: none"> <li>• need for support in teaching (colleges/ universities) to develop a more complete artistic education (business, MFAs)</li> <li>• no strong presence of craft history or business side of the arts industry</li> <li>• working together, individuals and small businesses can solicit improved support (\$\$ and cultural) as a group; much more difficult for individuals to apply for funding, etc.; facilitate this process through membership in provincial and national craft associations (improve/enhance the role played by these councils)</li> <li>• The North American craft market, while huge (estimates 9 billion dollars), is extremely fragmented. Compared to the film or video game market, there is a lack of large, successful chains to handle marketing and distribution of crafts in a similar manner. (Comments apply both to domestic and international)</li> <li>• Free crafts demonstrations</li> <li>• Crafts Councils have a role to play in increasing public awareness of the sector through increased media exposure (newspapers and television).</li> <li>• Some US craft producers pool their resources to do cooperative regional craft shows, with joint marketing and promotion (brochures, web site, etc.) to keep costs down.</li> <li>• A Quality Assurance label (perhaps similar to VQA labelling of wines) which would guarantee buyers a certain level of quality. (Apply to both domestic and international)</li> <li>• promotion of more accessible trade shows</li> <li>• ensure the business side of the councils as more 'professional organizations'</li> <li>• providing opportunity (financial and physical) to advertise locally</li> </ul>

**Exhibit E2 : Interview Comments from Key Players in Distribution**

Question	Response
<p>What <b>marketing opportunities or strategies</b> (...) could be employed to expand the <b>awareness of and demand</b> for Canadian craft in developing the <b>international</b> market</p>	<ul style="list-style-type: none"> <li>• using the internet to raise awareness of existence, quality, availability and uniqueness of Canadian crafts</li> <li>• promoting the uniqueness of the variety of cultural groups and geography that shape the different types/styles of crafts in Canada</li> <li>• The North American craft market, while huge (estimates 9 billion dollars), is extremely fragmented. Compared to the film or video game market, there is a lack of large, successful chains to handle marketing and distribution of crafts in a similar manner. (Comments apply both to domestic and international)</li> <li>• The hiring of a glass art representative in the US market.</li> <li>• Export Development Canada should fund more marketing initiatives for international trade shows.</li> <li>• A Quality Assurance label (perhaps similar to VQA labelling of wines) which would guarantee buyers a certain level of quality. (Apply to both domestic and international)</li> <li>• through consulates/embassies in other countries negotiate opportunities to promote Canadian crafts</li> <li>• improve participation in world craft fairs</li> <li>• research and facilitate exchange programs with other craft producers/artisans</li> <li>• improve international advertising opportunities</li> </ul>

### Exhibit E2 : Interview Comments from Key Players in Distribution

Question	Response
<p>What kinds of <b>support</b> would be <b>useful</b> in pursuit of these strategies</p>	<ul style="list-style-type: none"> <li>• funding from all sources (grants; small business loans; trade exhibitions; publishing and distributing catalogues)</li> <li>• support from provincial and federal government and corporate Canada through the purchasing of Canadian crafts as gifts for speakers, visitors, dignitaries (promote individual artists, not just a portion of Canada)</li> <li>• set up tax incentives for corporate Canada to support the purchase and support of Canadian crafts</li> <li>• Generally, there is a need to be more business oriented, to grow the industry as industry.</li> <li>• More and better Canadian statistics on the industry and it's impact on the economy, especially on tourism, should be gathered and disseminated.</li> <li>• A need to promote the concept of craft acquisition to a wider public.</li> <li>• Craft Councils need to focus on the needs of retailers, as well as individual artisans. He also sees a potential conflict of interest, given that many Craft Councils operate their own retail outlets.</li> <li>• Government financial support for the above initiatives.</li> <li>• More and better public education to increase awareness of the arts in general, and of crafts in particular.</li> <li>• More funding for both education and marketing.</li> <li>• Increased funding for training and for travel opportunities to attend trade shows outside the province. This is especially important in Newfoundland, because travel costs are very high and funding through ACOA is running out.</li> <li>• A multidisciplinary export fair where producers can acquire tools for networking and marketing in the US.</li> <li>• More educational opportunities for artisans, including (possibly mandatory) hard business training</li> <li>• funding from provincial/federal governments (acknowledgement that the craft industry is a business and can be included with other types of grant/funding programs)</li> <li>• provincial government (tourism? business?) could advertise local crafts as part of promotional package</li> <li>• Canadian Craft Federation could have trade shows at various locations world-wide</li> <li>• production in large quantities eliminates 'flaws' but also decreases value and desire of one-of-a-kind items</li> <li>• use internet for marketing unique one-of-a-kind items/crafts</li> <li>• if you're going through an agent, how do you ensure you actually make money when you're competing against local mass production</li> <li>• cost of getting it to final destination</li> </ul>

Other comments	<ul style="list-style-type: none"> <li>• this study is an important initiative and well-worth the time spent answering the survey questions</li> <li>• the development of a Canadian crafts-related strategy is overdue; other countries have this in place and have supported their artisans strongly for quite some time</li> <li>• Québec-based crafts persons should attend the big Toronto craft shows, because that is where most buying takes place. The problem with the Montreal show is that anyone who wants to can attend, so the quality is extremely variable, and the crush of the general public is such that corporate buyers have trouble moving around to the various displays. Recommends a pre-selection process to guarantee a minimum standard of quality, and times early in the show when only buyers are allowed to visit the displays.</li> <li>• On a local level, he would like to see a Harbourfront development in Halifax similar to Toronto's, where artisans could congregate and potential customers, both local and tourist, would be able to access them.</li> <li>• It is essential to encourage and recognize artistic creativity, and not just commercial success, to emphasize quality, not quantity of production.</li> <li>• Successful penetration of the US market is essential to the survival of the Canadian Craft Industry.</li> <li>• For some five or six years in Newfoundland there was no sales tax accruable to the sale of any Canadian-made craft product. When the HST was introduced, these same products became taxable at 15%, but only for large companies with sales over \$30,000 per annum. This had the double effect of creating an expectation in the consumer's mind that crafts shouldn't be taxable, as well as creating an unfair pricing advantage for small producers.</li> <li>• While the US craft market is very competitive, Canadian crafts are very well received there when they are properly packaged and marketed.</li> <li>• When she started her show, she got marketing grants for the first five years, which were very useful to her. Similar grants to other promoters would foster the growth of other craft shows.</li> </ul>
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### E3: Large Craft-Related Enterprise Interviews

#### Exhibit E3: Interview Comment from Large Craft-Related Enterprises

Question	Response
Number of respondents : 4 Total employees : 144 Total full time/full year : 144	<ul style="list-style-type: none"> <li>• A total of 144 full time, full year employees for 4 enterprises, i.e. 36 average</li> </ul> <p>Note: This sample was not large enough to generate reliable statistics, but comments indicate that large enterprises share with small studios the importance of skill, the need to direct contact with the buyer, the need for investment, the need for collective actions</p>
What do you consider to be the <b>greatest barrier or obstacle to the growth</b> of craft markets in Canada?	<ul style="list-style-type: none"> <li>• Desire to grow</li> <li>• Find the necessary funding to support the market development</li> <li>• Increased competition in a shrinking market. Some of this shrinkage is caused by a huge drop in specific activity across their markets, as well as by inroads made by new technologies in the low-end markets</li> <li>• Asian imports</li> <li>• For his particular, highly-specialized part of the craft market, the biggest barrier to expansion is the lack of trained crafts persons available to fabricate and install the instruments he sells. As a result, he doesn't push very hard to increase sales. He could sell more product if he could get better-trained workers to install it</li> </ul>
What <b>initiatives</b> would you consider to be most <b>helpful in promoting craft enterprises</b> with which you are most familiar? In the <b>domestic</b> market	<ul style="list-style-type: none"> <li>• Needs to be direct communication between craftsman and consumer</li> <li>• touch and feel necessary to inform consumer of the uniqueness and quality of the product</li> <li>• education of difference between unique and mass produced</li> <li>• knowledge that the craftsman (who spent 30 years <u>in a reputable establishment</u>) has the ability to create a unique product</li> <li>• In all markets, the product has to change its image, and the perception of its usage</li> <li>• Experience: Enterprise has been exporting for over 30 years so has major advantage over younger companies</li> <li>• For both markets, an apprenticeship system that helps subsidize the wages paid to trainees while they are learning their craft</li> </ul>

### Exhibit E3: Interview Comment from Large Craft-Related Enterprises

Question	Response
<p>What do you consider to be the <b>greatest barrier or obstacle to the growth</b> of craft markets in Canada? In the <b>international</b> market</p>	<ul style="list-style-type: none"> <li>• Sells over the web</li> <li>• Ship by air (mostly North America)</li> <li>• No insurance by courier but immediate delivery</li> <li>• Learned early on how to package to ensure safe delivery of product</li> <li>• Subsidized foreign showing (ie. Gift shows); important to get out to the buyers; very expensive to attend foreign shows (US, UK, Aus/NZ, out of province Canada)</li> <li>• Only way to get recognition is the ‘magic of touch’</li> <li>• For both markets, an apprenticeship system that helps subsidize the wages paid to trainees while they are learning their craft</li> </ul>
<p>What <b>marketing opportunities or strategies</b>, perhaps successfully employed in other cultural areas, industries, or countries, could be employed to expand the awareness of and demand for Canadian craft? Same for the <b>domestic</b> market and the international ?</p>	<ul style="list-style-type: none"> <li>• Use research, as needed, to find ways to deal with specific issues as they arise (internet, past contacts, use other producers’ contacts, etc.);</li> <li>• Don’t expect anything from anyone else</li> <li>• For all markets, there needs to be better marketing of the product, through specific activities and craftpersons need to look and to move beyond their isolated, hermetically-sealed world</li> <li>• Can’t expose product if you don’t have it</li> <li>• Must create industry to generate knowledge; one-of-a-kind pieces fine for ‘mom and pop’ industry, but how do you make money with one-of-a-kind?</li> </ul>
<p>What <b>kinds of support</b> would be useful in pursuit of these strategies?</p>	<ul style="list-style-type: none"> <li>• Ability to finance new market strategies (loans, grants, etc.) so consumers can ‘experience’ the product and the producer can raise awareness of the product (for example, has hired a representative to coordinate a number of public awareness activities such as have tastings in the stores using products of the studio);</li> <li>• Arrange for ‘first-hand look’ at process at the studio glassworks</li> <li>• Government support to develop new markets, perhaps through the EDC, would be useful. While the Asian market is generally quiet at this time, Korea is deemed to be a fertile market for pipe organ sales. They need assistance to get marketing people on the ground there.</li> <li>• Subsidization of business trips abroad (enterprise has distribution in Europe, but it’s difficult to capitalize on human resource skills of local rep over the phone; needs face-to-face with product in hand</li> <li>• Further development difficult without \$\$ investment</li> </ul>

### Exhibit E3: Interview Comment from Large Craft-Related Enterprises

Question	Response
Other Comments	<ul style="list-style-type: none"><li>• Most craftsman are not business-minded and don't want/need to produce more than their 'daily bread';</li><li>• Studio is less than 10 years, hasn't made a profit yet but is successful; initial investment by business persons.</li><li>• He predicts that there will be a shaking out of the highly-competitive North American market, but that the enterprise will maintain and perhaps even expand its market share. He also predicts that, even in a \$70 million annual market, some of the current one hundred or so competitors are bound to disappear.</li><li>• cross-cultivation of thought difficult without face-to-face discussion</li></ul>

## Appendix F: Results of Issues, Opportunities and Priority-Setting Exercise

### Exhibit F1.: Priority Issues In Canadian Craft

#	Note : Shaded have average ratings of 4.0+ in both Importance and Short or Long Term Priority	Importance of barrier to your organization members	Satisfaction with existing efforts to address barrier	Suggested priority of issue for CCF (5 High to 1 Low)	
		(5 High to 1 Low)	(5 High to 1 Low)	Short Term	Long Term
1	Weak design standard/quality issues	3.3	2.2	2.8	2.7
2	Limited public knowledge/expertise/lack of writing	4.0	1.7	4.3	4.4
3	Limited high end clientele in Canadian market	3.8	1.8	3.0	2.8
4	Limited venues for retail and display – need for gallery history	3.1	2.0	3.5	3.8
5	Weak business and entrepreneur skills within craft	3.3	2.3	3.0	3.5
6	Weak cooperation and networking among craft persons (isolation)	2.9	2.6	2.7	2.8
7	Lack of skilled artisans as barrier to increased scale	3.6	2.1	3.0	3.2
8	Lack of access to capital from conventional sources (banks)	2.8	2.3	3.4	3.1
9	Poor knowledge of craft market and strategies	3.3	2.2	3.3	3.2
10	Competition from cheap foreign imports	3.6	2.3	3.8	3.0
11	Need for different strategies for different markets, products, and media (niche markets)	4.0	3.0	4.0	4.7
12	Paperwork and complexity of international trade	3.0	2.0	3.3	2.8
13	Shipping issues including insurance and breakage (esp. from rural areas)	1.4	3.0	1.5	1.8
14	Barriers to trade from CCRA (tax) interpretations/inconsistencies	3.0	3.0	2.7	2.7
15	US Trade Rules – barriers to retail sales at US shows	4.0	1.8	3.7	3.2
16	Lack of national infrastructure to promote business development and export capacity for craft	3.8	2.8	3.8	3.8
17	Limited government recognition of craft, inconsistent funding	4.7	2.3	5.0	4.6
18	Inconsistent government funding for core operations of craft orgs	4.5	2.0	4.5	3.6
19	Lack of funding and support for small studios	4.0	2.5	2.8	3.2
20	Lack of Canadian image/branding in int'l markets	3.4	2.8	3.4	3.5
21	Lack of intermediaries to promote international trade	3.2	1.5	3.1	3.4

**Exhibit F2: Opportunities for Increasing Organizational Resources and their Efficient Use**

#	Opportunities	Have you tried to pursue this or a similar idea? # of Yes	Is it working or did it work? (avg on 5 High Success to 1 Low Success)	Priority rating for action at provincial level (Avg on 5 High to 1 Low)	Could this be rolled out at national level? (# of Yes)	Priority Rating for Action by CCF (5 High to 1 Low)	
						Short Term	Long Term
1	Partner with media guilds in organization and strategy	4.0	2.8	3.6	3.0	4.0	2.7
2	Partner with private distribution players (boutiques, galleries, wholesale shows, retail shows)	4.0	2.6	3.4	3.0	4.3	3.7
3	Expand internal craft community resources for growth initiatives – increase membership dues, reserve portion of craft sales, or show revenues, etc.	2.0	2.8	1.5	1.0	3.0	1.0
4	Lobby relevant government agencies for consistent core government funding for craft organizations	5.0	2.0	4.4	4.0	4.8	4.5
5	Lobby relevant government agencies for programs or improve access to programs for studio development or growth (small & medium enterprises)	4.0	2.3	3.8	4.0	4.0	4.0

### Exhibit F3: Domestic Market Development Opportunities

#	Opportunities for Domestic Market Development	Have you attempted this or a similar action? # with Yes	Is it working or did it work? (5 High to 1 Low Success)	Priority rating for provincial level (5 High to 1 Low)	Could this be rolled out at the national level: # saying Yes	Priority rating for action by CCF (5 High to 1 Low)	
						Short Term	Long Term
1	Enhanced program for craft in government gifts at all levels, including recognition/profile of artist	5.0	2.8	3.6	4.0	2.4	3.0
2	Expanding promotion strategies for craft for corporate gifts (e.g. catalogues, website)	6.0	1.3	3.2	4.0	2.8	3.0
3	Expansion of cultural tourism, incl. crafts through brochures, maps, inclusion in guides, etc	4.0	3.3	3.6	4.0	2.7	2.8
4	High end tourism/workshops to promote market opportunities via summer school for wealthy amateurs	0.0	---	1.3	2.0	1.0	1.0
5	Branding and labeling of national craft	4.0	2.5	2.0	3.0	2.7	2.3
6	National or provincial touring shows showcasing the best craft	4.0	3.8	3.7	6.0	3.8	3.5
7	Expansion of the “personal touch” in marketing craft -- need more documentation of the craftpersons and/or demonstration of craft technique and process	4.0	3.8	3.3	4.0	2.8	2.5
8	Canadian magazine in craft entrepreneurship (a la <i>Craft Report</i> )	2.0	4.0	3.1	5.0	3.3	2.8
9	Develop coordinated information sources on potential markets	5.0	2.9	2.6	4.0	2.8	3.0
10	Expanded use of television vignettes, articles in popular print media	6.0	2.8	3.8	6.0	2.7	3.3
11	Include Craft as rural development opportunity	5.0	1.8	3.2	4.0	2.0	2.3
12	Develop national guide to galleries and shows (as DFAIT guide for US)	5.0	3.4	3.6	6.0	3.4	3.5
13	Succinct guide to market craft domestically and internationally	2.0	3.0	2.7	5.0	3.0	2.4
14	Expanded network of competent marketing agents and representatives	2.0	1.5	3.3	2.0	3.5	3.0
15	Expand retail outlet for craft in high visibility areas e.g. displays in public buildings or malls	5.0	3.4	3.4	3.0	2.5	3.0
16	Make craft more accessible via increased marketing presence with high volume or high visibility retailers	4.0	3.5	3.8	3.0	2.5	2.0

**Exhibit F4: International Market Development Opportunities**

#	Opportunity for International Market Development	Have you attempted this or a similar action? # with Yes	Is it working or did it work? (5 High Success to 1 Low Success)	Priority rating for provincial level (5 High to 1 Low)	Could this be rolled out at the national level: # saying Yes	Priority Rating for Action by CCF (5 High to 1 Low)	
						Short Term	Long Term
1	Government or program support for participation in international shows	5.0	1.8	2.4	5.0	3.6	3.8
2	Enhanced program for craft in government gifts at all levels, including recognition/profile of artist	2.0	2.0	2.8	3.0	3.5	3.7
3	Expansion of cultural tourism, including crafts, building on connection to Canada	3.0	2.3	3.1	5.0	2.6	3.6
4	International touring show showcasing the best of Canadian craft	2.0	3.5	3.0	6.0	3.2	3.5
5	Develop "How To Guide on Export" including international competitions and finding niche markets	1.0	3.0	2.6	5.0	3.2	3.0
6	Expansion of the "personal touch" in marketing craft -- need more documentation of the craftperson and/or demonstration of craft technique and process	3.0	3.7	3.0	3.0	2.3	3.3
7	Increased coherence and spending on craft by various government support programs across depts. and agencies	3.0	3.7	3.3	5.0	3.3	3.6
8	Develop Canadian catalogue for international markets	1.0	2.0	2.0	5.0	2.8	2.6