Study of the Crafts Sector in Canada

Submitted to the Department of Canadian Heritage

Canadian Heritage Patrimoine canadien

by

Canadian Crafts Federation
Fédération canadienne des métiers d'art (CCF/FCMA)

Canadian Crafts Federation
Fédération canadienne des métiers d'art

March 25, 2024

Table of Contents

Executive summary **5**

Introduction to the Craft Sector in Canada 5
Economic Data 5
Business Trends 6
International Trade 6
Canadian Craft Sector Strengths and Challenges 7
Information on the Sector Ecosystem 8
Indigenous Peoples and Craft 9
Heritage and Traditional Craft 10
Support for Craft in Canada 10
Introduction to the Craft Sector in Canada 11
Defining Craft 12
The Craftsperson Defined 14
Makeup of the Craft Sector 14
Economic data 18
Contribution to GDP 18
Number of Jobs 20
Value of Exports 20
Business Trends 21
How the Sector Conducts Business 21
The Business Cycle of Craft 23
The Role of Craft Councils in the Craft Economy 24
International Trade 24
Trade Competitors 25
Exports 25
Imports 26
Export Challenges 27
Importance of Exports for the Sector 27
Market Expansion 28
Diversification of Revenue Streams 28
Competitive Advantage 28
Cultural Exchange 28
Job Creation and Economic Growth 28
Preservation of Traditional/Heritage Crafts 28
Export Opportunities 28
Canadian Craft Sector Strengths and Challenges 29
The Harmonized System (HS) 29
Material Considerations 31

Access to Materials 34
Shipping Considerations 34
Costs/Taxation 35
Training for Craftspeople 35
Accreditation 36
Marketing 36
Public Education 37
Globalization 37
Information on the Sector Ecosystem 39
Labour Force Characteristics 39
Demographics 40
Age 40
Gender 40
Ethnicity 40
Education and Training 40
Apprenticeships 40
Vocational Education 40
Continuous Learning 40
Employment Trends 41
Employment Sector 41
Self-Employment 41
Income Levels 41
Wage Disparities 41
Indigenous Peoples and Craft 45
Heritage and Traditional Craft 49
Support in Canada for Craft 50
Accessing Canadian Craft 50
Existing Government Funding 51
Canadian Crafts Federation / Fédération Canadienne Des Métiers D'art 51
Provincial Craft Councils and Single-Media Associations 53
Canadian Craft Councils 53
Craft Council of British Columbia 53
Alberta Craft Council 55
Saskatchewan Craft Council 55
Manitoba Crafts Council 56
Craft Ontario 57
Conseil des métiers d'art du Québec 58

New Brunswick Craft Council 58
Craft Nova Scotia 59
Prince Edward Island Craft Council 59
Craft Council of Newfoundland and Labrador 60
Large Craft-Related Enterprises and Trade Associations 62
Craft Alliance 62
Saskatchewan Trade & Export Partnership 62
ANNEX - DIRECTORY 62
Online Craft Resources 62
Other Craft Organizations Providing Programs and Services 63
Private Galleries, Boutiques and Cooperatives 63
Public Galleries, Museums, Educational Institutions, Curatorial Staff, Researchers, Writers and Critics 64
Media Specific Organizations 65
Existing Government Support (Federal and Provincial) for Craft 66
Federal 67
Provincial 68
Alberta 68
British Columbia 68
Manitoba 68
New Brunswick 68
Newfoundland and Labrador 68
Nova Scotia 69
Ontario 69
Prince Edward Island 69
Quebec 69
Saskatchewan 70
Northwest Territories 70
Nunavut 70
Yukon 70
Notable Craft And Trade Shows 70
Canada 70
USA 70
Craft Show Organizers in Canada - Wholesale and Retail 71
International Craft and Trade Shows 71

Executive summary

This executive summary provides a comprehensive overview of the craft sector in Canada, highlighting its economic significance, business dynamics, export opportunities, and support infrastructure. As the sector continues to evolve, strategic investments and collaborative efforts are essential to ensuring its continued growth and success on the global stage.

Introduction to the Craft Sector in Canada

The craft sector in Canada is a flourishing array of individual craftspeople, artists, studios, enterprises, media guilds, and galleries, marked by international recognition for its quality and distinctiveness. This sector, deeply embedded in both cultural and economic spheres, engages with a diverse range of materials to create traditional and contemporary items. The Canadian craft landscape is shaped by a broad network of stakeholders, including professional craftspersons, organizations, galleries, and educational institutions, all contributing to the vibrancy and sustainability of the industry.
Craft in Canada transcends the division between fine art and craft, embracing a spectrum where material origins and skill-based making are intertwined with artistic expression. This synthesis is reflected in the country's wide variety of craft practices, each bearing the unique imprint of local materials, traditions, and communities. The sector thrives on innovation, integrating new technologies with traditional craft skills, and is supported by a robust tradition of mentorship and apprenticeship, adapting to modern educational platforms while preserving hands-on skill transmission.

The Canadian Crafts Federation and Provincial Craft Councils emphasize craft as a blend of creativity, skill, and cultural expression, producing objects for appreciation and consumption. The definition of craft encompasses a wide range of activities and materials, avoiding mass production and emphasizing the artist's hand in creation. Craft forms and careers in Canada cover a vast array of mediums, including ceramics, jewelry, textiles, glass, wood, and more, reflecting the sector's dynamic and inclusive nature. This diversity underscores craft's role as a significant cultural practice and highlights its adaptability and ongoing evolution within the Canadian artistic landscape.

Economic Data

The craft sector significantly contributes to Canada's economy, culture, and identity, marking itself a substantial professional field. According to Statistics Canada, the sector added $2.668 billion to the Gross Domestic Product, highlighting its economic importance. Craft economies are pivotal in attracting local and global markets, enhancing tourism, exports, and entrepreneurship, thereby strengthening community ties throughout the nation.

The Provincial and Territorial Craft Councils reported sales amounting to over $14 million in 2019 from galleries, shops, and festivals, with the majority of earnings (76%) stemming from festivals and markets organized by Craft Councils. This indicates a vibrant market for crafts, with significant potential beyond the captured data.

Regarding employment, the craft sector was responsible for creating 29,858 jobs in Canada in 2021, underscoring its role as a key employer. Moreover, the sector's contribution to cultural exports was substantial, with crafts accounting for $4.53 billion in 2021. These figures demonstrate the craft sector's vital contribution to the Canadian economy, cultural significance, and potential for future growth and development.

Business Trends

The Canadian craft sector operates through various channels, emphasizing direct sales between craftspeople and consumers as a defining characteristic. While challenging to quantify, this approach underscores the industry's growth potential with adequate government investment. Direct interaction facilitates sales and fosters personal connections between craftspeople and their clients, which is especially important in the professional craft market. This relationship is vital for collectors, including those of Indigenous crafts, where authenticity and cultural sensitivity are paramount. Sales often occur within the intimate setting of the artist's studio or through public events like craft shows and markets, with juried shows particularly beneficial for ensuring quality.

The craft business cycle is comprehensive, from design and creation to sourcing materials, engaging in local and digital marketing, and crafting narratives around their work. Building professional networks, seeking international exposure, managing inventory and finances, and continual professional development are crucial steps in this cycle. Post-sale activities, such as customer engagement and follow-up, also significantly establish a loyal clientele. This cycle is not only about creating and selling but also involves reflecting on strategies for growth and innovation.

Craft councils play a pivotal role in supporting the craft economy, with entities like Craft Ontario Shop and the Alberta Craft Council's ACC Gallery Shop selling a significant amount of fine craft annually and providing development and advisory services. These councils facilitate consignment arrangements, promote members internationally, and pioneer innovative marketing practices, highlighting the craft sector's dynamic and multifaceted nature.

International Trade

The Canadian craft sector has demonstrated significant growth and faced diverse challenges over the past five years, both in terms of imports and exports, underlining the industry's dynamic nature. From 2017 to 2021, export values exhibited an overall upward trend, starting at

approximately $3.864 billion and reaching around $4.527 billion, showcasing the sector's resilience and expanding international reach. Conversely, import values fluctuated during the same period, showing robust initial growth, a downturn in 2020, and a subsequent recovery by 2021, indicating a potential for further growth in the Canadian craft import market.

Key international trade partners such as the United States, the European Union, and Germany have played significant roles in the export sector, with the U.S. showing notable and consistent growth. However, regions like ASEAN and Hong Kong have seen declines, suggesting shifts in market dynamics and external impacts on trade relationships.

Exporting faces various challenges, including regulatory barriers that impact the sector's ability to maintain the authenticity and perception of Canadian crafts on the international stage. Concerns have been raised about the policy of Creative Export Canada and the need for crafts to be produced within Canada to preserve their authenticity.

Exports are crucial for the sector's growth, sustainability, and global recognition, offering opportunities for market expansion, diversification of revenue streams, competitive advantages, cultural exchange, job creation, economic growth, and the preservation of traditional and heritage crafts. Activities that could increase exports include professional craftspersons participating in international competitions, exhibitions, and collaborations, such as showcasing Québec craftspeople in Paris and bringing artists from the Atlantic provinces to Collect UK.

The Canadian craft sector's strengths and challenges highlight the importance of addressing regulatory barriers, maintaining the authenticity of Canadian crafts, and leveraging export opportunities to ensure the sector's continued vibrancy and contribution to the global craft ecosystem.

Canadian Craft Sector Strengths and Challenges

The Canadian craft sector is a vibrant and essential component of the country's cultural and economic landscape, marked by its strengths and facing various challenges. Despite facing underrecognition by government bodies, educational institutions, and funding agencies, the sector has seen significant contributions to the Canadian economy. This lack of recognition, combined with scattered information and a rapidly changing market that demands continuous skill updates, poses difficulties in assessing the sector's full economic impact and in standardizing practices among craft organizations.

The Harmonized System (HS) plays a crucial role in the international trade of crafts, classifying goods and raw materials for customs purposes. However, the absence of a specific category for crafts within the HS complicates the export process, making it challenging to accurately capture craft items' trade. The Canadian International Merchandise Trade Web Application provides

valuable data on craft trade despite the potential overestimation of figures within the craft sub-domain. This situation underscores the need for refined methodologies to understand craft trade better and promote it.

Access to materials, shipping considerations, and the rising cost of raw materials present additional hurdles for craftspeople, impacting production and the ability to maintain a sustainable practice. Training and mentorship remain pivotal in the craft practice, yet there is a noticeable gap in formal and informal training opportunities, especially for indigenous and heritage crafts. Marketing and public education are identified as areas requiring improvement to enhance the visibility and appreciation of crafts, addressing public misconceptions about craft quality and the importance of traditional crafts.

Globalization and technological advancements offer opportunities for cultural exchange and access to new markets but also pose the risk of diluting local craft traditions. There is an ongoing effort to preserve traditional skills and recognize crafts as an integral part of cultural heritage amidst these global influences.

Overall, the Canadian craft sector is confronted with the dual challenge of navigating a complex regulatory and economic landscape while striving to preserve the authenticity and cultural significance of crafts. Efforts to address these challenges will be crucial in ensuring the sustainability and growth of the craft sector, emphasizing the need for supportive policies, enhanced public education, and greater recognition of crafts' value within Canada's cultural and economic fabric.

Information on the Sector Ecosystem

The Canadian craft sector significantly contributes to the labour market, encompassing a wide array of professionals engaged in diverse industries, including construction, manufacturing, arts and crafts, and repair services. This sector is characterized by its demographic diversity, education and training pathways, employment trends, income levels, and overall job satisfaction.

Professionals in the Canadian craft sector span a broad age range, from young apprentices to seasoned practitioners. While demographic data specific to artistic craft trades may vary, a notable portion of the workforce is between 40 and 59 years old, with a significant representation under 40. The craft trades have seen a shift towards greater inclusivity, increasing diversity within the workforce.

The educational and training background of craft professionals includes apprenticeships, vocational schooling, and continuous learning to keep pace with technological advancements and new techniques. Many in the artistic craft trades also gain skills through informal

apprenticeships, self-directed learning, or formal education, underscoring the importance of lifelong learning in this sector.

Employment within the craft sector spans manufacturing, arts and culture, and service industries, with a significant number of professionals choosing self-employment. This allows for direct engagement in designing, making, and selling their work, often leading to entrepreneurial endeavours that extend job creation beyond the cultural sector. Income disparities exist within the sector, influenced by factors such as experience, specialization, and geographic location. However, skilled professionals can command higher wages, highlighting the economic potential of dedicated craft practice.

The craft sector is recognized for contributing to the Canadian economy and cultural landscape, and it is filled with skilled professionals dedicated to their craft. These individuals are not hobbyists but trained and skilled creators, often with a high level of education in their field. These professionals play multiple roles, from designing and making to selling craft objects, running businesses, or organizing exhibitions. Their work supports the cultural sector and creates demand for various professional services, illustrating the sector's broad economic impact.

Classification systems and employment descriptions underscore the diversity of activities and duties within the sector, from traditional crafting to teaching and mentorship. The emphasis on apprenticeship, creativity, and formal training is essential for a successful career in craft, distinguishing the sector's unique contribution to quality, creativity, and cultural significance in the Canadian economy.

Indigenous Peoples and Craft

Indigenous craft practices in Canada are deeply intertwined with the spiritual and ecological connections to the land, encapsulating profound cultural narratives, histories, and identities through their artistic expressions. These practices serve as aesthetic endeavours and vital conduits for cultural knowledge, identity preservation, and community empowerment. Traditional crafts, viewed as living objects due to their organic origins, hold sacred significance within Indigenous communities, reflecting the intrinsic value and respect for materials derived from nature.
The diversity of Indigenous visual artists, who may be self-taught, mentored, or formally educated, challenges the conventional use of the term "craft" in non-Indigenous contexts. Many Indigenous artists utilize their craft to support themselves financially, capitalizing on the growing demand for authentic Indigenous crafts, including a wide array of mediums from sculpture and jewelry to textiles and basketry. Recognition of Indigenous art by non-Indigenous entities has

evolved, increasingly categorizing these works within realms of fine art and craft rather than mere artifacts.

However, challenges persist, notably in legal protections for Indigenous intellectual property. The existing copyright laws in Canada inadequately safeguard Indigenous knowledge, often exploited without due recognition or compensation to the original Indigenous creators. Initiatives like The Indian Arts and Crafts Act in the United States and Canada's Igloo Tag Trademark seek to protect and authenticate Indigenous art, ensuring consumers can identify genuine Indigenous products.

Misappropriation and authenticity issues highlight the need for stringent measures to preserve the integrity of Indigenous crafts. Practices such as the unauthorized reproduction of Indigenous styles or marketing non-Indigenous-made products as authentic Indigenous crafts undermine Indigenous artists' rights and economic opportunities. Ensuring authenticity, respecting Indigenous protocols, and proper attribution is essential for honouring and sustaining the cultural heritage embodied in Indigenous crafts.

Awareness of the Jay Treaty is crucial for Indigenous artists eyeing opportunities in the United States, offering rights to enter the U.S. for employment. The treaty and identification requirements underscore the importance of legal knowledge and protections in supporting Indigenous artists' cross-border professional engagements.

Heritage and Traditional Craft

Heritage craft plays a pivotal role in preserving cultural heritage, characterized by manual dexterity, skills, and a deep understanding of traditional materials, designs, and techniques passed down through two or more generations. This practice encapsulates tangible and intangible cultural heritage, including artifacts, practices, knowledge, skills, and expressions inherited from past societies. Traditional craft (TC) acts as a medium through which this rich cultural legacy is maintained, embodying the instruments, objects, artifacts, and cultural spaces recognized by communities as part of their heritage. Recognizing and understanding heritage and traditional crafts is crucial for several reasons. It provides a framework for identifying what constitutes heritage craft, underlining the significance of historical and cultural traditions in Canada. By fostering a comprehensive understanding of traditional craft, we underscore its indispensable role in preserving and conveying cultural heritage to future generations. This enriches Canada's cultural fabric and positions Canadian craft on the global stage, highlighting its uniqueness and the depth of cultural narratives it represents.

Support for Craft in Canada

The landscape of Canadian craft showcases a vibrant and diverse array of avenues for commerce, education, and cultural engagement. Local art galleries, exhibitions, and online platforms provide essential spaces for artists to display and sell their creations, ranging from intricate sculptures to stunning tapestries. Craft and trade shows further serve as pivotal

platforms for craftspeople to showcase their skills, connect with customers, and engage in cultural exchange, significantly contributing to the sustainability of their businesses and the preservation of traditional crafts. Craft fairs and festivals across the country offer immersive experiences for consumers, fostering direct engagement with artists and their creative processes. The underlying values of authenticity, localism, personalization, tradition, and sustainability resonate deeply with consumers, reinforcing Canadian craft's cultural and economic importance.

Government support at federal and provincial levels through awards, grants, small business loans, and other assistance is crucial in fostering the craft sector's growth. The Canadian Crafts Federation / Fédération Canadienne Des Métiers D'art (CCF/FCMA) is a pivotal network for Canadian crafts, uniting professional craft organizations to strengthen the sector through collaboration, advocacy, and community development. Provincial and Territorial Craft Councils (PCC/TCCs) and single-media associations complement these efforts by promoting craft culture and commerce, offering support services, and facilitating domestic and international business development.

The CCF/FCMA's vision for a Canadian culture that values craft's artistic, economic, and social significance is supported by various activities, including engaging with government agencies, fostering national and international collaborations, and advocating for craft from a national perspective. The CCF/FCMA reaches a broad audience through member organizations, encompassing professional craftspeople, national and international organizations, and the public, thereby championing the craft sector's vitality and diversity.

Provincial and Territorial Craft Councils play instrumental roles in supporting craftspeople through exhibitions, retail opportunities, advocacy, and educational programs. These councils, alongside large craft-related enterprises and trade associations, form a supportive ecosystem that nurtures the craft sector's development, promoting excellence in practice and increasing public appreciation for contemporary craft. Together, these organizations and initiatives represent a collective effort to advance and celebrate Canadian craft, ensuring its continued growth and relevance in Canada's cultural and economic landscape.

Introduction to the Craft Sector in Canada

The craft sector in Canada is a growing and vibrant collection of individual craftspersons, studios, enterprises, media guilds, public and private galleries, retail and wholesale shows, and organizations such as the Provincial and Territorial Craft Councils (PCC/TCCs). Canadian professional craft, recognized internationally for its quality and distinctive character, carries significant cultural and economic value. Working with traditional materials of clay, glass, metal, wood, stone, and natural fibres, as well as plastics, resins, and manufactured fibres,

craftspersons conceive, design, and render objects that address contemporary and traditional concerns, form and function. These expressive, functional or decorative objects and site-specific works include, for example, vessels, clothing, cutlery, tableware, musical instruments, furniture, bookbinding, metalwork, sculptures, stained glass windows, saddles and jewellery, among others.

The Canadian craft sector comprises several groups of individuals involved in its functioning. The industry's primary force is the full-time professional craftspersons who are engaged in creating one of a kind and/or production work. Other stakeholders in the sector participate in various ways to support the core activities. Recognizing and acknowledging the relationship between all stakeholders is essential while developing a coherent and cohesive strategy to promote and advance the Canadian craft industry. The key stakeholders in the sector are:

1. Craft professionals;
2. Craft organizations providing programs and services;
3. Private galleries, boutiques and cooperatives;
4. Craft show organizers (wholesale and retail);
5. Public galleries/museums, educational institutions, curatorial staff, researchers, writers and critics;
6. Large craft-related studios and enterprises
7. Media specific organizations

Defining Craft

Craft and fine art are not separate entities but rather intertwined. Craft is generally defined by its material origins or skill-based approach to making, but this does not set it apart from fine art. The line between makers and artists is fluid and can be envisioned as a spectrum, and both draw inspiration from each other. Fine art has a long history of incorporating aspects of craft, and craft equally deserves recognition as a form of art. It is clear that the interconnection between craft and fine art is essential, and both are crucial components of the artistic landscape.

There are many traditional craft practices found in communities throughout Canada that are influenced by the materials, tools, and teachings unique to those areas. For instance, the ceramics produced in Nunavut's Kivalliq region are distinguishable from those made in other parts of the country, just as the Cheticamp hooked rugs are specific to the makers of Cape Breton. In addition to individual makers, there are community spaces, guilds, and learning studios across Canada where makers come together to share knowledge and expertise, each of

which reflects the region and its people and is shaped by the local supply chains and available resources.

Craft is a living and evolving art form in which skills are constantly developed, and new technologies are introduced. Technology and craft are in a dance at the forefront of science, design and engineering. Craft considers the human aspect of sometimes cold technologies, from textile innovations that heal the body to innovative ways of making AI more human-friendly. The hand and the machine are essential partners in creation, innovation, and inspiration. Craft is the conversation that lies between material and meaning.

A long-standing tradition of mentorship and apprenticeship is hard-wired into craft practice. Craft artists gain their education from a wide variety of sources, including college/university programs, short-term courses, or professional development through crafts councils and guilds. Artists may be self-taught, impacted dramatically by the rise in online education opportunities, or benefit from the tradition of technical skills passed down from family members. Often, learning occurs through a combination of means, allowing artists to hone their skills over time and assume a mentorship role to a new generation of makers.

Craft, as a term, is constantly being shaped by the contributions of individual artists, organizations, and various entities such as customers, collectors, funders, government agencies, museums, galleries, and media organizations. Exhibitions, special events, websites, magazines, journals, virtual galleries, conferences, books, educational projects, schools, universities, commercial galleries, retail outlets, authors, journalists, curators, jurors, festivals, competitions, grants, and awards all play a significant role in defining the language, meaning, and practice of craft.

Creative Export Canada labels craft as "artistic crafts" (which is not a commonly used term in the craft sector) and defines craft to include original artistic works and/or products, unique or in multiple copies, made by hand or with tools, or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product, that is defined as artistic, creative, cultural, decorative, traditional, or symbolic expressions, and that is related to the transformation of raw material (wood, clay, or earth) and/or processed material (e.g., metals, leather, textile)

Exclusions are any completely factory-made production or ready-to-assemble machined part sets, including production from moulds that were not designed by craftspeople. All aesthetic, body care, hair care, bath products, candles, perfumes, soaps and food products.

The Craftsperson Defined

The Canadian Crafts Federation / Fédération Canadienne des Métiers d'Art and the Provincial Craft Councils have agreed on basic definitions and translations. The terms "craftspeople" in English and "artisan" in French are commonly used to describe a person who creates crafts. The terms "craft artist" in English and "artiste en métiers d'art" in French refer to craft's more creative aspects. These terms are flexible and interchangeable, without any right or wrong definition.

Indigenous artist is a common term for someone within an Indigenous community who creates art and/or craft. Builder and maker are also terms that are being used interchangeably. In recent years, there has been a merging or hybridization of terminologies and their respective meanings. The term "emerging maker, artist or craftsperson" describes those new to craft and emerging, usually recent graduates from colleges or institutions. Maker culture emphasizes learning through doing in a social environment. The term "maker" stems from maker culture and emphasizes informal, networked, peer-led, and shared learning motivated by self-fulfillment. [1]

The terms maker, designer, and craft designer are usually used by professionals attempting to distinguish themselves from what they see as more traditional craft practices. Although there are overlaps, craft is often defined separately from industrial or fashion design, visual art, or the manufacturing industry.

Various words specific to the material used such as potter, weaver, silversmith, blacksmith, saddle-maker, etc. are commonly used. Some older, more traditional terms have been updated to more modern ones such as potter to ceramist or ceramic artist, and weaver or quilter to fibre artist or art quilter. Adjectives like traditional, contemporary, or leading edge are also used to describe certain attitudes. For example, these terms might be applied to jewellers, furniture makers and others, to differentiate how experimental their work may be. [2]

Makeup of the Craft Sector

The CCF/FCMA and Provincial Craft Councils work with a definition of craft (both verb and noun) that entails:

- the creative mind-hand making of unique objects
- primarily in a range of traditional craft materials such as clay, glass, wood, metal, fabric and fibre, and natural materials (also, more recently involving new materials and processes such as creative recycling of plastics)

1 "Maker Culture (chapter in Innovating Pedagogy 2013)" (PDF). The Open University.

2 Working in Craft - https://www.culturalhrc.ca/education-training-mentoring/the-art-of-managing-your-career/pdf

- primarily in small quantities
- primarily by one accomplished person or a small cluster of skilled individuals
- working primarily in a studio setting
- with a focus on both intellectual and technical innovation and mastery
- often with a strong emphasis on personal expression and/or cultural content
- in a wide range of object forms that can be functional, ceremonial or religious, expressive, visual, sculptural, or some combination
- primarily for appreciation by, and for sale to consumers, collectors and institutions
- primarily motivated by cultural values

The assumption is that craft does not generally involve:

- common or derivative processes and ideas (such as hobby patterns or kits)
- manufacturing (such as products by industrial or fashion designers that are produced industrially)
- unskilled labour (such as might be found in factories which still employ hand production)
- high-volume production or mass marketing, primarily with commercial motivations.

There are many words or phrases in regular use in Canada in both official languages that describe craft forms and careers. Some of the most commonly used terms about the creation and making of fine craft include:

- Ceramics: pottery, porcelain, sculpture, slab, thrown, etc.
- Jewellery & Metal: jewellery, goldsmithing, metalsmithing, silversmithing, blacksmithing, sculpture, etc.
- Fibre & Textiles: needlework, embroidery, tapestry, silk & silk painting, weaving, rug hooking, quilting, felting, etc.
- Books: bookmaking & bookbinding, paper, printmaking, etc.
- Glass: sculpture, blown glass, kiln-fired glass, flame-worked glass, architectural installation, etc.
- Wood: woodturning, woodcarving, sculpture, boat building, etc.
- Leather: wearable leathers, saddlemaking, etc.
- Basketry: historical & traditional, wood, fibre, etc.
- Furniture: wood, metal, glass, historical, architectural installation, etc.
- Musical Instruments: wood, metal, glass, leather, historical, etc.
- Sculpture: wood, metal, glass, ceramic, etc.
- Mixed media: this category can cover the many mixed-media artists and techniques found in craft. There is a highly active contemporary scene in craft dealing with mixed media that includes a selection of the craft media listed above or have borrowed from

other areas of visual art including photography, printmaking, sculpture, painting, plastics, digital media, etc.

- Culturally defined craft: including Indigenous and Ethnic craft, as well as craft that is intrinsically Canadian through location and history; such as traditional beadwork, Ukrainian egg drawing, western saddlemaking, traditional rug hooking, traditional sewing and clothing, Mètis sash making, porcupine quillwork, moosehair tufting, fishscale artwork, etc.[3]

[3] https://www.albertacraft.ab.ca/about-craft

The Craft Spectrum

Technology

Craft is closely linked to technological change within society. Making practices are ever-evolving, both reflecting and inspiring the use of new tools and technologies.

Materials & Process

Craft centres on a deep engagement with materials and processes, honed over time. It expresses the knowledge of the maker in conversation with the materials they use.

Community

Craft is deeply rooted in community. Makers have long gathered together, seeking shared resilience, kindred purpose, and professional support.

Making Traditions

Craft connects to longstanding making traditions, while continuing to develop them. Craft objects may express, reaffirm, and also question ideas of identity.

Learning

Craft has long been fueled by an interest in learning through doing, propelled by a modern revival of peer-led skill sharing.

Human History

Craft is embedded in human history, spanning millennia. The impulse to make objects for use, ceremony, and expression extends to the earliest human societies and all global cultures.

Economy

Craft economies are a key attraction for local and global buying markets, creating linkages between people and handmade objects. They drive tourism, export, and entrepreneurship, empowering communities across Canada.

Artistic Expression

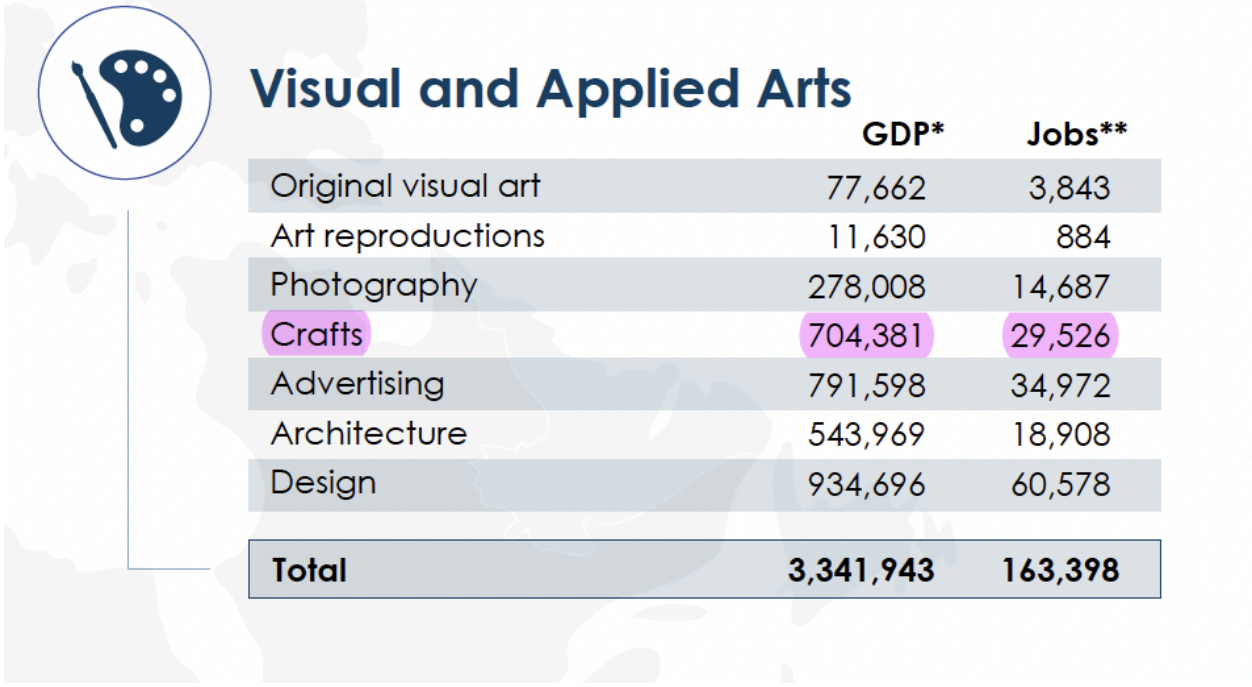
Craft emanates from human experience, cutting across geographic and cultural boundaries. Acts of making can connect an individual to a community, to a sense of well-being, and to the transformative potential of their own skill.

Cultural Exchange

Craft facilitates cultural exchange in a way that transcends language. We learn about each other and share knowledge through making practices and traditions.

Economic data

National Culture Indicators - Gross Domestic Product and Jobs
Detailed Figures for 2023 (Third Quarter)



Visual and Applied Arts

	GDP*	Jobs**
Original visual art	77,662	3,843
Art reproductions	11,630	884
Photography	278,008	14,687
Crafts	704,381	29,526
Advertising	791,598	34,972
Architecture	543,969	18,908
Design	934,696	60,578
Total	**3,341,943**	**163,398**

5

Contribution to GDP

Craft is big business in Canada, it is a valued professional practice within Canadian culture and identity. Statistics Canada's latest release shows that the Craft Sector contributed $2.668 billion to Gross Domestic Product. "Craft economies are a key attraction for local and global buying markets, creating linkages between people and handmade objects. They drive tourism, export,

[4] https://canadiancraftsfederation.ca/craft-spectrum/
[5] Statistics Canada, 2023 Q3 estimates for National Culture Indicators, product perspective
Date: January 12, 2024

and entrepreneurship, empowering communities across Canada” [6]

7

In 2016, the craft sector reached over $250 million in tourism spending, while Visual and Applied Arts reached over $400 million[8].

In 2019, the Provincial and Territorial Craft Councils sold $14,024,577 in Canadian craft through their galleries, shops and festivals alone. $12,471,937 of this went directly to the artists. A significant amount (76%) of these sales were made through Craft Council-organized festivals and markets. These retail figures include reports from 2 territorial craft councils and ten provincial craft councils: imagine how many more galleries, shops, tourism outlets, festivals, markets, and online sales of craft happen outside of these numbers.[9]

[6] https://canadiancraftsfederation.ca/craft-spectrum/
[7] https://www150.statcan.gc.ca/n1/daily-quotidien/240112/dq240112a-eng.htm

[8] Statistics Canada, Tourism Spending on Culture and Sports Products, 2019. https://www150.statcan.gc.ca/n1/daily-quotidien/180601/t001a-eng.htm

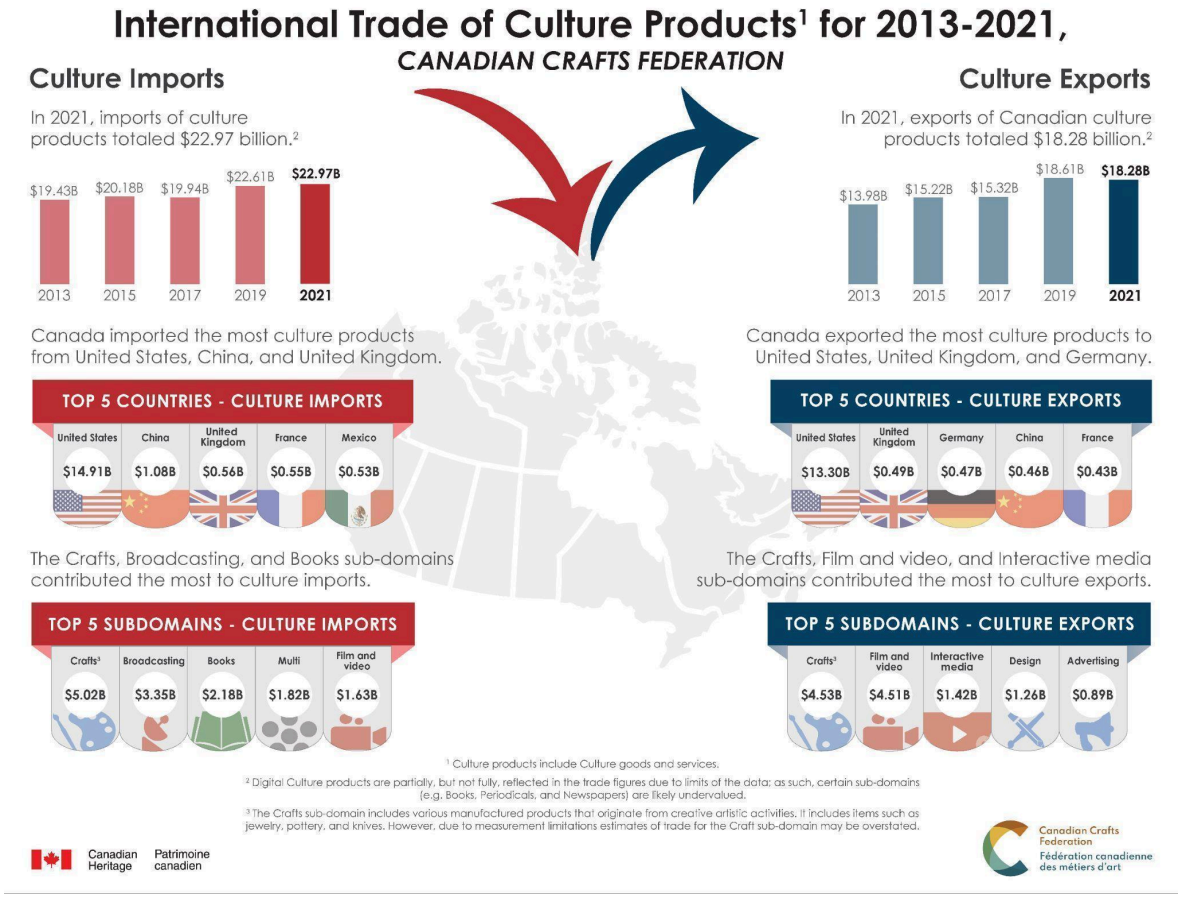
[9] https://canadiancraftsfederation.ca/wp-content/uploads/2020/06/Craft-Sector-Impact.pdf

Number of Jobs

In the year 2021, the craft sector significantly contributed to Canada's economy by being responsible for the creation of 29,858 job opportunities across the country. This substantial number of jobs generated showcases the vibrant and essential role that the craft industry plays within the national labour market, underscoring its importance not only as a cultural and artistic endeavour but also as a major economic driver that supports a wide range of professionals, from artisans working in traditional crafts to individuals engaged in the modern creative economy.

Value of Exports

In 2021, as illustrated in the infographic below, Craft accounted for $4.53 billion in cultural exports. [10]



[10] https://www150.statcan.gc.ca/n1/en/metadata?portlet_levels=03P09

Business Trends

How the Sector Conducts Business

Canadian professional craftspersons use multiple avenues for sales. They can display their work in a PCC/TCC or a private gallery, sell it on a consignment basis through independent shops and galleries, participate in wholesale and retail shows, or sell their crafts online. Typically, the craftsperson sells directly to the customer, a defining characteristic of the sector. This direct-to-customer sales channel is challenging to quantify and needs more support than traditional manufacturing sectors. Due to the Canadian craft industry's tendency to be studio/home-based and the prevalence of direct-to-customer sales, the industry's export potential is often underestimated. With significant and strategic government investment, the growth potential is high. The sector's current activities must be expanded to promote and raise the profile of Canadian craft and craftspersons further.

In Canada, craftspeople and their clients have a strong personal connection in the professional craft market. Many sales are made directly by the creators themselves, which is a trend that is consistent among both experienced and new craftspeople. Although some people may view direct selling as informal or similar to hawking, others believe that the essence of their work is best conveyed in person, despite the prestige that gallery representation can offer.

For fine craft collectors, the attraction often extends beyond the piece itself to include the story and person behind its creation. Gaining insight into the artist's process and vision is vital to the overall experience. This is particularly true for those who collect Indigenous crafts, where issues of authenticity and cultural sensitivity are of the utmost importance. Indigenous artists face multiple challenges, such as limited access to broader markets and remote locations without separate studios. As a result, most sales occur at culturally significant events, such as powwows and local gatherings.

Many craft sales occur within the intimate setting of the artist's studio, which sometimes operates as a dedicated retail space or opens its doors for seasonal events or by arrangement. In a world increasingly characterized by anonymous mass production and commercialized leisure, a niche of consumers craves the unique intimacy that direct engagement with creators provides. Studio visits and craft fairs allow for tailored interactions where craftspeople can showcase their materials, processes, and inspirations, fostering transactions, relationships, and community ties.

Some studios even offer guest accommodations to deepen this connection, transforming customer relationships into enduring friendships. This approach underscores a shift in consumer

values towards meaningful exchanges, knowledge sharing, and a deeper understanding of craft, further solidifying the bond between creator and collector.

Crafts are often sold at public events such as shows, sales, markets, or fairs. These events account for about a quarter of all craft sales in Canada. Some of the largest events include the One of a Kind Show in Toronto, the Salon des métiers d'art in Montreal (which attracts an audience of 200,000), and Plein Art in Quebec City, both of which are run by the Conseil des métiers d'art du Québec. Craft councils in Saskatchewan, New Brunswick, Nova Scotia, PEI, Manitoba, Newfoundland and Labrador also organize annual retail show events, connecting their members with customers. Independent owner-operators such as Art Market in Calgary, Great Canadian Craft in BC, Signature Shows in Ottawa, and Halifax Crafters' in Nova Scotia manage other shows. In recent years, there has been an increase in the number of small craft markets all over Canada. However, the challenge with many of these is an oversaturation of non-juried markets. These markets are often led by churches, schools, or fundraisers for non-profits, making it difficult for consumers to determine which markets are worth attending. The most professional and best place for a craftsperson to invest in marketing efforts are juried shows that can guarantee the quality of the work sold. The remaining percentage of craft sales occurs through galleries, craft shops (wholesale or consignment), or various online marketing channels.

Many galleries and shops work by consignment. Consignment is an arrangement where craftspeople "lend" their work to a shop, gallery, or organization, which in turn works to present, promote and sell the work. When the work sells, the makers get paid a (predetermined) portion of the retail price (from 50% to 75%). Consignment works for most of the Provincial Craft Councils and many of the more prominent and reputable commercial galleries.

Wholesale marketing is a great strategy for craftspersons to reach a wider audience and sell more of their products. By consistently producing a larger volume of work and reordering it regularly, craftspersons can benefit greatly from wholesale marketing. Those with excellent business skills can also use this method to expand their business and move into new directions, such as contemporary fine craft. In Canada, wholesale has been instrumental in the success of many makers as it allows them to predict sales, make products for specific purposes, and plan for future opportunities. This diversity of opportunities contributes greatly to a successful craft business or studio.

Craftspeople also distribute their products through various channels such as galleries, craft shops (wholesale or consignment), and online marketing platforms. The choice of distribution channel depends on the focus and direction of their studio practice. Social media and internet-based marketing are vital for craftspeople, particularly those who live in rural and

remote communities. These channels have become the primary tool for many craftspeople to showcase and sell their work. [11]

The Business Cycle of Craft

The business cycle of a craftsperson is multifaceted and continuous, often encompassing the following stages:

1. Design and Creation: With materials in hand, the maker enters a design and production period. The craftsperson's skill and creativity are paramount in this stage, as they transform raw materials into unique handcrafted items.

2. Sourcing and Ordering Supplies: The cycle begins with carefully selecting and ordering supplies. Craftspeople must consider their materials' quality, cost, and sustainability, as these choices impact both the creation process and the final product.

3. Local Marketing and Sales Opportunities: Once a body of work is ready, craftspeople seek opportunities to present their wares. This includes applying for gallery exhibitions, participating in local craft fairs and markets, and engaging with community events to build a local customer base.

4. Digital Presence and E-Commerce: Establishing an online presence is crucial in parallel with local sales efforts. Craftspeople may list their items on e-commerce platforms, create social media content, and develop their own website galleries to reach a global audience.

5. Crafting a Narrative: Successful craftspeople often craft a compelling story around their work, highlighting the inspiration, the process, and the ethos behind their creations. This narrative is crucial for branding and sets them apart in a crowded marketplace.

6. Building Professional Networks: Networking with other artists, suppliers, and craft organizations is essential for growth. This can lead to collaborative opportunities, shared resources, and increased visibility within the craft community.

7. International Exposure: Seeking international recognition, craftspeople may exhibit at global shows and trade fairs, expanding their reach and entering new markets. This step can be pivotal in scaling their operations and establishing an international reputation.

---

[11]Working in Crafts - https://www.culturalhrc.ca/index.php/education-training-mentoring/the-art-of-managing-your-career -

8. Post-Sale Delivery: This process includes many aspects and costs. For example many craftspeople build their own shipping boxes to ensure the purchased items are well protected. Makers also weigh, measure and describe each item. Photographs are taken prior to shipping.

9. Customer Engagement and Follow-Up: Post-sale, engaging with customers to ensure satisfaction, requesting feedback, and encouraging word-of-mouth can lead to repeat business and a loyal clientele.

10. Inventory and Financial Management: Effective management of inventory and finances ensures the craftsperson can sustain their practice. This includes tracking sales, managing costs, and planning for future investment in materials and marketing.

11. Professional Development: Craftspeople must continually hone their skills, experiment with new techniques, and stay abreast of trends. This may involve attending workshops, courses, and conferences to foster personal and professional growth.

12. Reflection and Strategy: Periodically, the craftsperson must reflect on their business strategy, assessing what works and what can be improved. This might lead to pivoting their approach, exploring new markets, or even rebranding.

13. Restocking and Repeating the Cycle: Finally, the cycle circles back to the beginning, with the craftsperson restocking their supplies, ready to innovate and create anew. This cyclical process is the rhythm of a craftsperson's business life, demanding adaptability and resilience.

The Role of Craft Councils in the Craft Economy

The Craft Ontario Shop (formerly the Guild Shop) in Toronto, operated by the Ontario Crafts Council, annually sells more than a million dollars of fine craft on behalf of the craftspeople they represent. The Alberta Craft Council's ACC Gallery Shop in Edmonton, the country's largest space of its kind, presents the best variety and quality of craft from Alberta and offers a wide range of members' development and advisory services to accompany the sales work. These and other Craft Councils also use consignment arrangements to promote members and their work in the US and Europe, online, to corporate customers and to generate media attention. Some of these organizations have pioneered innovative marketing practices.

International Trade

The Canadian craft import sector has experienced a varied trend over the past five years, highlighting the changing dynamics within the industry. Statistics from 2017 to 2021 present an insightful narrative. Starting in 2017, the export value stood at approximately $3.864 billion,

setting a positive tone for the sector's international trade dynamics. The following year, 2018, saw a continuation of this upward trend with exports climbing to about $4.047 billion, indicating a healthy demand for Canadian crafts on the global stage. The growth slightly plateaued in 2019, with the export value marginally decreasing to around $4.035 billion, suggesting a moment of stabilization in the market. However, 2020 marked a minor yet significant increase in export values to approximately $4.083 billion, showcasing the sector's resilience amidst global challenges. The upward trajectory became more pronounced in 2021, with exports surging to roughly $4.527 billion, highlighting a robust recovery and the expanding global footprint of Canadian crafts.

In 2017, imports stood at approximately $5.092 billion, indicating a robust phase for the sector. This growth continued, albeit at a slower pace, into 2018, with imports slightly increasing to around $5.197 billion. However, 2019 saw a slight downturn, with the value of imports decreasing to approximately $4.987 billion. The downward trend became more pronounced in 2020, likely impacted by global events, resulting in imports dropping significantly to about $4.423 billion. Interestingly, the sector showed signs of recovery in 2021, as the value of imports rebounded to approximately $5.021 billion, demonstrating resilience and the potential for further growth in the Canadian craft import market. This narrative of import trends complements the export trends, illustrating Canada's craft sector's overall health and dynamism.

Trade Competitors

Exports

The export statistics reveal significant insights into the international trade partners for crafts, highlighting key regions and countries pivotal to this sector's global distribution. The United States emerges as the largest and most consistent trade partner, with exports notably increasing yearly from 2017's 2,947.6 million to an impressive 3,989.4 million in 2021. This steady growth underscores the US's paramount importance as a destination for craft exports.

The European Union and Germany also stand out as major trade partners, although their import patterns exhibit some fluctuations. The EU started with exports valued at 297.8 million in 2017, peaked at 413.9 million in 2019, and then experienced a decline, stabilizing at 322.4 million in 2021. Similarly, Germany's imports saw growth up to 291.1 million in 2019, followed by a slight reduction to 254.7 million in 2021, still signifying a substantial market.

On the other hand, the Association of Southeast Asian Nations (ASEAN) and Hong Kong, despite initially showing promise, faced notable declines in craft imports. ASEAN's peak at 123.1 million in 2018 dropped to 56.3 million by 2021, and Hong Kong's dramatic decrease from a high of 333.5 million in 2019 to just 21.5 million in 2021 indicates shifting dynamics in these markets.

Australia and Singapore, while smaller markets compared to the others, also showed a decreasing trend in craft imports over the years. Australia's imports declined from 39.8 million in 2017 to 18.9 million in 2021, and Singapore's reduced significantly from 54.1 million in 2017 to 8.1 million in 2021.

These statistics highlight the significance of the United States, the European Union, and Germany as the primary international trade partners for craft exports and indicate changing market preferences and possibly the impact of external factors on the trade dynamics within ASEAN (Southeast Asia) and with Hong Kong.

Imports

The import statistics reflect Canada's engagement with various international trade partners in the craft sector, showcasing the breadth and diversity of its craft import market. Among these partners, the United States stands out as Canada's primary source of craft imports, with figures significantly higher than those from other regions. Despite experiencing a slight dip in 2020, likely due to global events, imports from the US remained robust, ranging from 3,240.3 million in 2017 to 3,159.1 million in 2021. This underscores the profound and sustained interest Canada has in American crafts.

China and the European Union are also pivotal in Canada's craft import landscape. China's exports to Canada have exhibited a growth trend, increasing from 393.6 million in 2017 to 440.9 million in 2021. Similarly, the European Union, beginning at 453.5 million in 2017, peaked at 561.1 million in 2020 before slightly declining to 536 million in 2021. These figures reflect a robust and steady demand for crafts within Canada, sourced from these major international markets.

India and Italy, while not as dominant as the US, China, or the EU, have shown significant growth and variation in their export figures to Canada. India's craft exports to Canada expanded considerably, from 194.4 million in 2017 to 257.7 million in 2021, marking its rising significance as a source of imported crafts. Italy's exports to Canada grew from 114.7 million in 2017 to 178.2 million in 2021, indicating a strong Canadian demand for Italian crafts.

The Association of Southeast Asian Nations (ASEAN) and Australia, though smaller compared to other partners, still play a vital role in Canada's craft import market. ASEAN's exports to Canada saw an impressive increase, from 62.1 million in 2017 to 111 million in 2021, demonstrating a growing Canadian interest in Southeast Asian crafts. Meanwhile, Australia's exports to Canada remain notable despite declining from 86.9 million in 2017 to 42.9 million in 2021.

These statistics highlight the dynamic nature of Canada's global craft import market and illustrate the country's extensive cultural and economic ties with key international markets, including the United States, China, the European Union, India, Italy, ASEAN, and Australia. The data underscores the global interconnectedness of the craft sector, reflecting Canada's diverse tastes and its appreciation for international craft. [12]

Export Challenges

A barrier and complexity to exporting certain crafts comes from the Canadian Cultural Property Export Control List specifically pertaining to Objects of Applied and Decorative Art. In this case, it is defined as Art in which the principles of design, ornamentation, enrichment and decoration are applied to the production of functional and utilitarian objects or architectural features. These barriers may cause some issues in terms of exporting certain objects, and call for a special permit, such as objects that were made by, or that relate to, the Indigenious peoples of Canada and that have a fair market value in Canada of more than five hundred dollars[13]

Stakeholders within the Canadian craft sector may express concerns regarding the policy of Creative Export Canada, particularly if it does not mandate that crafts eligible for export initiatives must be produced within Canada. This presents a significant barrier to the authenticity and perception of Canadian crafts on the international stage. When Canadian-designed crafts are manufactured abroad, they may not be recognized as truly Canadian by both domestic and international consumers, thereby diluting the unique cultural identity and value associated with locally produced goods. This discrepancy challenges the essence of promoting Canadian crafts abroad, potentially undermining the integrity of the "Made in Canada" label. The craft sector, known for its emphasis on artisanal quality and cultural significance, relies heavily on the authenticity conveyed by local production. Consequently, the inclusion of foreign-produced, Canadian-designed crafts in export initiatives could lead to debates about the authenticity and value of Canadian craftmanship, impacting the sector's reputation and the success of exporting initiatives designed to showcase Canadian creativity and artisanal excellence on the global market.

Importance of Exports for the Sector

Exports play a crucial role in the craft sector in Canada, contributing significantly to its growth, sustainability, and global recognition. Here are several key points highlighting the importance of exports for the craft sector:

[12] https://www150.statcan.gc.ca/t1/tbl1/en/cv.action?pid=1210011701
[13] https://laws-lois.justice.gc.ca/eng/regulations/c.r.c.,_c._448/page-5.html#h-556870

Market Expansion

Exporting allows Canadian craft businesses to access international markets, thereby expanding their customer base beyond domestic borders. This opens up opportunities for increased sales and revenue generation.

Diversification of Revenue Streams

Relying solely on the domestic market can be risky for craft businesses due to economic fluctuations and changing consumer preferences. Exporting helps diversify revenue streams, reducing dependence on any single market.

Competitive Advantage

The unique skills required, and the quality of Canadian craft products often give them a competitive edge in international markets. This can lead to increased demand and higher prices compared to mass-produced alternatives.

Cultural Exchange

Exporting craft products facilitates cultural exchange by introducing Canadian artistry, traditions, and heritage to consumers around the world. This enhances Canada's reputation as a hub of creativity and innovation.

Job Creation and Economic Growth

Increased export activity in the craft sector stimulates job creation, particularly in artisan communities and rural areas where craft production is often concentrated. This, in turn, contributes to overall economic growth and prosperity.

Preservation of Traditional/Heritage Crafts

Export demand for traditional Canadian crafts helps preserve cultural heritage and traditional artisan techniques. It provides craftspeople with incentives to continue practicing and passing down their skills to future generations.

Export Opportunities

Examples of activities which could increase exports of knowledge and products include the professional craftperson who—either individually or within the context of an educational institution—gives lectures and shares their expertise as a curator or jury member and/or participates in international competition or exhibitions. Initiatives of this nature often lead to

commercial gallery representation. International research and collaboration undertaken by PCCs and our affiliates in 2023/2024 include the Conseil des métiers d'art's initiative to showcase Québec craftspeople at Reveillon in Paris, and Craft Alliance's Craft Portfolio project, bringing artists from the atlantic provinces to Collect UK.

Canadian Craft Sector Strengths and Challenges

Despite the recognized benefits to Canadian society, craft trades are often ignored by government, education institutions and other funding agencies in favour of the industrial trades, or fine art production. At the same time, specific information about craft is scattered or segregated, which makes it challenging to create a clear picture of the craft sector and the current realities for craftspeople. Canada's craft sector labour market is highly complex, changes quickly and demands that new skills be learned on a regular basis.

It is difficult to assess the economic impact of this sector because both Statistics Canada and Revenue Canada reporting structures make it almost impossible to calculate the full economic contribution of craft to the Canadian economy. Within craft organizations, there is no standardization of membership requirements among the craft Trades, and some of the literature identifies a need to make a distinction between professional and amateur craft producers in order to promote the quality of craft sold at home and internationally. Establishing professional representation for craft can be challenging because of its multidisciplinary nature. [14]

The Harmonized System (HS)

The harmonized commodity description and coding system (HS) classifieds objects and raw materials. It originates from the World Trade Organization and it is used by over 200 countries in the world as a basis for their customs tariffs. When goods enter a country, officials process applicable duties (tariffs) and check for compliance with laws of their nation.

The word craft does not exist in the Harmonized System - craft works are classified as art, a specific material, or objects made of one particular material.

The HS codes are important for exporting. Some examples pertinent to craft:
Categories

- Rees, resin, roots

[14] https://canadiancraftsfederation.ca/wp-content/uploads/2015/09/Traditional-Craft-Trades-Final-Report-Dec-13.pdf

- Waxes
- Essential oils, soap, candles
- Plastics, rubber.
- Hides, skins, leather, fur
- Wood, baskets.
- Textiles.
- Stone, ceramics, glass.
- Jewelry, metals.
- Watches, musical instruments.
- Furniture, lamps, toys.
- Works of art bracket (non functional].
- Special: public art, religious, educational, government gifts, samples

Existing Codes

- 7.114.11.1000 – Knives with silver handles
- 6911.10.4500 – Porcelain mugs and other steins
- 9701.90.0000 – Collage, framed or unframed
- 9703.00.000 – Original sculptures and statuary in any material
- 9817.95.011 – Utilitarian articles of a kind used in the home in the performance of specific religious or cultural ritual celebrations, such as Seder plates, blessing cups, menorahs or kinaras.

Some components of artworks or craftwork such as mineral oils or chemicals, might require codes of their own or have other regulations for export.

The Canadian International Merchandise Trade (CIMT) Web Application [15], hosted on statcan.gc.ca, serves as a comprehensive online database providing in-depth export and import data based on the Harmonized System (HS) classification. This tool allows users to filter trade information by various criteria, including trading partner, country, province, and state, as well as by year, month, or frequency, and even offers the ability to search by commodity or specific Harmonized System code. It's recommended that users start their exploration with a select number of commodities, gradually broadening their search as needed.
Within the crafts sub-domain, the CIMT Web Application tracks the trade of a diverse range of manufactured products that are the result of creative and artistic activities. This includes, but is not limited to, items such as jewelry, pottery, and knives. However, it's important to note that due to measurement limitations, trade estimates for the craft sub-domain might be somewhat overstated, highlighting the ongoing effort to refine the methodology for capturing craft trade accurately.

[15] https://www150.statcan.gc.ca/n1/pub/71-607-x/71-607-x2021004-eng.htm

Among the examples of traded items in the craft subdomain are jewelry and silverware (featuring glass beads, imitation pearls, synthetic diamonds, and precious stones), fabricated metals (including knives and hair accessories like combs), as well as pottery, ceramics, artistically designed paper and cards, and textiles that are either hand-made or lightly fabricated. The categorization and understanding of what constitutes 'craft' within this database adhere to the definitions outlined in the 2011 Conceptual Framework for Culture Statistics (CFCS) -

> Crafts are original artisanal products that have been “produced by artisans, either completely by hand or with the help of hand-tools, or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product” (UNESCO and ITC 1997, p. 6). Crafts include a wide range of produced goods, ranging from blown glass, jewellery, and carvings to tapestries, artisan-produced paper, and weavings, Statistics Canada – Catalogue no. 87-542-X No. 001 42 Conceptual Framework for Culture Statistics 2011 and ceramics. They can be produced in a wide variety of materials such as fibre, leather, metal, pottery, textiles, wood, or glass and may be used for functional or decorative purposes. Unlike the 2004 Framework, Crafts are now included, despite the inherent difficulties of measuring this core sub-domain. The challenge relates to the aggregation of crafts in NAICS 2007 with industrial production in manufacturing industries. Conceptually, however, crafts conform to the framework’s criteria for culture, and are recognized as works of creative expression. [16].

This framework, which could benefit from updates to better delineate what is considered craft, ensures a consistent approach to categorizing and understanding the craft sector's contribution to Canada's trade.

Material Considerations

Craft materials are diverse. This is the list of some but not all things to think about regarding exporting or shipping craft objects.

[16] https://www150.statcan.gc.ca/n1/en/pub/87-542-x/87-542-x2011001-eng.pdf?st=_YWF0bPU

MATERIAL	TOPIC	CONSIDERATION
All	Utility	Functional or non-functional, for HS classification
All	Origin	Inscribe "Made in Canada" into base of objects, label their consumer packaging, or tag
Clay	Toxicity	Food safe = no lead glazes
Clay	Fragility (packing)	Remove lids when shipping; cushion so pieces are immobilized and no pieces come into contact with others or with the walls of the container
Clay	Consumer labelling	Food safe, microwave safe, oven safe, dishwasher safe
Fibre	Origin	Must have "Made in Canada" on garments
Fibre	Consumer labelling	Fibre content, care, country of origin
Glass	Fragility (packing)	Highly fragile, especially thin areas; cushion so pieces are immobilized and no pieces come into contact with others or with the walls of the container
Metal	Consumer labelling	Stamp for precious metal alloy (if relevant)
Metal	Durability (packing)	Wrap objects in soft cloth before packaging; do not let pieces rub together in shipment
Wood	Sustainably harvested	Lacey Act declaration form
Wood	Species identification	www.woodcollectors.org, www.wood-database.com
Wood	Humidity (warpage)	Temperature and moisture control in shipment
Wood	Treatment	Avoid untreated wood in crates and products
Wood	Durability (packing)	Protect surfaces; do not let pieces rub together in shipment
Stone	Gem considerations	Country of origin (no trade embargo countries)
Stone	Durability (packing)	Protect surfaces; do not let pieces rub together in shipment
Stone	Weight	Crate if necessary
Paper	Fragility (packing)	Roll tubes, other methods for packing
Paper	Absorbability	Pack in waterproof shipping sleeves, etc.
Recycled	Origin	Make receipts; if you are getting the material in Canada, make a receipt worth $1 or more (if no receipt is given)

Some materials and objects may require more consultation labelling documents testing or permits.

MATERIAL OR OBJECT	ISSUE	JURISDICTION
All craft products that are not art	**Labelling (NAFTA)**	Responsibility of the craftsperson
Apparel	Labelling	US Customs and Border Protection
Conch pearls	Endangered	US Fish and Wildlife Service
Coral: red, black	Endangered	US Fish and Wildlife Service
Feathers (some species)	Endangered	US Fish and Wildlife Service
Hazardous substances, chemicals, oils, spirits	Safety, Labelling	US Consumer Products Safety Commission
Infant or child products	Safety	US Consumer Products Safety Commission
Ivory: walrus, elephant	Endangered	US Fish and Wildlife Service

Lighting	Standards	(start with Canada Standards Council for more info)
Logs, bark, pulp wood	Export control	Canada Border Services Agency
Maple products	Export control	Canada Border Services Agency
Reptilian leathers	Endangered	US Fish and Wildlife Service
Shell: sea turtle, puka shells, mother of pearl	Endangered	US Fish and Wildlife Service
Toys	Safety	US Consumer Products Safety Commission
Wildlife claws, teeth	Endangered	US Fish and Wildlife Service
Wood: untreated	Spread of invasive pests	US Customs and Border Protection
Wood and plant products	Endangered (example *S. macrophylla* mahogany) and sustainably sourced	US Department of Agriculture: Animal and Plant Health Inspection Service

Natural wool, cotton, wood, and other untreated, completely natural substances do not require lead testing as long as they are untreated.[17]

Access to Materials

Materials needed to produce specialized crafts are becoming limited. Some materials and tools are too costly to obtain, while some supplies are rare and difficult to find. Particular issues include the rising cost of materials for smaller businesses that can result in their inability to buy in bulk, a shortage of raw materials, and a shortage in tools and equipment. Some crafts rely on very specific materials and tools, and the lack of supply may affect the future of certain crafts.

Shipping Considerations

Given the complexity of codes and tariffs associated with craft goods and materials and the visas required to sell in various countries, craftspeople frequently engage with customs brokers

[17] https://craftontario.com/export-database/

to navigate the intricate landscape of international trade regulations. This collaboration ensures their unique products comply with international standards and regulations, facilitating smoother cross-border transactions.

Given the fragile nature and specific requirements of their unique creations, craftspeople often take it upon themselves to pack and ship their items. Understanding the intricacies involved in the safe handling and transportation of delicate crafts, makers adopt meticulous packing techniques tailored to each piece's needs. This hands-on approach ensures that every item is adequately protected, minimizing the risk of damage during transit. Moreover, craftspeople's direct involvement in the shipping process allows them to apply their intimate knowledge of each piece, further safeguarding their valuable work. Consequently, rather than relying solely on external services, many craftspeople prefer to personally manage the packing and shipping of their creations, guaranteeing that these unique objects are handled with the utmost care and attention from creation to delivery.

Costs/Taxation

The rising cost of raw and allied materials needed has affected craft production. Practitioners are unable to make a livelihood from their craft due to the production costs. Due to high prices, less demand, and competition, many craft businesses are closing. New municipal taxes charged to home-based businesses also limit production. In general, extra costs are being attached to crafts.[18]

Training for Craftspeople

Craft practice has a long-standing tradition of mentorship and apprenticeship. Although less common today than in the past, this form of learning still influences craft artists today. Craft artists gain their education from a wide variety of sources, including college or university programs specific to craft practice, self-taught methods, or a combination of both. Some also learn from short-term courses taught by professional artists or by following the tradition of technical skills passed down from family members. This tradition is particularly present in the Indigenous community, where elders pass down traditional craft knowledge from generation to generation. However, training opportunities for Indigenous and heritage crafts, both formal and informal, are not widely available. There is a lack of training opportunities for interested practitioners, and recruiting skilled craftspeople to teach courses and workshops is challenging. While all education methods are valid and effective, the missing link is in the transition from producer to business owner. The craft sector is, in many ways, suffering from a disconnect between the new opportunities available, and the skill sets/capacity of craft businesses' ability to

[18] https://heritagenl.ca/programs/craft-at-risk/

adapt. There is a willingness, and a desire for this adaptation and expansion, but a lack of support for the training and transitions required to shift craft business practices to modern systems. The business of craft can be financially lucrative and artistically fulfilling, but there are many hurdles to overcome in a misunderstood genre of art. Though there are great difficulties in the start-up of any business, leaping from formal arts education or self-taught skill-based work to entrepreneurial activity is a particularly difficult manoeuvre. Many schools teach arts-based business skills, but it is typically a single course; with the vast majority of time and effort spent on developing hands-on skills in design and creation. It takes years to master the techniques of any given medium in craft, and studies have shown the estimated number of hours to gain expertise in a given skill is 10,000, approximately ten years.[19] This mastery of skill is essential in developing a lasting career in the arts.

Accreditation

A few very specialized craft practices have or receive certifications or professional accreditation. Gemologists, for example, experts in analyzing, cutting, and setting gems, may be certified internationally. Some guilds offer certificates, which have no legal value but indicate a certain proficiency level. Some Single Media Organizations (national and international), and some Provincial Craft Councils have juried professional memberships. To be juried generally means that a craftsperson's work has been reviewed by a peer jury, and accepted as meeting a certain stated level of quality. This status is one which many craftspeople seek to attain. Many Indigenous artists do not have access to accreditation programs but there are some Colleges and Universities that work to support Indigenous art and offer post-secondary credits. [20]

Marketing

Poor marketing can result in a lack of awareness from potential customers. Sharing information about traditional crafts and potential training sessions may raise further interest. Many craftspeople suffer from not being known, not listing with arts or business directories, not being active and promoted through local organizations or Provincial Craft Councils, or not being published, not exhibiting their work through public galleries, not winning awards, or not having a visible presence on the Internet.

---

19 The Making of an Expert, K. Anders Ericsson, Michael J Prietula & Edward T Cokely, Harvard Business Review, July 2007. (Commonly referenced as Malcolm Gladwell in his book: The Outliers, November 2008.)

20 Working in craft - https://www.culturalhrc.ca/education-training-mentoring/the-art-of-managing-your-career/pdf

Public Education

Public education on craft faces several challenges that impact the appreciation and recognition of this art form. A significant issue is the general lack of awareness regarding the distinctions between handmade and mass-produced objects. Craft embodies the craftsperson's skill, dedication, and creativity, making each piece unique. In contrast, mass-manufactured products, while often more accessible and uniform, lack this individual touch and the nuanced intricacies that come with human crafts skills.

Furthermore, there's a notable gap in understanding the markers of high versus low-quality craft products. High-quality crafts are characterized by superior materials, meticulous attention to detail, and a level of skill that denotes time, effort, and expertise. Poor quality items, however, might not exhibit the same care in material selection or finish, resulting in a product that lacks durability and the aesthetic and tactile qualities found in finer craft pieces.

The visibility of traditional crafts is another area where public education is wanting. Demonstration and teaching of traditional crafting techniques are rare, leading to a diminished appreciation for the processes and skills involved. Such demonstrations highlight the craft's complexity and beauty and serve as a vital link in preserving cultural heritage and passing knowledge to future generations.

Moreover, some craft trades suffer from a lack of recognition altogether, with their contributions to culture and the economy often overlooked. This oversight can lead to diminished support and fewer opportunities for craftspeople within these trades.

In essence, enhancing public education around the nuances of handmade versus mass-produced items, the indicators of craft quality, the importance of traditional crafts, and the recognition of all craft trades as valuable forms of art are crucial. Such efforts would elevate the status of craftspeople, enrich cultural appreciation, and preserve vital skills and traditions for future generations.

Globalization

Globalization and technological advancement have significantly reshaped the landscape of craft knowledge transmission, presenting both challenges and opportunities for practitioners. On one hand, globalization has opened up avenues for craftspeople to access a wealth of skills and techniques from across the globe, breaking down geographical barriers and fostering a cross-cultural exchange of craft ideas. This global connectivity, powered by technology, allows

for an unprecedented flow of information, enabling craft practitioners to learn and incorporate diverse styles and methods into their work.

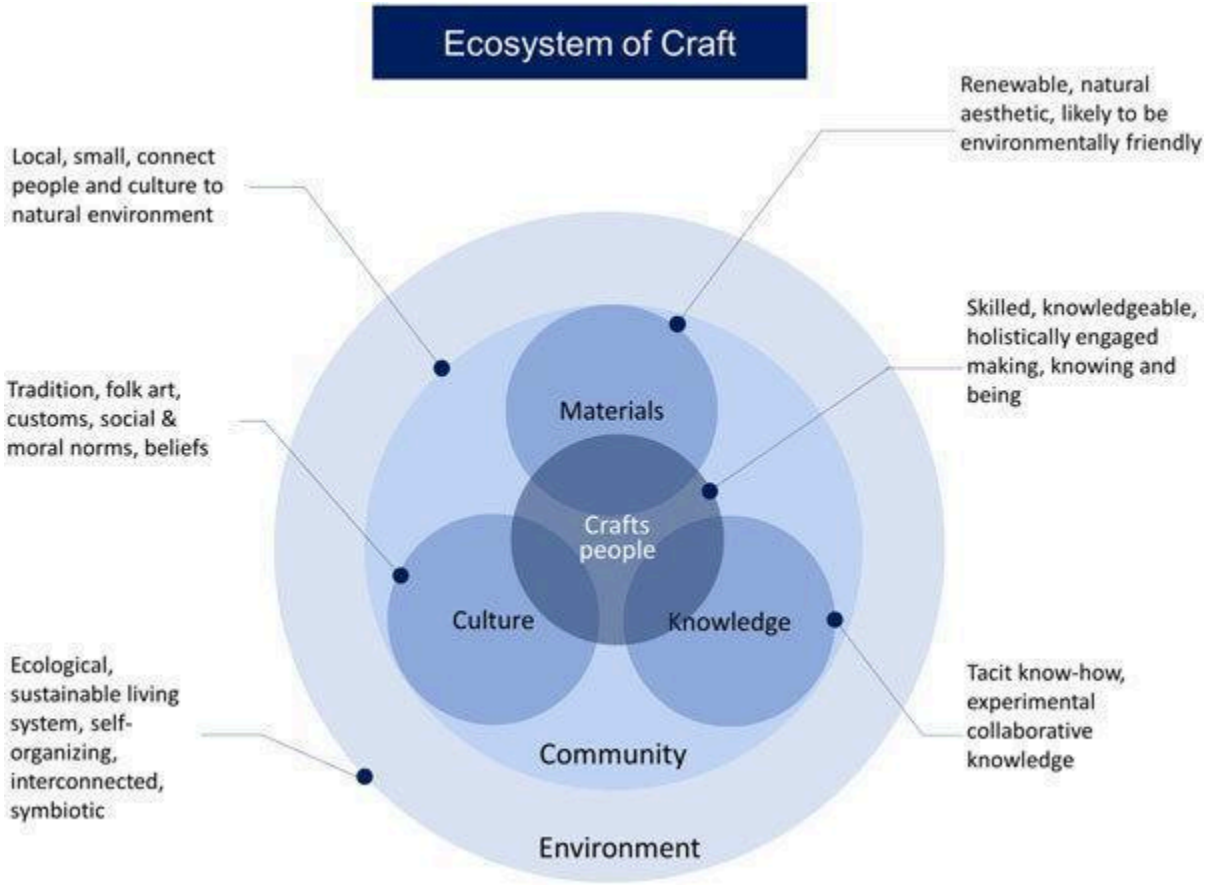
However, this same accessibility can inadvertently sideline localized traditional and heritage skills passed down through generations. The focus on global skills acquisition often comes at the expense of nurturing and preserving the unique, localized nuances of craft practices deeply rooted in a community's cultural and historical context. These nuances encompass the crafting techniques and the materials used, the motifs represented, and the cultural significances imbued in each crafted piece. As practitioners increasingly lean towards globally acquired skills, there's a risk that the rich tapestry of local craft traditions may fade, losing the distinctive characteristics that make them unique.

The potential loss of local nuances in crafts is more than preserving artistic techniques; it's about maintaining a tangible link to cultural identity, history, and heritage. Each local craft tradition carries with it stories, beliefs, and practices integral to a community's cultural fabric. As these nuances diminish, so too does the depth and diversity of the global craft ecosystem, leading to a more homogenized and less rich cultural landscape.

In response to these challenges, there's a growing recognition of the importance of deliberate efforts to preserve traditional and heritage craft skills. This includes initiatives aimed at documenting these practices, supporting craftspeople to continue their craft within communities, and fostering a greater appreciation for the cultural significance of local crafts among consumers and practitioners. Through these efforts, the hope is to balance the benefits of globalization and technological advances with the preservation and celebration of localized craft traditions, ensuring that the rich diversity of global craft practice continues to thrive for future generations.[21]

[21] https://heritagenl.ca/programs/craft-at-risk/

Information on the Sector Ecosystem



[22]

Labour Force Characteristics

Craftspeople in Canada constitute a significant segment of the labour force, contributing to various industries such as construction, manufacturing, arts and crafts, and repair services. Understanding the characteristics of this workforce involves examining several key aspects, including demographics, education and training, employment trends, income levels, and job satisfaction. Here's a detailed explanation of these labour force characteristics:

[22] Zhan, X., & Walker, S. (2019). Craft as leverage for sustainable design transformation: A theoretical foundation. *The Design Journal*, *22*(4), 483-503.

Demographics

Age

Craftspeople in Canada span a wide age range, from young apprentices entering the workforce to seasoned professionals nearing retirement age. While specific demographic data for artistic craft trades might vary by niche, the Canadian Crafts Federation reported in 2019 that the majority of craftspeople in Canada were aged between 40 and 59, with a significant portion also under 40.

Gender

Traditionally, the craft trades had been male-dominated, but there has been a growing push for gender diversity and inclusion in recent years, leading to an increase in the number of women entering these fields as professional craftspeople. In 2016, about 54% of self-employed artists and artisans in Canada were women.

Ethnicity

The craft workforce in Canada is diverse, with individuals from various ethnic backgrounds contributing their skills and expertise.

Education and Training

Apprenticeships

Many craftspeople in Canada begin their careers by completing apprenticeship programs, which combine on-the-job training with classroom instruction. These programs typically last two to five years, depending on the trade.

Vocational Education

Some craftspeople acquire their skills through vocational schools or community colleges, where they can earn certificates or diplomas in their chosen trade.

Continuous Learning

Given the evolving nature of technology and techniques in many craft industries, ongoing education and training are essential for craftspeople to stay current and competitive in their fields. Many craftspeople in artistic craft trades acquire their skills through informal apprenticeships, self-directed learning, formal education in art schools and colleges, and/ or mentorship (Elder knowledge and storytellers). According to a study by the Cultural Human

Resources Council, in 2016, approximately 42% of cultural workers, including artisans, had obtained a university degree or higher.

Employment Trends

Employment Sector

Craftspeople work in various sectors, including manufacturing, arts and culture, and service industries.

Self-Employment

While many craftspeople are employed by companies or contractors, a significant portion are self-employed, running their own businesses or working as freelancers. The sector often experiences fluctuating demand influenced by factors such as consumer preferences, economic conditions, and trends in the art market.

Income Levels

Wage Disparities

Income levels for craftspeople in Canada can vary widely depending on factors such as experience, specialization, geographic location, and unionization status. Skilled craftspeople often command higher wages than entry-level workers. According to Hill Strategies research the median income for Artisans and craftspeople in 2019 was: $20,500. [23]
Craftspeople in Canada represent a diverse and skilled segment of the labour force, characterized by a wide range of demographics, educational backgrounds, and employment opportunities. Despite challenges such as income disparities, craftspeople contribute significantly to the Canadian economy. The industry is a skilled, professional sector filled with producers who have spent their lives dedicated to craftsmanship. We do not mean hobbyists or those who dabble in craft on a recreational basis; instead, we are focused on trained, skilled, dedicated individuals who are often highly educated in their field.

A significant number of professional craft workers are self-employed, taking on various roles such as designer, maker, or seller of craft objects. Individuals create and sell their work directly, small business owners run their own shops and galleries, and curators organize fine craft exhibitions for display and sale (increasing the public's appreciation for and the perceived value of finely crafted works of art). These entrepreneurs often hire others, creating jobs in and outside the cultural sector. Like any business, they require accountants, sales associates, marketing professionals, shipping assistance, etc. An apprenticeship allows an emerging artist

[23] https://hillstrategies.com/resource/statistical-profile-of-artists-in-canada-in-2016/

to assist a professional producer when possible. This training opportunity not only supports the business in production but also develops the skills of another cultural worker.

Statistics Canada's Census and National Occupational Classification for Artisans and Craftspersons (code 53124) define a craftsperson as:
Artisans and craftspersons use manual and artistic skills to design and make ornamental objects, pottery, stained glass, jewellery, rugs, blankets, other handicrafts and artistic floral arrangements. Makers of musical instruments are also included in this unit group. Most craftspersons are self-employed. Artistic floral arrangers are usually employed in florist shops and floral departments of retail establishments or may be self-employed. Craft instructors are also included in this unit group and are employed by artisan guilds, colleges, private studios and recreational organizations.

Illustrative example(s):

- artistic floral arranger
- carver
- craft instructor (except education)
- craftsperson
- glass blower
- lace weaver - arts and crafts
- leather worker
- metal arts worker
- potter
- screen printing artisan
- silversmith
- stained glass artist
- stringed instrument maker
- totem pole carver
- weaver - arts and crafts
- All examples

Exclusion(s)

- Cabinetmakers (See 72311 Cabinetmakers)

- Jewellers, jewellery and watch repairers and related occupations (See 62202 Jewellers, jewellery and watch repairers and related occupations)
- Painters, sculptors and other visual artists (See 53122 Painters, sculptors and other visual artists)
- Weavers, knitters and other fabric making occupations (See 94131 Weavers, knitters and other fabric making occupations)

Main duties
This group performs some or all of the following duties:

- Carvers: Use hand tools and woodworking machines to produce carvings from wood, stone and other materials and to carve ornamental designs into wooden furniture and other objects.
- Glass blowers: Design and create glass objects using blowpipes and artisan's hand tools and equipment.
- Metal arts workers: Design metal jewellery, utensils, implements, wall hangings and other objects and create them from gold, silver, copper, pewter and other metals.
- Potters: Design ornamental and ceramic functional earthenware pieces and create them using clay, moulds, potter's wheels and other equipment, glazing materials and kilns.
- Stained glass artists: Design stained glass windows, lampshades and other objects and cut, paint, fire and assemble pieces of stained glass to create such products.
- Instrument makers: Construct instruments by applying their knowledge of wood, ebonite, metal properties and other materials and instrument design using hand and power tools.
- Weavers: Use hands or loom to interlace strips of flexible material such as wool, cotton, silk, grasses, bark and rawhide to make baskets, wreaths, wall hangings, clothing, rugs, blankets and other objects.
- Craft instructors: Prepare craftmaking lessons, gather the required working materials and demonstrate and teach craftmaking techniques.
- Artistic floral arrangers: Design bouquets, corsages, sprays, wreaths and other floral arrangements and select natural and artificial flowers, foliage and decorative accessories to create arrangements or other floral items to suit customers' requirements.
- Employment requirements
    - Skills are often learned through apprenticeship with a master craftsperson.
    - Training programs are offered by artisan guilds, colleges and private studios.

- Creative ability and talent, as demonstrated by a portfolio of work, and knowledge of safe handling of material, tools and equipment are required.
- A college diploma in fine craft techniques may be required.[24]

The North American Industry Classification System (NAICS) for 711511 - Independent visual artists and artisans defines the craft industry as:
This Canadian industry comprises establishments primarily engaged in creating visual art and craft works using a studio-based method of production. These works are artistic and cultural objects, designed by the producing establishment, made in small quantities, of any material. The typical labour force is an artist, artisan or craftsperson, sometimes assisted by other artists, artisans, craftspersons or apprentices.

Illustrative example(s)

- artists (except commercial, medical and musical), independent
- bookbinding, artisanal
- face painting
- furniture, artisanal production
- musical instruments, artisanal production
- photojournalist, freelance
- pottery, studio based production
- quilting, artisanal
- sculptors (artistic)
- sketch artists, independent
- taxidermists, independent
- Ukrainian eggs, hand-painting
- All examples

Inclusion(s)

- conservators operating on own account and independent photojournalists

Exclusion(s)

[24] Statistics Canada 2021 https://www23.statcan.gc.ca/imdb/p3VD.pl?Function=getVD&TVD=1322554&CVD=1322870&CPV=53124&CST=01052021&MLV=5&CLV=5

- design of clothing and jewellery, but not their production (See 541490 Other specialized design services)
- design of products, but not their production (See 541420 Industrial design services)
- graphic design, but not printing (See 541430 Graphic design services)
- independent visual artists and artisans (See 541430 Graphic design services)
- musical artists, independent (See 711130 Musical groups and artists)
- production of goods in quantity (See 31-33 Manufacturing)
- production of non-durable goods, such as baked goods, soaps, lotions, creams, etc., in small batches (See 31-33 Manufacturing)
- providing commercial and medical illustration services (See 541430 Graphic design services)[25]

Indigenous Peoples and Craft

Indigenous craft practices are imbued with a profound connection to the land, serving as tangible expressions of Indigenous peoples' spiritual and ecological relationship with their territories. Every pattern, motif, and design intricately woven or carved carries layers of meaning, echoing Indigenous histories, cosmologies, and oral traditions. These crafts not only serve as aesthetic representations but also act as repositories of cultural knowledge and identity. Moreover, the process of creating craft fosters community building and empowerment, as it often involves shared knowledge passed down through generations. Through the continuation of these traditions, Indigenous communities cultivate cultural resilience, reinforcing bonds with heritage and sustaining collective identities amidst changing times.

Particular craft objects are considered living objects because they were made from once-alive materials that required food, water, and air to live and grow. These objects were created and used by an ancestor who was also alive and needed sustenance to survive. Additionally, some craft objects are deemed sacred or culturally significant. Objects of Indigenous material culture may be considered holy or sacrosanct due to their ritual or ceremonial associations. Depending on the specific group, this could include a variety of Indigenous living objects and materials associated with practices such as drumming, dancing, smoking rituals, vision questing, fasting, traditional healing, and sweat lodge rites. Within the originating Indigenous culture, access to such objects is often restricted based on factors such as age, sex, achievement, or prior initiation. [26]

---

[25] https://www23.statcan.gc.ca/imdb/p3VD.pl?CLV=5&CPV=711511&CST=27012022&CVD=1370970&Function=getVD&MLV=5&TVD=1369825

[26] https://www.canada.ca/en/conservation-institute/services/preventive-conservation/guidelines-collections/caring-sacred-culturally-sensitive-objects.html

Indigenous visual artists come from a diversity of backgrounds. Some learn their craft from their families or mentors, while others are self-taught and/or have received training in university, college, or other institutions. All methods of training are valued equally. The term “fine craft” isn’t widely used in Indigenous communities. What is referred to in the Western art world as “craft” is not necessarily consistent with the term used in Indigenous communities. Most Indigenous “craftspersons” recognize themselves as artists. Many artists/craftspersons use their traditional knowledge of craft to earn or subsidize a low income. For example, having knowledge of beadwork, basketmaking, canoe making, birch work, etc. makes one a rare commodity within Indigenous communities – and there is a growing market to capitalize on. [27]

Traditional and contemporary Indigenous crafts include but are not limited to, the following mediums: Sculpture/carving: wood, stone, etc., jewelry making, hides, including drum-making, glass/metal art, textiles, including wool weaving, ceramics, weaving: bark, cedar, roots, etc., bark biting, furs/quillwork/hair tufting, printmaking, drawing/illustration, fish scales, beadwork, embroidery, basketry (like birch bark, pine needles). Indigenous art is increasingly recognized by non-Indigenous institutions and funders as fine art, craft, handiwork, and high art after being regarded as an ‘artifact’ or ‘object’ by non-Indigenous explorers and academics until recently.

Intellectual property encompasses a wide range of creative products born from the human mind, including inventions, literature, art, designs, and symbols utilized in commerce. In Canada, the realm of copyright explicitly safeguards artists' rights over their original artistic endeavours, spanning paintings, drawings, photographs, and sculptures. However, the legal framework concerning copyright in Canada presents a notable gap in protecting Indigenous knowledge. Despite Indigenous knowledge being embedded within published works, often through research or appropriation, Canada's Copyright Act fails to recognize and safeguard it adequately. Consequently, while the legal copyright for such works resides with the author, Indigenous peoples, who are the original sources of this knowledge or cultural expression, are stripped of their ownership rights under Canadian law. This disparity underscores a pressing need for reforms that respect and honour Indigenous intellectual contributions within the legal framework. In 1990, the United States created a truth-in-advertising law called The Indian Arts and Crafts Act that prohibits misrepresentation in the marketing of Indigenous art and craft products. Unfortunately, Canada has not prioritized this work and the responsibility entirely falls on individual organizations and artists to self-identify and validate their work as authentically Indigenous. [28]

[27] Working in Craft - https://www.culturalhrc.ca/education-training-mentoring/the-art-of-managing-your-career/pdf
[28] https://indigenousartscollective.org/indigenous-identities-inclusivity-strategy/

Legal frameworks may provide useful protections for Indigenous artists, Nations, and communities.

For example, The Igloo Tag Trademark was created by the Government of Canada in 1958 and has been administered by the Inuit Art Foundation since 2017. It is a recognized symbol of authenticity for Inuit art. The Igloo Tag Trademark was created to verify genuine artworks made by Inuit artists and to formally distinguish them from mass-produced, fraudulent works not made by Inuit artists. The Igloo Tag Trademark is only applied to Inuit art, including:

- Sculptures
- Textile art
- Crafts
- Ceramics
- Jewellery
- Fashion goods, such as shoes, boots, hats, scarves, socks, gloves, mittens

The Igloo Tag Program comprises three license categories, which are as follows:
- Artist associations or non-profit organizations
- Inuit art retailers
- Inuit art distributors

Each licensee is assigned a unique identification number and is prohibited from allowing anyone else to use the Igloo Tag Trademark. The Inuit Art Foundation (IAF) reserves the right to review licensees' use of the Igloo Tag Trademark. [29]

Indigenous products with the Authentic Indigenous tag or label are also easy to identify. A three-tier system is established by artists, sellers, and producers to include Authentic

[29] https://www.inuitartfoundation.org/igloo-tag-trademark/about-igloo-tag

Indigenous tags and labels on their products. Tier 1 products are made, produced and distributed by Indigenous artists or businesses. Tier 2 products are created, approved, and distributed by Indigenous artists but may be produced by non-Indigenous individuals or businesses. Tier 3 products display the artwork of an Indigenous artist who has been fairly compensated for their work and has approved the final design. The producer and/or distributor need not be of Indigenous ancestry.[30]

The authenticity of a work should be verified by an appropriate authority. The rise in demand for Indigenous art has led to many rip-off practices including, for example, the production of paintings in the Ojibway Woodlands style by nonIndigenous artists that are passed off as 'First Nations art;' production and the sale of a Métis sash by someone who is not verified but advertised as Métis; mass-production and importation of beaded moccasins by nonIndigenous people or businesses, which are then marketed and sold as authentic Indigenous products; or the inappropriate use of the Inukshuk by graphic designers for a corporate logo. These practices of misappropriation undermine the authenticity of Indigenous arts and rob Indigenous artists and their communities of artistic opportunities and income. For businesses and organizations marketing Indigenous art, respecting the authenticity and integrity of works is a priority. It is important for the artist to be fully informed about the use of their works, including reproductions and use of biographical material and text. It is necessary to ensure that appropriate attribution is given to Indigenous groups and that the integrity of the work is respected by observing relevant Indigenous Protocols. [31]

Indigenous artists from Canada who are considering professional opportunities in the United States should be well-informed about the provisions of the Jay Treaty. According to this treaty, Indigenous individuals born in Canada possess the right to enter the United States for employment, among other activities, regarding border crossings into the United States via land—which may also encompass ferry and lake entries—the United States border authorities currently recognize both the Secure Certificate of Indian Status (SCIS) and the prior version of

[30] Authenticity Tags | Authentic Indigenous Arts Resurgence Campaign | Promoting and Supporting Authentic Indigenous Artworks, Authentic Indigenous | Indigenous Tourism BC - Indigenous Tourism BC (indigenousbc.com)

[31] https://www.indigenousprotocols.art/resource-guide

the Certificate of Indian Status as valid identification documents. However, Aboriginal Affairs and Northern Development Canada (AANDC) emphasizes that the United States has the sovereign authority to decide the duration for which these documents will be considered acceptable for entry purposes.

Heritage and Traditional Craft

Heritage craft is defined as “a practice which employs manual dexterity and skills and an understanding of traditional materials, design and techniques, and which has been practised for two or more successive generations” [32]‘ Heritage’ means something inherited from the past. ‘Cultural heritage’ means the skills, knowledge, practices and artifacts that have been inherited from groups or societies that existed before our time. Some of this cultural heritage is tangible, such as the artifacts that are discovered by archeologists or that are passed down through family lines. Another part of cultural heritage is intangible—unable to touch or grasp—and is passed down in the form of practices, knowledge, skills and expressions (language and music). Traditional craft preserves this cultural heritage and can be understood as “The practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.” [33]

Understanding and recognizing heritage and traditional craft is of great importance for various reasons. Firstly, it helps to establish a clear understanding of what constitutes heritage craft, by emphasizing the importance of manual dexterity, traditional materials, design, and techniques passed down through generations. This definition aligns with the essence of traditional craft practices prevalent in Canada, highlighting their cultural significance and historical roots. This inclusion contextualizes the importance of traditional craft in preserving cultural heritage, encompassing tangible artifacts and intangible aspects such as practices, knowledge, and skills. By incorporating this definition, we aim to enhance the understanding of traditional craft in Canada, emphasizing its role in safeguarding and transmitting cultural heritage for future generations, which is crucial for promoting Canadian craft in the global market.

[32] Bertram, Greta. The Radcliffe Red List of Endangered Crafts. The Heritage Crafts Association. 2017:1-23.

[33] https://canadiancraftsfederation.ca/wp-content/uploads/2015/09/Traditional-Craft-Trades-Final-Report-Dec-13.pdf

Support in Canada for Craft

Accessing Canadian Craft

Exploring the world of Canadian craft reveals a plethora of captivating avenues for craft commerce. Local art galleries and exhibitions act as vibrant hubs showcasing the diverse talents of Canadian craft artists. These artists create intricate sculptures to stunning tapestries and much much more. Online platforms dedicated to craft commerce offer a digital gallery experience, allowing craft enthusiasts to browse and purchase unique pieces from the comfort of their homes.

Craft and trade shows serve as vital platforms for craftspeople to showcase their skills, artistry, and mastery in handicraft. These events are not just marketplaces but also vibrant hubs of cultural exchange and learning. They provide craftspeople with the opportunity to gain exposure and connect directly with customers, which can lead to valuable feedback and the forging of long-term customer relationships. For many craftspeople, these shows are essential for sustaining their business and for the continuation of their craft. The live demonstrations and workshops often held at such events further the educational aspect of the shows, allowing the transfer of knowledge and skills to new audiences, thereby preserving traditional crafts that might otherwise be at risk of being lost. Furthermore, craft and trade shows stimulate local economies by attracting tourists and promoting local products.

Attending craft fairs and festivals nationwide provides a more immersive encounter, allowing consumers and buyers to engage directly with artists and gain insights into their creative processes and inspirations. Participating in craft workshops and classes offers hands-on experiences, enabling individuals to hone their creative skills under the guidance of seasoned professionals. When it comes to purchasing locally made craft products, the connection for the consumer is often about more than just what they are buying, but also why they are buying.

The values that underlie all of these products, whether they are defined as "craft," "artisan," or "local," are authentic, local, personalized, traditional, artisanal, sustainable, meaningful, and entrepreneurial. These values reflect what the consumers share, and purchasing these products allows them to express their beliefs to the world. Whether exploring galleries, browsing online collections, attending events, or engaging in workshops, accessing Canadian craft promises an enriching journey filled with creativity and cultural appreciation.

Existing Government Funding

The existing government support (federal and provincial) for the craft sector in Canada includes awards, grants, small business loans, and other assistance. The awards offered by different organizations can range from "emerging" to "established" and may include financial rewards, recognition, and community exposure. The availability of grants for various aspects of fine craft in Canada may be specific to craft disciplines or more general to arts, heritage, education, tourism, etc. However, grants are not generally seen as a form of continuous income to craftspeople and are best viewed as an opportunity to stimulate creativity, invest in new equipment, or embark on a new direction of work. Please refer to the annex for more details.

Canadian Crafts Federation / Fédération Canadienne Des Métiers D'art

Craft organizations have a long history in Canada, dating back to 1900 with the formation of the Canadian Guild of Crafts. The Canadian Crafts Council (CCC) was created in 1974 through the merger of multiple craft organizations and guilds. Its purpose was to provide structure and a platform for national and international representation of Canadian craftspeople. Initially, it was intended to be an organization for provincial crafts councils, but membership was later expanded to include other crafts organizations, honorary members, and individual craftspeople in 1996. In 1998, the CCC transformed into a national network for crafts known as the Canadian Crafts Federation / Fédération canadienne des métiers d'art (CCF/FCMA), and remains the only network for Craft in Canada. The CCF/FCMA became an organization of national consensus, mutual discussion and decision-making.
The CCF/FCMA envisions a Canadian culture that embraces and values craft's artistic, economic, contemporary, historical and social significance. The CCF/FCMA's approaches to the advancement of craft in Canada include:

1. uniting Canadian professional craft organizations in order to learn, share, collaborate, and strengthen the sector
2. creating and delivering programming and research that informs, engages, empowers, and celebrates the professional craft sector
3. identifying and acting on craft-based projects and collaborations that have regional, national, and international impact
4. actively pursuing and developing meaningful relationships with organizations, institutions, and government agencies that are committed to the advancement of the craft sector
5. advocating for craft from a national perspective.

As a Federation of Organizations, the CCF/FCMA works with the Provincial and Territorial Craft Councils and affiliate organizations to unite, enrich, empower and celebrate the professional contemporary craft sector through collaborative action, networking, and community development. Provincial and territorial craft councils (PCC/TCCs)[34] work on many levels—through individual and regional efforts and under the umbrella of the CCF/FCMA —to develop creative and economic activity within the craft industry. The CCF/FCMA and the PCC/TCCs represent all craft media, and cross-media initiatives are frequent. The PCC/TCCs perform dual roles for the Canadian craft sector: they promote both the culture of craft and the commodity of craft. Their activities range from providing permanent public galleries, boutiques, and seasonal shows to their members and in some cases to all professional craftspersons, to stimulating both domestic and international business development. The CCF/FCMA has ten provincial council member organizations and 15 affiliate member organizations.

With a board of 18 directors, the CCF/FCMA ensures consistent representation from all provinces and territories. Operational funding is garnered through membership fees, fundraising, and the Canada Council's National Arts Service Organization grant. The CCF/FCMA employs one full-time Executive Director, a full-time Director of Operations, a contract Bookkeeper, a part-time Content Creator, a part-time Graphic Designer, and contract staff as required. These positions are supported by a national team of volunteers.

As of 2018, the CCF/FCMA reached over 5700 professional Canadian craftspeople through the Craft Council membership alone. Additionally, the CCF/FCMA reaches a breadth of national, international, and regional organizations through their activities and member organizations through live and online programming.

To create connections and champion craft, the CCF/FCMA acts as a liaison between galleries, museums, educational institutions, funding partners, government, and affiliate arts and culture organizations.

The CCF/FCMA, represents the craft sector nationally. Its members are a part of the craft sector, and through strong community ties, they have gained access to valuable makers. The CCF/FCMA frequently collaborates with Statistics Canada's Canadian Culture Satellite Account (CSA), which provides measures of the economic importance of culture, including arts and heritage, by province and territory. The CCF/FCMA confirms the significance of specific industries related to Crafts, verifies statistics, and assesses if weekly employment figures help calculate job rates.

The CCF/FCMA is the hub for the Citizens of Craft, a national collaborative project to promote and recognize craft-based artists, organizations, associations, and educational institutions.

[34] Canadian provincial and territorial craft councils: Craft Council of British Columbia, Alberta Craft Council, Saskatchewan Craft Council , Manitoba Crafts Council, Craft Ontario, Conseil des métiers d'art du Québec, New Brunswick Craft Council, Craft Nova Scotia, Prince Edward Island Craft Council, Craft Council of Newfoundland and Labrador.

Provincial Craft Councils and Single-Media Associations

The Provincial Craft Councils (PCC) in Canada represent a robust community, comprising 5,159 individual craft artists and 322 organizational partners. Among these, there are 4,449 paid craft council members, with a total of 4,994 individuals encompassing both paid and unpaid memberships, and 165 organizational members, alongside 157 non-member organizational partners. Through their 13 galleries, 15 shops, and various festivals, the councils facilitated over $4.2 million in retail sales, directly contributing over $2.8 million to craft artists. The councils organized a total of 542 events, including exhibitions, lectures, workshops, fairs, sales, festivals, fundraising events, and others. Additionally, they engaged in international projects, with two Canadian initiatives abroad and six international projects held within Canada. The retail sales figures totalled $4,282,159, with $3,220,347 attributed to shops and galleries run by the craft councils and $1,050,695 to festivals. Direct revenue to craft council members amounted to $2,819,713, with $1,757,901 from shops and galleries and $1,061,812 from festivals.[35]

In addition to the CCF/FCMA and PCC/TCCs, single-media associations - such as ceramics or blacksmith guilds- often deliver creative and business development opportunities to their members. Thus, the Canadian professional craftsperson can access numerous organizations that offer a wide range of support and resources when considered together. For example, a Canadian professional craftsperson can belong to provincial organizations that provide cross-media support (PCC/TCC) and regional, national and international single-media organizations. Additionally, PCC/TCCs and single-media organizations work with public and private galleries/museums, trade shows, and boutiques to provide venues for craftspersons to exhibit and sell their work.

Canadian Craft Councils

Craft Council of British Columbia

The Craft Council of British Columbia (CCBC) is a charitable arts service organization which supports all stages of artistic practice in the craft sector; creates opportunities for artists to exhibit, sell and produce art; provides a voice for artists and craft organizations, and aids in the development of active communities around craft. They have a strong, consistent membership base, comprising individual craft artists (emerging, mid-career and established), craft guilds, arts organizations and supporters of craft throughout the province and some across the country and the US. Now in its 50th year, the CCBC is the only craft sector service organization in BC that

[35] Taken from 2019 CCF/FCMA Craft Council 2019 Annual Survey Results

fulfills an educational and public mandate, along with regional and national objectives in developing opportunities for craft artists; the art form and the craft sector as a whole. The Council's activities are targeted to support members' practice and increase the audience for contemporary craft in BC.

CCBC supports opportunities to further excellence in practice for emerging, mature or transitioning craft artists through annual exhibition series; securing unique exhibition opportunities for all members; providing critical reviews of exhibited work; developing standards of quality around craft-specific skills; managing annual grants and scholarship programs that support established, transitioning and emerging artists to further explore their practice; providing workshops/discussion sessions exploring single/across medium processes and providing a membership network and encouraging mentoring between members.

CCBC provides leadership in the craft sector through advocacy initiatives by giving voice to perspectives from the craft sector when issues arise in the cultural sector; supporting artists to develop their voice through the sharing of self-advocacy skills; and helping to develop a better educated public/government/granting bodies and related arts groups.

CCBC promotes the business practice of artists by maximizing members' exposure to ensure that the business aspect of their practice becomes and remains economically viable through social enterprise and community education programming; providing small business support services: group insurance, merchant credit card discounting; providing province-wide business opportunities for artists through the online publishing of the CCBC Craft Market Guide; directly advertising and promoting members' works through members' portfolios on CCBC website and bi-weekly e-news bulletins; regional, national and international one on one promotion of artists with collectors; institutions; public and private galleries.

CCBC provides educational opportunities around contemporary craft to help the general public develop a deeper understanding of and appreciation for contemporary craft objects and the skill, knowledge and talent that creates them. They do this by delivering live demonstrations by craft artists; providing artist talks with each exhibition and posting to the web; hosting large public exhibitions of craft; ensuring that all external or internal exhibitions have a substantial educational component; promoting cross-sector projects with other arts organizations; delivering a youth-oriented craft appreciation program and hosting workshops, conferences, information and discussion sessions to further a shared understanding of craft.
Website

Alberta Craft Council

The Alberta Craft Council (ACC) is the Provincial Arts Service Organization that develops, promotes, and advocates for Craft in Alberta. The Alberta Craft Council has a dual role:

- to support contemporary and heritage crafts as significant art forms that contribute to Alberta's culture
- to develop a craft sector of creative, skilled, viable, and sustainable craftspeople, studios, businesses, and networks

The ACC promotes craft in Alberta by:

- operating two gallery and shop locations in Alberta, Edmonton & Calgary
- operating the largest public gallery in the province dedicated to exhibiting craft arts
- organizing 15-20 exhibitions each year
- running two gallery shops that market work from 150+ established and emerging craft artists
- educating and informing the public
- creating publications, marketing ventures, and awareness products to members and the public
- organizing the Advisory Committee that accepts Professional Members and decides what artists to feature in our Gallery Shop

Membership with the Alberta Craft Council is open to all those working in the craft sector and to anyone interested in supporting the development of Alberta Craft.

The Alberta Craft Council's Mission:

- To promote, develop, and advocate for Craft in Alberta.
- The Alberta Craft Council's Organization Aims:
- To support contemporary and heritage crafts as significant art forms that contribute to Alberta's culture.
- To develop an Alberta craft sector of creative, skilled, viable, and sustainable craftspeople, studios, businesses, and networks.

The Alberta Craft Council's Vision:

- Craft is an integral and unique part of our cultural heritage and needs to be encouraged, developed, and preserved for the cultural, social, educational, and economic well-being of the people of Alberta.

Website

Saskatchewan Craft Council

The Saskatchewan Craft Council (SCC) is a non-profit organization that represents and supports over 300 craft artisans in Saskatchewan through community, programming, and promotion. Located in Saskatoon, SK, the SCC is a gallery space that shows six exhibitions a year. Its distinctive gallery gift shop and online store offers the handmade work of over 100 juried craftspeople from the province.

Strategic Priorities

- SERVICE: The SCC fosters an environment where excellence in craft is nurtured, recognized and valued
- ENGAGEMENT: The SCC supports Saskatchewan craftspeople to flourish creatively and economically
- DIVERSITY: The SCC actively engages with and builds programming to reflect Saskatchewan's Indigenous, newcomer and diverse communities.
- COMMUNICATION: The SCC communicates a strong brand that identifies it as the trusted source that invites and connects the world to experience excellence in Saskatchewan craft.
- CAPACITY: The SCC has the organizational capacity to deliver innovative and quality needs-based programming.

Website

Manitoba Crafts Council

The Manitoba Craft Council (MCC) is for people who love contemporary craft: professional artists and artisans, collectors and connoisseurs, DIYers and armchair enthusiasts. It's for people who value the originality and quality of the handmade, who find meaning in making. It's for the dreamers and schemers who seek to reinterpret the material and cultural traditions of the past through a contemporary lens. It's for people who have to forge, carve, weave, fold, sculpt, and knit. And for their friends and supporters. The Manitoba Craft Council was founded in 1978 as Manitoba's only not-for-profit arts organization dedicated exclusively to contemporary craft. They aim to promote, develop and advocate for contemporary craft and its makers in Manitoba. For over 40 years, the organization has worked to ensure that contemporary craft and the artists who produce it are supported, recognized and celebrated for their contribution to Manitoba's cultural and economic life. The current MCC membership includes senior and emerging professional craftspeople, university-trained visual artists and self-taught DIY crafters. Their work can be functional, sculptural, decorative, conceptual, relational, installation-based, performative, etc. The MCC strives to produce a range of opportunities and programming that addresses the interests and concerns of its broad and diverse membership. Regular exhibitions, mentorship opportunities, artist talks and lectures, studio visits, workshops, and retail sales events have formed the core of MCC's programme offerings. Members also benefit from networking, information sharing, and promotional reach, which are made possible through the MCC's many events, workshops, and social media initiatives.

Website

Craft Ontario

Craft Ontario is a registered charitable organization under the legal name Ontario Crafts Council (118878511RR0001), founded in 1976 as a merger between the Canadian Guild of Crafts (1931) and the Ontario Craft Foundation (1966). Based in Toronto since its inception, Craft Ontario currently offers programs and services to 1200 members across Ontario, 1000 of which are professional craft artists, businesses, galleries, guilds and organizations.

As a multi-disciplinary craft organization devoted to the support, advocacy and promotion of Ontario craft and craft artists, Craft Ontario operates in four parts: (1) as an art service provider, (2) presentation space, (3) publisher, and (4) retailer.

Craft Ontario's services and programs support craft artists at all career levels, raising awareness, providing access to, and growing appreciation for their work. Craft Ontario's primary areas of focus include member services and professional development programming, including workshops, conferences and the annual awards program; exhibitions that contextualize and present contemporary craft practice to the public; the Craft Ontario Shop, a retail presentation space that provides opportunities for members to sell their work; and the nationally-distributed Studio magazine, which fosters critical dialogue in the Canadian craft and design community. Craft Ontario further contributes to craft on both a national and international level through partnering with other craft-related organizations to advocate for craft practice and produce special projects that include touring exhibitions, residencies and symposia.
Craft Ontario's most significant contribution to the cultural community is the support of craft artists by providing tools to develop their careers and make an income from their work, promoting their work through exhibitions, retail, online and print publications, and through advocating for the importance of craft practice as an integral part of contemporary culture. At the same time, Craft Ontario's programs and services foster a community of patrons, collectors and educators, which continues to grow through an engaged public that actively seeks to understand the value of supporting craft.

- Mission - To Champion Craft.
- Vision - Making Craft A Meaningful Part Of Life And Building A Connected Community Of Creators And Supporters.

Mandate - Craft Ontario delivers on its Mission and achieves its Vision by:

- CONNECTING individuals and communities with craft
- GROWING craft artist careers through opportunities to network, learn, present, and access markets
- PROMOTING craft as a professional career and its cultural and economic importance
- INSPIRING participation and achievement through recognizing excellence

Website

Conseil des métiers d’art du Québec

The Quebec Crafts Council (CMAQ)'s mission is to represent, support and develop the crafts sector in Quebec. An organization recognized under the Act respecting the professional status of artists in the visual arts, crafts and literature and their contracts with broadcasters (Law S-32.01), the CMAQ brings together and represents professional craftspeople, arts professionals, supports their professional development as well as the dissemination and marketing of their creations. To do this, it collaborates with Quebec and Canada's entire arts and crafts ecosystem.

The CMAQ brings together more than 1,000 professional members selected following a rigorous process to ensure they fully master the techniques and know-how related to their profession. According to the norms and standards established by committees of peers in each profession, this evaluation also makes it possible to guarantee to the public the professional quality of the works and products created. Note that 2/3 of the members are women entrepreneurs established in the region.

The CMAQ is, among other things:

- More than 1000 members of professional craftspeople;
- More than 100 crafts techniques, from a wide diversity of materials and techniques;
- A network of partners and collaborators throughout Quebec;
- A range of activities and services offered to members and the community;
- A major continuing education program;
- Support services in copyright protection and reproduction;
- Distribution and marketing platforms through physical and online stores, trade shows in Quebec and the development of international markets.

Since its creation, the CMAQ has pursued the objectives of promoting and defending craftspeople's values and socio-economic interests; promoting excellence and the influence of creations in artistic professions and the professionalization of practices in the field of craft. With these partners – government and institutional organizations, regional corporations, workshop schools, broadcasters, etc. – the CMAQ collaborates in the renewal of creative approaches in crafts and art.

Website

New Brunswick Craft Council

New Brunswick Craft Council (Craft NB) creates a spark that awakens the imagination in daily life. Craft NB is the oldest provincial crafts council in the country. Its inception began in the 1950’s, and it has served its members for over fifty years. Regular Craft NB activities include sales and festivals, tradeshows, exhibitions and publications, awards, lectures, residency

programs, jurying, standards, workshops. Craft NB seeks to be present in communities throughout the province and partners with various cultural and community organisations such as the Craft Alliance, the Canadian Craft Federation, the New Brunswick College of Craft and Design, ArtsLink, Arts NB, the NB Craft Foundation Inc and the Province of New Brunswick's Department of Tourism, Heritage and Culture.

Craft NB continues to seek new ways to support its members and promote the value of fine craft to local, national and global markets.
Website

Craft Nova Scotia

Craft Nova Scotia (CNS), formerly the Nova Scotia Designer Crafts Council, is a non-profit, charitable service organization that encourages and promotes both the craft movement in Nova Scotia and the public awareness and appreciation of craft products and activities. Craft Nova Scotia is a provincially recognized craft organization; they have a membership of over 300 individual artisans and craft enthusiasts and represent over 1000 others through various member groups and guilds. Membership is open to anyone with an interest in craft.

The CNS Standards Assessment process is only one of the many ways in which Craft Nova Scotia seeks to foster the ongoing development of fine craft and nurture the individual craftsperson's development. In 2004, Craft Nova Scotia took over the management of the Nova Scotia Centre for Craft and Design, which houses the Mary E. Black Gallery and six craft studios that offer courses, workshops, and residencies. Through retail craft markets, exhibitions, publications and other activities, CNS promotes members' work locally, nationally and internationally.

Craft Nova Scotia also lobbies various levels of government on behalf of its members regarding craft-related issues. They actively promote craft in the province and build the craft community into the thriving economic and cultural force it is today. Craft Nova Scotia's mandate is to encourage and promote the craft movement in Nova Scotia and promote public awareness and appreciation of craft products and activities.
Website

Prince Edward Island Craft Council

The mission of the Prince Edward Island Crafts Council (PEICC) is to promote the making and acceptance of quality handcrafted items through the provision of programs and services to encourage and assist those creating and producing the future heirlooms of Prince Edward Island.

The PEICC invites you to help fill an increasing demand for quality, island-made, hand-crafted products, keep informed about activities in the craft sector, and become part of a growing community of dedicated craftspeople.

The PEI Crafts Council is located at 98 Water Street in Charlottetown. This location has allowed PEICC to expand its services to members, and increase the promotion of fine craft and professional craft development in the province of PEI, and is the central point for all things craft-related on Prince Edward Island; Guidance for new craftspeople, more advanced training for experienced craftspeople, and a beautiful showcase and retail gallery for top Island craft pieces.

The building is home to the PEICC working office space and space for workshops and retail. Educational workshops and courses are designed to develop the craft industry on Prince Edward Island. Courses are open to all who are interested in developing their craft business. Membership is not required to attend the courses. Workshops include an updated Business of Craft Course, Professional Development for Craftspeople, Product Photography for Craft, Branding and Social Media for Craft, and more. Craft education courses include intermediate and advanced sessions in techniques for pottery, metals, glass, wood and textile mediums, with both local and regional instructors leading the classes.

With two floors of handmade craft, the retail gallery showcases the finest examples of craft that Island artists have to offer, allowing visitors to see a wide range of local culture expressed through various craft mediums. Juried members of the PEI Crafts Council are invited to sell their work on consignment at the retail gallery.
Website

Craft Council of Newfoundland and Labrador

The Craft Council of Newfoundland and Labrador (CCNL) is a member-based organization that works to maximize the artistic and economic potential of the craft community of the province.

The CCNL takes its role as a development association as the crucial focus of its operations. The Council supports and promotes a high standard of excellence in craft production and service to members and the general public. Programs and services are varied, including work in marketing, exhibition, product development, government funding support and advocacy, training and communications. As part of its member-driven mandate, the CCNL operates a craft shop, gallery, and clay studio. Province-wide, the Council's members are close to 300, including craft makers, educators, agents, and resource people. Through its regular e-bulletins, the Craft Council reaches a spectrum of craftspeople ranging from producers of functional craft to makers

of craft-based art.

The Craft Council of Newfoundland and Labrador is a voluntary, charitable organization and a member of the Canadian Crafts Federation. A professional staff supports the Board of Directors and numerous standing committees in managing the Council's operations.
The Craft Council Shop & Pantry is the premier destination for fine craft in the province, carrying the work of over 150 juried members and has been welcoming visitors and locals alike since 1991. Browse a selection of beautifully presented traditional and contemporary fine craft, in various media including jewellery, wood and glass products, textiles, pottery, visual art and more. You will also find a selection of the tastes of NL and food products crafted here in the province by juried members. The CCNL knowledgeable staff is committed to selling and promoting craft and provides ongoing support as members develop their confidence and find their voice as professional craftspeople.

The Craft Council Shop has received three Top 5 Retailer in Atlantic Canada Awards, most recently, the 2021 Outstanding Retailer Award, presented by Craft East Buyers Expo. The Craft Council Gallery is one of Newfoundland and Labrador's premier venues for the exhibition of fine craft, one-of-a-kind and craft-based art. Exceptionally refined traditional techniques meet cutting-edge contemporary work annually in up to twenty-three solo, duo, and group exhibitions. Various media and practices are presented to raise the profile of fine craft and expand the practices of the province's most exceptional craftspeople. Wood, ceramic, textiles, carvings, and print works meet interactive new media, audio, video, and installation in exhibitions that honour historical techniques and embrace new technologies.

Complimentary programming includes workshops, artist talks, panel discussions and guided tours, enriching our audience's experience and supporting the professional development of craftspeople. Located in the heart of downtown St. John's, the Gallery presents local and national makers at varying stages of their careers. It is one of the sole venues where craft artists from other parts of Canada can enjoy works. It is free and open to the public year-round.

The Craft Council of Newfoundland and Labrador's mission is to advance and promote excellence in craft for Newfoundland and Labrador's cultural and economic benefit by ensuring a strong and supportive craft community and by playing a leadership role in the growth of a thriving craft industry.
Website

Large Craft-Related Enterprises and Trade Associations

Craft Alliance

Craft Alliance is a Pan-Atlantic Trade Association Representing the Craft Sector in Atlantic Canada. The Alliance comprises craft councils and guilds, craft media organizations, other craft-related industries, and educational or government organizations that express interest in supporting the objectives of the Alliance.
Website | CoC Profile

Saskatchewan Trade & Export Partnership

Saskatchewan Trade and Export Partnership (STEP) champions the province's export industry and assists provincial businesses in realizing global marketing opportunities.
They are a member-driven, non-profit corporation dedicated to increasing Saskatchewan's export activities while raising awareness of our province's distinct products and services. Linking Saskatchewan suppliers with the global marketplace – STEP is a direct connection to expertise, markets, and global networks.
Website

ANNEX - DIRECTORY

Online Craft Resources

- CITIZENS OF CRAFT (CoC) is an online space that hosts a collection of organizations and craft professionals associated with and approved by the Canadian Provincial and Territorial Craft Councils, cared for by the Canadian Crafts Federation. The Craft Finder tool allows users to search and locate craft from Whitehorse to St. John's - by searching for craft professionals, studios, galleries, museums, shops, educational institutions, guilds, professional organizations and events. This website allows everyone – Canadians and visitors to our country alike – to experience and access craft more readily and in a rich and easily searchable environment. Website
- CITIZENS OF CRAFT PODCAST - This series hosted by the Canadian Crafts Federation brings together the voices of craft artists, curators, educators and collectors who speak off the cuff about craft practice and its role in their lives. Website
- STUDIO MAGAZINE: Studio Magazine offers perspectives on contemporary Canadian craft and design within global material culture. Published twice a year with an ongoing

web presence, Studio is the Canadian platform for conversations and explorations about making. Website

Other Craft Organizations Providing Programs and Services

- CAPE BRETON CENTRE FOR CRAFT & DESIGN is a for-impact charitable organization. It is an integral and leading force in the educational, promotional and economic development of the craft sector on Cape Breton Island, with a membership of over 300 individuals and organizations throughout Cape Breton Island, the traditional and unceded territory of the Mi'kmaw people of Unama'ki.
  Website | CoC Profile

- NATIONAL CAPITAL ARTISANS is a not-for-profit, multi-disciplinary arts and craft guild in the nation's capital. Their mission is to promote arts and crafts within the City of Ottawa.
  Website | CoC Profile

Private Galleries, Boutiques and Cooperatives

- META4 Gallery is a fine craft, original art gallery with studio programs for all ages. In historic downtown Port Perry, Ontario, this artistic hub is owned by artist-entrepreneurs, Birgitta MacLeod and Bonnie Thomson.
  Website | CoC Profile
- THE CIRCLE CRAFT CO-OPERATIVE is comprised of 137 of craftspeople and artisans in British Columbia. Members' work represents a full range of media, from ceramics, glass, metals and wood to jewellery, textiles and paper. In addition to presenting the Christmas Market at the Vancouver Convention Centre each November, the organization showcases select member offerings at its Gallery on Granville Island, Vancouver.
  Website | CoC Profile
- L. A. Pai Gallery is a contemporary Canadian mixed medium art gallery directed by Lisa A. Pai since 2000. Website
- La galerie Noel Guyomarc'h
- Petroff Gallery
- Ash and Barrel
- 260 Fingers
- General Fine Craft
- Guildworks
- Oeno Gallery

- Hamilton Craft Studios
- Glasstronomy Studios
- Guelph Potters Market
- Oxtongue Craft Cabin
- The Potter's Studio
- Indigenous Fashion Arts
- Intersections Wood Collaborative
- Clayworx
- Handmade House
- Wanuskewin
- Clay Studio 3
- Sue Robertson
- Traditions Handcraft Gallery
- Handwave
- Black Spruce Gallery
- Artisans at Work | ÉCONOMUSÉE® Network Society

Public Galleries, Museums, Educational Institutions, Curatorial Staff, Researchers, Writers and Critics

- THE CANADIAN CLAY AND GLASS GALLERY, located in Waterloo, Ontario, is committed to the collection, conservation, lending, and public exhibition of clay, glass, and enamel works of art and craft. Website | CoC Profile
- THE NEW BRUNSWICK COLLEGE OF CRAFT & DESIGN empowers learners to forge sustainable, creative careers. Website
- The LUNENBURG SCHOOL OF THE ARTS offers workshops led by professional art educators and working artists. Website
- ALBERTA UNIVERSITY OF THE ARTS is one of Canada's four innovative universities dedicated to art, craft and design, AUArts plays an important role in our country's visual culture. AUArts graduates have gained significant national and international reputations as artists, designers and creative leaders.Website
- The SAINT JOHN ARTS CENTRE is a Regional Facility serving the communities of Greater Saint John, NL. It is home to five public galleries for contemporary art. Website
- The MAISON DES MÉTIERS D'ART DE QUÉBEC is a cultural organization and educational institution dedicated to contemporary practices in artistic crafts.Website
- The MUSÉE DES MÉTIERS D'ART DU QUÉBEC attests to the expression of a unique and creative people. Reflecting the cultural diversity of Québec, from Nouvelle-France to today, it highlights what can be achieved by working with one's heart and hands to benefit the community. Website

- LA GUILDE is a non-profit arts organization located in Montreal, Quebec, that preserves, supports research, and promotes Inuit art, First Nations art, Métis art, and contemporary Canadian craft practices. Website
- Studio Magazine
- Harbourfront Centre - Craft & Design
- Gardiner Museum
- Textile Museum of Canada
- Sheridan College - Craft and Design
- OCADU - Material Art & Design
- George Brown College - School of Fashion and Jewellery
- Georgian College - Launch your career as a jewellery designer or entrepreneur
- Art Gallery of Peterborough
- Fleming College - Haliburton School of Art and Design
- The Mississippi Valley Textile Museum
- Muskoka Arts & Crafts
- Call for Artists - Quinte Arts Council
- Rails End Gallery and Arts Centre
- Art Gallery of Burlington
- Sheila McMath
- Elaine Cheasley Paterson - Concordia University
- Ontario Museum Association
- Marie-Eve G. Castonguay - Concordia University
- Nicole Burisch
- Timeless Instruments
- Visual Arts | University of Regina
- Classes - Non-Credit Courses - Arts and Science | University of Saskatchewan
- Clay Studio Three
- CARFAC Saskatchewan
- Emily Carr University of Art & Design

Media Specific Organizations

- The ROZYNSKI ART CENTER's mission is to promote the development of contemporary professional ceramics in all forms. Website
- The NORTH-WEST CERAMICS FOUNDATION is a not-for-profit charitable organization that works to provide a community for ceramic artists and to deliver public programming supporting ceramics in its many forms. The NWCF acts as the charitable voice of ceramists in British Columbia with the mandate of fostering public education in the ceramic arts in Western Canada. Website

- The SHEEP CREEK WEAVERS GUILD are spinners, weavers, knitters, felters, quilters, crocheters, dyers, and sewers. They educate in the fibre arts, welcoming all skill levels to participate in regular workshops and hosting an annual sale. Website | CoC Profile
- Burlington Potters' Guild
- Canadian Bookbinders and Book Artists Guild,
- Canadian Society for Creative Leathercraft (CSCL)
- Thunder Bay Potters' Guild
- Mississauga Potters' Guild
- Ottawa Guild of Potters
- Hamilton Potters' Guild
- Ontario Hooking Craft Guild
- Ontario Handweavers & Spinners
- Toronto Potters
- Fusion Clay and Glass Association
- North Bay Potters' Guild
- Woodturners Guild of Ontario
- Waterloo Potters' Workshop
- Saskatoon Potters Guild
- Saskatoon Glassworkers' Guild
- Regina and Area Potters Guild
- ARTISANS GUILD OF EASTEND AND SURROUNDING AREA
- Articulate Ink
- Prairie Patch Quilt Guild
- Regina Stitchery Guild
- Regine Woodcarvers
- Saskatchewan Wood Guild
- Saskatoon Quilters' Guild
- South Saskatchewan Wood Turners

Existing Government Support (Federal and Provincial) for Craft

Many local, municipal, provincial, and federal government departments and other non-government organizations offer awards, grants, small business loans or other assistance. While often modest in their financial value, awards can be an important aspect of career development and recognition. These can range from “emerging” to “established”, including money, presentation ceremonies, community and professional exposure, media coverage and other benefits. Many guilds and single media organizations offer awards specific to fine craft. More than half the Provincial Craft Councils have awards programs that recognize excellence in

craft practice and honour individuals for educational, community support, volunteerism and other accomplishments. Some awards are associated with exhibitions, sales, conferences, festivals, or special events. Many cities have mayors' or other civic arts awards, including craft. Some civic and provincial arts councils offer awards, sometimes specific to craft. Nationally, some craft artists and craft administrators or supporters have been inducted into the Order of Canada. The Saidye Bronfman Award, administered by the Canada Council for the Arts, is part of the prestigious Governor General's Awards in Visual and Media Arts and is Canada's most important and richest award for fine craft. This and other awards also include significant purchases of the recipient's work.

Grants for fine craft are also accessible throughout the cultural sector and across the country. Some are specific to fine craft or single craft disciplines. Others are more general to arts, heritage, education, tourism, etc. The values, purposes, conditions, eligibility and other details vary widely. Grants may be for personal creative development, studio enhancement, marketing, group projects, exhibitions, publications, study, travel, etc. Some grant programs are exclusive to incorporated organizations. Still, these sources can indirectly benefit individual craftspersons active in guilds, councils, studio tours, exhibitions, publications or marketing events.

Grants are not generally seen as a form of continual income to craftspeople. Indeed, organizations like the Canada Council are moving away from regular "dependency" on grant money. Grants are best seen as an occasional opportunity to do something exploratory, stimulate creativity, embark on a new direction of work, generate a new stage in career development, invest in new equipment, or otherwise induce some change or excitement.[36]

Federal

- The Canada Council for the Arts is Canada's public arts funder, with a mandate to "foster and promote the study and enjoyment of, and the production of works in, the arts." Grants, including Explore and Create; Engage and Sustain; Creating, Knowing & Sharing: The Arts & Cultures of First Nations, Inuit & Métis Peoples; Supporting Artistic Practice; Arts Across Canada; Arts Abroad; and Composite Grants (Details Here). Prizes, a broad range of prestigious prizes to more than 200 Canadian artists and scholars in recognition of their quest for innovation and excellence (Details Here) Strategic funds, funds that respond to particular opportunities or issues in the arts sector. (Details Here)
    - Program specific to crafts - The Jean A. Chalmers Fund for the Crafts (on hold) assists non-profit visual arts and fine craft organizations and fine crafts

[36] Working In Craft - https://www.culturalhrc.ca/education-training-mentoring/the-art-of-managing-your-career/pdf

professionals in undertaking projects that contribute to an understanding of the fine crafts in Canada via three program components:
    - The Saidye Bronfman Award recognizes the work of individuals who have significantly contributed to developing fine crafts in Canada.
- Heritage Canada - https://www.canada.ca/en/canadian-heritage/services/funding.html
- THE NWT ARTS PROGRAM: a marketing initiative that promotes all artists of the Northwest Territories (NWT), including traditional arts and fine crafts, contemporary arts and fine crafts, performing arts, literary arts, and film and media arts. Website | CoC Profile

Provincial

Alberta

- Alberta Foundation for the Arts.
- Edmonton Arts Council.
- Edmonton Community Foundation
- Calgary Arts Development Authority
- Alberta Culture Days, through the Ministry of Culture, Multiculturalism and Status of Women.

British Columbia

- Province of British Columbia through the British Columbia Arts Council
- British Columbia Gaming Commission
- City of Vancouver Annual Assistance Fund
- CMHC Granville Island
- Canadian Heritage through Canadian Museums Association
- Canada Council for the Arts –
  Jean Chalmers Fund
- The Hamber Foundation

Manitoba

- Manitoba Provincial Government
- Manitoba Arts Council
- Winnipeg Arts Council

New Brunswick

Newfoundland and Labrador

- Heritage NL

-

Nova Scotia

- Cultural Federations of Nova Scotia
- Tourism Industry Association of Nova Scotia
- Visual Arts Nova Scotia

Ontario

- Ontario Trillium Foundation
- Toronto Arts Council
- Ontario Arts Council

Prince Edward Island

- Creative PEI Creative sector opportunities throughout the creative industry. Organized information regarding networking, training, advocacy, collective action and shared services. Details Here.
- PEI Art Bank - As a professional visual artist or craftsperson living in Prince Edward Island for the past 12 consecutive months, you are invited to apply to have your work considered for acquisition for the PEI Art Bank Collection. Check dates for application here: Deadlines to apply.
- PEI Arts Grant -The Arts Grants program offers three types of grants to support art and artists of Prince Edward Island; Creation, Dissemination, Professional Development. PEI Arts Grant applications
- PEI Indigenous Art Bank - As a professional visual artist or craftsperson living in Prince Edward Island for the past 12 consecutive months, you are invited to apply to have your work considered for acquisition for the PEI Art Bank Collection. Check dates for application here: PEI Indigenous Art Bank
- PEI Indigenous Arts Grant - The Arts Grants program offers three types of grants to support art and artists of Prince Edward Island; Creation, Dissemination, Professional Development. PEI Indigenous Arts Grant application

Quebec

- Société de développement des entreprises culturelles (SODEC)
- Ministère de la Culture et des Communications du Québec
- Conseil des arts et des lettres du Québec (CALQ)
- Conseil des arts du Canada (CAC)
- Service Québec
- Commission des partenaires du marché du travail
- Ville de Montréal

- Ville de Québec

Saskatchewan

- Creative Saskatchewan
- City of Saskatoon

Northwest Territories

- Artist to Market Program
- Arts Economic Development
- Arts Operating Fund
- Emerging Entrepreneurs Business Mentorship Program
- Large Arts Project Fund
- Small Arts Project Fund

Nunavut

- Culture, Language, Heritage and Art Grants and Contributions

Yukon

- Arts Fund
- Operating Arts Fund
- Cultural Industries Training Fund

Notable Craft And Trade Shows

Canada

- PEI Craft Trade show - https://www.peicraftscouncil.com/buyers-market
- Craft East Buyers Expo - https://craftalliance.ca/craft-east/details/
- Salon des Metiers d'art - https://matieres.ca/
- One of a Kind Show - https://oneofakindshow.com/home/
- SOUKmtl - https://soukmtl.com/en/
- Crafted - https://www.wag.ca/events/signature-events/crafted/
- Art Now - https://www.artnow.ca/
- WinterGreen - https://saskcraftcouncil.org/markets/wintergreen-fine-craft-market/
- Toronto Gift Fair - https://cangift.org/toronto-fall-gift-home-market/

USA

- American Handcrafted - https://americanhandcraftedshow.com/

- ASD Market - https://asdonline.com/
- LV Craft Shows (Spring Craft Spectacular) 2023 - https://www.lvcraftshows.com/calendar
- NAMTA | Creativation Art Materials World 2023 - (formerly NAMTA Art Materials World 2023 - The International Art Materials Trade Association) - https://www.namta.org/cbn-2023-home-page
- NY NOW - https://nynow.com/
- Intersect Chicago (formerly SOFA - The Sculpture Objects Functional Art and Design fair) - https://sofaexpo.com/
- International Folk Art Market - https://folkartmarket.org/

Craft Show Organizers in Canada - Wholesale and Retail

- ONE OF A KIND is a flagship in person craft show that features unique experiences and gifts made with intention from 650+ local Canadian artisans. The mission of One of a Kind is to provide a juried marketplace to bring together makers and buyers who share a commitment to handmade excellence.
  Website | CoC Profile
- SIGNATURES SHOWS LTD. Is Canada's largest and most experienced producer of fine craft shows. Founded in 1980 Signatures has become Canada's largest and most experienced producer of handmade shows: producing, promoting and managing 20 events each year in 13 cities across the country.
  Website

International Craft and Trade Shows

Revelations - International Biennial Of Crafts And Creation	Paris (France)
Collect Art Fair	London (Uk)
Biennale ee l'art Santonnier	Aubagne (France)
Tendances Créatives - Bilbao	Bilbao (Spain)
Hexagone Rennes	Rennes (France)

Philadelphia Gift Show	Philadelphia, Pa (Usa)
Abilmente Milano	Milan (Italy)
Mitteldeutsche Handwerksmesse	Leipzig (Germany)
Tite - Tehran International Tourism & Related Industries Exhibition	Tehran (Iran)
Warsaw Home Gift & Deco	Warsaw (Poland)
Salon Habitat Déco Nancy	Nancy (France)
Palm Beach Fine Craft Show	Palm Beach, Fl (Usa)
Respire La Vie - Rennes	Rennes (France)
Holy Russia - St. Petersburg	St. Petersburg (Russia)
Abilmente Vicenza Primavera / Autunno	Vicenza (Italy) Fiera Di Vicenza
Creativa Metz	Metz (France)
Interdecoração	Porto (Portugal)
Salon Natura Rezé	Nantes (France)
«handwerk & Design» At Internationale Handwerksmesse	Munich (Germany)
Internationale Handwerksmesse The Leading Trade Fair For Craft Trades And Medium-Sized Businesses	Munich (Germany) Fairground Messe München
Abilmente Roma	Rome (Italy) Fiera Di Roma

Mercat Mensual D’antiguitats, Col·leccionisme, Art I Artesania.	Igualada (Spain)
Jiffina Expo	Yogyakarta (Indonesia)
Aef Business Center	Paris (France)
Aiguille En Fête	Paris (France)
Asd Market Week	Las Vegas, Nv (Usa)
Abilmente Torino	Torino (Italy) Lingotto Fiere
Festival Des Loisirs Créatifs De Grenoble	Grenoble (France) Alpexpo
Alespo - Foire D'alès	Alès (France)
Ocala Spring Craft Fair	Ocala, Fl (Usa)
Creativa	Dortmund (Germany)
The Stich Festival	London (Uk - United Kingdom)
H+H COLOGNE	Cologne (Germany)