CRAFTS

TABLE OF CONTENTS

Cultural Human Resources Council

Conseil des ressources humaines du secteur culturel

The Cultural Human Resources Council hopes that you will find the information helpful and easy to use, but provides the information 'as is' and makes no representations or warranties of any kind regarding it. CHRC disclaims all liability of any kind whatsoever arising out of your use of, or inability to use, this information.

CREDITS

Writer: TomMcFall (Alberta Crafts Federation)

Advisory Committee:

- Brigitte Clavette (New Brunswick College of Craft and Design/CHRC)
- Caroline Thibault (CMAQ)
- Anne Manuel (Craft Council of Newfoundland & Labrador)

CHRC: Lucie D'Aoust, Susan Annis

The opinions and interpretations in this publication are those of the author and do not necessarily reflect those of the Government of Canada. This project is funded by the Government of Canada's Sector Council Program.

Canada

I. THE CRAFT SECTOR

In 2003, the Canadian Crafts Federation / Fédération canadienne des métiers d'art, with funding from the Department of Canadian Heritage, the Department of Foreign Affairs and International Trade and Canada Council for the Arts, commissioned a large sectoral study of professional craft in Canada.

www.canadiancraftsfederation.ca

Previous reports, dating back as far as the 1930s in various provinces, have documented both the cultural character of craft and the economic value or potential for craft development. Yet, the sector still struggles with matters of recognition, definition, identity, self-perception, financial worth, statistical value and indeed future direction. This may seem like a desperate situation, and it does compound issues such as Statistics Canada's inability to track the extent of craft business, or other government agencies' ability to set policy and manage funding for craft arts or the craft sector. However, persistent questions about what craft is, or isn't, also speak to the fabulous diversity, spread, and creativity of professional craft practice in Canada, in the past, today, and into the future.

Several significant conclusions from the CCF/FCMA study, *Profile and Development Strategy for Craft in Canada* (2003), now help define both cultural and economic understanding of craft. The survey concluded there were 22,600 professional craftspeople working in Canada. (This is considered a conservative number.) Their sale of goods and services was worth $727 million annually. Export, primarily to the US, was valued at $100 million and about 25% of craftspeople export some of their work. Full-time professional craft work generated average sales of $60,000 and an average net income of about $18,000.

A similar study has been done by the Craft Organization Development Association (CODA) in the US. www.codacraft.org. CERF, the US-based Craft Emergency Relief Fund has also produced the National Craft Artist Research Project, www.craftemergency.org

Fine Craft — Definition

There are dozens, if not hundreds, of reports, studies, theses, books, exhibitions, sales, conferences, courses, special events and projects that play a role in defining craft. Museums and public galleries, commercial galleries, magazines, authors and journalists, curators and jurors, retail shows, festivals, schools and universities, competitions, grants, awards, a wide range of associations, funders and government agencies, along with individual craftspeople, craft artists, customers, collectors and others are continuously involved in creating, supporting, promoting, marketing, collecting and preserving craft — while also engaging, at some level, in "defining" the word, the language, the meaning, and the practice of craft.

It is best to turn to the national and provincial professional craft organizations to articulate this definition. The Canadian Crafts Federation (CCF/FCMA), provincial and territorial craft councils and associations, national single media organizations and provincial or local craft guilds all have "definitions" that are published, form part of their mandate, and guide their services and projects. Even these vary, from region to region and medium to medium, adding to both the frustration and the intrigue.

Generally, the major professional craft organizations would agree on these basic elements of definition. Craft (both verb and noun) speaks of work that entails:

- the creative mind-hand making of unique objects
- primarily in a range traditional craft materials such as clay, glass, wood, metal, fabric and fibre, and natural materials (also, recently involving new materials and processes such as creative recycling of plastics)
- 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 religions, expressive, visual, sculptural, or some combination
- primarily for appreciation by, and for sale to, quite sophisticated customers, collectors and institutions
- primarily motivated by cultural values

Craft is generally agreed to not involve:

- common or derivative processes and ideas
- manufacturing
- unskilled labour
- high-volume production
- mass marketing
- primarily or exclusively commercial motivations.

In 2007, the Canadian Crafts Federation, working closely with several Provincial Craft Councils, developed a taxonomy for the new federal government web site Culture.ca

1) Organizations: Canadian Crafts Federation, Provincial Craft Councils; international, national and local single media organizations or guilds; galleries, museums and public collections; special events & exhibitions; websites, on-line journals and virtual galleries; etc.

Commercial entities: galleries, shops, shows and fairs, on-line retailers, individual studios, studio tours and events, festivals, etc.

2) Ceramics: pottery, porcelain, sculpture, slab, thrown, etc.

3) Jewellery & Metal: jewellery, goldsmithing, metalsmithing, silversmithing, blacksmithing, sculpture, etc.

4) Fibre & Textiles: needlework, embroidery, tapestry, silk & silk painting, weaving, rug hooking, quilting, felting, etc.

5) Books: bookmaking & bookbinding, paper, printmaking, etc.

6) Glass: sculpture, blown glass, kiln fired glass, flame-worked glass, architectural installation, etc.

7) Wood: woodturning, woodcarving, sculpture, boat building, etc.

8) Leather: wearable leathers, saddlemaking, etc. (leather can be included in Fibre & Textiles if necessary)

9) Basketry: historical & traditional, wood, fibre, etc.

10) Furniture: wood, metal, glass, historical, architectural installation, etc.

11) Musical Instruments: wood, metal, glass, leather, historical, etc.

12) Sculpture: wood, metal, glass, ceramic, etc.

13) 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 include a selection of the craft media listed above, or have borrowed from other areas of visual art including photography, printmaking, sculpture, painting, plastics, media arts and so on.

14) Culturally Defined Craft: including Aboriginal and Ethnic craft, as well as craft that is intrinsically Canadian through location and history, (Acadian, Western, Northern, French, etc.). This comes into play for items such as saddlemaking and Ukranian Egg Decoration, two essentially Albertan items.

There are probably 50 to 100 words or phrases in regular use in Canada in both official languages that describe craft careers. The bilingual nature of Canada also makes some of these uses unique to our country.

Who is a Craftsperson?

Basic definitions and translations have been agreed to by the CCF/FCMA and Provincial Craft Councils. In English "craftsperson" and in French "artisan" are the most generally used words. English "craft artist" and French "artiste en métiers d'art" refer to more creative and educated aspects of craft.

"Craft maker" is emerging as a newer usage. Occasionally "designer" or "craft designer" is used, usually by younger professionals attempting to distinguish themselves from what they see as older craft practices. There is also a revival of the term DIY – do-it-yourself – as a self-descriptor for youngish craftspeople, particularly those involved in creative recycling. Although overlaps do exist, craft is also often defined by not being the same as industrial or fashion design, visual art, manufacturing or cottage industry.

In the past decade "crafter" has become common in some settings, such as crafters' malls and crafters' fairs. However, crafter is often used as a derogatory term to imply someone who makes things that are unsophisticated or un-skilled, or a hobbyist who sells work occasionally. Craftsman and handicraft are generally considered archaic.

A wide range of specific terms such as potter, weaver, silversmith, blacksmith, saddle-maker, etc. are commonly used. Some

older, more traditional terms, are being updated by shifting terms such as potter to ceramist or ceramic artist, and weaver or quilter to fibre artist. Various adjectives are also used to distinguish certain attitudes. For example, traditional, contemporary, or leading-edge might all be applied to jewellers, furniture makers, and others, to differentiate how experimental their work might be.

The premise that craft is a distinct discipline, or a distinctly developed and practised career, is fundamental to the rest of this document. While some aspects of definition and language may seem arcane or even obsessive, appropriate (or inappropriate) use of words related to craft may have practical implications. For example, success with a college entrance submission, a grant proposal, an exhibition entry, contact with a commercial gallery, or a loan application might hinge on the most current and professional use of a word.

Education

Most professional craftspeople view their careers as life-long learning. Indeed, many refer early childhood experiences as the start of their careers, while also talking enthusiastically about their next stages of growth, innovation or creativity. Generally craft can be "learned" within three scenarios, or combinations of these three — traditional learning, informal learning or formal learning.

Traditional learning, within cultural, ethnic, geographic or family communities is still an active and valid form of craft education. Most aboriginal cultures continue aspects of this and many aboriginal craftspeople, across the country, are both inheritors and supporters of traditional learning. This activity is sometimes supported by museums, universities and other institutions as well as a variety of healing, language, tourism and economic development programs.

Other prominent aspects of Canadian craft rely on community-based learning. Many of the knitters of Newfoundland, the furniture makers of Quebec, and the saddle-makers of Alberta are good examples. Sometimes, with little or no formal craft education, they can still become accomplished practitioners and even international celebrities in their fields. There is also growth, in various multi-cultural, immigrant and social service settings that are supporting and developing craft practices in Canada. Some of these may be maturing into professional craft activity.

Informal learning can occur within guilds and other associations which provide courses, conferences, even certificates, all intended to develop both creative and technical skills. The craft guilds are much older and more active in many areas of Europe. Immigrants from Europe, as well as Canadians studying in Europe, may have participated in guild-based craft education. There are also growing opportunities, world-wide, to study craft practices such as wood-fired pottery in Korea, fabric printing in Thailand, or indigo dying in Japan, in guild-like settings. Private studios, public institutions and other locations, in the US, Europe, Asia and elsewhere, provide training for short or extended periods. For example, much jewellery training in Germany is provided by guilds. Scandinavian craft coops offer residencies and travel opportunities. The Chinese city of Jingdenzhen offers working tours to ancient ceramics studios and factories. In the US, various institutions, such as the Corning Glass Museum, provide Canadian craftspeople with advanced training and exposure. Some of these opportunities can also be quite competitive and prestigious.

Also in the realm of informal education, there is a wide range of continuing education, self-study and event-based opportunities. Major summer schools such as Haliburton School of the Arts in Ontario and Series at Red Deer College in Alberta offer courses, varying from introductory to advanced. For example, Series attracts as many as 1000 students each summer and many are studying to enhance their careers. Arts and heritage settings, in Canada and abroad, offer residencies, workshops, and volunteer opportunities, sometimes quite specialized, in everything from advanced ceramics to boat building. Various arts granting agencies, including Canada Council, provincial and civic arts funders, and foundations offer assistance for study, travel and international exposure. And, many other national and international single media organizations offer advanced learning opportunities through conferences. For example the US-based Glass Art Society hosts a major conference each year that attracts significant numbers of Canadians. Likewise, the Glass Art Association of Canada organizes ap-

proximately triennial conferences that are a "must" for established, emerging and student glass craftspeople.

Formal education in craft occurs at universities and colleges, primarily through visual art, art and design or fine arts programs. Although these post-secondary programs seldom include "craft" in their names, the craft media programs are often among the most dynamic and successful of the various career paths offered. The principle degree-granting colleges are Emily Carr Institute of Art and Design, Alberta College of Art and Design, Ontario College or Art and Design, Sheridan Institute, CEGEPs in Quebec, and Nova Scotia College of Art and Design. Some of these colleges are introducing Masters level programs in craft, as well as aspects of craft history and critical thought. (A few Canadians have earned PhDs in craft history or theory at European universities.)

Other sophisticated, but smaller and perhaps more specialized, craft programs are offered at settings such as Kootenay School of the Arts, Red Deer College, University of Manitoba, New Brunswick College of Craft and Design, Cape Breton College of Craft and Design, Anna Templeton Centre and Nunavut Arctic College. Some of these have a distinctly academic approach, while others are quite business oriented. Most include some hands-on aspects of both career and business activity such as organizing exhibitions and catalogues or preparing for marketing at trade shows.

Other craft-related educational opportunities can be found in post-secondary programs for fashion design, theatre and film, anthropology, native studies, history and museum studies, architectural restoration, education, art therapy, arts administration, etc.

Development Opportunities

About half of the Provincial Craft Councils offer courses, workshops, projects, referrals and direct advice on various aspects of craft career development and business. The Alberta Craft Council has a "Craft Business Training Program" in both workshop and workbook form. Other councils have similar services. Craft Councils in British Columbia, New Brunswick, Ontario and Quebec have, for example, organized major conferences focussed on preparing for export to the US.

There are other, less tangible, aspects of craft learning that should always be considered. Personal inventiveness and creative exploration are often the most distinguishing features of successful craft practitioners. Successful craftspeople constantly "play" with ideas, materials or processes, forms, images, functions, even markets. This is sometimes scheduled and organized, taking the form of deliberate product development. It can also be spontaneous and subconscious, taking the form of free-flowing idea generation. It is often the rhythmic aspect of craft process that induces creative ideas. Some craftspeople talk about the meditative or entrancing aspect of their work and how important that is to them. Some also build this sense of adventure into their career plans and their professional routines. They frequently teach, lecture, demonstrate, speak at conferences, write, jury, curate, mentor and otherwise contribute to their disciplines and communities. They may do this because they understand the close relationships, or the blurred boundaries, between teaching and learning.

Aside from craft-specific education, there are many courses and support programs, across the country, that provide content on more general aspects of business. Check with provincial craft councils, government agencies, alumni groups, business associations, chambers of commerce, tourism programs and economic development agencies for these opportunities. Two American books are also informative – *Crafting a Business* by Wendy Rosen and *Making a Living at Crafts* by Donald Clark.

Aside from the professional and business value of on-going learning, many courses, conferences, study trips, memberships, subscriptions, books, etc. can be used as legitimate business expenses. Check this level of detail with your accountant or book-keeper.

II. FINE CRAFT - CAREER

Reflecting the diversity of craft practice, craft careers are seldom simple or linear in their development — or predictable. Unlike some more conventional licensed professions, such as nursing, engineering or accounting, craft careers are — need to be and usually want to be — flexible and adaptable. For example, an individual who is informally or formally educated as a furniture designer/maker, might develop a career that overlaps with boat building, architectural restoration, wood sculpture, and teaching. At any career stage, this craftsperson might be designing and making products for sale at fairs or in shops, pursuing creative work that is intended for galleries, competitions or publication, doing custom work that is site- or customer-specific, or simply doing exploratory work that has no immediate market or audience. This multiplicity of activity sometimes appears un-focused or un-professional. In fact, this range of activity is probably a good indicator of a well-rounded and successful craft practice.

Success Elements of your Career...

Creativity, originality and distinctiveness are probably the most important long-term factors in developing a successful craft career. Some of the best-known craftspeople in Canada are, quite literally, the only people in the world who do exactly what they do. This concept of individuality is the root of both personal satisfaction and market recognition — whatever and wherever those might be.

More practically, a manufactured mug priced at $2 in a big-box retail setting, a hand-made mug at a studio sale that sells for $20, and a ceramic art vessel in a public or private gallery valued at $200 or $2000 or more, all entail a small quantity of clay and glaze ingredients, some form manipulation and some kiln-firings. Why do they vary in value and price by tens, hundreds or thousands of dollars? Why do they appear in such distinctly different settings? Why are they perceived so differently? Because one is a consumable, one is a collectible and one is a piece of art. More than that, they vary because of the embodied personal energy, the expressed cultural values and the recognition or fame of the maker. In short, the most valuable and valued are also the least common and the most distinctive.

Understanding and using this idea of "value" — and not simply price — is paramount to planning and building a career. This understanding is also key to developing the most satisfying work, the most appropriate career/business scenarios, the most appreciative markets and customers, and the best aspects of fame. This idea of "value" also has a direct impact, not simply on the making and selling of work, but on virtually all aspects of a craft career.

Fine Craft Studio

One of the most necessary elements of a craft career is a "great studio". Unfortunately this is also sometimes one of the most intangible and unattainable goals. Far too many craftspeople spend much of their lives hoping for a perfect studio, while not having the sense of direction or the financial capability to assemble or build a studio space. This can become a creative disappointment. Working in substandard or improvised conditions can pose safety and functional problems. An unprofessional work environment can also be a business barrier, if for example, potential customers can not be invited to visit, or examples of work, samples, drawings, articles, etc. can not be displayed. Conversely an appealing and well-built studio can be a significant benefit to credibility and self-promotion. Certainly some work can come from less-than-perfect studio settings and an impressive studio doesn't always generate fine work. For most craftspeople, an independent, group, coop, or other form of studio, or access to appropriate work space and equipment, should be a high priority.

Unlike some centralized cultural disciplines such as opera or film, craft studios are found all over the country in settings ranging from high-urban to remote rural. Some of Canada's leading craftspeople can be found working in both types of settings, often equally able to develop national and international reputations. In many cases the place and character of their studios is a significant part of their fame, attracting customers and clients, hosting tours and events, and being featured in

media stories. Some studio-based craftspeople report that more than half their annual sales income comes from studio events such as summer tours and seasonal sales.

In most settings, studio activity, studio building and studio traffic are regulated by municipal or provincial bylaws, permits and codes. In some communities, craft studios are actively encouraged. Although rare, some governments and economic or tourism development programs actually assist studios start-ups. Large cities are some of the most difficult locations for establishing a studio. For example, in Calgary a ceramics or hot glass studio would likely be forced to locate in an industrial area, whereas Quebec City has a grant program for arts businesses that want to relocate to specific urban revitalizations zones. Some settings such as resort villages encourage craft businesses, whereas others have regulations that prohibit items as simple as a small sign. Some rural areas may have no restrictions if the studio is a second business on a farm. Of particular interest are projects or areas which accommodate live/work spaces, such as Artshab in Edmonton. These and many other potential studio locations have conditions and opportunities that should be investigated before building, relocating or even committing to an area.

As urban living costs increase, and as some aspects of arts funding improve, there may be more opportunities for studio space in public, coop or organization settings. For example, instructors are sometimes encouraged to have an independent studio practice within an arts centre. Guilds sometimes want technicians who will work in exchange for studio access. Economuseums may be looking for employees. Larger studios may want part-time help. Some schools are developing incubator settings for recent graduates. Harbourfront Craft Centre is one rare and prominent example of studio spaces for qualifying individuals. These sorts of scenarios are emerging or available in a variety of settings across the country. When looking for any type of studio opportunity, whether temporary or permanent, subsidized, rented or custom-built, it will be productive to ask everywhere about options.

Many craftspeople and studios seem to be too quiet or even secretive about where they are and what they do. Jewellers, for example, may have security or insurance concerns about being too public. Some processes, such as working in hot glass, can't be interrupted repeatedly by studio visitors. And some aspects of creative concentration require total solitude. However, 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, etc. Reclusiveness and anonymity are not generally virtues. There is also a growing public interest in opportunities to experience fine craft process first-hand. Studio tours and demonstrations are popular, and can significantly enhance marketing of fine craft.

Fine Craft Venues and Markets

The majority of professional craft sold in Canada is sold directly by the makers. This seems to apply equally to production craftspeople and senior craft artists. Some think that self-selling is un-professional — a bit too much like peddling. Others think their work presents better in locations such as galleries - where there is often no contact between maker and customer. But most customers or collectors of fine craft are as interested in the maker as in the product, and for them, "getting to know" the artist is important.

About half of sales occur from studios. These may be studios with actual retail settings, or studios that are open to the public regularly, seasonally or by appointment, or for special events such as open houses, annual sales, or for art walks and studio tours. This reflects the idea that many craftspeople and their customers appreciate the personal touch, including direct sales. This feature is paralleled in the growing interest in farmers' markets with organic and 100-mile foods, winery tours and tastings, couture boutiques where fashion is customized, home concerts and other specialty or cultural marketing based on knowledge gathering, first-hand experience or other forms of connoisseurship.

As the anonymity of global products and the commercial nature of entertainment increases, it seems that many customers are searching for an alternative intimacy, and look forward to the personal contact that events such as studio open houses,

studio tours or annual fairs provide. Furthermore, custom work can often be most effectively promoted and negotiated in the studio where samples, sketches, models and tools are at hand. Whatever the specifics of the experience or event, some of the best and most dedicated customers, clients or collectors develop important friendships with their favourite craftspeople. A few prominent studios, across the country, have guest accommodation to encourage this sort of client intimacy. More commonly, craftspeople will report that they have had customers attend studio sales for 10, 20 or 30 years, or they return regularly with friends, visitors, children and grandchildren as new customers. Established craftspeople often rely on a regular clientele for referrals, informal promotion, even nominations for awards. This sort of long-term allegiance can be very important for a craftsperson or studio.

About a quarter of craft is sold at larger public events, variously referred to as shows, sales, or fairs. The largest in Canada is One of a Kind Craft Show in Toronto. The most sophisticated are the Salon des métiers d'art in Montreal (with an audience of 200,000) and Plein Art in Quebec City, both operated by the Conseil des métiers d'art du Québec. Other Craft Councils in Saskatchewan, New Brunswick, Nova Scotia and Newfoundland and Labrador also organize annual retail show events that connect their members and customers. Still other shows are managed by organizations such as Circle Craft in Vancouver, by independent owner operators such as Art Market in Calgary, or managed by festivals featuring folk music, theatre, rodeo, heritage events, etc. In addition, there must be thousands of community-base craft shows, in church basements, under tents and in arenas. These events vary tremendously in quality, sophistication, and appropriateness. Some are essentially flea markets, to be avoided by serious craftspeople, while some focus on high-quality work. For example the 500+ craft studios selling work at the Salon des métiers d'art, each December in Montreal, have some of the best and best presented work in the world. And, the Salon generates over half the annual income for some participating craftspeople.

Consignment is essentially an arrangement where craftspeople "lend" their work to a shop, gallery, or organization, which then works to present, promote and sell the work. The makers get paid a (pre-determined) portion of the retail price (from 50% to 75%) when the work sells. This can work well when both parties have a trusting and mutually beneficial relationship. Consignment works for most of the Provincial Craft Councils and for many of the more prominent and reputable commercial galleries. For example the Guild Shop in Toronto, operated by the Ontario Crafts Council, annually sells more than a million dollars of fine craft for members. The Gallery Shop of the Alberta Craft Council in Edmonton, the largest space of its kind in the country, 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, on-line, to corporate customers and to generate media attention. Some of these organizations have pioneered innovative marketing practices. For example, for 15 years, the Alberta Craft Council has been lending members' work to Culinary Team Canada for international food presentations and competitions. And for 20 years the Conseil des métiers d'art du Québec has been presenting and selling members' work at shows in Chicago, New York, Palm Beach, Paris and Milan.

There is also an assortment of high-quality and credible galleries that use consignment arrangements to represent fine craft. Elena Lee Gallery in Montreal, Sandra Ainslie Gallery in Toronto, Lafreniere and Pai Gallery in Ottawa are among the internationally recognized Canadian craft galleries. Museum shops, arts festivals, schools and a variety of other organizations operate commercial galleries or shops. These occur as far west as the Wood Coop on Granville Island in Vancouver, as far north as the Nunavut Arts and Crafts Association in Iqaluit, and as far east as the NONIA Coop in St. John's.

There can be a significant risk for craftspeople who consign work to unknown, unreliable, or even unscrupulous shops, galleries and other outlets. There are countless stories about consignment horrors, including damaged, lost, and stolen work, inappropriate and disrespectful display and merchandizing, or simply non-payment to craftspeople. While "buyer beware" is readily understood, in some circumstances, "maker/seller beware" is good advice to craftspeople.

A common alternative to self-selling or consignment is wholesale marketing. This involves a craftsperson selling their work to retailers, via trade shows, agents, a web site, from the studio, by phone, or through other personal contact. The retailer then assumes complete control over the work and sells it to customers, with a retail mark-up. A 100% mark-up is common,

meaning that the price paid to the maker or agent is doubled for retail sale.

Wholesale marketing seems to work best for craftspeople who are capable of both larger volume and consistent production of work that can be reordered regularly, for craftspeople who are particularly business savvy and aggressive at marketing their work, or for craftspeople who may not be overly concerned about where their work eventually appears and sells. However, there is room for abuse or opportunism in the arrangement. Retailers, after they own the work, can sell it for a price much higher than the maker expected, or the maker may be surprised to see their work eventually being sold for less that its market value.

There are a few large annual wholesale shows where some types of fine craft are presented and sold. Gift Shows in Vancouver, Edmonton and Toronto are large venues where retailers ranging from large store to small shops order stock. Most of this now imported, so these shows can be challenging setting for selling Canadian craft products. There are other wholesale events and programs. For example the Atlantic Craft Trade Show is a marketing project supported by the four Atlantic province governments. There are a few major wholesale shows in the US which are attended by Canadian craftspeople, Canadian galleries or organizations.

Consignment or wholesale marketing both work best for craft products (and craftspeople) when the work is not mixed with other general products, especially imports. In either arrangement, craft sells best when it is featured, described and sold as hand-made, by (whoever), in (whatever area), etc. The worst scenario for consigned craft is for it to be mixed with wholesale imports, when a retailer will push the sale of goods that they own, and frequently not emphasize the special nature of craft which they have consigned. Furthermore when craft is mixed with imported or manufactured goods, it often seems odd and over-priced, rather that a unique specialty item.

Many craftspeople, particularly in certain media, rely on custom work, commissions, and other special arrangements such as public art competitions. Furniture makers, musical instrument makers, glass makers, fibre artists and others may work primarily or exclusively with individual, institutional or corporate clients. Some architectural or public art commissions can be worth hundreds of thousand of dollars. Some craftspeople have developed a sort of patron relationship with individual clients, who, for example, may want the first of each new series of work. And some prominent craftspeople develop an enviable position of having expectant clients who will willingly wait for a chair, ceramic vessel, saddle, guitar, piece of jewellery or other unique possession to be made for them.

There is an assortment of events and projects that can be used to present and sell craft. Exhibitions are an excellent opportunity to expose and eventually sell work as well as build a reputation. In some media, there are high-profile international competitions and exhibitions each year, which often include Canadian craft artists. Some of these also involve purchases of the winning submissions. There is also an emerging phenomenon of "collectors" and "collectors groups" who follow specific craft events. For example, at the 2006 Emma Lake Collaboration, organized by the Saskatchewan Craft Council, $35,000 of fine craft furniture was sold to American collectors.

Fine Craft Career Exposure

Publications such as gallery catalogues, magazines, books, reviews, etc. can generate great exposure. Canadian craftspeople are regularly included in the American Lark Books. Inclusion in print, electronic and on-line media coverage is always valuable. For example, check out the large number of craftspeople on the CBC Artspots website. National and international competitions, which sometimes include purchases of winning work, can be career builders. Awards are also an obvious vehicle for fame building. Even nominations for honours, such as the Bronfman or Governor General's awards, can be prestigious. Acquisition by corporate or public collections can boost a career significantly. And acquisitions or commissions for celebrity, diplomatic or royal gifts are highly sought after opportunities. For example, a variety of Alberta craftspeople have had work bought as gifts for Pope John Paul, Prime Minster Blair, both Presidents Bush, the former Emperor of Japan, Queen Elizabeth, Princess Diana, various Canadian Prime Ministers, the Rolling Stones, and a bunch of film and enter-

tainment celebrities. In addition, Alberta craftspeople have been commissioned to make the black rod, the speaker's chair and commemorative windows for the legislature, along with the premiers' cups, Lieutenant Governor's awards, the Queen's cake knife, and other ceremonial pieces. This occurs to varying degrees in other provinces and inationally. For example, when Governor General Adrienne Clarkson retired, she was presented with a pair of stunning maple chairs by Canada's leading furniture maker, Michael Fortune, Unfortunately commissions such as this often do not receive the recognition and publicity they diverse.

There are some instances where craftspeople work on design, licensing, manufacturing or supervision of products, or actually work as product designers. This approach can be both lucrative and difficult. There is also considerable debate about the trends, risks, opportunities, creativity and ethics of this, particularly if the motive is to produce (off-shore) large quantities of apparently hand-made products.

Peripherally, some craftspeople also do custom work for theatres, films, operas, circuses, museums, building restoration, artifact conservation, and other cultural activities. There is also a good range of occasional or salaried employment opportunities for craft-trained individuals. These include working in public or commercial galleries, in craft organization administration, in education settings as instructors or technicians, in museums and heritage villages, and other cultural settings.

Academic work can also be part of a craft career. Teaching, in a variety of settings, can be prestigious and fruitful work. So can opportunities as curators, jurors, critics, historians, journalists, authors, related to craft culture.

Fine Craft Assistance

Many local, municipal. provincial and other organizations offer awards, grants, small business loans or other assistance.

Awards, while often modest in their financial value, can be an important aspect of fame building. These can range from "emerging" to "senior", and may include 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, as well as honouring individuals for educational, community support, volunteerism and other accomplishments. Some awards are associated with exhibitions, sales, conferences, festivals, or special events. Many cities have Mayor's or other civic arts awards that include 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 Canada's most important and richest award for fine craft. This and some other awards also include significant purchases of the recipient's work.

Grants for various aspects of 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 craftspeople 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 such as Canada Council are moving away from regular "dependency" on grant money. Grants are best seen as an occasional opportunity to do something exploratory, to stimulate creativity, to embark on a new direction of work, to generate a new stage in career development, to invest in new equipment, or otherwise induce some change or excitement.

Loans, from conventional lenders, are often difficult for craft businesses to arrange. Mortgages for studio or home/studio

buildings are particularly difficult or puzzling for conservative banks. Credit Unions may be a better source of loan money, particularly if they are familiar with financial details of other life-style careers such as farming. However, there are alternate opportunities for creative borrowing or other financial assistance.

In urban centres, live/work spaces are being developed by a variety of non-profit civic and arts organizations. Some cities have district revitalization projects which might provide advantageous housing for craft studios. Some municipalities offer assistance with relocation and/or business start up. Rural areas experiencing population decline sometimes offer inexpensive or free lots. There is a variety of economic development, small business, tourism, and community development assistance, scattered across the country. Generally, chambers of commerce, small business organizations, job creation programs, tourism associations, social enterprise projects, heritage preservation activities or arts councils can provide local contact to loans or other assistance.

There is also a wide range of development and incentive programs, at various levels of government, and/or involving social service or other agencies, that can provide both financial and personal assistance. Programs, projects, campaigns or services, with themes of employment, anti-poverty, minority rights, women's issues, single parent services, immigrant resettlement, even jail and probation, sometimes overlap with craft training or craft business development. Particularly within aboriginal communities or organizations there are interesting cultural revival and business opportunities that involve or feature craft.

Some colleges have, or are investigating, graduate assistance programs. A college career councillor may know about these or other opportunities.

Fine Craft Independence and Isolation

Life-style features and statistics both indicate that craft professionals are highly independent, self-motivated, and resourceful in nature. Most craft businesses are entirely self-financed. Often, much of the studio space and equipment is self-made. Materials are often self-produced, self-gathered, salvaged or improvised. Much marketing is done by the individual or within small settings, and most promotion is self-generated.

There are distinct advantages and disadvantages to this one-of-a-kind nature. On the positive side the individuality of the maker and the uniqueness of their work can be turned into a marketing and promotional feature. Distinctiveness and rarity can sell. On the other hand, the same distinctiveness may seem inexplicable to authorities such as building inspectors, loans officers, insurance agents or Canada Revenue Agency. Being creative with taxes is not a good idea!

Craftspeople who are well networked and who do not work entirely alone also statistically do better with their businesses. For example, couples who work together can generate more than twice the income of an individual craftsperson working alone. Generally craftspeople who are active in their craft organizations also do better, through the exposure, information, referrals and other services provided to them — and that they choose to use. Studios with a lively, positive atmosphere that includes customers, other makers, students, a range of ages, etc. also seem to thrive. And shared studios, which are often seen as a temporary measure or a professional compromise, can generate more energy and income per person involved. These observations seem to reflect the benefits of sharing creative energy as well as more practical aspects of sharing space, equipment, labour, marketing activity, etc.

There is another interesting aspect of this contrast between solitary and collective activity. This is the phenomenon of craft workshops, conferences, fairs and other events where idea generation and exchange, socialization, marketing and other collective activities are very popular, with both makers and customers. This probably dates back tens of thousands of years into the antiquity of craft making, when makers would gather weekly, annually or once in a life-time, to trade objects and knowledge. This speaks to several other ideas or issues.

Much of craft creativity and skill is developed informally, through personal contact, short courses, conferences, trips, etc.

Although statistically Canada's craftspeople are well above average in their levels of education, they will often refer to themselves as self-taught. This can sometimes result in them seeming uneducated. This is also somehow connected with the fact that there is very little opportunity in Canada to pursue post graduate studies in craft. The alternative is to study in visual art, design and other programs or to study in the US or Europe.

This idea or perception of eccentric independence also results in relatively few opportunities for government assistance in larger undertakings such as export development. For example, although at least 5000 Canadian craftspeople already export some of their work, there is virtually no export assistance available to them, similar to the programs for film, publishing or performing arts export. This is due to the apparently unstructured and small-scale character of craft studios and production.

Gender also has a role in this issue of isolation or smallness. At a hobby craft level, the female to male ratio is about 5 to 1. In fibre or fabric activity, this may be more like 100 to 1. At the most sophisticated levels of professional craft practice, this ratio shifts to about 1 to 1. Common perceptions that craft is amateur work thus affect a wide range of professional circumstances including access to markets, assistance programs, education and general respect, within the culture sector and beyond.

The small-is-beautiful idea embraced by many craftspeople is also a disadvantage when it comes to other aspects of recognition and support. For example, the relatively low prices and incomes associated with much craft is often a suggestion to others that craft is not a professional activity. Fine pieces from some of Canada's best and most celebrated craft artists can still be bought for a great deal less than pieces from their counterparts in visual arts. So the myth or cliché of the poor, starving artists can be even more pronounced with craftspeople, thus perpetuating circumstances where prices are low, appreciation is reserved and other forms of support such as grants and development programs are limited on nonexistent.

However, for the most part, professional craftspeople are a happy and fulfilled lot. It seems that the essential human act of making valuable objects more than offsets the isolations that can be experienced in professional craft practice. Most craft makers, especially the senior craft artists will readily admit that they chose a career instead of a business, and would do so again.

Fine Craft Career Goals

Establishing career goals over 1, 3, 5, 10, or 20 years is critical. This goes far beyond the conventions of a business plan. It is more about finding "a way", developing a strong sense of direction, imagining a successful career and what that entails. Craft makers often, and appropriately, concentrate on the day to day aspects of their creative practice and their business. But it is becoming more critical for this to occur within a longer term concept of "career".

To put this more practically, it is common to hear craftspeople, of all types and at all career stages, express various aspects of frustration. They need better equipment, they want to develop more sophisticated processes, they want a larger or better work facility, they need to find more outlets for their work, they hope for more recognition, they strive for national and international sales, they want to work less hard, they want better prices for their work, etc. Accomplishing all of this, and more, on an individual or solidity basis is daunting. An effective career plan, no matter how general or flexible, can be the key to long-term success. If nothing else, this can put a broader perspective on "all the things that need to be done".

The independent "do-it-yourself" nature of many craftspeople can be both a strength and a weakness. Being creative, distinctive, one-of a kind, is a positive feature. Being the only person in the area, or the world, who does exactly this work, can be a great career goal and also a good business strategy. Conversely, doing all you own marketing, all your own accounting, all you own packing and shipping, may not be logical. Daily, weekly or monthly pressures, especially in a young career, can cloud the bigger picture. Plotting major career steps over 5 to 25 years can counteract this. Then, blending these larger goals with the more routine tasks can smooth out the highs and lows of a career, while also setting important

goals and rewards.

For example, setting up a fine craft studio can involve acquiring a number of pieces of expensive equipment. A logical career plan may set targets such as one new piece each year, or a particularly expensive piece after a certain sales target has been met. Likewise, product development can be scheduled over years. Perhaps each April (after income tax deadline) can be set aside for exploring new forms, testing processes, taking an inspirational or research trip. Many other goals, such as developing a sophisticated trade show booth, building a web site, attending national or international conferences, teaching at a college or university, buying a new vehicle, renovating a studio building, receiving a major award or grant, to mention a few, can become more tangible when they can be planned and anticipated over a number of years.

Consider this... one wall of a studio, or a very large piece of paper, or a spread sheet... that lays out 20 years or more. Plot the most important career goals and challenges. Then start adding more detail, such as sales and/or income targets, major purchases, new markets, building projects, trips, perhaps even the birth of children. Your own goals and time line might be quite different but, here are some typical examples...

Education: Year 1 to 6, take a course each summer... year 8 or 9, attend an international workshop... year 12 go to grad school... year 12 to 15 start teaching...

Employment: Year 1 to 3, work part time... year 3 to 5, continue working part-time but in a career-related setting such as a commercial gallery... year 5, derive all income from studio practice... year 8, finish student loan... year 9 start saving for new studio...

Studio: Year 1 to 4, rent part-time studio space... year 4 to 6, rent full-time studio space... year 6 or 7 find dedicated studio, including retail or gallery component... year 15, built custom studio and gallery...

Product: Year 1 to 3, continue current work started at school... years 2 and 3 develop new "lines"... year 5, do first public commission... year 8 develop new work based on first grant...

Fame: Year 1, start detailed life-time portfolio...year 2, start simple website... year 3, first local news coverage... year 5, 10+ media stories... year 6, first annual speaking engagement at your former school... year 7, first international media exposure... year 8, first portfolio presentation at a conference... year 10 first published catalogue...

Marketing: Year 2, first annual studio sale... year 3, first sales through your provincial craft council... year 4, start with annual Christmas art market... year 5, start with first 3 in-province retail outlets... year 6, open your studio regularly on Fridays and Saturdays for sales and/or custom work... year 7, start on-line sales from your website... year 10, income derived from 3 annual markets, spring and fall studio sales events, studio open 2 days each week, 12 retail outlets... year 16, grand opening of new studio...

Exhibitions: Year 2, first craft council "emerging" exhibition... year 4, s group exhibitions... year 5, first out-of province exhibition... year 6, 3 local or national group exhibitions... year 7, first solo exhibition at craft council, artist-run centre, or commercial gallery... year 8, get into first international exhibition at a single media conference...

Business: Year 1, start relationship with accountant or book-keeper specializing in small culture business... year 2 start new computer program and monthly accounting routine... year 4, register for GST... year 6, hire one-day-a-month book-keeper... year 8, arrange broker for international shipping...

Now, start adding regular or occasional features that sustain creativity or enhance other personal and business goals...

What do I do on a regular basis to expand my creative thinking? Set aside a half-day each week, a weekend each month, or a month each year, to play with ideas, new materials and processes. Or, develop a routine of gallery visits, book shop-

ping, web surfing, hiking trips, urban visits, research projects, conferences, international travel, or other activities that are deliberately stimulating, but also realistic professional development (that can be legitimate business expenses).

What do I do to give back to my discipline, community, peers, students? Get involved in your single media organization and craft council. Participate in alumni events. Volunteer for craft related projects. Join the organizing team for an event such as a regional studio tour. Become a teacher, mentor, juror, curator, etc.

How do I work toward the perfect studio? Research locations; arts, tourism or other development programs; zoning, code and permit issues; financing scenarios, etc. Visit and study other studios. Analyse their appearance, function, costs and special features. Collect ideas, clippings, photos, and other reference material. Develop contact with municipal, financing and other authorities. Understand that most of the "perfect studios" took years of planning to build, and probably encountered some major challenges. Prepare yourself for this.

How do I establish myself as a prominent figure within my discipline and cultural, social or business milieus? This may seem obvious... being perennially positive about your work and career is the key. No one likes a cranky artist, or neighbour. More importantly, potential customers or collectors respond to a positive outlook and a confident career. They are as likely to say "what a great person" as they are to say "what great work".

Continuously ask yourself questions about all this...

Throughout your career planning process, whatever form it might take and wherever it might take you, engage others in the process. For example, ask instructors or mentors to add their insights and develop relationships with the retailers and customers who have an interest in your career. Be sure to use the services offered by you provincial craft council and single media organization.

Keep this planning process flexible. Keep it going, over years, and enjoy the creativity of it. Ultimately the goal of all this is to have both a rewarding craft practice and a decent income. This is most likely to happen if there is a long-term logic and process. Or... it is least likely to happen if there is no plan or sense of direction.

III. THE CRAFT BUSINESS

Taxes – everyone hates them! There are three aspects of tax which have a direct impact on all craftspeople – GST (and PST or HST), income tax and property tax.

GST has had a curious impact on some craftspeople. There are individuals who choose to sell less that $30,000 of their work annually, to avoid registering for, then collecting and paying GST. It is more realistic to expect a full-time career to sell $50,000 to $100,000 per year. At this level of business activity and sales, an accountant or skilled book-keeper is probably a necessity. It seems that the benefits of a higher income should outweigh the minor inconveniences of GST.

Canada Revenue Agency (CRA) has been investigating and auditing a wide range of cultural workers and businesses. The logic is that cultural businesses such as craft studios have an unusual ratio of high gross costs to low net income. This is confirmed by the CCF/FCMA "Profile and Development Strategy for Craft" which reported in 2003 that average sales of $60,000 generated average incomes of about $18,000. However, it likely appears to CRA that these businesses are either unprofitable or may be avoiding some aspect of income declaration. Craftspeople, with relatively low incomes, are often reluctant to spend money on an accountant or book-keeper who can usually file tax returns more accurately and may be able to find significant tax advantages.

Property taxes can also be a complex issue for craft studios. In some jurisdictions there may also be business or improvement taxes combined with property taxes. Whether a studio is in the home, attached to the home, in an auxiliary building, on a main street, in an industrial building or area, in an arts or heritage district, on a farm, in a cottage, and whether a studio is full-time, part-time, seasonal or even portable, all contribute to potentially strange tax scenarios. In rare instances there are property tax concessions for cultural businesses or for home-based businesses. Many craftspeople, particularly those who have emerged gradually from hobby to professional activity, have not dealt with property tax issues. Some do not know whether they have property tax issues as a result of their studio. These details need to be researched. In addition to municipal officials, other similar studios, small-business associations and chambers of commerce are good sources of information. These are probably also sources for detailed information about bylaws, zoning, permits, licenses and other regulations.

Even a small studio business can be quite complicated financially. When studios are home-based; when family vehicles are used for business purposes; when construction, maintenance utility, insurance and other costs for the studio are blended with household expenses; when spouses, children or neighbours are used as occasional labour; when occupational hazards and/or studio or product liabilities are an issue; when travel might be a combination of professional and personal activity; when books, subscriptions, memberships, courses, and other professional development expenses are involved; or when donations are made to fundraising events, these all need the attention of a book-keeper or an accountant. These professionals can often save more than they cost. And their reports can assist longer-term career and business planning, aid in finding loans, or otherwise create legitimacy for the studio business.

Safety and Security

Many craftspeople and studios are under-protected in a variety of ways.

Comprehensive insurance policies that accommodate a wide range of property, personal liability and business coverage, are increasingly difficult to find. However, some insurance programs or brokers specialize in small business services. These are sometimes available through small-business associations, arts groups, or other sympathetic organizations. The specifics of insurance vary widely from studio to studio. The best approach to finding or up-grading insurance is to be very thorough about all the potential risks and the full value of the home, studio, equipment, raw materials, finished work, etc. Sometimes special short-term insurance is an option for events such as taking large amounts of jewellery to a craft fair, or hosting an

annual open house. There are stories from across the country about studios that have been robbed or vandalized, have burned or been flooded, work that has been lost or damaged, with dire consequences. The cost of additional or thorough insurance is negligible compare to the risks of being uninsured or underinsured.

There are also some stranger aspects of insurance developing, particularly in the more litigious US. Some Canadian jewellers are reporting that potential retailers in the US are requiring certificates of liability insurance from Canadian makers. Public liability can also be a potential problem for craftspeople who do public commissions. And some projects also expect a bond to be posted in order to compete for large projects, and/or work-site insurance during installation. Insurance policies and practices are in flux, even in relatively simple settings. For example, most national and local freight carriers have reduced their insurance coverage on shipped items, and vehicle rental companies no longer allow their insurance options to cover contents of a rented vehicle. This all needs to be investigated before anything goes wrong.

In addition to provincial health care and optional Blue Cross coverage, various personal, spouse, family and employee insurance programs are available through brokers and agents as well as some organizations such as chambers of commerce or arts councils. Health insurance is becoming more of a topic, as boomers age and as more craft-related health risks are being identified. On a personal level it is always important to observe good safety practices in handling materials or processes, carrying and lifting, etc. It is also a good idea to be prepared for the possibility that a career can be impacted or ended by studio hazards. There is a significant number of potters and ceramic artists, hot glass artists and others, who are starting to report repetitive strain injuries, new sensitivities to their materials, and other health problems. Furthermore, much of the hard work that excites younger craftspeople can become a major burden later in life. Simple things such as carrying boxes of raw clay down stairs into a basement studio, may not be a good idea, and may become a problem after a simple injury. Anticipating future problems should also become part of career planning. This might mean building a more logical studio, while also starting disability insurance at a young age.

Fine Craft Licensing

A few very specialized craft practices can be licensed. Gemologist, for example, the people who are experts in analysing, cutting and setting gems, may be licensed internationally. Some guilds offer certificates, which have no legal value, but do indicate a certain level of proficiency. Some Single Media Organizations (national and international), and some Provincial Craft Councils have juried professional memberships. Craftspeople who have come from Europe sometimes have guild or other certification. There are some new developments in aspects of licensing. The Conseil des métiers d'art du Québec is researching a program to create new marketing services and formal authentication of work. And, in response to the wide-spread popularity of crafter/hobby work and the increasing flow of imports, there are other concepts being discussed regarding the need for more concrete recognition of professional craft practice.

Fine Craft Studio Business Structure

There are many circumstances which determine the best type of business configuration for a professional craft studio. Most are simply owned by the individual. Some are set up as sole proprietorships or partnerships. Some are incorporated, or incorporated with multiple partners or share-holders. Factors such as gross sales, assets in the form of owned space or equipment, lease and other obligations, employees and benefits, multiple owners, and personal preferences may determine the best configuration. Legal or business advice should be sought on this issue.

Naming is also an interesting issue. Banks often require a business name or actual business structure before they will set up a business account and provide other services such as a line of credit. Most banks want the name on a business account to be different from the name on a personal account, event when these are for one person. The result is that Joe Doe who might be a black smith/metal artist may need to bank under a name like JD Metals. However, this can create some confusion about who Joe Doe and JD are, what they do, what they are known for, etc. (Bizarrely, there are some bank

computer programs which limit the length of a business name.)

This is one reason for craftspeople using business names that are different from their own. This often isn't a good idea, because as craftspeople or artists, they are most likely to become known, and famous, by name, such as Joe Doe the fabulous metalsmith – and not as JD Metals (which could be an auto repair shop). Indeed, the strong preference is toward the personal recognition of the maker. This might be different for larger, more production oriented studios that employ people or produce a relatively ordinary product line. Still, most of the more sophisticated customers and aficionados, journalists, curators, even granting agencies are going to be most interested in the individual and his/her creativity, rather that a less personal business name. And, for instance, an arts funder such as the Alberta Foundation for the Arts or the Ontario Arts Council may resist funding what appears to be a company rather than an individual craft artist.

There are aspects of civil law in Quebec that are quite different from the rest of Canada. For additional information consult www.metiers-d-art-qc.ca.

Succession planning is a growing concern for some craftspeople and their families, as well as amongst support organizations. Some craft activity is so unique and rare that only one individual is capable of doing or supervising it. After all, this is the significant feature of fine craft. This can also make studios practices and businesses virtually impossible to sell or pass on. There is no simple solution to this. But there are interesting opportunities for older craftspeople to sell a working studio, or at least the facility, to emerging makers. And there may be young makers who would prefer to acquire and modify an existing studio rather that starting everything from scratch.

This introduces other aspects of career, financial and even estate planning. What do you, your family or an executor do with the studio? Does it have a life or purpose after you? Should it? Has this ever been discussed with family, employees, or others? Have you dealt with this in a will? How do you plan to retire? Do you wind down your career with a giant garage sale and a big garbage bin. Or is there an alternative? Is there a public collection that wants the best of your work or an archive that wants your career records? These may seem like overly personal questions. And, certainly these are personal and family decisions. But one of the biggest gaps in craft culture in Canada is the relatively little, sometimes no, historical documentation of the best of Canadian craft. Entire genres of craft, prominent studios, traditional techniques, and other historical details have been lost, because individual craftspeople, or there families or their organizations assumed studio history was unimportant. Then, a decade or a century later, someone, a historian, an author, a student, another craft maker, a descendant, regrets this loss.

Find Craft Adjudication

There are some almost mythical ideas that "art is in the eye of the beholder", or its "all a matter of taste". Personal preference is certainly a factor in both the making and buying or collecting of fine craft. However, there are also important aspects of "quality", "standards" and "professionalism" that transcend taste. Subjectivity and objectivity are regularly part of craft discussion and evaluation. Demonstrating or encouraging objectivity is an important role for instructors, curators, writers, jurors and others. Whether the challenge is choosing 1st, 2nd and 3rd prizes at a local amateur show or choosing the recipient of a Bronfman Award, there are objective experts who do this. The specifics vary.

In public settings such as art galleries, museums, artist-run centres or the galleries of craft councils, there may be a curator, a curatorial committee or a jury that decides what work is suitable to a specific exhibition. For example, this individual or group might evaluate work for an exhibition of "emerging" craft makers, and then for a "best of" senior craft artists exhibition. Or this selection process might occur on an annual basis as the exhibitions for an entire year are selected. Whatever the circumstances, the objectivity of the experts must be appropriately contextualized. There are similar process for professional grants, awards, publications, travelling exhibitions and other arts-based projects. This type of evaluation often takes place within guilds and other smaller settings.

While decisions by curators and juries may, on occasion, seem arbitrary, they are almost always well-intended and thoroughly considered. And, although these decisions can generate some controversy or confusion, these experts are usually able and willing to explain or defend their decisions. Sometimes this information is made public and sometimes it becomes part of a curatorial statement or jury comments in a publication or on a website.

Commercial ventures also have a variety of standards, expectations and other issues that may be determined by a jury, a committee of participants, a gallery owner, a fair manager, or others.

Most commercial galleries and shops have a clear idea of both what their customers appreciate and what levels of price, quality, originality and professionalism is appropriate to the setting. Most fairs or sales have formal submission processes and some have stiff competition over what, who and what type of work is allowed into the event. Sometime these decisions are about aspects of originality or quality and sometimes they are more business oriented. For example some very good work might not get into a large Christmas fair because it is not available in large quantities, or there are already too many similar products or booths. The show organizers may appreciate and like the work, but they may have other considerations.

In many situations, curators, jurors, judges, owners, managers, etc. are very interested in offering advice, particularly when they see emerging or promising work that needs some improvement, or should be presented in a different manner or setting. Some organizations offer this sort of advice on an occasional or on-going basis. Some gallery owners and show managers will spend significant time with craftspeople who show promise and express enthusiasm for the advice. Some single media organizations offer courses and workshops or produce conferences on various topics of "getting better" or "getting ready". About half of the Provincial Craft Councils offer a range of development services that include advice on quality, development, pricing, marketing, career development. These often overlap with juries and other assessment processes. The Alberta Craft Council has a unique program called the Craft Advisory Service. Each year about 100 new or current members submit new work, and an extensive questionnaire, to an expert committee which responds with a wide range of advice. This may also be the first stage of entering the Council's exhibitions, retail shop, and other marketing ventures. There are Council members who started with this process 10 or more years ago, who are now well established in their careers and continue to use this advisory service.

There are national and international competitions for various aspects of fine craft. There are exhibitions and other projects that accompany craft conferences. There are competitions for acquisition by museums or public collections. There are competitions for commissions such as public art pieces or corporate installations. There are competitions for most awards, scholarships, grants, etc. And there are competitive circumstances for inclusion in magazines, books, websites and a wide rang of other craft-related projects. These invariably involve arbiters of some sort, whether curators, jurors, managers, owners, collectors or even people from the general public.

There are also some circumstances when competitions can be unprofessional or even abusive. Doing a lot of free work in anticipation of securing a project can be exploitive. Entering unofficial or secret competitions can lead to problems. Any competition that has an unusual entry fee may be a scam. There are some other settings and projects, which although not competitive or very serious, can be somewhat exploitive. For example, restaurants that display fine craft, show homes that include craft in furnishings, cook books or other publications that use fine craft as props, retailers that use craft as décor items rather than displaying them for sale, are a few of the activities that may become problematic or actually deceitful. Sometimes these ideas are legitimate and even useful to a craftsperson's exposure. But many of these irresistible opportunities are primarily of benefit to someone other than the maker of the work involved. Sometimes these ventures can lead to significant losses though damage or theft.

Fine Craft on the Internet

Predictably, there is a wide range or opinions, approaches, opportunities, and problems with websites and other internet

activity.

Most craft organizations have expanded their member contact via the internet. Many, including the Canadian Crafts Federation and most of the Provincial Craft Councils, have extensive and informative websites. For example, for Craft Year 2007, the CCF/FCMA web site promoted more than 200 craft events, an impossible task without the internet. Most of the Councils have e-news services which augment or have replaced published newsletters. All the major public collections of craft, galleries and museums have some web presence. There are almost countless other craft organizations that offer on-line content, information, services, and personal opportunities. For example GAAC, the Glass Art Association of Canada, has a growing members' portfolio section that presents the best of this work.

There is also a large amount of commercial activity on the internet in the form of shopping sites, how-to sites, on-line patterns, etc. Conversely, there are other sites that have astonishing ranges of sophisticated information. One of the most interesting examples is www.ganoskin.com, a Calgary/Bangkok-based website that specializes in information and opportunities related to experimental jewellery. www.craftjournal.ca is an interesting new Canadian on-line journal that is dedicated to critical writing about craft, in English and French.

Prominent American websites such as Guild.com and Wholesalecrafts.com have set new standards for internet promotions and sales. However, there have been many other similar projects, including within Canada, that have failed. The main issue seems to be the large number of products that can be sold, if an on-line vendor is successful, and the large number of products that are left over when a vendor is not successful. The latter seems to be much more common. Many craftspeople have been disappointed, perhaps because of unrealistic expectations, by some of these commercial sites. For others, these sites can work well.

It is likely that more than half of the professional craftspeople in Canada have individual websites. Others use the website services provided by organizations such as GAAC or a Craft Council. A large number of amateur craftspeople have also set up websites. When surfing sites, it is often hard to distinguish between the professionals and the others. There seem to be a few reasons for craftspeople to develop individual websites — vanity, portfolios and actual sales. Many craftspeople embark on a website, often doing it themselves, and sometimes not very well, without determining which focus or features should be on their site.

Some craftspeople are reporting significant sales form their websites. However, most of these sales are to customers who already know the maker and their work, and are following up on previous, more direct, or personal contact. For example, craftspeople who sell work at wholesale events such as trade shows, or at retail events such as folk music festivals, can maintain ongoing relationships with customers, all year, via a website or e-mail. Craftspeople (and organizations) can expand their exposure by inviting current or new customers to a web site to see new work, new pricing, a new award or other updates. It is now quite easy for a craftsperson to take a curator, writer or other expert to a website for a "tour". In many cases writers will include photographs in articles or even books, because these images were first seen on a website.

There are not (yet?) many craftspeople who report active sales from websites, as a result of general browsing or surfing by unknown customers. This may be changing. But the unique and hands-on nature of craft seems to require more personal exposure than is necessary to sell a brand-name product, a CD or a book on-line. Of course, there can be some significant costs involved in setting up on-line sales. Most individual sales are still taking place through customers exchanging payment details via e-mail or phone with the individual craftsperson.

There is also some fear about violations of copyrights and other "thefts" from websites. This seems to be more theoretical than common.

E-mail and various e-newsletters or e-notices account for the most extensive use of the internet amongst craftspeople and craft organizations or marketers. Provincial Craft Councils report that about 80% of there members subscribe to their e-newsletters. Many schools, guilds, fairs and other networks actively exchange electronic news. Most calls for entry and

other announcements are now delivered through e-mail. This also brings international exposure or opportunities much closer. Following Hurricane Katrina, an e-mail message announced that a ceramist living in New Orleans had had her studio and library destroyed. Friends and colleagues in Alberta raised $8000 dollars and delivered it to her within a few days. This is one example of the immediacy and spontaneity of the internet.

Fine Craft Business Logic

There is a wide range of "standard practices" for items such as exhibition loans, consignment contracts, fair agreements, etc. For example, most craft councils, guilds, shops or commercial galleries have developed their own practices and contracts. Some public galleries or institutions work differently. Likewise retail and wholesale standards vary from one market to another, from retailer to retailer and by craft discipline.

An important business practice for a craftsperson, whether selling production work or one-of-a-kind pieces, is to maintain consistency in customer-level pricing. This means that a similar piece should be the same price in your studio, on your website, at your Christmas sale, in a consignment gallery, in a shop that buys wholesale, and elsewhere. The quickest and easiest way to look unprofessional is to have erratic pricing. For example, a retail shop will likely discontinue and discount your work if they learn that you sell for less from your studio, and a consignment gallery may return all your work unannounced if they discover that the same work is selling for less at a seasonal sale or on a website.

Emerging or amateur craftspeople often object to this basic rule of pricing, thinking that retail shops or galleries, or even the provincial craft councils "take too much". More professional craftspeople generally understand both the role and costs involved for a retailer or organization that effectively sells their work. In more detail... an object that sells to a customer for $100, will usually generate $50 for the maker if sold wholesale, or $50, $60 or $70 if sold on consignment through a commercial gallery, craft council or coop. The same $100 item might generate $70 to $90 (after costs of booth, space rental, travel accommodations, etc. are included) at a Christmas fair. And, the same item might sell generate up to $100 from the studio, web site or by custom order (but these prices still include marketing costs, such as the studio space, time, and expenses to sell it). Generally, the higher the costs incurred by the marketer, the lower the price paid to the maker. Generally, the higher the revenue to maker, the more the maker incurs in marketing time and expenses. In the end, shipping work considerable distances to reliable retailers can be as productive as self-selling locally. And, generally an average professional craft career will involve selling in several different scenarios, sometimes including all of these. There are debates about these scenarios, and some craftspeople will insist, from their own experience, that one scenario is clearly better than another. Perhaps more importantly, the work needs to be priced to reflect the marketing scenarios and the revenue deserved by the maker. Many of the craftspeople who complain about the costs of marketing are also pricing their work unrealistically low.

Other business arrangements also vary widely. For example, some craftspeople work primarily on a custom basis, whether for individual customers or for corporate or public commissions. Some may rely on a verbal agreement, or use a simple letter of agreement, to define the project and establish price and payments. Others will use a contract that identifies various stages of a project, including concept, design, production phases, delivery, installation, and/or long-term maintenance, and payment stages. And, some government agencies, public institutions, designers and others will use their own procurement contracts for craft commissions or installations. Whatever the common practice, it is always a good idea to err on the side of caution. Creating a detailed agreement for a project, will make good customers happier and make potentially difficult customers more respectful and reliable. And, remember, you don't have to work for difficult or bad customers. Sometimes, it can be both personally satisfying and good business to tell a customer to go away.

In almost all marketing situations, there are standard practices, forms, information, etc. For example, all the major craft sales have rules and practices. These are usually published and included in application packages. They can often be found on websites. The Provincial Craft Councils usually have their own guidelines, rules, contracts, etc. published and available to members. And most established commercial galleries also have standard practices. Most will share these. Always ask.

There is an assortment of other business practices that may be important. For example many commercial galleries and shops, and public galleries or organizations, pay shipping one-way for either consignment or exhibition purposes. All locations should insure your work while in their control, but some do not include shipping insurance. Always ask about details such as this. Some retailers, particularly in the US expect shipping, duty and brokerage fees to be paid by the maker, in which case this must be calculated into the price. There are other rarer issues that arise. Some clients that commission work expect that copyright belongs to them. For example, corporations that commission a public piece might want to use that piece, at their discretion, in publicity material. This sort of detail should be agreed to in advance, and this might be an instance where artists' fees are important. There have been some prominent cases of institutions destroying public art commissions, with no notice to the maker, and no option for repair, relocation or salvage. This might also be a contract detail. At this level of agreement and contract sophistication, it is probably wise to consult major arts organizations or cultural lawyers.

Whether business details or practices are simple or complex, it is always a good idea to understand and agree to them in advance of any action. Much of the business confusion, lack of professionalism, or bad rapport, that can be too common in the craft scene, can be anticipated and rectified by information and discussion, rather than by assumption.

This can apply to relatively simple situations. For example, most public galleries organize invitations and openings for exhibitions, at their expense. Some commercial galleries only do this at the artist's expense. Some galleries will mail their imitations to the artist's personal and customer list. Others will do this only at the artist's expense. Always ask about this level of detail.

Pricing and Valuing Fine Craft

As with other craft business practices there is a wide range of pricing formulas and concepts. Most simple formulas don't work very well, although some can be combined and averaged for better results. In fibre arts, some makers use a price per square inch formula. In jewellery, the cost of materials, plus a multiplier factor, is sometimes used as a formula. In furniture, material cost times 3, 4 or 5 may be a useful formula. Some makers use combinations of material, labour, overhead and other costs and add a profit margin. Others use price points and other market conventions for pricing. Some of the more mainstream products have price ranges or ceilings which vary according to region, economic prosperity, market saturation, and other factors. Some of the more unique work is sold at a "what the market will bare" level. Whether the object is made one at a time, in hundreds, or thousands can determine its unit price, as well as customer perceptions of its value. And, major elements of success and fame, such as a prominent award, a celebrity purchase, an important exhibition or publication, should contribute to price increases.

Many craftspeople under-price their work. They commonly set prices at a level that they can afford, rather than at a level that their best customers are willing to pay. They often don't know the full extent of their costs, labour, overhead and other expenses. Or their pricing is simply out-of-date. Perhaps the best formula is this – too low is worse than too high. Low prices can result in faster and larger volume sales, but this might actually lose profit and lower the maker's reputation. Higher prices, even if they result in reduced sales, can be more profitable and perhaps less laborious. Over the longer term, re-pricing up and re-positioning, also up, are the best pricing strategies. Refer back to the $2 mug, the $20 dollar mug and the $200 or $2000 cylinder. Or course, there needs to be originality, skill, fame and other factors taken into account in this breadth of pricing. However, success will be most likely when the work is as different, as unique, as refined, as rare, as possible — and as unlike manufactured and/or imported goods as possible. This applies to the originality, form, process and other features of the work as well as to the pricing, and positioning in various settings and markets.

Most Provincial Craft Councils can provide aspects of pricing advice. Most galleries, fairs and other commercial settings also have expertise in market trends and pricing details. More advanced craftspeople, including instructors, often have useful advice. And, believe it or not, trusted customers, especially those who are enthusiastic about your best work, can be good advisors on marketing and pricing. Always ask for advice, from a variety of perspectives, on aspects of pricing. And

always factor in price increases, over time, or following special successes such as unusual media coverage. Although you can attract and hold some customers because your work is a bargain, you can develop more and better customers because your work is good or exceptional and steadily increasing in value.

Fine Craft Customers

Obviously the profile of craft customers or collectors is diverse. They do tend, however, to be above average in income, education and age. At the lower range of craft prices, they tend to be predominantly women. But at higher price levels, and in certain categories such as furniture, wood items, expensive jewellery, iron and other metal work, and traditional items such as wood boats or saddles, they are more often and sometimes exclusively male customers. There are some other gender variations, which verge on cliché. Women tend to be more impulsive buyers, and are often motivated by emotion, colour and competitive shopping with friends. Men tend to be more calculating about their purchases and often more interested in unusual materials and processes or techniques. Women like studio visits to look around and see how craftspeople live, whereas men like studio tours if there are tools, equipment and materials to see and discuss. Women will sometimes start considering large purchases and then engage men in the final decision.

Younger customers are emerging and tend to be more gender neutral in their interests. They often have interests and values based on ideas such as creative recycling, fair trade and fair wage, green products, sustainability, and aspects of retro design or quirky nostalgia. They can also be attracted to objects that would not interest, or even offend, their parents.

The typical craft buyer is likely to also be a wine and book buyer. They sometimes have levels of interest or connoisseurship that overlap between fine craft, antiques, unique foods, theatre and performing arts, literature, and specialty travel. However, fine craft collectors are not necessarily fabulously wealthy. It is common for them to prepare and save, over considerable periods of time, for a special purchase or commission. Some do have huge and valuable collections.

Low-end craft "shoppers" may not be particularly interested in the personal expression, cultural values, and distinctiveness of design or process. They may simply like something, have a gift need or have a specific budget in mind. This changes as their awareness, or the prices, of work increase. As they begin to think about "collecting", rather than shopping, they can become much more discerning and much more interested in the special features of the work. For many craftspeople, this is an ideal shift for existing customers and to new customers. Although the shoppers might buy in volume, the collectors buy with more knowledge, sophistication and commitment to the maker. It's the collector types who also become good informal promoters and supporters. These are the people who will return to your studio sale every year. These are also the people who, when you win a major award and are published internationally, will tell their friends and colleagues that have been one of your collectors since they "discovered" you.

Customers, collectors, friends and supporters are a developable resource for a craft studio or practice. They should always be given an opportunity to be added to a guest list for future events and notices. They should also be reassured that this is your private list and will not be sold or widely distributed. Rarely do the people who want to be on this list, not take a further interest in the career development of the craftsperson or the future activities of the shop, gallery or event. In addition to customers and collectors, there are aficionados of fine craft. These are the people who appreciate the work and the makers even though they may not be able to buy. These people may follow craft careers for years and be connected with many craftspeople. Some studios and galleries have special events, gifts or small discounts for preferred customers. Others invent little customer appreciation devices such as hand made invitations or thank you cards. This is all about the "personal touch" factor, because many craft buyers are as interested in the experience and contact with the maker as they are in the object itself.

Interesting studios, galleries, or craft events can become popular features or landmarks in communities. Local media, politicians, and business leaders can become staunch supporters of craft activity. Many studios report sales to MPs, MLAs,

mayors, city or town councillors, and others who need special official gifts. Many business people, conference organizers and tour operators also look for galleries or craft studios as a source of both unique objects and distinctive local character. And sophisticated fine craft can be a popular choice for presentations to visiting dignitaries. Film production companies will often look for unique local gifts for celebrity actors. These are all developable specialty markets. There are many more.

Record-keeping

Good record keeping seems to be one of the most difficult habits for craftspeople to develop. A good customer/guest list is one of the priorities. The need for accurate and up-to-date business records has already been discussed.

It is surprising how many craftspeople, some of whom do remarkable work, don't document their output. Those studios that do document their work well, often keep a basic photo studio set up in their facility. This is easier for a jewellery maker than a furniture maker. All important or unique pieces of work should be photographed. In addition, special information such as samples, recipes, techniques, materials, dimensions, exhibitions, retailers, and even contact information for the final customer can be valuable information at some time in the future. But once a piece has left the studio without this information, the detail is lost.

These records, particularly the photographs, can become invaluable in future activities. These will become useful in entering exhibitions or sales, in negotiations with curators, in conversations with reporters or writers, in grant submissions, in proposals for commissioned work, in applications for teaching positions, in contact with new customers. And this information becomes more valuable as your career matures and you become more famous. This becomes your history. Imagine the prospect of a late-career retrospective exhibition at a prominent public gallery, if your have no record of your career. Imagine how this exhibition would be assembled if you have no record of where your best work went. Imagine what would go into an accompanying catalogue. Would this simply be a missed opportunity because there is no career record?

This need to document also takes the form of collecting and preserving examples of your own work. Sure, it might be better to sell it all. Yes, it takes up space. But it is generally a good idea to keep a sample of each line of stage of your work, or for example, to keep the pieces that won you awards or were published. This applies to clippings, articles, invitations, post cards, catalogues and other print material or video clips, interview tapes and DVDs about your work and career.

Photographs, their taking, use and preservation, are currently a topic of debate. Most studios, galleries and organizations are converting from film to digital technologies, with some reluctance and some need for concern. More than 80% of cameras currently sold are digital and most studios have computers. However, these are very short-lived products. And, there is some risk of loss through system problems or up-grades and potential deterioration of CD ROMs and other forms of image storage. Instructors at the Albert College of Art and Design are encouraging students to produce and store images of their work on film and electronically, simultaneously. Although time consuming, the logic is that 20 or 30 years into a career, these students will still be able to find, use and, if necessary, restore their film-based images. But there is no guarantee that their digital images will have survived that long, or be retrievable.

Conversely, most publications are fully digital, and there are many examples of images being used in news stories, magazines and books, simply because they were easily available and deliverable from a studio or gallery to the end user. Digital images are necessary for uses related to web sites, e-mail services and other common communications techniques. And many competitions or exhibitions now accept or expect digital submissions.

So generally the best idea for building and preserving a portfolio may be to continue with both digital and film images, with the expectation that at least one will be viable by the end of your career. And storing duplicates away from the studio is always wise. In the rare event of a break-in, fire or flood, this may be the only record of your worth as a craft maker or for insurance purposes.

Recognition and Rights

Across the country, in settings ranging from junk stores to museums, lie countless examples of historic and recent work, in traditional or folk craft, production craft, and contemporary fine craft, that are anonymous, unsigned or un-documented. As a result, they are significantly less valuable or virtually valueless. This speaks to issues of recognition and rights. The first rule of increasing your recognition and maintaining your rights, is to legibly and indelibly sign or mark every object you make. The common practices vary from medium to medium and according to scale or other details. Jewellers, silversmiths and goldsmiths register a small mark that is stamped into each work. Potters and ceramic artists have the advantage of inscribing name, signature and other details into their un-fired clay. Glass artists usually sign their work with a diamond-tipped stylus. Quilters, weavers and other fibre artists, who are some of the more lax with marking their work, should use permanently attached labels. Sometimes hand-made labels can be very appealing. This is not simply a matter of artistic vanity. Any self-respecting maker should want to be recognized for their work. And most of the more sophisticated customers and collectors want to know that the work is original and signed. In addition, unmarked work is generally priced lower and can be more difficult to sell. It is sometimes impossible to export or carry across an international border. Unmarked work is also less likely to be protected by copyright laws and it is more likely to be illegally copied off-shore.

Copyright protection of cultural products is increasingly difficult and complex; refer to Canada's Bill C-42. (Patents are primarily intended to register and protect intellectual property of a mechanical, chemical, or more recently, genetic nature. Industrial design rights are generally intended for the more stylistic or visual aspects of manufactured products. For example an automobile may have multiple patents and design rights registered, but the vehicle is not copyrighted.) Generally, in Canada, all artistic output is automatically copyrighted. But, the protection of copyright is a civil, rather than criminal, law issue. Thus it is usually the responsibility of the individual maker to protect copyright. In some cultural disciplines, some aspects of protection can be done by an organization. For example, SOCAN works to protect copyright for registered musicians and collects copyright fees such as payments by commercial radio stations. For craft, in Quebec there is the SODRAC & the SODART.

Ultimately it is the distinctiveness of the work that provides the best intellectual property protection. Unique forms and visual features, unusual combinations of materials, original production process or techniques, specialized equipment, along with innovative marketing and public recognition through sales, exhibitions, awards or publications, can all combine to create work that is too distinctive to copy or forge. And all these features can also create the distinctiveness and rarity that is important to long-term career success.

There are a number of standard practices which individual craftspeople, shops, galleries, media and others should be aware of. Aside from the need for all work to be signed or marked by the maker, the maker should always be recognized in retail displays, exhibitions, publications, websites, media stories, etc. For example, in retail settings, tags, A-cards, mini-displays, packaging, makers' biographies, and informed staff all enhance customer awareness and increase the value of the work. A retailer that insists on keeping the maker's name secret should be avoided. Likewise, in galleries and other public settings, including permanent installations, the work should always be labelled. In publications, the maker, along with the photographer, should be identified. On websites, some webmasters and some makers are including a name or other mark on the image, partly to disrupt inappropriate reproduction. All these examples are more a matter of courtesy and professional respect, than about law. It is always the right of the individual craftsperson to insist on appropriate recognition, or to refuse the use of images or actual pieces of their work, if that use is inappropriate.

There are some other aspects of identification or marking which have a consumer protection or information purpose. Generally these consumer regulations are intended for products that are manufactured in much larger quantities than most crafts. For example, clothing, particularly baby clothes, may be required by law to be tagged with material descriptions. In addition, a "made in Canada" label may be required for export purposes. Or, in some settings, certificates of authenticity,

including information about materials, are required or desirable. For example, all Canadian diamonds are being marked to distinguish them from illegal or so-called blood stones. And some natural materials, such as antler, feathers or fossils may need certificates in order for them to be imported into other countries. Hand-crafted lamps that incorporate CAS approved manufactured components, such as sockets, cords and switches, do not require additional testing or certification. Still, there are grey areas of law or regulation which are discretionary or in flux. These should be researched. Beyond these, some aspects of labelling are a matter of customer comfort. For example, pottery buyers still often ask about the presence in glazes of heavy metals such as lead (which is still a concern with some imports). Or buyers of fibre or fabric objects may want washing or care instructions. Whether this information is available to them may affect their willingness to buy the work.

Labelling and other aspects of product identification can become much more complicated if intended for export. US customs and home-land security rules have changed dramatically since 9/11. Stories abound about border crossing problems caused by ignorance or inaccurate documentation. And the regulations, often unclear to begin with, can be applied inconsistently or arbitrarily from one border-crossing point to another. Neither American or Canadian sources of this information are entirely reliable, so caution is advised, even with details from apparently official experts. Some carriers such as Canpar, UPS or FedEx, which regularly expedite and move goods across borders can be good sources of information. For more extensive or more unorthodox export activity, a customs broker is desirable or even necessary, despite the costs involved. There can be Canadian-based problems with international activity also. For example, some craftspeople have been required to pay duty in both directions on work that is sent to the US for an exhibition and then returned. This can usually be reimbursed, but with some effort. For a wide range of export or import activities, it is always a good idea to check several sources for detailed information. Don't accept the first or simplest answer to your questions. It is seldom that simple, and for some questions there are several answers. And ask trade experts, border officials, consular offices, shipping companies and other sources for as much detail as possible, and for documentation. For example, ask them to fax you a copy of a particular regulation concerning your work. Simple things like this might save you a lot of money and grief.

In some settings, under selected circumstances, an artists' fee is paid for exhibitions or publications. For example, public galleries that receive funding from Canada Council usually pay artists' fees, and travelling exhibitions that are supported by provincial arts funding agencies often pay some sort of fee. This is essentially a rental fee intended to compensate the maker for the period in which their work might not be sold. Some provincial craft councils do this. Most guilds do not. Commercial galleries and other retail settings do not. Some larger public institutions also pay artists' fees for images that are published.

IV. FINE CRAFT - THE BIG PICTURE

In addition to the statistics about the 22,600 professional craftspeople in Canada and their economic value of $727 million dollars, there some other estimated numbers that help define the craft sector:

The Canadian Crafts Federation and its member Provincial Craft (some use Crafts) Councils, have a combined membership of about 8000 craftspeople. The operating budgets of the Councils total $8 to $9 millions dollars. The Craft Councils also have an indirect involvement, through marketing projects such as annual sales events, in selling $20+ million of members' work. There are about 10 large regional or national single media organizations that support creative development in glass, metals and jewellery, pottery and ceramics, book making and binding, quilting and other craft disciplines. There are also similar American and international organizations that welcome Canadian members. There are 5 degree granting colleges that have full-time craft programs and several others that offer very good diploma programs. Many universities offer courses and degrees that can be related to craft. There is a wide variety of smaller guilds that operate in provinces or more locally. There is an array of public galleries and museums that have some interest craft. These range from the very contemporary Canadian Clay and Glass Museum to the historic Canadian Canoe Museum. The Canadian Museum of Civilization holds work by all the Bronfman Award winners, and the country's largest collection of recent studio craft. The Confederation Centre in PEI holds the official Expo 67 craft collection. The Royal Alberta Museum, in its expansion, is planning to add a gallery of Alberta ceramics, ranging form prehistoric to current studio work. The Art Gallery of Nova Scotia has a huge collection of Atlantic region folk art and craft. There are also public institutions and agencies that regularly acquire fine craft for their collections. There are about 10 important commercial galleries dedicated to fine craft. There are another 50 smaller galleries and/or shops that, although not dedicated to craft, do represent craft well. There are10 to 20 large annual events, attracting hundreds of thousand of visitors, for both retail and wholesale sale of craft. There are another 50 mid-range sales exclusively for craft and hundreds of community sales that sell some aspect of craft, usually near an amateur level. Across the country, there are probably several thousand studios that are open to customer visits, at some time. Many of these participate in organized studio days, tours or maps. Many of the same also organize their own studio sale events. In the St. Lawrence region, a growing network or Economuseums feature a variety or traditional craft businesses. Many other cultural, heritage and sport events, as diverse as theatre and music festivals, rodeos, powwows, and summer or winter games incorporate the display and sale of craft. And there are millions of Canadians (and many international visitors) who are fascinated and attracted to fine craft, for about a million different reasons.

This is probably the most concise description of the Canadian craft sector, imaginable. This description is certainly not complete!

V. LINKS

Canadian Crafts Federation – www.canadiancraftsfederation.ca

Craft Year 2007 - www.craftyear2007.ca

Provincial Craft Councils and Organizations

Provincial Craft Councils in Newfoundland and Labrador, Nova Scotia, Quebec, and Saskatchewan organize large retail shows.

Most Provincial Craft Councils also produce directories of craft fairs and other craft marketing opportunities.

Alberta Craft Council – www.albertacraft.ab.ca

Conseil des métiers d'art du Québec – www.metiers-d-art.qc.ca

Craft Association of British Columbia – www.cabc.net

Craft Council of Newfoundland and Labrador – www.craftcouncil.nl.ca

New Brunswick Crafts Council – www.nbcraftscouncil.ca

Nova Scotia Designer Crafts Council – www.nsdcc.ns.ca

Nunavut Arts and Crafts Association – www.NACAarts.org

Ontario Crafts Council – www.craft.on.ca

PEI Crafts Council – www.peicraftscouncil.com

Saskatchewan Craft Council – www.saskcraftcouncil.org

Single Media Associations

Alberta Handweavers, Spinners and Dyers - www.hwsda.org

Artists in Stained Glass - www.aisg.on.ca

Canadian Bookbinders and Book Artists Guild - www.cbbag.ca

Canadian Knifemakers Guild - www.ckg.org

Canadian Quilters Association - www.canadianquilter.com

Canadian Tapestry Network - www.canadiantapestrynetwork.com

Fusion: Ontario Clay and Glass Association – www.clayandglass.on.ca

Glass Art Association of Canada – www.glassartcanada.ca

HAWT - hot (glass) artists with a thirst, Alberta – www.hawt.org

Metal Arts Guild - www.metalarts.ca

Ontario Hooking Craft Guild - www.ohcg.org

Potters Guild of British Columbia - www.bcpotters.com

Rug Hooking Guild of Newfoundland and Labrador - www.rhgnl.ca

Saskatchewan Woodworkers Guild - www.saskwoodguild.ca

Vancouver Guild of Fibre Arts - www.vgfa.org

Some Schools and Colleges

Alberta College of Art and Design - www.acad.ab.ca

Anna Templeton Centre for Craft, Art and Design

- www.craftcouncil.nf.ca/education/annatempleton.asp

Canadore College – www.canadorec.on.ca

Cape Breton Centre for Craft and Design – www.capebretoncraft.com

Emily Carr Institute of Art and Design - www.eciad.ca

George Brown College – www.georgebrown.ca

Georgian College – www.georgianc.on.ca

Haliburton School of the Arts (summer school) - www.flemingc.on.ca/HSTA

Kootenay School of the Arts – www.selkirk.ca/programs/ksa

New Brunswick College of Craft and Design – www.nbccd.ca

Nova Scotia College of Art and Design - www.nscad.ns.ca

Nunavut Arctic College - www.nac.nu.ca

Ontario College of Art and Design – www.ocad.ca

Red Deer College - www.rdc.ab.ca

Series (summer school) at Red Deer College - www.rdc.ab.ca

Sheridan Institute - www.sheridaninstitute.ca

Major Craft Retail Events

Art Market - www.artmarketcraftsale.com

Circle Craft - www.circlecraft.net

Nova Scotia Designer Crafts Christmas Market - www.nsdcc.ns.ca/main/christmas_mark.html

One of a Kind Show and Sale – www.oneofakindshow.com

Others in Toronto - Moose Show, Toronto Outdoor Art Exhibition, Toronto International Art Fair, Toronto Potters Show and Sale

Plein art - www.salonpleinart.com

Salon des métiers d'art - www.salondesmetiersdart.com

St. John's Fine Craft and Design Fair - www.craftcouncil.nl.ca/about/craftfairs.asp

Wintergreen Fine Craft Market - www.saskcraftcouncil.org

Other

Espace Verre - www.espaceverre.qc.ca

Harbourfront Centre - www.harbourfrontcentre.com

Bizarre Bazaar, Whistler, BC - www.whistlerartscouncil.com

Filberg Festival, Comox, BC - www.filbergfestival.com

Portobello West Fashion and Art Market, Vancouver, BC - www.portobellowest.com

New Brunswick Fine Craft Festival - Rothesay, NB - www.nbcraftscouncil.ca

New Brunswick Fine Craft Festival - Fredericton, NB - www.nbcraftscouncil.ca

Major Museums and Public Galleries

Burlington Art Centre – www.burlingtonartcentre.on.ca

Canadian Clay and Glass Museum - www.canadianclayandglass.ca

Canadian Guild of Crafts - www.canadianguild.com

Canadian Museum of Civilization - www.civilization.ca

Centre Materia - www.centremateria.com

Gardner Ceramics Museum - www.gardinermuseum.on.ca

Harbourfront Centre - www.harbourfrontcentre.com

Living Arts Centre – www.livingartscentre.ca

Textile Museum of Canada – www.textilemuseum.ca

Thunder Bay Art Gallery – www.theag.ca

Significant Commercial Galleries (and Organizations) Specializing in Fine Craft

Alberta Craft Council Gallery, Edmonton – www.albertacraft.ab.ca

Art Central, Calgary (various galleries) – www.artcentral.ca

Arts on Atlantic Gallery, Calgary - www.artsonatlantic.com

Circle Craft, Vancouver - www.circlecraft.net

Craft House, Vancouver – www.cabc.net

Made You Look, Toronto - www.madeyoulook.ca

new Gallery, Toronto - www.new-gallery.ca

Prime Gallery, Toronto - www.primegallery.ca

The Croft, Calgary – www.thecroft.ca

The Guild Shop - www.craft.on.ca/shopPage.php

Wood Coop, Vancouver - www.thewoodco-op.com

Other Significant Commercial Galleries (Ontario)

The Guild Shop, Petroff Gallery, Muse Gallery, Made, David Kaye, Sandra Ainsley, Prime Gallery, Arts on Queen, Ardith One, Bounty, Distill, Made You Look, Zilberschmuck.

Lafreniere & Pai Gallery (www.lapaigallery.com), Snapdragon, Metal Urge, Cornerstone, Bancroft Snell Gallery, Marten Art Gallery, Arts etc., Meta4 Contemporary Craft Gallery, Kent Farndale Gallery.

Other Sites

Artscapes - www.torontoartscape.on.ca

Australia - www.craftaustralia.org.ca

Bejewel, Fredericton - www.bejewel.ca

Boutique, Conseil des métiers d'art du Québec - www.metiers-d-art.qc.ca/boutiquesCMAQ

Denmark - www.danishcrafts.dk

Devon House Craft Centre - www.craftcouncil.nl.ca/gallery

For a sampling of other international craft organizations, go to Great Britain (Scotland and Northern Ireland) - www.craftscouncil.org.uk

France - www.metiersdart-artisanat.com

US - For several hundred US links, go to American Craft Council – www.craftcouncil.org; Craft Organization Development Association – www.codacraft.org; Rosen Group, Buyers' Market of America, American Style magazine – www.americancraft.com.

US craft history project, including a PBS 3-hour documentary, traveling exhibition and book, go to Craft in America – www.craftinamerica.org