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# TRADITIONAL TRADES AS EMPLOYERS AND TRAINING MECHANISMS FOR CANADIAN YOUTH

Knowledge Synthesis Report

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## **MAIN MESSAGES**

### **Context:**

- Artisans and agri-food producers are often the backbone of Canada's rural communities, many of which rely on small businesses as an economic base.
- Canada's highly talented artisanal workforce protects diverse cultural heritage and contributes to the symbolic values, identities, and economic wellbeing of society; however, large gaps exist in the labour and skill development of this sector's workforce.
- The artisanal trades are often overlooked by government, education institutions and other funding agencies in favour of the more familiar industrial trades. Invisibility may come from a lack of a clear definition of the sector, which makes it challenging to understand the sector, estimate its contributions or provide appropriate supports for further development.

### **Challenges:**

- Data on the sector is currently limited and fragmented between craft industry and agriculture. No aggregate data is collected on the sector.
- The threat of losing the Traditional Craft Trades sector is real, as more entrepreneurs retire or give up their crafts and younger generations lack awareness or opportunities to access training in the sector.
- Limited understanding of the sector has prevented the development of appropriate supports to enable business success, which thereby limits viability of the sector and inhibits entrepreneurs from expanding or creating additional employment opportunities;
- The seasonal nature of many of the artisanal businesses requires the ongoing recruitment and training of employees each year, which is costly to the business and often difficult due to the required relocation of employees.
- Barriers inhibit artisans from participating in training including lack of time or financial resources, and limited or inaccessible training opportunities.

### **Opportunities for enhanced supports:**

- Traditional Craft Trades hold great potential for Canada's rural, remote and northern regions. There is a growing societal interest in unique, niche markets and authentic and local products, from which creative and knowledge economies can emerge.
- Adoption of the proposed typology (see Appendix A) of the Traditional Craft Trades and the development of systems to measure and monitor the sector are a pre-requisite to growth in the sector.
- There are numerous opportunities for enhanced supports to existing policy, training and education systems and market development practices.
- While this synthesis provides a valuable starting point, there are many additional questions that merit future research in order to measure, map and understand the sector.
- A number of examples of best practices exist in Canada and from international contexts that that may be replicated within Canada.

## EXECUTIVE SUMMARY

This report is the first attempt at a cohesive synthesis of the knowledge about Canada's Traditional Craft Trades (TCT) sector, a labour market that is of utmost value to Canada both economically and culturally, but that is little understood. The objectives of this synthesis project were to: a) Establish a clear definition of the TCT sector, b) explore labour market needs for the sector; c) identify challenges, successes and possible ways to enhance training and skill development for artisans.

The synthesis was conducted in the fall of 2013 using an in-depth review of academic and grey literature, the development of an inventory of existing supports for the TCT sector across Canada, and a Knowledge Exchange Forum on Vancouver Island with 45 artisans, policy makers, academics and investors. The report proposes a clear definition of the TCT sector before moving into a discussion of current labour market needs and issues. The report identifies opportunities to enhance training in the TCT sector and closes with a series of best practice examples.

### WHAT IS A TRADITIONAL CRAFT (TC)?

Traditional Craft (TC) is defined as “The practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.”<sup>1</sup> One of the most important findings in this knowledge synthesis project is that difficulties in defining the sector are likely limiting its development. Central to this barrier is the role that language and naming of the sector plays. We learned very early that describing the sector using the term “Intangible Cultural Heritage” (ICH) was not working as it was too academic and not in alignment with the language used in the sector itself. Due to this realization, the project used “Traditional Craft Trades” (TCT) to refer to this sector, which resonated with those involved in its development and training.

### WHAT ARE TRADITIONAL CRAFT TRADES?

At the root of all Traditional Craft Trades (TCT) is the concept of craft. Craft is the design and small-scale production of quality goods from natural and human-made materials such as clay, glass and wood, or from animal and plant substances such as milk, grain and meat. Frequently, only small quantities are produced at one time by an accomplished person or by a small cluster of skilled individuals. Craft creations can be functional, edible, ceremonial, visual, sculptural or a combination of these and are often sold to educated consumers, collectors and institutions. The focus is on intellectual and technical innovation and mastery, and design is influenced by personal expression and/or cultural content. TCT's are strongly characterized by their integration of traditional knowledge and skills, and artisans that practice TCT's are therefore the carriers of Traditional Craft.

### WHAT DO WE KNOW ABOUT THIS SECTOR?

Traditional Craft Trades (TCT) in Canada are poorly defined and difficult to assess, which means the training needs of artisanal entrepreneurs and their workforce are misunderstood. Despite the benefits of the Traditional Craft Trades to Canadian society that were identified in the literature search, specific information about TCT's is scattered and hard to find. As a result, the artisanal trades are often overlooked by government, education institutions and other funding agencies in favour of the more familiar industrial trades. Invisibility, in this context, may come

from a lack of a clear definition of the sector, which makes it challenging to create a clear picture of Traditional Craft Trades<sup>2</sup> and of the current realities for artisans.<sup>3</sup>

Incongruous definitions have made it challenging for policy-makers and the general population to grasp the meaning of Traditional Craft and to identify its respective trades. If further research stems from this synthesis of knowledge, it is essential that a clear definition and typology of TCT be established. A proposed typology (see Appendix A) is presented, which demonstrates the subdivision of Traditional Craft Trades into two categories: utilitarian and consumable. Utilitarian trades integrate traditional knowledge and skills in the production of functional and/or decorative goods. Consumable trades integrate traditional knowledge and skills in the production of edible and/or cosmetic goods.

## WHAT ARE THE LABOUR MARKET NEEDS OF THE SECTOR?

Due to the difficulties in measurement of the TCT sector, it is difficult to know if the sector is growing or shrinking in size. There was support however, for the notion that the TCT sector is strongly suited to economic diversification efforts in rural, regional and remote regions of Canada due to the fact that the sector is reliant on self-employment and the materials used in production of many crafts are available in these contexts. In this respect then, the labour market needs of the sector are consistent with the needs of small business which include: a) the need for business development training to grow the sector; b) the need for succession planning due to the exit of existing entrepreneurs; and c) alignment of training programs to ensure they are accessible to the self-employed and to those in non-urban contexts.

Additional challenges for the sector include:

- The seasonal nature of many of the artisanal businesses requires the ongoing recruitment and training of employees each year, which is costly to the business and often difficult due to the required relocation of employees.
- Young people are not aware of opportunities in the TCT sector and therefore, future generations may not look to them for training or employment.

Of particular interest to the future development of the sector was the finding that success may be defined differently by artisans. Success for some artisans was defined as lifestyle oriented rather than determined solely on income. Because the focus on becoming a master at a craft is a motivation for artisans, many expressed their desire to produce lower quantities of better quality and sell at higher yields. This observation is important in that development of the sector cannot define success simply in terms of profit or growth but it must support the labour force to train and perfect skills in Traditional Crafts.

## WHAT ARE THE CHALLENGES, SUCCESSES AND POSSIBLE WAYS TO ENHANCE TRAINING AND SKILL DEVELOPMENT FOR CANADA'S ARTISANS?

1. The way the Statistics Canada classifies artisans and small-scale agri-food producers paints an inadequate picture of the scale and composition of the traditional trades and undervalues crafts in general.
2. There's an abundance of advocacy for traditional craft trades, but a lack of formal support programs and sector-wide marketing opportunities. Vehicles for national, provincial and regional networking groups, capacity-building, research and advocacy for the TCT sector

- will support a better understanding of sector priorities, needs and challenges and lead to more solid measures to support training and skill development;
3. Attracting young people to work in the traditional craft trades is a priority due to the planned exit of crafts people for retirement. Efforts to raise the profile of the sector, its attractiveness and opportunities for training among young people are needed.
  4. A closer connection needs to be made between entrepreneurship and craftsmanship because artisans have balanced goals of craftsmanship and commercial success. Professional craft and agri-food artisans require a solid foundation in their trade and most also have to run their own businesses. Flexible and well-rounded programs for TCT training would combine craft-specific training with entrepreneurial business skills.
  5. TCT sector craftspeople require training in digital technology and business models but often have no time or resources to acquire such skills. Accessible training and professional development opportunities are needed in ways that work for individuals who are self-employed and located in rural, remote and northern regions of Canada.
  6. There needs to be a distinction between professional and amateur craft producers within craft organizations in order to promote the Canadian craft sector at an international level.
  7. Greater connections need to be established between education institutions and the artisanal/agri-food craft trade labour market and business practices: working together will give the sector a greater voice in economic, societal and political arenas.
  8. Craft-related post-secondary programs have been in decline for decades, but these programs are essential for sustaining and promoting the professional craft community in Canada and abroad. Analysis of existing training opportunities for TCT's indicates that opportunities are clustered in some provinces (BC, NT, QC), the majority are offered by the post-secondary system, and many focus on a limited range of TCT's. There are numerous opportunities to enhance training supports including: a) addressing limited opportunities in agri-food and agri-processing; b) enhancing awareness of the TCT's among Canadians in efforts to support the sector and to attract future young generations to consider training and employment in the sector; c) expanding the use of delivery models to create accessible training for those self-employed and located in rural, remote and northern regions; and d) expanded opportunities for business training. Numerous best practices exist that could be replicated to build on current successful models. Training opportunities for growth of the Traditional Craft Trades need to encompass hands-on learning, apprenticeships and ongoing professional development delivered in ways that are accessible for entrepreneurs.
  9. The way that craftspeople think of product consumption may need to change in order for consumer-targeted niche markets to develop. Similarly, the awareness of the TCT within the Canadian consumer market needs to be better understood and enhanced in order to allow ongoing markets for artisanal products. This will require the development of stronger networking across the various TCT sector trades and with investor and market development agencies in local/regional contexts.
  10. Artisans are values-based producers but economic development agencies often focus on dominant economic growth models as a measure of success; artisans tend to focus on quality of the product and quality of their lifestyle. This indicates a need for ground-up economic development models that have a triple bottom line approach, which identifies economic, environmental, and social impacts considerations. Recognizing that not all artisans are pursuing a typical growth model in their business is important to ensure that supports and metrics to measure success fit with their goals.



## REPORT

### CONTEXT

This report is the first attempt at a cohesive synthesis of the knowledge about Canada's Traditional Craft Trades (TCT) sector, a labour market that is of utmost value to Canada both economically and culturally, but that is little understood. This section begins with a clear definition of the TCT sector before moving into a discussion of current labour market needs and issues. The section closes with potential strategies to enhance the viability of the sector based on best practice examples.

### WHAT IS TRADITIONAL CRAFT (TC)?

'Heritage' means something inherited from the past. 'Cultural heritage' means the skills, knowledge, practices and artifacts that have been inherited from groups or societies that existed before our time. Some of this cultural heritage is tangible, such as the artifacts that are discovered by archeologists or that are passed down through family lines. Another part of cultural heritage is intangible—unable to touch or grasp—and is passed down in the form of practices, knowledge, skills and expressions (language and music). Traditional Craft (TC) preserves this cultural heritage and can be understood as "The practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage."<sup>4</sup>

### WHAT ARE TRADITIONAL CRAFT TRADES?

At the root of all Traditional Craft Trades (TCT) is the concept of craft. Craft is the design and small-scale production of quality goods from natural and human-made materials such as clay, glass and wood, or from animal and plant substances such as milk, grain and meat. Frequently, only small quantities are produced at one time by an accomplished person or by a small cluster of skilled individuals<sup>5</sup>. Craft creations can be functional, edible, ceremonial, visual, sculptural or a combination of these and are often sold to educated consumers, collectors and institutions<sup>6</sup>. The focus is on intellectual and technical innovation and mastery, and design is influenced by personal expression and/or cultural content<sup>7</sup>. TCT's are strongly characterized by their integration of traditional knowledge and skills, and artisans that practice TCT's are therefore the carriers of Traditional Craft. TCT sector trades can therefore be referred to as 'Traditional Craft Trades'.

Incongruous definitions have made it challenging for policy-makers and the general population to grasp the meaning of traditional crafts and to identify its respective trades<sup>8</sup>. This lack of clarity has made it difficult to understand the current reality and needs of TCT sector artisans.<sup>9</sup> If further research is intended to stem from this synthesis of knowledge, it is essential that a clear definition and typology of TCT trades be established. A proposed typology is presented below (see Figure 1), which demonstrates the subdivision of Traditional Craft Trades into two categories: utilitarian and consumable. Utilitarian trades integrate traditional knowledge and skills in the production of functional and/or decorative goods. Consumable trades integrate traditional knowledge and skills in the production of edible and/or cosmetic goods. An extensive list of examples of utilitarian and consumable traditional craft trades can be found in the Appendices (see Appendix A and B).

Information about traditional craft trades is scattered, segregated and buried in more general reports on Canada’s cultural and small-scale food processing industries. In order to present what is known about the training mechanisms that support the development of Traditional Craft Trades in Canada, this report synthesizes literature on the cultural sector and on the small-scale agrifood sector. Currently, these two bodies of knowledge are not addressed together in either the academic literature or government and industry reports. Whereas the cultural sector and its labour force and economic impact in Canada has been the focus of much attention in government and academic literature, TCT’s reach beyond the boundaries of what is categorized as “culture” and include agrifood crafts such as micro-brewing, artisanal cheese-making, honey-making and meat processing. This necessitates a broader scope for the knowledge synthesis of the TCT sector. The labour market needs gathered within this report have been broadly identified from the literature that does exist and provides a starting point for future research.

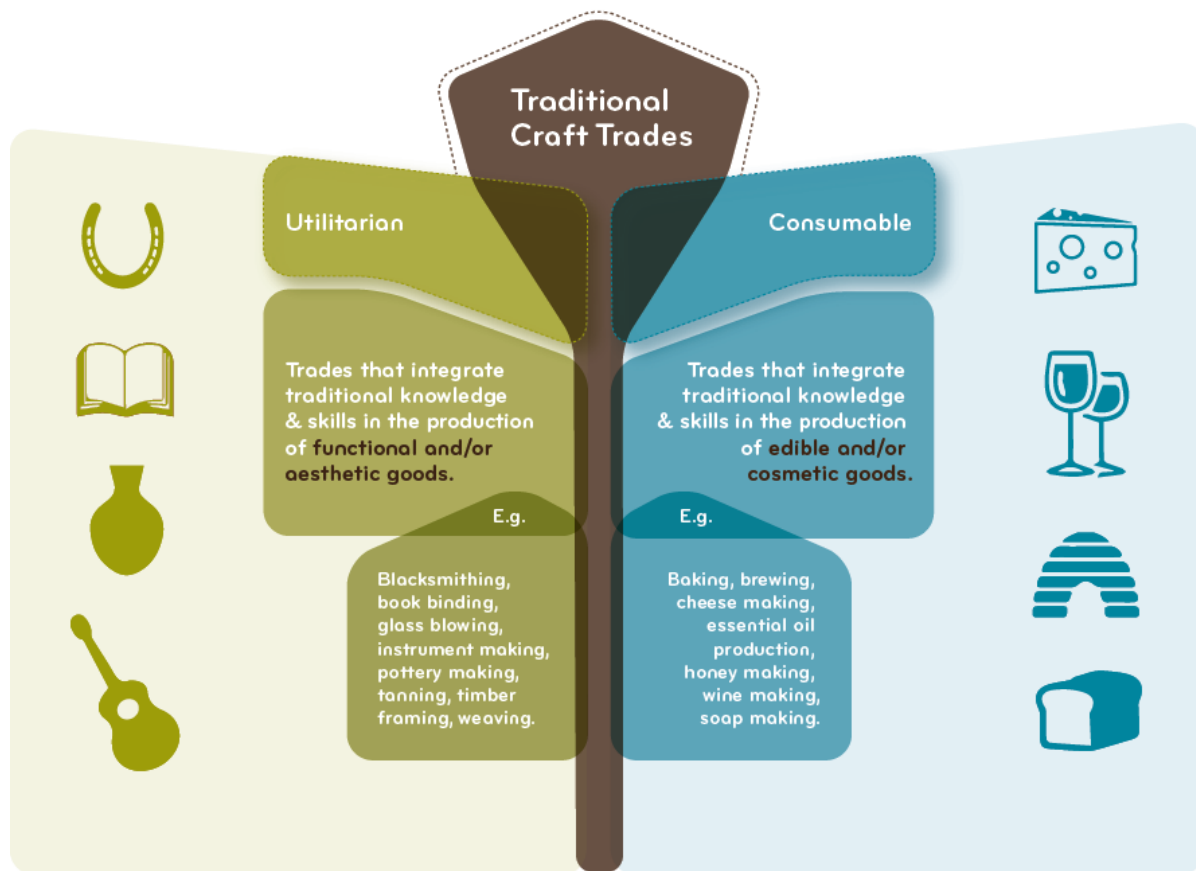


Figure 1. Typology of Traditional Craft Trades

## **WHAT IS THE VALUE OF TRADITIONAL CRAFT TRADES?**

Canada has a highly talented artisanal workforce that protects our diverse cultural heritage and contributes to the symbolic values, identities, and economic wellbeing of society.<sup>10</sup> TCT's such as blacksmithing and cheese-making preserve regional cultures and traditions while also building economic opportunities for rural and northern individuals and communities.<sup>11</sup> TCT's also foster social and economic innovation because artisans constantly explore new ways of expressing traditional knowledge and skills.<sup>12</sup> For example, a potter with traditional know-how can engage today in prosthesis-building within the medical industry<sup>13</sup>, while an herbalist can use ancient knowledge of regional plants to supply current demands for local products in the food, health and wellness sectors.

The products that are created through TCT craftsmanship are supported by a growing interest in and consumption of authentic and local products,<sup>14</sup> trends that have paralleled the emergence of the creative and knowledge economies.<sup>15</sup> The sustainable advantage of artisanal firms is the uniqueness of each end product<sup>16</sup> and the ability to appeal to more affluent consumers who are increasingly interested in niche markets.<sup>17</sup> That being said, to this date, little is known about the financial performance of Traditional Craft Trades within the Canadian economy. One problem is that Statistics Canada amalgamates craft and visual arts and does not distinguish between professional and amateur craftspeople.<sup>18</sup> Another issue is that Statistics Canada does not keep track of sole proprietorships or small businesses that make less than \$30,000 annually, which many craftspeople do. Furthermore, many craftspeople have secondary occupations, and if they are on a payroll for the second job, Statistics Canada will classify them in that category alone.<sup>19</sup>

In 2003, the Canadian Crafts Federation estimated that there are 22,600 professional craftspeople in Canada and their economic value of \$727 million dollars<sup>20</sup>, the highest concentration being in Ontario, British Columbia and Quebec, respectively.<sup>21</sup> As for small-scale and artisanal agrifood processors, no economic estimates can be made because there is currently no active or strategic data collection on such industries—neither from Statistics Canada nor any major private consumer research company.<sup>22</sup> We know, for example, that 2009 retail sales from Canadian specialty food stores amounted to \$4,534,335,000.00<sup>23</sup> but specialty foods include many sub-sectors such as organic, fair trade, gourmet, ethnic, and allergy-sensitive products as well artisanal products.<sup>24</sup> In order to appreciate the economic value of the TCT sector, more fine-tuned data collection is required.

## **IMPLICATIONS**

There are three core audiences that can benefit from the knowledge gained in this synthesis exercise including policy makers, training and education providers, and investors or economic development agents. Moving forward with the new insights gained in this project, these three audiences can benefit from understanding how they can support the development of the labour market in the Traditional Craft Trades.

## **IMPLICATIONS FOR POLICY MAKERS**

- With a better understanding of the TCT as a sector, federal and provincial economic development programs can specifically address the labour market and skills development components within the TCT sector;
- With a better understanding of TCT's economic contribution to the Canadian economy, supports for commercial skills development of artisan producers can be developed;
- There is a need to develop appropriate succession planning models in order for TCT's to continue to preserve Canadian cultural heritage;
- A study of tax regulations as well as regulations and bylaws affecting TCT as a sector indicated that it is important to have flexible regulations to accommodate varying scenarios for artisan studios, such as property tax, bylaws, zoning, permits and licenses;
- Our review of case studies and factors influencing success of TCT's indicates that service consistency for artisans across provinces is beneficial;
- Support and promotion of internship opportunities and of on-the-job training opportunities and financial incentives for firms to lower cost of investment in apprentices are key and must be more consistent across provinces and easily accessible to artisans;
- Development of a culture of support for continuous training for artisans, with documentation to evaluate the impact of training programs is key;
- Regularly maintained and updated catalogue of education or skill development programs can support better use of training and skills development programs;
- Vehicles for national, provincial and regional conferences on TCT sector issues can be developed to ensure that the sector builds a sense of itself, its impact, its opportunities and associated challenges;
- Vehicles for national, provincial and regional networking groups, capacity-building, research and advocacy for the TCT sector will support a better understanding of sector priorities, needs and challenges and lead to more solid measures to support training and skill development;
- Creation of provincial inventory models that could be nationally aggregated would help to categorize and better understand the types of TCT's, the size of TCT businesses and the associated training and skill development program needs;
- Development of a statistical measurement tool to understand the TCT sector for both consumable and utilitarian TCT's in terms of economic scope and impact would lead to an increased understanding of the sector and a better guide to address training and skills development issues;
- Development of appropriate business development/professional development tools for artisans will support business and people growth within the sector.

### **IMPLICATIONS FOR TRAINING AND EDUCATION PROVIDERS:**

- There is a need for shorter term training programs in the Traditional Craft Trades (TCT), and especially in the consumable craft trades such as brewing, wine making and artisanal cheese-making;
- Programs that combine theoretical and hands-on learning continue to be successful models for teaching traditional craft trades;
- There is an opportunity to create professional development training in areas such as business planning, management, marketing and technology that could target entrepreneurs in any of the TCT's;
- It is important to ensure that opportunities for professional development either exist in every region or that travel grants be readily available so that artisans can acquire and update their business skills on an annual or somewhat regular basis;
- There is an opportunity to establish mobile or outreach professional development workshops that can serve artisans in more remote or rural parts of the country;
- Promotion of the typology and dialogue on the traditional craft trades may lead to the creation of more appropriate programs for this sector;
- There continues to be a stigma around trades' education, which may negatively impact enrolment in programs. One way to rebrand trades education is to seek new faces to represent the trades. A participant at the Knowledge Exchange Forum observed that since Chef Jamie Oliver's claim to fame, the number of young men who have enrolled in culinary arts programs has risen drastically. Some thought needs to be put into improving the marketing of programs that already exist for Traditional Craft Trades;
- Business planning needs to be a part of TCT training and education programs. Artisans are often not entrepreneurs by nature and therefore need both start-up and ongoing supports to enhance their business success;
- Mentorship can help TCT artisans gain confidence as craftspeople and as creative entrepreneurs. The current lack of mentorship programs is a gap that can be seen as an opportunity for education providers. This would also address issues with succession planning;
- It may be time to consider new models for education and professional development, such as the ACE Bakery artisan incubator, which took place in Toronto in June 2013. Innovation in this area might be brainstormed at a Canadian conference or discussion on training for the Traditional Craft Trades.

### **IMPLICATIONS FOR INVESTORS AND ECONOMIC DEVELOPMENT AUDIENCES**

- There is a general lack of understanding of what exactly constitutes the Traditional Craft Trades (TCT) sector, in part because of its multidisciplinary nature; however, creating a clearer definition of the sector could result in a better understanding of the sector's economic impact, which could in turn provide a better fit for funding and economic development opportunities.
- TCT's are important contributors to the rural or northern economies, are strongly suited to economic diversification, and can help to rejuvenate rural areas, which all indicate a great need to support regional entrepreneurship. However, in order to appreciate the economic value of the TCT sector, more fine-tuned data collection is required because Statistics Canada

and Revenue Canada do not accurately track artisanal production or its multiplier effect in the regional economy. Until this happens, agencies may remain reluctant or skeptical of the opportunities in sector development.

- Artisans are values-based producers but economic development agencies often focus on dominant economic growth models as a measure of success; artisans tend to focus on quality of the product and quality of their lifestyle. This indicates a need for ground-up economic development models that have a triple bottom line approach, which identifies economic, environmental, social impacts and considerations. Recognizing that not all artisans are pursuing a growth model in their business is important to ensure that supports and metrics to measure success fit with their goals.
- Motivations of artisans must be understood in order to provide appropriate sector supports. While numerous artisans have created viable businesses with their craft, others pursue their craft while relying on secondary revenue streams. This reality means that for many, obtaining additional training requires them to juggle multiple priorities including jobs, their business and family.
- Consumers are also becoming more values-based, whereby more affluent consumers are increasingly seeking unique, authentic, hand-crafted products, which helps to establish and maintain a creative and knowledge economy. The lack of awareness of consumer behaviours is one barrier to developing the TCT sector, which indicates a need for greater connection to tourism and economic development organizations to help determine and focus on the key customer base.
- There is a need to explore current markets for craft and agri-food products both in Canada and internationally. Clustering of artisanal businesses may increase economic efficiencies for marketing and business purposes and can create a destination for locals and tourists. There is a need for artisans and economic developers to work together to give the sector a greater voice in economic, societal and political arenas.
- Artisans, like entrepreneurs, require investments in their businesses in order to grow. There is a need for investment strategies that are of a different nature than short-term artistic project grants such as those provided by the Canada Council for the Arts.<sup>25</sup>
- Artisans have balanced goals of craftsmanship and commercial success, but financial management is not always a strong skill sets with artisans, and therefore additional supports are needed to help artisans acquire business skills. These supports could include the ongoing development of “actionable tools” such as business case development and risk management or succession strategies, which continuously change as the artisanal business grows and innovates.
- Canada’s TCT sector is highly complex, changes quickly and demands that new skills be learned on a regular basis, and therefore, this sector fosters economic and social innovation. There is a need to support artisans and their skill labour force to explore new ways of expressing traditional knowledge and skills, as their intellectual and technical innovations keep the trades relevant and contemporary.

## APPROACH

The following questions guided the synthesis of knowledge for this report: 1) What is the current labour market demand for knowledge, skills and training in the Traditional Craft Trades in Canada?; 2) What support mechanisms are recommended for future development of the TCT sector labour market? 3) What training, employment and support mechanisms exist in Canada to meet the labour market demand of artisans in the TCT sector?; and 4) What are some best practices of training, employment and support mechanisms from Canada and abroad that can be used to support future labour force training and development in the TCT sector?

In order to respond to these questions, the following methods were used:

1. A comprehensive review of current academic and grey literature from Canada and abroad was conducted with the goal of understanding the TCT sector labour market and of identifying the areas in need of attention from the standpoint of education, policy, support mechanisms, etc.;
2. An inventory of existing training and education supports for labour market development in the Industry was assembled via a web based search. The inventory was analysed by the team to extract observations on the types of training supports, geographic distribution and gaps;
3. The literature review and inventory were shared with the three policy makers identified for the research team by SSHRC;
4. A Knowledge Exchange Forum with sector artisans, policy-makers, academics, innovators and industry leaders was held Oct 24-25, 2013 in Cowichan Bay, BC to collectively brainstorm new ideas and to develop potential business opportunities and models.<sup>26</sup> The Forum was attended by 45 people, including traditional artisans who produced both utilitarian and consumable crafts, as well as representatives from diverse sectors such as francophone and regional economic development; rural, community and cultural development; heritage and tourism; academia; craft councils; provincial ministries of Agriculture and of Jobs, Tourism and Innovation; small-scale food processing, marketing and product development; and students studying at Vancouver Island University. The literature review and inventory were shared with participants prior to the event to ensure everyone had similar background knowledge. A summary report of the event was shared with all participants post event and a teleconference call was held to obtain feedback on the overall findings for the project.

## RESULTS

The literature review pulled together information from a broad array of sources. In order to ground truth the results of this synthesis, the key points were summarized and shared with a group of TCT sector stakeholders to engage in dialogue about the most important priorities for further development of the sector. These propositions are listed in Table 1 with an indication of overall support for each as expressed in the Knowledge Exchange Forum.

Table 1: Propositions about Training in the Traditional Craft Trades from the Literature

#	Proposition from the literature review	Confirmed	Unclear	Not confirmed
1	A closer connection needs to be made between entrepreneurship and craftsmanship because artisans have balanced goals of craftsmanship and commercial success.	X		
2	There needs to be a distinction between professional and amateur craft producers within craft organizations in order to promote the Canadian craft sector at an international level.		X	
3	Greater connections need to be established between education institutions and artisanal/agri-food craft trade labour market and business practices: working together will give the sector a greater voice in economic, societal and political arenas.	X		
4	Craft-related post-secondary programs have been in decline for decades, but these programs are essential for sustaining and promoting the professional craft community in Canada and abroad.	X		
5	TCT sector craftspeople require training in digital technology and business models but have no time or resources to acquire such skills.	X		
6	There's an abundance of advocacy for TCT's, but a lack of formal support programs and sector-wide marketing opportunities.	X		
7	The way that craftspeople think of product consumption needs to change in order for consumer-targeted niche markets to develop. This requires the development of stronger networking across the various TCT sector trades.	X		
8	The way the Statistics Canada classifies artisans and small-scale agri-food producers paints an inadequate picture of the scale and composition of the TCT's and undervalues crafts in general.	X		
9	Training opportunities for growth of the TCT's need to encompass hands on learning, apprenticeships and ongoing professional development delivered in ways that are accessible for entrepreneurs.	X		
10	Attracting young people to work in the Traditional Craft Trades is a priority due to the planned exit of crafts people for retirement. Efforts to raise the profile of the sector, its attractiveness and opportunities for training among young people are needed.	X		



## CHALLENGES FOR TRADITIONAL CRAFT TRADES

Despite the recognized benefits to Canadian society, artisanal trades are often ignored by government, education institutions and other funding agencies in favour of the industrial trades. At the same time, specific information about Traditional Craft Trades is scattered or segregated, which makes it challenging to create a clear picture of Traditional Craft Trades<sup>27</sup> and of the current realities for artisans.<sup>28</sup>

Canada's TCT sector labour market is highly complex, changes quickly and demands that new skills be learned on a regular basis.<sup>29</sup> Unfortunately, the Traditional Craft Trades are poorly defined and therefore difficult to assess,<sup>30</sup> which means the training needs of artisanal entrepreneurs and their workforce are also misunderstood. It is also difficult to assess the economic impact of this sector because both Statistics Canada<sup>31</sup> and Revenue Canada reporting structures make it almost impossible to calculate the economic contribution of Traditional Craft Trades and agri-food craft processors to the Canadian economy.<sup>32</sup>

Within artisanal organizations, there seems to be no standardization of membership requirements among the Traditional Craft Trades, yet some of the literature identifies a need to make a distinction between professional and amateur craft producers in order to promote the quality of Traditional Craft Trades at home and internationally. There is also great deal of variability among the numerous agri-food trades in terms of the level of organization and types of programs and supports offered. However, establishing professional representation for Traditional Craft Trades may be challenging because of their multidisciplinary nature.

## LABOUR MARKET DEMAND FOR KNOWLEDGE, SKILLS AND TRAINING IN THE TC TRADES

Labour force training and development are needed to address a skills shortage within Canada's trades in general<sup>33</sup>. Different categories of education exist to provide knowledge and skills training to artisans who pursue professional careers in traditional and agrifood craft trades (see Figure 2 below).

Artisans at the Knowledge Exchange Forum confirmed the ongoing and diverse range of training supports used to become a master at their craft including: a mix of reading, internet research, observation of others, short courses, attending conferences and speaking with other practitioners, combined with "trial and error" self-learning from the practice of their craft, and for some, teaching others.

## CLASSROOM INSTRUCTION

Professional craft and agri-food artisans require a solid foundation in their trade,<sup>34</sup> as this is directly connected to their success. In Canada, many secondary and post-secondary institutions have developed courses to train students in a variety of traditional trades. Often, such courses are a student's first opportunity to develop skills in any trade.<sup>35</sup> Classroom instruction, both in secondary and post-secondary programs, is one mechanism for ensuring that skilled tradespeople are trained to meet current or additional market demand.<sup>36</sup> Employers often have difficulty finding staff with the right combination of talent, skills and experience, and some of these competencies can be taught through academic coursework.<sup>37</sup>

Figure 2. Knowledge and skills training categories



### HANDS-ON LEARNING

Hands-on-learning is a common and effective way for traditional skills and knowledge to be acquired<sup>38</sup> and artisans practice the types of trades in which manual techniques take precedence.<sup>39</sup> Apprenticeships are one common form of hands-on learning and “provide opportunities to pass on knowledge and build skills associated with art forms that are at risk of being lost.”<sup>40</sup> Benefits of apprenticeships are widespread: They increase confidence in students, which encourages retention of students in trades’ education,<sup>41</sup> they help to supply skilled labour to the economy,<sup>42</sup> and they create opportunities for the development of mentorship relationships. Mentors help emerging entrepreneurs learn managerial skills, gain confidence in their aspired area of work, and give mid- and late-career workers a chance to transfer their skills and knowledge, which is key for succession planning.<sup>43</sup>

Employer demand for apprentices is what currently shapes the apprenticeship market, so in order to enhance this form of training, it is suggested that “strong apprenticeship sectoral committees [be developed to help] employers make investments in apprenticeships”<sup>44</sup> and that greater transparency be brought to the apprenticeship system.<sup>45</sup> Greater employer input into the content of apprenticeship programs will improve the fit between skills provided to apprentices and the skills demanded by employers. Finally, since education in Canada is a provincial matter, collaboration amongst provinces is key for creating effective apprenticeship systems and standards.

## **PROFESSIONAL TRAINING**

One of the unique features of the Traditional Craft Trades sector that must be understood when developing additional training supports is the predominance of self-employed individuals in the industry. That being said, while TCT sector artisans hone their craft, they are not necessarily entrepreneurs. Additional supports are needed to help artisans acquire business skills and to assist the TCT labour force adapt to fluctuating economic conditions, new technologies, an aging workforce, and changes to government supports.<sup>46</sup>

## **BARRIERS TO ENGAGEMENT IN TRAINING PROGRAMS**

Questions arise as to the most appropriate body and delivery mechanisms to provide such training to artisans<sup>47</sup>, particularly in rural, remote and northern communities in ways that are accessible. The top reasons that TCT artisans provided for not participating in training are not enough time or money or because the training needed are not available, in urban centres and rural areas alike.<sup>48</sup> Another issue is the negative public perception of vocational learning<sup>49</sup> and the assumption that tradespeople make lower wages than other members of the labour force.<sup>50</sup> These factors continue to hinder enrollment in trades education. Additional insight was gained in the Forum where participants cited a number of barriers that inhibit growth in the sector including: a) lack of awareness of opportunities in the sector; b) lack of knowledge about markets; c) restrictive or changing rules and regulations; d) limited financial resources and risk-based barriers; e) limited recognition of the sector among policy makers and consumers; and f) seasonality nature of the sale of products which requires ongoing recruitment and training of staff.

Of particular interest to the future development of the sector was the finding that success may be defined differently by artisans. Success for some artisans was defined as lifestyle oriented rather than determined solely on income. Because the focus on becoming a master at a craft is a motivation for artisans, many expressed their desire to produce lower quantities of better quality and sell it at higher yields. This observation is important in that development of the sector cannot define success simply in terms of profit or growth but it must support the labour force to train and perfect skills in traditional crafts. Indeed, competitive advantage for artisans is based on the uniqueness and quality of the craft produced as opposed to mass production of products.

## **WHAT TRAINING, EMPLOYMENT AND SUPPORT MECHANISMS EXIST IN CANADA TO MEET THE LABOUR MARKET DEMAND OF ARTISANS?**

The development of any labour market or sector responds to many factors such as the demands of the market, new technologies and consumer trends. The systems that support sectoral development remain relevant by mirroring such changes.<sup>51</sup> Artisans are not always thought of as entrepreneurs<sup>52</sup>, which is problematic when it comes to financial support. However, artisans, like entrepreneurs, require investments in their businesses in order to grow—investments that are of a different nature than short-term artistic project grants such as those provided by the Canada Council for the Arts.<sup>53</sup>

## **POLICIES, PROGRAMS AND PRACTICES**

Funding for craft and agrifood trades is managed at the provincial level. At the federal level, Canada Council for the Arts provides the majority of funding for crafts, but is moving away from providing any long-term funding for organizations.<sup>54</sup> (To see the full list of programs that support TCT sector tradespeople, please see Appendix C).

### **TCT SECTOR ORGANIZATIONS**

#### *Utilitarian Craft Trades*

All Provincial Craft Councils (PCC's) provide advocacy for members. Many PCC's do not provide direct funding to artisans, but most have some form of craft fair, exhibit, or opportunity online sales. Only Craft Council of Newfoundland and Labrador stated that they provide mentorship services to members, which is a topic worth exploring more because of the importance of mentors for personal and professional development. Quebec's Conseil des métiers d'art is the only PCC that limits membership strictly to professional artisans. Three of the PCC's offer some form of discounted extended health and dental plan, which is a benefit that many self-employed artistic professionals do not have access to. (See Appendix E for a full list of utilitarian craft organizations and their services.)

#### *Consumable Craft Trades*

There is no central organization representing consumable craft trades and there is great deal of variability among these trades in terms of the level of organization and types of programs and supports offered. Support areas that were commonly cited were advocacy, funding, education, research, insurance assistance, and quality assurance. There appears to be no standardization of membership requirements among the trades, with some groups being open to professional agrifood tradespeople and others accepting hobbyists as well. (See Appendix D and E).

## **KNOWLEDGE AND SKILLS TRAINING MODELS**

Across Canada, there are many ways for aspiring artisans to acquire the skills and knowledge that are required to pursue a professional career in traditional and agri-food trades. While many training models and options exist, there appears to be a lack of formalized approaches, as each province or territory is responsible for its own education system. When an analysis of the existing training supports for the TCT sector was done, a number of observations emerged (refer to Appendix D).

The majority of those currently provided exist at post-secondary institutions, mostly in the Colleges who provide a range of certificate and diploma opportunities. A number of these incorporate Co-op models, apprenticeships and hands on learning opportunities. There is evidence of a number of apprenticeship programs available however only in a narrow range of crafts such as baking, blacksmithing, and clock making. There appear to be few mentor type training models and limited professional development opportunities available. Of the professional development opportunities that exist, most are offered on an ad hoc basis with limited ongoing opportunities available and they are offered by the organizations in the Craft sector.

With respect to geographic distribution, there are more training opportunities in Ontario, BC and Quebec for artisans while a few unique models exist in Northern Canada and in Nova Scotia. Similarly, most programs are offered in urban contexts with few accessible in rural, remote or northern areas or via distance delivery.

Traditional Crafts most represented in the existing training supports include baking, pastry, fine arts, textiles and fashion, ceramics, metal work, jewelry and wood working (i.e. furniture). These offerings currently over-represent utilitarian and aesthetic crafts whereas training for consumable and in particular, agri-food artisans are under-represented. For example, there were limited programs to support artisans in learning to make cheese, beer, wine, honey or meat processing.

Confirming the literature review findings, there are few distinct opportunities for artisans to develop entrepreneurship and business related skills. Similarly, mentorship models are uncommon and professional development opportunities are scarce. Additionally, few incubator models are evident and opportunities for short residency type experiences to learn crafts are limited. Addressing these gaps are all areas of potential opportunity to strengthen training in the Traditional Craft Trades.

## WHAT SUPPORT MECHANISMS ARE RECOMMENDED FOR FUTURE DEVELOPMENT OF THE TCT SECTOR LABOUR MARKET?

### ENHANCING AWARENESS OF THE SECTOR

- A. Discussion and adoption of a definition and typology of the Traditional Craft Trades among policy makers, organizations and educators and investors to begin using a common language for the sector;
- B. Measurement of the size and scale of the sector across Canada utilizing the typology;
- C. Identification of clusters and promotion of the success of the sector to expand awareness among potential support providers;
- D. Promotion of benefits of the sector among Canadian consumers to encourage support for the sectors growth (i.e. Heritage Canada could sponsor TV vignettes showcasing a variety of the Traditional Crafts);
- E. Promotion of opportunities for training and employment within the sector to attract entrepreneurs, employees and young generations to the sector.
- F. Tap into the retirement audience to populate training programs as a way for people to learn about heritage.

### CULTIVATING SECTOR GROWTH AND DEVELOPMENT

- A. Creation of a common vision and sector-wide development strategy are needed,<sup>55</sup> along with funding for long-term development including succession planning (which differs for craft and agri-food businesses).<sup>56</sup> This requires stronger linkages between the various traditional trades, levels of government and clarity on the sector.

### **CULTIVATING ARTISANAL ENTREPRENEURSHIP**

- A. Additional supports are needed to help this sector build business skills and also to secure financial support other than short-term artistic grants provided by the Canada Council for the Arts.<sup>57</sup>
- B. Enhanced professional training supports including:
  - Business management and leadership skills;<sup>58</sup>
  - Training in new technologies such as computer software and internet programs;<sup>59</sup>
  - Network-building skills, both within and across sectors;<sup>60</sup>
  - Portfolio-building workshops;<sup>61</sup>
  - Training on intellectual property and copyright laws etc.;<sup>62</sup>
  - Marketing and promotion skills for both regional and export sales.<sup>63</sup>

### **APPROPRIATELY-SCALED REGULATORY ENVIRONMENT**

There is an expressed need to review the regulatory system that supports artisanal and small-scale food production and to develop policies to support regional entrepreneurship, such as:

- A. Regional food clusters for small and medium-size food processors<sup>64</sup>;
- B. Appropriate food safety standards for smaller plants and implement global standards to facilitate export<sup>65</sup>;
- C. Tax and food safety regulations that suit the needs of small and mid-scale food processors<sup>66</sup>;
- D. Tax exemptions and income averaging for artisans whom, in some years, make high sales, and in others, generate very little income<sup>67</sup>;
- E. Policy support for commercial skills development of artisan producers<sup>68</sup>;
- F. Economic development programs to support market and skill development<sup>69</sup>; and
- G. Intellectual property rights for artisanal producers.<sup>70</sup>

### **EXPANDING TRAINING SUPPORTS**

- A. Creation of a national directory of training and professional development opportunities across Canada (Appendix E and F);
- B. Expanded models for mentorship and apprenticeship (using existing artisans);
- C. Additional incubator supports that impart business skill development;
- D. Use of delivery models that create improved access for self-employed artisans in rural, remote and northern contexts (i.e. residency programs, on-line, outreach, distributed Models, Workshops).

### **ENCOURAGE YOUNG PEOPLE TO PURSUE TRAINING OR WORK IN THE TRADITIONAL CRAFT TRADES**

- A. Update the image of this type of career choice by making it attractive and respectable;
- B. Create a suite of tools to profile training and education opportunities for specific craft trades among younger generations. Use of these within secondary and post-secondary schools to indicate career opportunities in the TCT sector;
- C. Promote opportunities in the sector to appeal to motivations of the young generation. For example, use the 150 year anniversary of confederation in 2017 to do a national campaign

of vignettes featuring the Traditional Craft Trades: use social media and interactive platforms;

- D. Develop case studies or problems for students to learn about in their curriculum or textbooks so that they get exposed to the sector;
- E. Partner with Junior Achievement, a national non-profit organization that does short courses in entrepreneurship in the high schools. This may be an important avenue to help support young people to get mentorship and training in this area.

## WHAT ARE SOME OF THE BEST PRACTICES FROM CANADA AND ABROAD THAT CAN BE USED TO SUPPORT FUTURE LABOUR FORCE TRAINING AND DEVELOPMENT IN THE TCT SECTOR?

After assembling the inventory of existing supports for training in Canada, the research team sought out best practice examples that could be scalable to the Canadian context. The following section will outline a series of best practices that address the gaps already identified.

### **REVALUING THE APPRENTICESHIP MODEL**

A recent case study of thirteen apprentice bakers<sup>71</sup> in New Zealand shows that hands-on experience, combined with integration in the professional workplace environment, can provide apprentices with a greater sense of belonging to their trade. The apprentices involved in the study had entered bakery work mostly by chance, but as they began to accumulate knowledge and skills within the workplace setting, they started to identify as bakers and to see themselves continuing on as such. This case illustrates the need to consider what kinds of mechanisms are used to attract people to craft trade apprenticeships, and encourages us to continue to recognize apprenticeships as valid methods for developing the TCT labour market.

### **A CULINARY CLUSTER IN ONTARIO**

SAVOUR Muskoka is a network of chefs, restaurants, farmers, culinary and beverage micro-processors, retailers, farmers markets, governmental partners and customers from the Muskoka and Parry Sound Community in Ontario.<sup>72</sup> Their mission is to “cultivate appreciation and development of local food and drink through culinary experiences”<sup>73</sup> within their community. They provide branding and quality verification to all of their members, organize annual events, contribute space and workshops to members, create links between farmers, value-added producers, chefs and retailers, and they also help to educate the consumer. By connecting the people and businesses that are dedicated to local and small-scale food production, SAVOUR Muskoka is a good model of how clusters can be created both physically and online in order to encourage the development of the TCT labour market.

## **POST-SECONDARY OPTIONS FOR LEARNING CRAFT TRADES**

Certain craft trades are more established within North American educational institutions than others. Individuals who want to pursue ceramics, metalsmithing, jewellery making, textiles or glassblowing will find professional diploma programs at several CEGEPs in Quebec<sup>74</sup>, recognized undergraduate degrees such as at the Nova Scotia College of Art and Design,<sup>75</sup> and even graduate degrees at the renowned Rhode Island School of Design<sup>76</sup> in the United States. These schools are celebrated at the national and international level and continue to attract students from around the world. The challenge is in broadening the scope of training that is offered and in finding similar degree programs for the much longer list of craft trades that exist. Artisanal cheese-making, micro-brewing, wine-making, honey processing and leatherworking are some examples of Traditional Craft Trades where such training is limited.

## **AN INCUBATOR FOR ARTISANS**

In June 2013, ACE Bakery, one of North America's leading artisan bakeries, contributed to Canada's consumable craft trade sector by selecting 20 Canadian artisans to take part in a unique Artisan Incubator dedicated to the development small-scale artisanal foods businesses. Hosted in Toronto, ACE Bakery worked with nine of Canada's culinary experts to introduce all 20 artisans to food lovers through public workshops and an industry showcase. The Incubator gave participants national exposure and provided coaching by experts in areas such as small business sales and distribution, finance and marketing. Two artisans were also awarded continued mentorship following the incubation period. This is a successful example of how new models such as the incubator can be applied in the craft trade sector to provide professional development, mentorship and to raise awareness and appreciation of Canada's artisanal talent.

## **ALBERTA CRAFT COUNCIL**

Until recently, the Alberta Craft Council offered a Craft Business Training Program that was applauded by the Cultural Human Resources Council as a best practice for craft training in Canada.<sup>77</sup> A few years ago, the program ended because there was only one instructor to deliver the courses across all Western provinces and they were unable to continue.<sup>78</sup> The program's termination is unfortunate and this scenario demonstrates how limited financial and human resources can impact the delivery of much-needed professional training programs.

## **TRANSMISSION OF TRADITIONAL SKILLS IN ABORIGINAL CULTURE**

The system of education traditionally used by Aboriginal people was highly interactive and involved sharing experiences with children rather than isolating them in a classroom. It was the duty of the whole community to transfer skills and knowledge to the youth. The learning that took place was also integrated across multiple channels such as art, story-telling, and other hands-on activities.<sup>79</sup> Traditional skills were passed down through a kind of apprenticeship system. At a young age children were encouraged to learn by playing and imitating. After observing for some time, they were prompted to attempt and repeat the skill, eventually beginning to master the various aspects of the traditional skillset through trial and error.<sup>80</sup> The Aboriginal model for



transmitting traditional skills and knowledge provides an example of the value of experiential education in learning a trade.

### **LEARNING CRAFT THROUGH WORKSHOPS**

For TCT's where post-secondary programs are limited or non-existent, many artisans turn to workshops as an alternative training method. In 2004, the Vermont Institute for Artisan Cheese (VIAC) at the University of Vermont began to offer workshops to meet the growing needs of artisan cheese makers in the state. Over the years the demand for the workshops has decreased as the needs of the industry have shifted. VIAC has now adapted by altering their focus to provide technical consulting services to cheese makers.<sup>81</sup> In the future, the cheese-making workshops will be offered only as needed. Furthermore, the Metchosin International Summer School of the Arts is a non-profit organization dedicated to providing specialized workshop-style courses for professional artists and serious students by bringing together internationally respected instructors in multidisciplinary environment.<sup>82</sup> As the name suggests, workshops are held in the summer at the privately run Pearson College UWC campus.<sup>83</sup> These examples demonstrate the potential for developing institutional partnerships to support workshop-style training initiatives for both the utilitarian and consumable craft trades.

### **ADDITIONAL RESOURCES**

The annotated bibliography identifies all references and highlights with an \* those that merit attention as additional resources for review.

### **FURTHER RESEARCH**

A variety of programs, policies and training/business models are needed to support the development of the trades-based labour force in the Traditional Craft Trades sector in rural and northern Canada. A number of research priorities emerged in this synthesis project from both the literature and the forum including:

#### **DATA, MAPPING AND UNDERSTANDING OF THE TCT SECTOR:**

*Choosing a definition, using a typology and establishing metrics;*

- Develop a statistical framework and occupational codes that represent TCT sector employers and craftspeople. (Many TCT sector professionals are classified under other occupations within Statistics Canada because they have a part-time job to supplement their income and appear on the payroll of their secondary occupation.<sup>84</sup>)

*Understanding the artisans;*

- Determine the needs of the Traditional Craft Trades sector. What are the motivations of artisans? To what extent are they motivated to become expert crafts people or to be successful entrepreneurs? Do dual motivations exist, and if so, which one is dominant?

- Develop a better description of the sector. Who are the artisans? How many exist in which crafts? What age are the crafts people? What regions are they located in? What types of crafts are being practiced and which ones are being lost?
- Explore levels of artisan professionalism. What constitutes a hobbyist versus a professional artisan? Is there a way to measure the level of mastery in Traditional Craft Trades?
- Determine the level of engagement of youth and young adults in Traditional Craft Trades including their motives, career plans and training needs.

*Understanding economic and cultural significance of the sector;*

- Determine the contribution of Traditional Craft Trades to the Canadian economy.
- Establish the local or regional economic impact of TCT's. Does the multiplier differ from other sectors and if so, in what way? Can that be used to differentiate and better position the sector for economically disadvantaged regions of Canada?
- Map and understand how the Traditional Craft Trades are organized.
- Determine the proportion of TCT businesses in local and regional economies.
- Discover whether Canada's TCT sector is lagging behind in innovation.
- Determine what constitutes a healthy craft sector and develop a vision for the TCT sector in Canada;

**MARKET DEVELOPMENT AND BUSINESS CHALLENGES:**

*Determining markets for TC sector products;*

- Explore niche markets for craft and agrifood products in Canada and internationally.<sup>85</sup>
- Determine Canadian consumers valuation of the Traditional Craft Trades sector. What is the awareness and profile of Traditional Craft Trades sector among niche markets?
- What is the quickest, cheapest way to get people to support Traditional Craft Trade businesses?
- What would enable innovation and access to markets in the sector?

*Determine labour market needs;*

- What are the most pressing business challenges for this sector?
- Assess the demand and supply of labour for all TCT occupations.
- What are the contributions that new Canadians make to maintaining and renewing Traditional Craft Trades in Canada?

*Understand local and regional significance of the sector;*

- What role can the TCT sector provide in the shift from natural resource extraction to true local value-added business development?
- What examples exist of TCT valorizing regional amenities and are there future opportunities for valorization across regions?
- To what extent does tourism support and benefit from the presence of a strong TCT sector within a region?

- How can this sector leverage growing localism worldwide?

*Marketing and collaboration;*

- How can the TCT become more effective at marketing itself?
- What are the barriers to establishing a terroir profile for various unique products from BC regions?
- What business models are at play and which ones are getting support?

*Examining the policy environment;*

- What are the policies and regulations that are currently constraining the sector?
- What policies align with investment needs?
- How can we create effective policies across business scales?
- What policies support regional entrepreneurship while creating social, economic and cultural benefits for communities?<sup>86</sup>

**CULTURAL SIGNIFICANCE:**

- What is the impact of the loss of skills?
- What are measured benefits to local communities, regions and to Canadian heritage?

**REGULATIONS:**

- Review of the regulatory system that supports artisanal and small-scale food production
- Review of CFIA's (Canadian Food Inspection Agency) modus operandi so that it can become a valuable service provider for small-scale businesses.
- Development and implementation of appropriate food safety standards for smaller agrifood firms.
- Implementation of global standards to facilitate export.<sup>87</sup>

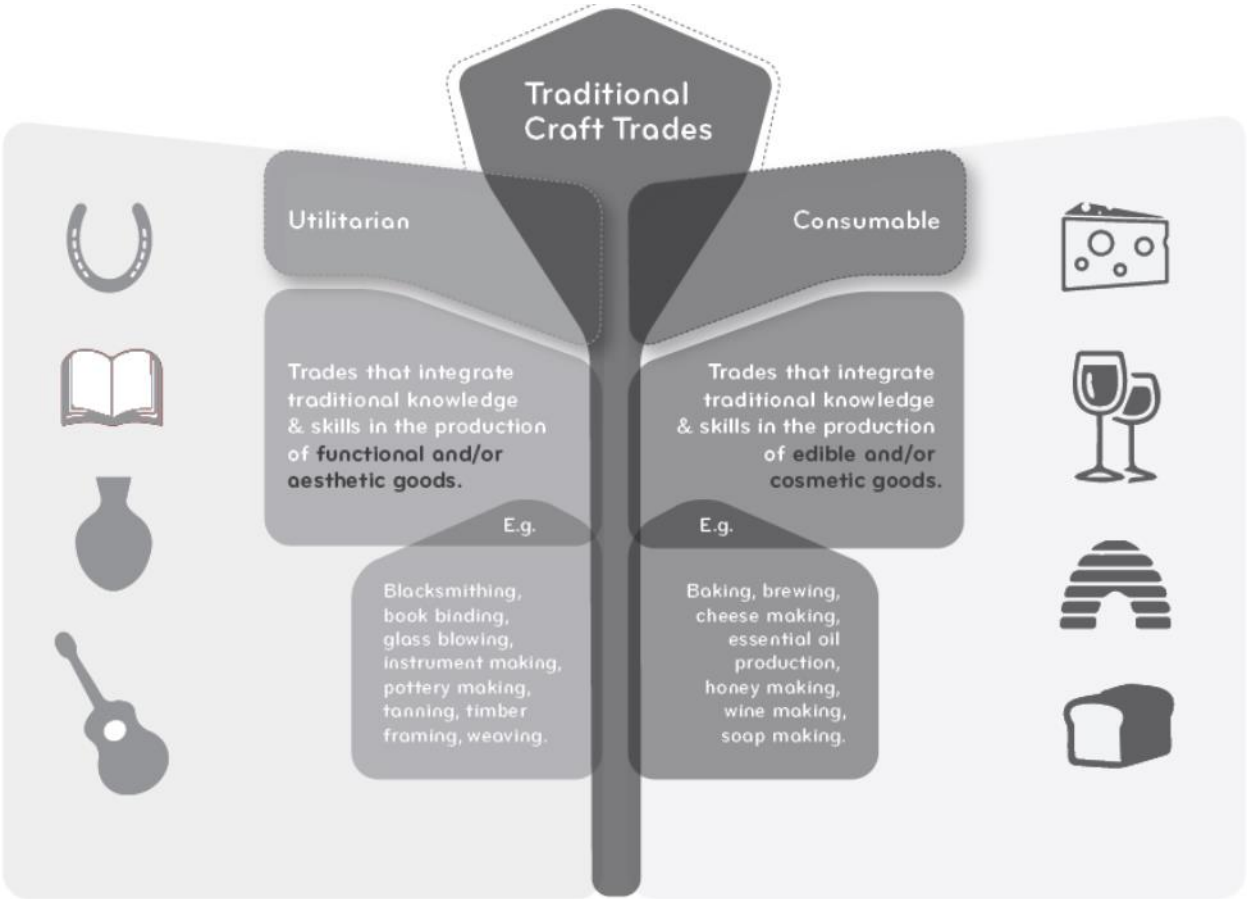
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- <sup>75</sup> <http://nscad.ca/en/home/academicprograms/craft/default.aspx>
- <sup>76</sup> <http://www.risd.edu/>
- <sup>77</sup> Cultural Human Resources Council. (2007).
- <sup>78</sup> Cultural Human Resources Council. (2007).
- <sup>79</sup> Neegan, E. (2005). Excuse me: who are the first peoples of Canada? A historical analysis of Aboriginal education in Canada then and now. *International Journal of Inclusive Education*, 9(1), pp. 3-15
- <sup>80</sup> Ohmagari, K. & Berkes, F. (1997). Transmission of indigenous knowledge and bush skills among the western James Bay Cree women of Subarctic Canada. *Human Ecology*, 25(2), pp. 197-222
- <sup>81</sup> <http://132.198.48.40/viac/>
- <sup>82</sup> <http://www.missa.ca/about/>
- <sup>83</sup> <http://www.pearsoncollege.ca/p/?pgn=Us&subpgn=Facts&pn=WhoWeAre>
- <sup>84</sup> Conference Board of Canada, 2010a
- <sup>85</sup> Government of Canada, 2004
- <sup>86</sup> Ribeiro-Soriano & Galindo-Martin, 2012
- <sup>87</sup> Gooch et al, 2011

APPENDIX A. TYPOLOGY OF THE TRADITIONAL CRAFT TRADES SECTOR



APPENDIX B. EXTENSIVE LIST OF TRADITIONAL CRAFT TRADES (BY CATEGORY)

Traditional Craft Trades		
Utilitarian Trades		Consumable Trades
Armour making	Porcelain making	Baking
Barrel making	Pottery making	Brewing
Basket making	Quilting	Butter making
Bell casting	Saddle making	Charcuterie
Blacksmithing	Sand sculpting	Cheese making
Boat building	Sewing, dressmaking	Chocolate making
Bone sculpting	Shoe making	Confectionery
Book binding	Silk screening	Distilling
Bronzsmithing	Spinning	Drying and salting fish
Cabinet making	Stained glass making	Essential oil production
Candle making	Stone carving/sculpting	Fruit oil production
Carpentry and joinery	Tanning	Honey production
Carpet making	Taxidermy	Liquor making
Cart making	Timber framing	Maple sugaring
Chair making	Tinsmithing	Maple-based alcoholic beverages
Clock making	Toy making	Milling
Coppersmithing	Warm glass slumping	Pastry making
Doll making	Wax sculpting	Pome fruit growing
Embroidery	Weaving	Preserve making
Enamelling	Wood sculpting	Sausage making
Engraving	Wood turning	Soap making
Felting	Woodworking	Vinegar making
Fur/animal skin processing		Wine making
Gem cutting		
Glass blowing		
Glove making		
Goldsmithing		
Hat making		
Instrument making		
Jewellery making		
Knife making		
Knitting		
Lace making		
Leather working		
Lithography		
Lutherie (instrument making)		
Marquetry		
Model making		
Paper mâché making		
Paper making		
Pewtersmithing		
Picture framing		

APPENDIX C. FUNDING AND SUPPORTS FOR TRAINING IN TRADITIONAL CRAFT TRADES

<b>Funding and Supports for Training in the Traditional Craft Trades</b>				
<b>Level</b>	<b>Department/Agency/ Organization</b>	<b>Name</b>	<b>Description</b>	<b>Remarks</b>
FED	Government of Canada	Apprenticeship Incentive Grant (AIG)	The Apprenticeship Incentive Grant (AIG) is a taxable cash grant of \$1,000 per year, up to a maximum of \$2,000 per person, available to registered apprentices once they have successfully finished their first or second year/level (or equivalent) of an apprenticeship program in one of the Red Seal trades. This was a one-time grant program targeted to the community level.	For apprenticeships
FED	Government of Canada	Apprenticeship Completion Grant (ACG)	The Apprenticeship Completion Grant (ACG) is a taxable cash grant of \$2,000 maximum available to registered apprentices who have successfully completed their apprenticeship training and obtained their journeyperson certification in a designated Red Seal trade on or after January 1, 2009.	For apprenticeship completions
FED	Government of Canada - Canada Revenue Agency	Apprenticeship Job Creation Tax Credit (AJTC)	The AJTC is a non-refundable tax credit equal to 10% of the eligible salaries and wages payable to eligible apprentices in respect of employment after May 1, 2006. The maximum credit an employer can claim is \$2,000 per year for each eligible apprentice. If your business hires an "eligible apprentice", you qualify to claim the credit.	Tax credit for employers who hire apprentices



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FED	Government of Canada: Employment and Social Development Canada	Employment Assistance for Older Workers	The Targeted Initiative for Older Workers helps unemployed workers aged 55 to 64 return to work. The initiative is cost-shared with the provinces and territories and provides employment assistance services, such as resumé writing and counselling, and improves participants' employability through activities such as skills upgrading and work experience. The provinces and territories design and deliver projects aimed at unemployed older workers in communities that: have a population of 250,000 or less; and are experiencing high unemployment; and/or are affected by significant downsizing or closures.	For professional development
FED	A network of academics and private partners at the service of current SME owner-managers and the future owners who will assure continuity.	From Success to Succession	An online resource base with information about how to plan for succession from both the perspectives of the current owner and the to-be successor.	Support for succession planning
FED	Government of Canada, the Provinces, & the Territories	Interprovincial Standards Red Seal Program	The Interprovincial Standards Red Seal Program (also known as the Red Seal Program) was established more than 50 years ago to provide greater mobility across Canada for skilled workers. Today it represents a standard of excellence for industry. Through the Program, tradespersons are able to obtain a Red Seal endorsement on their provincial/territorial certificates by successfully completing an interprovincial Red Seal examination. The Interprovincial Standards Red Seal Program acknowledges their competence and ensures recognition of their certification throughout Canada without further examination.	Only baking and cabinet making would fall under trades that are recognized by the Red Seal Program. Most traditional craft trades are not supported by this program. Red Seal trades include welding, plumbing and other more industrial trades.
FED	Government of Canada - Canada Revenue Agency	Investment Tax Credit (ITC)	If a business employs an eligible apprentice for which they want to claim an AJCTC (see above) they are eligible to claim an ITC.	Tax credit for businesses that employ apprentices

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AB	Alberta Foundation for the Arts	Aboriginal Traditional Arts Individual Project Grant (for Alberta First Nations, Métis and Inuit populations)	This grant stream supports the development of Aboriginal artists, or artists working on Aboriginal cultural themes, who seek to express and share Aboriginal culture and perspectives in a contemporary or traditional context. Eligible projects include: (1) The development, creation and production of new and original Aboriginal works of art; (2) Training and career development such as workshops, master classes, summer programs, professional development, or study with a traditional mentor or elder; (3) Marketing; and (4) Research.	Grant: application deadlines February 1 and September 1. Up to \$15,000 (100% of eligible expenses).
AB	Alberta Foundation for the Arts	Queen's Golden Jubilee Scholarship for the Visual Arts	One scholarship is awarded annually to a young Albertan visual artist who shows extraordinary talent and potential and who demonstrates clear educational or training goals. Accepted disciplines include, but are not limited to, drawing, painting, sculpture, printmaking, and works in clay, glass, wood, metal, fibre, or any combination of these materials. Can be used for any level of undergraduate studies with a minor or major in visual arts; or a recognized program or appropriate mentorship, workshop, master class, or course with a focus on visual arts.	Scholarship: \$5000 for training including undergraduate degree programs. Applicants must be 25 or under. Graduate programs are ineligible.
BC	BC Arts Council	Operating Assistance - Professional Arts Training Organizations	Operating Assistance contributes to the support of organizations that sustain annual programs of professional arts training. Eligible activities may include specialized training for professional artists and cultural workers or specialized training for those who are committed to pursuing professional careers in the arts.	Grant for organizations to provide professional arts training.
BC	BC Arts Council	Project Assistance - Professional Arts Training	This program is intended to support projects which assist with the development and special training activities of recognized arts and cultural training organizations in British Columbia. Eligible activities may include specialized training for professional artists and cultural workers or the provision of specialized include specialized training for professional artists and cultural workers or the provision of specialized training for those who are committed to pursuing professional careers in the arts.	Grant for the development of special training activities.

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BC	BC Arts Council	Professional Development Project Assistance	"The Professional Development Project Assistance program assists professional artists and arts administrators 1) to take advantage of opportunities which require travel; or 2) to undertake specific learning activities to advance their practice or career. The program assists those who demonstrate a high degree of critical self-reflection and link activities to the next stage of their professional development.	Travel grants: up to \$2,500 Project grants: up to \$7,500
BC	BC Arts Council	Scholarship Awards Program	This program stimulates the development of future professional artists in the province by assisting with the post-secondary education of outstanding B.C. students of the arts. Applicants must be Canadian citizens, at least 15 years of age, a permanent resident of BC, and be applying to a recognized diploma or degree program. Visual arts and craft are amongst the recognized areas of study. There are two scholarship categories: Junior (for up to the 2nd year of a university program) and Senior (3rd year of university and beyond).	Scholarship: Up to \$6,000 for full-time studies at recognized post-secondary institutions in any province or country.
MB	Manitoba Arts Council	Aboriginal Arts Creative Development Grant	The Aboriginal Arts Creative Development grant is designed to enable professional Aboriginal artists to create or produce new works over a six month period. Craft is one of the eligible categories.	Grant: Up to \$7,500 for the production of new work.
MB	Manitoba Arts Council	Aboriginal Arts Mentorship Training and Development	The Aboriginal Arts Mentorship Training and Development Grant aims to promote excellence in Aboriginal arts in Manitoba by providing financial assistance to individual artists so they can reach their next level of artistic and career development. These could include skills development, apprenticeships, professional training, or mentorships that share artistic and cultural skills and knowledge. Craft is an eligible category.	Grant: Up to \$5,000 for skills training, professional development, mentorship, and apprenticeship. Can only apply for one per fiscal year.
MB	Manitoba Arts Council	Craft Grant	This grant assists professional Manitoba craftspeople showing a high standard of work or exceptional promise. The applicant must have been a practicing artist for three years.	Grant: Up to \$10,000

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MB	Manitoba Arts Council	Deep Bay Artists' Residency in Riding Mountain National Park of Canada	The Deep Bay Artists' Residency at Riding Mountain National Park of Canada offers professional artists in all disciplines time, space and a facility in which to work on a creative project in the natural setting of Riding Mountain National Park of Canada. It also offers professional artistic directors and arts administrators the opportunity to undertake visioning, planning and research work. Craft is an eligible discipline.	Residency & stipend: Artists can request residencies for 2-6 week periods. Artists awarded a residency receive a stipend of \$250 per week as well as a flat fee of \$200 for travel expenses.
MB	Manitoba Arts Council	Manitoba/New Brunswick/Quebec Creative Residency	The Manitoba/New Brunswick/Quebec Creative Residency is a multidisciplinary program that allows professional Manitoba artists to undertake a one- to three-month creation-based or professional development residency in New Brunswick or Quebec. This program is a partnership among the three provinces.	Residency: 1-3 months
MB	Manitoba Arts Council	Student Bursary Program	This program provides support for Manitoba students of the arts (including crafts) engaged in full-time, long-term study at a post-secondary institution in Canada or abroad, and who intend to pursue a career in the art form. Applicants must be registered for a full program for six months or more and must be 18 years or older. Undergraduate and graduate programs are eligible, within and outside of Canada.	Bursary: A maximum of 4 years assistance. Annual bursary varies between \$2000 and \$4000.
MB	Manitoba Arts Council	Travel/Professional Development Grant	The Manitoba Arts Council's Travel/Professional Development Grant provides support to professional artists and arts administrators in all disciplines, including professional community arts practitioners, to attend or participate in activities related to the development of their practice/careers.	Grant: Up to a maximum of \$1,200. Three application deadlines per year.
NB	Government of New Brunswick: Department of Aboriginal Affairs	Aboriginal Affairs Secretariat Grants Program	This grant is intended to support small-scale, non-profit projects/initiatives of a social, cultural, and educational nature to help improve the government's relationship with First Nations communities and Aboriginal organizations.	Grant: Hosting a Workshop/Conference (In Province) 20% to a max \$2,500 Attending a Workshop/Conference (Out of Province) 30% to a max \$250

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NB	Government of New Brunswick: Department of Culture, Tourism & Healthy Living	Strategic Initiatives Fund	The Strategic Initiatives Fund (SIF) provides funding to assist in covering some of the cost of projects/activities/initiatives that uses innovative approaches in order to strengthen the economic/strategic contribution of the cultural and artistic sector in New Brunswick. The SIF is intended to: (1) To encourage cultural and artistic events/activities that are supportive and contribute to Government's goals as outlined in the Cultural Policy and the economic prosperity plan; (2) To assist groups and organizations in implementing innovative approaches that further community cultural and artistic development; (3) To support events/activities that furthers the growth of cultural industries (i.e. Music, Publishing, Fine Craft, Festivals, Visual Arts and Performing Arts, Film).	Fund: Could potentially assist groups in providing professional development for traditional craft trades..
NB	New Brunswick Foundation for the Arts	Nel Oudemans Memorial Scholarship	The Nel Oudemans Memorial Scholarship offers support for advanced studies in fine crafts. This juried scholarship will be awarded to the most promising candidate on the basis of the applications submitted. The NBFA offers the Nel Oudemans Memorial Scholarship to a candidate who has demonstrated exceptional potential and talent as an artist; intends to study fine crafts at a recognized institution or with a recognized private instructor for the purpose of pursuing a career as a professional artist or an arts professional.	Scholarship: \$1000 given annually
NFLD	Government of Newfoundland & Labrador: Department of Tourism, Culture & Recreation	Aboriginal Cultural Heritage Program	This program supports Aboriginal projects that involve the safeguarding of traditions and culture, including language; traditional knowledge and skills; storytelling, music, games and other pastimes; knowledge of the landscape; customs, cultural practices and beliefs; food customs; and living off the land. Professionals (Aboriginal artisans, cultural workers and educators) can apply for professional skills development if they have a demonstrated background in culture and have community support.	Grant: \$15,000 max

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NS	Government of Nova Scotia: Arts Nova Scotia	Arts Nova Scotia Funding - Grants to Individuals	The program supports the creation of new works by professional artists in all disciplines including fine crafts, literary, visual, media and performing arts. It also promotes a broad understanding and appreciation of art and artists through professional development, creation and presentation of work. Individual artists may submit one application per grant per deadline. To encourage equitable distribution of funds, artists can only receive one Creation Grant in a 12-month period. Categories include: professional development grants, creation grants, and presentation grants.	Grant: Up to \$3000 for professional development
NS	Government of Nova Scotia: Arts Nova Scotia & Atlantic Public Arts Funders	Artist Residency Program	Artists from Nova Scotia can apply for up to \$10,000 to cover a one-to-three month residency for a creation-based or professional development project in the province of New Brunswick.	Grant: Up to \$10,000 for a 1-3 month residency
NWT	Northwest Territories Arts Council	Arts Council Contributions	The NWT Arts Council provides contributions to NWT artists and organizations which fund creative artistic projects in film and media arts, music and performing arts, visual arts, crafts and writing, as well as for creative skills development and presentation. Artists who are NWT residents or NWT registered cultural organizations with objectives to enhance or support the arts are eligible to apply.	Grant for skills development
NWT	Northwest Territories Government, Department of Education Culture and Employment	Northern Arts Mentorship Contributions	This program supports NWT artists, craftspeople, performers and cultural organizations by providing financial support to create teaching and learning opportunities for those who desire to gain the technical skills and knowledge to find employment in their field and to those who are committed to life-long learning in fine arts or traditional arts. Emerging NWT artists, established NWT artists and registered NWT cultural organizations are eligible applicants.	Grant for mentorship

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ON	Ontario Council for the Arts	Access and Career Development for Aboriginal artists	The Access and Career Development program helps Ontario-based Aboriginal arts professionals and arts professionals of colour develop skills and advance their work and careers. Funding is available to professional artists for training, mentoring or apprenticing in all art forms and artistic practices, such as: (1) attending a workshop, seminar, conference or class; (2) engaging in a mentorship with a senior artist or elder; (3) undertaking an internship with an arts organization.	Grants for professional development
ON	Ontario Council for the Arts	Chalmers Professional Development Grants	Chalmers Professional Development Grants are intended to provide professional artists in Ontario opportunities to acquire new skills that advance their arts practice in all customary/traditional and/or contemporary art practices. Eligible programs include (1) master classes, workshops and training courses; (2) mentorships; (3) apprenticeships.	Grant: \$7,500 for professional development
ON	Ontario Council for the Arts	Craft Projects: Creation and Development Grants	The program provides grants up to \$15,000 to support craft-based research, experimentation, creation, production and career development. Grants support studio and material costs, research and living expenses, and expenses related to short term study, workshops and master classes. Ontario-based professional craft artists, collaborative groups and curators are eligible to apply. The program is open to professional artists at all career stages and aims to support a wide range of craft media and practices, including work that is functional, conceptual, sculptural, design-based or preserves or furthers craft traditions. This includes Aboriginal artists working in craft media in contemporary or traditional ways.	Grant: Up to \$15,000 for creation and career development
ON	Ontario Ministry of Economic Trade and Development	Ontario Craft Brewers Opportunity Fund	Through its Ontario Craft Brewers Opportunity Fund, a four year program to support the growth and development of craft beer manufacturers in Ontario, the Ministry encourages craft beer manufacturers to undertake new or expanded activities to grow their business and be more competitive in the craft beer industry. The fund provides financial assistance to the Ontario Craft Brewers Association for marketing, training and other promotion activities for Ontario's small brewers.	Fund: \$1.8 million available in 2008-09 and for each of the next three years for all Ontario small brewers producing less than 300,000 hectolitres of beer annually.

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ON	Ontario Ministry of Finance	Apprenticeship Training Tax Credit	The Apprenticeship Training Tax Credit (ATTC) is a refundable tax credit. It is available to employers who hire and train apprentices in certain skilled trades (not focused on traditional craft trades). The Canada Revenue Agency (CRA) administers the program on behalf of Ontario through the federal income tax system. Available to Ontario businesses that hire and train apprentices in certain skilled trades. Qualifying skilled trades include woodworking, metalworking, masonry, and larger industrial trades. The ATTC is based on salaries and wages paid to an apprentice.	Tax credit: The maximum credit for each apprenticeship is \$10,000 per year. The maximum credit over the first 48-month period of the apprenticeship is \$40,000.
PEI	PEI Council for the Arts	Professional Development Grant for Artists and Arts Managers	The purpose of the professional development grant is to support the development of Prince Edward Island artists' careers in the following disciplines: Crafts; Dance; Interdisciplinary Arts; Film and Media Arts; Music; Theatre; Visual Arts; and Writing and Publishing. Eligible programs include: mentoring, apprenticeships, short-term training programs, portfolio and support material development, workshops, seminars, and conferences. Programs that are part of full time study are not eligible for funding under this program.	Grants for professional development: (1) Established Professional Artists: \$1,200, (2) Emerging Professional Artists: \$1,000; (3) Amateur Artists: \$500.
QC	Conseil des arts et lettres du Québec	Grants for up-and-coming artists	These grants are intended for artists and artists' groups with a maximum of five years of artistic practice on the registration deadline. This program is for development in all artistic disciplines, including craft. Eligible applicants can apply for funding in three areas: (1) Research, creation and exploration projects; (2) Advanced training; and (3) Travel. Applications are accepted twice a year, in April and September. Travel can be a period of residence in or outside Québec and advanced training must be carried out in specialized workshops offered by recognized organizations or by a professional artist or a professional craftsman.	Grants: Support for creation, professional development and travel



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QC	Conseil des arts et lettres du Québec	Development Grants for arts and crafts	This grant category is intended for artists and craftspeople with over two years of artistic practice in Québec or abroad. It comprises the following sections: Research and creation; Commissioned works; Promotion; Development and advanced training; Studios and studio-apartment; Travel. The program funds the development of artistic skill and creation.	Grant: Up to \$25,000 for established artists who are seeking development opportunities.
QC	Société de développement des entreprises culturelles (SODEC)	Programme d'aide aux artisans et aux entreprises en métiers d'art (2013-2014)	The program's objectives are to contribute to the development and the professionalization of artisans and of craft organizations/companies in all regions of Quebec. There are 4 streams: (1) Funding for professional artisans and for medium-sized craft enterprises; (2) Funding for emerging artisans or for start-up craft enterprises; (3) Funding for (a) collective projects and (b) for commercial events; (4) Funding to participate in craft fairs.	Grant: Stream 1: \$30,000 max (50% of total budget); Stream 2: \$10,000 max (50% of total budget); Stream 3: (a) \$10,000 max and (b) \$40,000 max (50% of total budget); and (4) \$350-\$850 depending on distance (and no more than \$3000 annually)
SK	Saskatchewan Arts Board	Independent Artists Program	Independent Artists Program grants support the creation, development or performance of new work in any art form, professional development for artists and research in the arts. These grants support the ongoing development of artistic practice in Saskatchewan as well as independent curators and critics in all arts disciplines.	Focus on professional development. Maximum funding levels vary.

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SK	Saskatchewan Arts Board	Indigenous Pathways Initiative - Grants to Artists	The purpose of the Indigenous Pathways Initiative is to increase access to public funding by Indigenous artists in Saskatchewan, either to develop their artistic/cultural practices or to share their art, skills and teachings. Two types of grants are available: (1) Independent Artists Projects: Support Indigenous artists to work independently on their own artistic/cultural practice, either in a traditional or contemporary art form; (2) Community Projects: Support Indigenous artists and Traditional Knowledge Keepers/Elders to share their art, skills and teachings with their communities through activities such as workshops, gatherings or mentorships.	Grant: Provides support to young emerging Aboriginal artists in the province who are just starting out on a career path in the arts.
YK	Arts Section, Cultural Services Branch Department of Tourism and Culture Government of Yukon	Advanced Artist Award	The Advanced Artist Award (AAA) assists individual Yukon visual, literary and performing artists practicing at a senior level with innovative projects, travel, or educational pursuits that contribute to their personal artistic development and to their community.	Grant: Personal artistic development. Amount not stated.

## APPENDIX D. TRAINING MODELS FOR THE TRADITIONAL CRAFT TRADES

Training Models for Traditional Craft Trades					
	Organization	Program Name	Description of Program	Length of Program	Accreditation
<b>Apprenticeship</b>					
BC	VIU	Baker Apprenticeship Program	The Baker Apprenticeship program consists of 3 years of on-the job experience combined with in-school technical training in order to become eligible to write the Interprovincial (Red Seal) examination for journey-person-certification.		N/A
BC	VIU	Professional Baking and Pastry Arts Certificate	The Culinary Institute of Vancouver Island (CIVI) at VIU provides students with a Certificate in Professional Baking and Pastry Arts giving them the leading edge to advancement and progression in the baking and pastry profession. This full-time program provides baking and pastry arts students with knowledge and experience in the science and production of bakery items baked in both commercial ovens and our wood burning brick oven. Emphasis is placed on traditional and artisan baking methods as applied to modern Canadian and international trends. The program is a 10-month entry-level certificate. A typical day consists of 1.5 hours of theory, with the remainder being devoted to practical, hands-on training.		N/A
BC	VIU Trades and Applied Technology	Apprenticeship Program for Baking	For all apprenticeships, approximately 80% of the training is done on-the-job and 20% is in-school technical training delivered at an accredited training institution. To become certified, an apprentice must complete on-the-job experience, successfully pass all in-school technical training and pass the Provincial or Inter-Provincial Examination with a 70% or better.		N/A

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FED	Cultural Human Resources Council of Canada	Youth Internship Program	By supporting 4 to 12 months internships, the YIP provides opportunities for non-profit, public and for-profit arts and heritage organisations to hire emerging cultural workers, and for young people to obtain experience and develop new skills. Through an internship, you will gain practical experience in the cultural sector; receive on-the-job training and mentorship during the project; develop and strengthen your own networks with the cultural sector; and increase your chance of finding more work in the sector at the end of the internship. *You cannot apply to CHRC for a YIP internship. Instead, you must find an organization willing to apply, and to hire you as the intern.		N/A
ON	Ontario Ministry of Training Colleges and Universities	Ontario Youth Apprenticeship Program (OYAP)	The Ontario Youth Apprenticeship Program (OYAP) is a school-to-work transition program offered through Ontario secondary schools. Full-time students in Grades 11 and 12 earn cooperative education credits through work placements in skilled trades. If you are a full-time high school student entering Grade 11 and are at least 16 years old, you can work towards a career in the skilled trades by participating in OYAP.		N/A
QC	Cegep professional diploma	École nationale d'horlogerie	Located in Trois-Rivières, Quebec, the national school of clock-making was founded to provide amputated WW2 veterans with a trade skill. They provide individualized training through an apprenticeship model that lasts 18 months or more. Student move at their own pace until they have mastered a specific skill and then move on to the next module. It is the only clock-making trade program in Canada.		N/A
QC	Institut de Tourisme et d'Hotellerie du Québec	Professional Pastry-Making	A pastry cook is a veritable "foodsmith," performing work where precision and attention to detail are the keys to success. The ITHQ's Professional Pastry Making program is ranked one of the best programs of its kind because it focuses first and foremost on the foundations of the craft. You will learn about every aspect of the profession, from food safety to creative design, and will get to apply the knowledge you have gained in a paid, 390-hour internship and numerous hours of production at the ITHQ's state-of-the-art facilities.	Paid 390 hour internship	N/A
<b>Mentorship</b>					
BC	Craft Council of BC	CCBC Mentorship Program	Our pilot mentorship program starts this year with 15 mentors from differing media. Aimed at developing up and coming artists, they will be mentored over a period of 7 months by an experienced artist in their medium. There is quite a bit of flexibility for the mentor and mentee over what is to be covered in that time and the nature of the mentorship will be determined by discussions between the mentor and mentee.		N/A

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ON	ACE Bakery	ACE Bakery Artisan Incubator	In collaboration with a panel of distinguished Tastemakers, ACE Bakery selected 20 Canadian food artisans to participate in a program designed to give them the skills to increase their business. Participants attend a seminar about developing an artisan business, including branding, marketing and business planning. Each artisan also hosts public workshops and have the chance to be one of two participants selected for further business development. Program location was Toronto but the 20 artisans were from all across Canada. Not sure if this is an ongoing program or if it was a one-off.		N/A
ON	Fusion: Ontario Clay & Glass Association	Fusion Glass Mentorship Workshop	This 8-month mentorship program is intended to be an in-depth investigation into the medium of glass. What makes glass so different from other materials? Why has it, since its discovery until today, been such an irresistible attraction for people? Why is it that it became one of the most common materials, used in almost all aspects of our lives, and yet only experts know how to define it properly? What's the secret behind this mystery and can we use it to make art?		N/A
<b>Co-op Programs</b>					
BC	BC Arts Council	BC Arts Council Co-op Placement Program	The BC Arts Council Co-op Placement Program assists arts and cultural organizations in hiring students in the creative sector for work terms. This provides students critical opportunities to gain hands-on experience in their chosen field. Increased investment here will support new opportunities for an expanded program of apprenticeships, internships and mentorships. This funding will quadruple the number of participating students, creating an additional 60 places for work experience for the next generation of leaders in the creative sector. New annual investment: \$1.0 Million		N/A
BC	VIU Culinary Arts	Culinary Arts Co-op Education	Culinary Arts Co-op education is a structured method of combining classroom-based education with practical work experience. The Culinary Arts co-op prep class is intended to introduce students to the knowledge, skills, attitudes and strategies required to seek and secure a Culinary Arts co-op work placement. Upon completion of the co-op prep class, students proceed to the Culinary Arts co-op work term where they complete a minimum of 300 paid, hands on work experience in the Culinary Arts. Students are evaluated by the employer and the Culinary Arts Co-op Coordinator. The hours completed on co-op are logged for apprenticeship.	300 hour paid apprenticeship	N/A

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Education Programs for Artisans					
AB	Alberta College of Art & Design	Bachelor of Fine Arts - Ceramics, Jewelry & Metals, Glass, Fibre options	The Program offers students a unique opportunity to access an impressive range of quality facilities while developing advanced technical, conceptual and problem-solving skills. The BFA Program embraces traditional, contemporary and conceptual approaches to art making in a learning environment that is both focused and flexible. Consisting of nine complementary studio majors, the Program allows students to immerse themselves in a wide spectrum of creative directions and opportunities while acquiring essential skills for professional activity in their chosen field. Students are encouraged to enrich their experience by accessing other studio areas and to develop unique skill sets that reflect their personal aspirations and individual career trajectories.	4 years	Degree
AB	Northern Alberta Institute of Technology	Woodworking & Furniture Design	Students will be introduced to specific theoretical knowledge which provides the foundation for further learning and hands-on practice. Students get to develop their practical skills in our woodworking shops, which are outfitted with the latest tools and equipment. Traditional woodworking tools and methods are also emphasized and merged with newer approaches.	not stated	non-academic
AB	Northern Alberta Institute of Technology	Blacksmithing	Blacksmiths work by heating pieces of wrought iron or steel in a forge until the metal becomes soft enough to be shaped with hand tools, such as a hammer and chisel. In NAIT's blacksmithing courses, students learn the history of smithing and basic blacksmith techniques. They also have the opportunity to produce their own works, including tools and creative metal items.	not stated	non-academic
AB	Northern Alberta Institute of Technology	Cabinet Maker	Cabinetmakers are employed in custom shops or are self-employed. Many cabinetmakers stay in the trade until they retire. They may set up their own shops or advance to supervisory positions.	4 years	Journeymen Certificate
AB	Northern Alberta Institute of Technology	Furniture Design & Construction	The intention of this program is to allow students to expand their knowledge of design and further hone their skills as furniture makers. The courses have been designed and presented to allow the student the opportunity to establish their own methods of designing, and to help them towards working in their own style, or to work in a style or period of their own choosing.	not stated	non-academic

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AB	Red Deer College	Series Summer Arts School	Join us this summer for an experience like no other. Our highly esteemed and celebrated Series Summer Arts School unites creative minds of all levels and takes you on a journey of inspiration and imagination. Our unique and diverse 5-day (Monday to Friday) workshops foster a fun and relaxed atmosphere that encourages freedom of expression while nurturing existing and new friendships that last a lifetime.	5 weeks	non-academic
AB	The Banff Centre	Visual Arts Program & Indigenous Arts Program	A variety of course options in various forms of media, including artist in residence programs & work study programs.	Various	non-academic
BC	Brian's Saddle Shop	Saddle Making School	A one-on-one hands-on training program to learn the techniques of saddle making. Students are required to put in a minimum 100 hours of training.	1 month	non-academic
BC	Craft Council of BC	Imagined Community Project	To introduce youth into a Gallery and Artists' Studio space and with the help of an artist start to generate an appreciation for Craft through a didactic discussion. The idea of the Studio Tour is to support the participant in situating themselves and their experience in the craft milieu-to explore what craft is and how it relates to their lives and heritage.	not stated	non-academic
BC	Emily Carr Institute of Art & Design	Ceramics: Bachelor of Fine Arts	The curriculum acknowledges the rich history of ceramics, but still looks to current thought processes and techniques. Traditional techniques are merged with Twenty First Century digital applications, providing a wide range of tools for the exploration of ideas in both two and three dimensions. A commitment to both conceptualization and craftsmanship is paramount to the philosophy of the Ceramics Program, with consideration given to scientific, technological and social contexts.	4 years	Degree
BC	Kwantlen University College	Fashion & Technology: Bachelor of Design	The program prepares students for careers in the global apparel economy in fashion design, production, and marketing and computer technology. The program's curriculum is noted for its industry focus and on formulating design solutions that are both creative and marketable for the global apparel economy. This dynamic program features industry-based education and training using leading-edge technology, class projects facilitated by prominent apparel companies, and an extensive internship that results in employment.	4 years	Degree
BC	Methcosin International Summer School of the Arts	Summer Workshop Series	Workshops in a variety of media (photography, jewelry, clay, textiles, and much more) in 5 or 10 day sessions aimed at professional artists, teachers, and serious adult students.	5 to 10 days	non-academic

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BC	Okanagan College	Pastry Arts Certificate	This 40-week (1,200 hours) certificate program includes all the craft skills needed to work as a professional Baker/Patisserie, as outlined in the National Occupation Analysis for Baker.	40 weeks	Certificate
BC	Okanagan Saddlery	Saddle Making School	Offer a variety of program options such as western saddle making, leather braiding, English saddle making, and saddle flocking.	1 to 6 weeks	non-academic
BC	Pacific Rim College (Victoria)	Community Herbalist Certificate	The Community Herbalist Program is a unique 4-month program that introduces students to the incredible world of plants and their medicinal uses according to various cultures. This program explores the history of plant-based therapies and how to identify and cultivate herbs, use plant-based foods to maintain health, and make and apply herbal remedies to restore health.		
BC	Selkirk College	Fine Woodworking Certificate	This nine-month program prepares students for apprenticeship positions in the cabinet makers (joiners) trade or for careers as fine furniture builders. Students engage in a variety of classroom and shop activities. They learn theoretical principles, concepts, and theories of furniture and cabinet design in the classroom. They apply their knowledge in the shop where they engage in the construction of cabinets and fine furniture. Graduates of the Fine Woodworking Program at Selkirk College earn credit for Level One and Level Two of the cabinet maker (joiner) trade technical training component of their apprenticeships. Additionally, graduates receive 450 hours advance credit towards the on-the-job component of an apprenticeship.	9 months	Certificate
BC	Selkirk College	Ceramics Studio Certificate	With an emphasis on preparing you to be an independent artist and crafts person, we combine classroom theory with in-house studio sessions. We'll take you from beginner potter through to professional artist, ready to start your career with artistic talent and business skills. Through your studio time, you'll have a viable body of work, ready to sell when you've completed our Ceramics program.	10 months	Certificate
BC	Selkirk College	Jewelry Studio Certificate	We'll help you explore your creative expression and develop the jewelry design and fabrication skills necessary for your career success. In a combination of classroom and studio workshops you'll gain mastery of the tools and techniques used for jewelry production.	10 months	Certificate
BC	Selkirk College	Metal Casting Studio	Focusing on exploring your personal expression in metal, we give you the necessary discipline and skills to be successful in the global metal marketplace. Our instructors show you how to design, draw and produce work in ferrous and non-ferrous metals through a variety of studio, forge and foundry demonstrations, discussions and exercises.	4 months	Certificate



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BC	Selkirk College	Textiles Studio	You'll study a diverse variety of traditional and contemporary philosophies, ideas and practices including weaving, felting, dyeing, printing and pattern-making of wearable garments and non-wearable artworks.	10 months	Certificate
BC	Simon Fraser University	Science of Brewing (Biological Sciences 372)	SFU has developed a pilot course called the "Science of Brewing" set to launch in January 2014. Program developers see the potential to expand the program to possibly include a Masters or Certificate in Brewing option and to further develop a "science entrepreneurship" program.	TBD	TBD
BC	University College of the Fraser Valley	Fashion Design Diploma	Studies include a variety of core courses in design, pattern drafting, construction, textiles, history of fashion and computer aided design. The program offers a diverse curriculum enabling students to select from three options; Textiles, Technology and Marketing.	2 years	Diploma
BC	Vancouver Community College	Fashion Arts	VCC's Fashion Arts Certificate Program is one of the most successful in Western Canada. Designed for those entering the fashion industry and for professionals looking to upgrade their skills, all courses are taught by industry-experienced instructors. Our reputation is built on teaching excellent technical skills and developing individual creativity. Employers seek our graduates to make their mark on the local, national, and international fashion scenes.  The diploma program is designed to produce graduates with the highly desirable combination of creative flair and technical competence. This is achieved throughout the program by developing both creative ability and an awareness of technological and business applications.	2 years	Certificate & Diploma
BC	Vancouver Community College	Jewelry Art & Design	VCC's unique two-year diploma program offers a hands-on learning experience in the design and fabrication of jewellery. The program appeals to creative individuals who would like to develop their skills in both the artistic and technical aspects of jewellery making. Established in 1988, VCC's jewellery art and design program has been instrumental in training a dynamic and entrepreneurial community of successful studio artists.	2 years	Diploma
BC	Selkirk College	Blacksmithing Studio Certificate	Designed to let you explore your personal expression, our program teaches you the necessary blacksmithing and welding techniques to manipulate and join steel for both form and function. You'll learn the basics of ornamental metal art design and creation to put you on the road to success in the professional marketplace.	4 months	Certificate

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BC	Vancouver Metal Art School	Jewelry Design & Master Goldsmith	Diploma students get recognized in their final evaluation every main design and technical skill element they have learned and practised accompanied with the achieved marks. All shown elements of technical skill as well as design education are the frame work in which students may develop their specific skill level. This frame work is offered but not necessarily taught equally to every student based on the individual possibilities and interests. Two options - Design oriented curriculum - Jewelry Designer and Technical oriented curriculum - Master Goldsmith	10 month or 20 month programs	Diploma
FED	Cheese Education Guild	In-depth Certificate Program	Throughout the series of three Cheese Appreciation courses, students explore and compare hundreds of cheeses so that they can experience the artistry in a truly great cheese and understand the challenges facing cheese makers. Our graduates are the cream of the crop in the cheese world, the sommeliers of cheese if you will. There is no better place to train your palate and your staff to the intricacies of cheese than at the CEG.		
France	Conservatoire national des arts et métiers		The Cnam is a very unique French institution of long-standing and deep scientific tradition. It is supervised by the French Ministry of Higher Education and Research. The Cnam has been entrusted with 3 closely interconnected missions: Lifelong education, Research and innovation, and Scientific and technological knowledge.		
France	Tailor Training Association	Tailor Training Program	The goal of the curriculum is to train apprentice tailors who, upon graduation, are ready to go and work inside firms to perfect their learning. The 1st Year teaches the techniques of creating a jacket (stitching and assembly of fabrics, pockets, lining, sleeves, etc.). A 2nd year enables motivated students to perfect their skills and to specialize in the design of trousers (pockets, belt, assembly, hems, etc.) and the creation of a waistcoat or vest (using different stitches, pockets, gussets, button-holes...).	2 years	Certificate
South Africa	International School of Tanning Technology	Courses in leather technology and game skin tanning.	A combination of classroom and practical training, with several modules/levels.	1-2 years	Certificate
MN	University of Manitoba	Bachelor or Diploma of Fine Arts	Students' creative and expressive development is supported the following areas of concentration: art history, ceramics, drawing, graphic design, painting, photography, print media, sculpture and video.	Diploma - 4 years Degree - 3 years Honours - 4 years	Diploma, Degree, or Honours Degree

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NB	New Brunswick College of Craft & Design	Diplomas in Aboriginal Visual Arts, Ceramics, Jewelry/Metal arts, Fibre Arts, Fashion, & Textile design	A variety of 2-year arts based programs.	2 years	Diploma
NFLD	College of the North Atlantic	Textiles: Craft & Apparel Design	Textiles: Craft and Apparel Design provides a strong foundation in the skills and knowledge of design and construction for craft and apparel. Individuals with creative and artistic interests will learn by doing as they gain skills in drawing, design, sewing, embroidery and quilting, apparel construction, knitting, weaving, print and dye, and related areas.	2 years	Diploma
NFLD	Craft Council of Newfoundland	Classes & Workshops	The Clay Studio is a teaching facility that offers a variety of learning experiences for students at all levels. Educational programming includes: After school classes, Easter and summer camps for kids Recreational classes for adults at all skill levels Professional development workshops in topics ranging from glaze chemistry to raku firing	Varies	non-academic
NS	Cape Breton Centre for Craft & Design	Courses & Workshops	Offer a variety of courses and workshops for novice to professional craftspeople.	varies	non-academic
NS	Nova Scotia Centre for Crafts & Design	Courses	Located in the Halifax Seaport, the NS Centre for Craft and Design has six well-equipped studios in Ceramics, Metal, Wood, Glass, Textiles, and Multi-Purpose where courses are offered to the public every fall, winter and spring semesters. We have courses available for ALL skill levels.	varies	non-academic
NS	Nova Scotia College of Arts & Design	Bachelor of Fine Arts - Majoring in Ceramics, Jewellery Design and Metalsmithing, Textiles, or Fashion	Our degree programs include Ceramics, Jewellery Design and Metalsmithing, Textiles, and Fashion.	4 years	Degree
NUN	Nunavut Arctic College	Fur Design & Production	This ten month program focuses on traditional Inuit methods and technologies to prepare skins, design, and sew garments, as well as on commercial and contemporary methods for fur design and production. Business courses will familiarize students with market, consumer demand, and assist the students to become successful in both cottage industries and small business.	10 months	Certificate

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NUN	Nunavut Arctic College	Goldsmithing	Goldsmith is the ancient art of turning raw gold into beautiful objects of adornments. It encompasses the sawing, filing, soldering and finishing of precious materials into jewellery. Students in this course will learn the specific skills needed to produce hand fabricated and cast jewellery in gold. They will also learn about gold and its history, gem setting and gemmology. There will also be an emphasis on marketing and business skills.	1 year	Certificate
NUN	Nunavut Arctic College	Jewellery & Metalwork	The Program in Jewellery and Metalwork will enable students to develop their knowledge and skills of jewellery and metalwork production in a professional studio atmosphere. To this end the program stresses high standards of craftsmanship and creativity, all the time encouraging and exposing students to a wide range of materials, techniques and concepts.	2 years	Diploma
NWT	Aurora College	Traditional Arts	The Traditional Arts Certificate Program is open to all learners interested in developing artistic skills in traditional and contemporary Aboriginal arts and crafts. The program consists of three (3) modules. After completion of all three (3) modules students will be able to design and produce unique, innovative products. They will have the skills to create, and market, high quality Aboriginal arts and crafts for local, national and international markets. Students will have the expertise necessary for self-employment, as independent artists and/or as managers of arts and crafts outlets. Students will receive certification upon completion of all three (3) modules.	not stated	Certificate
ON	Contemporary Textile Studio Co-operative	C�ramique, Construction Textile & Impression Textile, �benstrie artisanale, Joillerie, Lutherie-guitare, Maroquinerie, et Verre	Offer a variety of on-going textile classes and specialized workshops to the public.	Varies	non-academic
ON	Fleming College	Art Certificate Programs: Artist Blacksmith, Fibre Arts, Glassblowing, Jewelry Essentials, Ceramics	Equivalent to two semesters of full-time study, our unique 15-week art certificates provide over 600 hours of hands-on studio time. Work and learn alongside some of Canada's most renowned artists in contemporary, dedicated studio spaces.	15 weeks	Certificate

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ON	George Brown College	Fashion Programs - fashion business industry, fashion techniques & design, fashion management	You're looking for a fashion college that will give you the skills to make a living doing what you love. The George Brown College School of Fashion Studies will introduce you to fashion technology and the fundamentals of design, marketing, merchandising, manufacturing and fashion management. Some programs will give you the opportunity to exercise your personal fashion sense through work placements with fashion designers, retailers, manufacturers and distributors – all of which will prepare you to begin an aspiring career.	2 years	Diploma
ON	George Brown College	Jewelry Programs - gemmology, jewelry arts, jewelry essentials, jewelry methods	George Brown has one of North America's largest and best-equipped jewellery schools, where you will learn the skilful and creative use of the most current materials and processes. If your interests lie in a career in Canada's growing industry or as an independent artist, our programs allow you to develop the jewellery making and design skills you want, at the pace you want. The Gemmology Certificate prepares you for professional accreditation and a career in gemmology and appraisal.	1 to 3 years	Certificates or diplomas
ON	Georgian College	Jewelry & Metals	The Jewellery and Metals Program reflects the best aspects of vocational school training, art college aesthetics and higher education academics. Our objective is to develop practical jewelers and metal smiths, capable of creating and producing both unique and limited production objects.	Not stated	Not stated
ON	Georgian College	Goldsmithing & Silversmithing	One-year post-graduate diploma program directed to students wishing to specialize in either goldsmithing or silversmithing. Choose advanced techniques and develop in-depth skills & knowledge to work independently or as designers.	1 year	Post-graduate diploma
ON	Ontario College of Art & Design	Material Art & Design: Jewelry/Metal Smithing or Fibre	Jewellery/Metalsmithing encourages you to look at jewellery/metalsmithing in critical, non-traditional ways while still respecting the materials, methods and skills associated with traditional fine jewellery and object-making. Graduates are qualified to work in a range of scenarios, including independent limited-production studios.  Fibre study at OCAD U incorporates both textiles and surface/design print and encourages you to experiment with fabric and fibre structures, on- and off-loom. It incorporates computer-aided design and surface embellishments such as stitching and beading. Graduates work as designers in industry, fashion and theatre or as studio artists.	1 year	Degree

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ON	Prud'homme Beer Certification	Beer sommelier program	Created in 2009 by Roger Mittag, a Humber College professor in the School of Hospitality, Toronto. Definitely provides education about beer, but not sure it provides beer-making skills.		
ON	Ryerson University	Bachelor of Design - Fashion Design or Fashion Communications	Students accepted into the Design program begin specialization in the second year. Within the third and fourth year there are core courses in intermediate and advanced apparel design, computer aided design, tailoring, production management, fashion and society, international marketing, grading and materials management. In addition students may further focus on such subjects as contour and knitwear design, theatre/historical costume, surface (textile) design, and curation and exhibition through the selection of elective courses in second, third and fourth year. Senior students work with some of Canada's most noted designers to develop their own apparel collections, which are critiqued by industry buyers and manufacturers and shown in the annual year-end fashion events. The collections may be produced individually or as part of a design team.	4 years	Degree
ON	Ryerson University	Master of Arts in Fashion	This inter-disciplinary research/studio program focuses on innovation as well as the history, measure, meaning and function of the body and dress. Applicants with a common interest in fashion design, fashion communication and fashion culture will be welcomed from a wide variety of disciplines. These include, but are not limited to, graphic and fashion design, health, education, publishing, museum and historical studies, ethnology, performing arts, computer gaming, interactive media, photography, popular culture and retail.	2 years	Master's Degree
ON	Ryerson University	Creative Industries Bachelor of Arts Program	As you proceed through the program you will select two creative-content modules to focus your studies. These modules are sequences of six courses offered in a broad range of creative fields, including film, broadcasting, live performance, music, publishing, news media and fashion. You'll learn about the historical, artistic and production aspects of these fields while examining how they function as businesses, both domestically and globally. At the same time you will undertake a business specialization that will provide you with the business, management and entrepreneurial skills that will be vital to your future career. The interdisciplinary design of the program and the broad range of elective choice will give you the flexibility to shape your studies in the direction of your personal interests and aspirations. You may also elect to combine your program with a minor in another discipline.	4 years	Degree

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ON	Seneca College	Fashion Arts Program	What you'll learn: fashion design, fashion CAD applications, advanced theory, fundamental business skills, pattern drafting, garment construction, production technology, & textile design.	3 years	Advanced Diploma
ON	Sheridan College	Crafts & Design: Textiles, Ceramics, Furniture, or Glass	Sheridan's Crafts and Design programs represent the gold standard for Canadian craft instruction. Our award-winning faculty offer intensive, hands-on education in four disciplines: ceramics, fabrics, furniture and glass. Immersed in a community of dedicated craftspeople, you'll develop outstanding creative and technical skill and work in world-class craft studios. You'll begin making art in the first week of the program; by the third year you might be showing your work in high-profile craft shows and exhibitions, while developing the professional contacts and business sense you need for artistic and commercial success.	3 years	Advanced Diploma
ON	University of Guelph	Cheese Making Technology	Learn the scientific and technological principles of cheese making through interactive lectures, and apply them in hands-on cheese making laboratories. In this course, you'll explore the manufacturing of Cheddar, Provolone, Gouda, Colby, Havarti, Ricotta, Feta, Camembert, Romano, Swiss-type and frying and processed cheese. This program focuses on industrial cheese making and does not specifically address the needs of artisanal cheese makers.		
QB	Centre de design et impression textile de Montréal	Textile Design			
QB	Centre de formation et de consultation en métiers d'art				
QB	Centre des textiles contemporains de Montréal	Textile Construction Program & Introductory and Advanced Workshops	The Textile Construction program offered by the Cégep du Vieux-Montréal at the Montreal Centre for Contemporary Textiles with the offers a range of specialized courses aimed at training textile designers for the future.	Not stated	?

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QB	Concordia University	Bachelor of Art in Ceramics & Fibre	<p>The Fibres and Material Practices program allows for a rigorous and comprehensive study of the technical, conceptual and creative aspects of contemporary art. Interdisciplinary in nature, the Fibres and Material Practices program encourages a cross fertilization of ideas, techniques and technologies. The rich history and tradition of fibres and textiles serves as a starting point from which to examine material practices in the contemporary art milieu.</p> <p>The Ceramics program offers students a unique opportunity to develop individual studio work in a context that links contemporary art practice to a rich and diverse material history. Courses in Ceramics regularly include special collaborative projects, field trips and visiting artists. In addition, the Ceramics program provides students with an important point of departure for investigating diverse subjects ranging from traditional craft practice to new technologies.</p>	4 years	Degree
QB	École de joillaire	Jewelry			
QB	Espace Verre	Glass			
QB	Institut des métiers d'art: Cégep du Vieux-Montréal	Céramique, Construction Textile, Ébénisterie artisanale, Joierie, et Lutherie			
QC	CEGEP du Vieux Montréal	Institut des métiers d'art	<p>They offer a diploma in collegial education in eight specializations: ceramics, textile construction, textile printing, artisanal woodworking, jewellery-making, guitar-making (luthiers), leather-working and glass-making. Le programme permet fondamentalement aux étudiants d'acquérir les techniques propres à la fabrication d'objets artisanaux et ainsi d'exploiter leur potentiel créateur. Mais il permet en outre de développer des compétences pour planifier sa carrière d'artisan de même que pour mettre sur pied et gérer une micro-entreprise en métiers d'art. C'est donc une formation visant l'autonomie parfaitement adaptée à la réalité du marché et de l'industrie.</p>		



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QC	CEGEP Limoilou (Quebec City)	Techniques de métiers d'art	This CEGEP offers technical programs in the following artisanal crafts: Ceramics, textiles, artisanal woodworking, jewellery-making, sculpture and guitar-making (luthier). Small cohorts, classes taught by professional artisans in each discipline, opportunities to exhibit work at craft fairs, etc.		
SK	University of Saskatchewan	Certificate of Art & Design	USCAD is a hands-on, flexibly designed non-degree Certificate of Attendance that helps you build skills, confidence and understanding in the visual arts.	1 year full time or up to 5 years part time	certificate
UK	National Rural Knowledge Exchange	Cheese Making - Theory & Practice	3 Day course designed for those new to cheese making or cheese makers who wish to refresh their knowledge of the chemistry and technology of cheese making		
UK	School of Artisan Food	Courses in Baking, Butchery, Chocolate, Dairy, Preserves & Pickling, & Brewing & Beverages	The School of Artisan Food exists to teach all aspects of artisan food production. It offers a unique opportunity for people of all skill levels to expand their knowledge through a wide range of short courses, and a one-year Advanced Diploma.	Various - from 1 day to 1 year	Various, including non-academic courses and an advanced diploma
USA	University of Vermont	Vermont Institute for Artisan Cheese (Research Focus)	Starting May 2013, the Vermont Institute for Artisan Cheese will change its focus to provide technical consulting services to cheese makers in Vermont and New England. Workshops will be offered as needed but in the future VIAC faculty and staff will focus on current issues facing the artisan cheese industry such as food safety, state and federal regulations, and cheese quality. VIAC No Longer Offering Workshops The Institute supports programs designed to meet an array of needs:  Cheese making Certificate Program (CC) for beginning cheese makers. Public Education courses that range from cheese tasting to technical practices Advanced Cheese making Certificate Program (ACC) for experienced cheese makers. This program includes cross-cultural, national and international exchange programs and visiting guest experts in our International Artisan Practices workshops, which are a key function of the Institute`s teaching mission.		

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	<b>Professional Development Opportunities</b>				
FED	Small Scale Food Processor Association (SSFPA)	Recipe for Success	From planning through pricing, “Recipe for Success” offers both prospective and current food processors the tools to build a strong foundation on which to grow a successful business, and provides them opportunity to move into retail with greater confidence. Vancity financial support with development of this on-line course, supporting new and emerging food processors. The series includes: Module 1 – Business Planning; Module 2 – Food Processing and Regulations; Module 3 – The Market; Module 4 – Product Development; Module 5 – Labelling and Packaging; Module 6 – Distribution and Promotion; Module 7 – Pricing	Online course	record of participation
FED	Small Scale Food Processor Association (SSFPA)	Adopting TotalSnap Digital Technology	TotalSnap is an online marketing tool that comes with user friendly tools that are designed to help you market your business online and across multiple mediums like the web, mobile phones, and social media. The Total Snap solution will help you to promote your business online; whether it’s your first step to getting your business online or expanding ecommerce to a custom Facebook page... TotalSnap makes it easy! Webinar #1 – Why create a Communication and Online Marketing Plan; Webinar #2 – How to create and deploy your TotalSnap; Webinar #3 – How to create and deploy TotalSnap on Social Media websites; Webinar #4 – How to create and deploy advanced Totalsnap features and Ecommerce tools	Online course	record of participation
FED	Small Scale Food Processor Association (SSFPA)	GMP/HACCP Training For Food Processing Workers	Train your current and new employees about basic hygiene and good manufacturing practices for food processors. These courses can be taken one module at a time or all at once. Each module ends with a review or quiz to ensure participants’ involvement and comprehension. These courses have been certified by the Food Processors Human Resources Council (FPHRC) to meet National Occupational Standards (NOS) for food processors. These standards help food processors adequately train their employees, and provide companies with a great competitive edge across Canada and on a global scale.	Online course	Record of participation

APPENDIX E. ORGANIZATIONAL MODELS FOR THE TRADITIONAL CRAFT TRADES

Organization Models for the Traditional Craft Trades										
Sector	Level	Name of Organization	Description of Support Programs	Types of Support Programs						Membership Eligibility Requirements
				Advocacy	Funding	Education	Research	Insurance	Quality Assurance	
<b>UTILITARIAN TRADES SECTOR</b>										
General craft	AB	Alberta Craft Council	Develops, promotes and advocates for fine craft in Alberta through exhibitions, publications, marketing ventures, education, awareness projects and information services to its membership and to the general public. Provide members with quality assurance promotional materials.	X		X			X	Membership open to anyone from hobbyists to professionals. Categories: individual, senior, student, or group (i.e. Institution, organization, guild, retail, family).
General craft	BC	Craft Council of BC	A charitable arts service organization which supports all stages of artistic practice in the craft sector; creates opportunities for artists to exhibit, sell and produce art; provides a voice for artists and craft organizations and aids in the development of active communities around craft. Offers discounted rates on extended health insurance. Facilitate a mentorship program by pairing up and coming artists with mentors. Also host various workshops (i.e. Entrepreneurship & Craft).	X		X		X		Categories: general, student, senior, community member, friend of craft, business, or affiliate.

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<b>General craft</b>	FED	Canadian Artists Representations/Le Front des artistes canadiens (CARFAC)	CARFAC is incorporated federally as a non-profit corporation that is the national voice of Canada's professional visual artists. Their mandate is to promote the visual arts in Canada, to promote a socio-economic climate that is conducive to the production of visual arts in Canada, and to conduct research and engage in public education for these purposes. There are provincial CARFAC affiliates for all provinces.	X		X	X			To become a member of CARFAC, artists must join their provincial CARFAC affiliate organization. They can join as either a voting (artist, household, senior) or non-voting member (associate, institution, student, sustainer).
<b>General craft</b>	FED	Canadian Crafts Federation (previously Canadian Crafts Council)	The national arts service organization that represents provincial and territorial craft councils and the Canadian craft sector. It advances and promotes the vitality and excellence of Canadian craft nationally and internationally to the benefit of Canadian craftspeople and the community at large.	X		X	X			CCF represents the Provincial Crafts Councils.
<b>General craft</b>	INTL	World Craft Council	The World Crafts Council (WCC) is a non-profit, non-governmental organization. Its purpose is to strengthen the status of crafts as a vital part of cultural and economic life, to promote fellowship among the craftspersons of the world, to offer them encouragement, help, advice and foster economic development through income generating activities.	X						National Entity Member National Associate Member International & Regional NGO Member Individual Member Honorary Member
<b>General craft</b>	MB	Manitoba Crafts Council	Aim to promote, develop, and advocate for fine craft and its makers in Manitoba. Offer video lectures by various artists on their website. Also claim to host workshops and facilitate mentorship.	X		X				Open to anyone who is passionate about contemporary craft. Categories include regular membership, student/low income member, or friend.

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<b>General craft</b>	NB	New Brunswick Craft Council	Provide access to discounted extended health insurance benefits. Have a juried membership process to acknowledge members maintaining high levels of quality in the production of their craft. Host workshops for members, such as how to market and promote their products.	X				X	X	Categories include juried craft member (can't employ more than 10 full-time equivalent employees), individual member, associate member, student member, or friends member.
<b>General craft</b>	NFLD	Craft Council of Newfoundland & Labrador	Provide support by offering training and development programs as well as a range of retail and exhibition projects and opportunities. The Council has standards of quality policy; members may submit their work to a jurying process. The Council also co-manages the Craft Industry Development Program that provides financial assistance to craft, gift, and apparel producers.	X	X	X	X		X	Scope encompasses anyone with a professional or deeply held connection to craft. Membership categories include general member, marketing member, and student member.
<b>General craft</b>	NS	Nova Scotia Designer Crafts Council	Offers options for business insurance and group health insurance plans. Have a juried quality assurance program where members can apply for "Master Artisan" distinction. Host workshops and information sessions for members on relevant topics (i.e. Craft business insurance).	X		X		X	X	Membership categories include associate membership, student membership, general membership, senior membership, market membership, and group membership.
<b>General craft</b>	NV	Nunavut Arts & Crafts Association	Offer flight discounts to help sell arts and crafts away from home. Access to educational and grant opportunities. Host workshops, conferences, festivals and other events.	X		X				Membership open to professional, art lovers, organizations, galleries, government departments, etc.
<b>General craft</b>	NWT	Northwest Territories Arts Council	Provides recommendations to the Minister of Education, Culture, and Employment on for financial awards for creative projects and on policy issues.	X	X					Does not appear to be a membership-based organization.

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<b>General craft</b>	ON	Ontario Crafts Council	Offers discounted group health and business insurance plans. Have a variety of financial awards and scholarships to help artists exhibit their work or access educational opportunities. Host professional development workshops, lecture and presentation series, and marketing programs. Also support research projects such as the Craft Export Readiness Project.	X	X	X	X	X		Membership categories include: standard, student, craft professional, affiliate organizations, business, and patron.
<b>General craft</b>	PEI	PEI Crafts Council Inc.	Funding programs include professional development grants, scholarships, and interest-free production loans. Administer a juried quality assurance program.	X	X	X			X	Membership categories include craft professionals (producing craftspersons), professional craft business, general, student, and guild.
<b>General craft</b>	QB	Conseil des métiers d'art du Quebec Marche Bonsecours	Conseil des métiers d'art du Québec is the only single media guild in Canada that only accepts professional artisans as members and many artisans who were surveyed see this as an ideal organizational model (Canadian Crafts Federation, 2003). It has more than 900 members and represents the 3000+ professional artisans of the province of Quebec.	X		X				
<b>General craft</b>	SK	Saskatchewan Craft Council	Conducts a jury process that serves as a certification of quality. Hosts workshops, exhibitions, and other events.	X		X			X	Membership categories include affiliated marketer, craftsperson, honorary lifetime, organizational, patron, professional craftsperson, and student.
<b>Bookbinding</b>	FED	Canadian Bookbinders & Book Artists Guild	Since 1983 the Canadian Bookbinders and Book Artists Guild has worked to support the development of the book arts. Host a variety of workshops, both in studio and home study programs, and juried exhibitions of member's works.	X		X			X	Membership open to all those who have book-related interests and support the goals of the organization. Categories include individual, family, student, and institutions.

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<b>Clay &amp; glass</b>	ON	Fusion: Ontario Clay & Glass Association	Provide continuing education opportunities such as workshops, conferences, and mentorship workshops. Provide scholarships to student members and other recognition awards to volunteers and members.	X	X	X				Membership is open to any appreciator of clay and glass art including individual craftspeople, students and educators, guild organizations, material suppliers, hobbyists, museum and gallery administrators, art historians, etc.
<b>Glass art</b>	FED	Glass Art Association of Canada (GAAC)	A professional not-for-profit association which serves to connect a geographically-diverse community of artists, designers, craftspeople, educators, curators, collectors, gallerists and students passionate about work made with glass. Offer project grants to students and professional artists. Host conferences and other professional development opportunities.	X	X	X				Membership categories are individual, student, and institution.
<b>Knitting</b>	USA	The Knitting Guild Association	Have a TKGA Master Knitting Program where participants work through 5 levels and submit their work to be judged by a committee before they can move to the next level. Upon completion of the last level participants receive a Master Knitter certificate. Although this is not a professional certificate it does enhance the participants credibility and knitting resume as the program is quite rigorous. The program began in 1987 and there are 268 certified TKGA Master Knitters.	X		X			X	Membership categories are individual, designer/teacher, corporate sponsor, corporate retailer, and corporate other.
<b>Metal art &amp; jewelry</b>	FED	Metal Arts Guild of Canada (MAGC)	The non-profit MAG is the member-based organization for silversmiths, jewellers and metal artists in Canada. Virtuoso members undergo a jurying process to ensure high level of quality in their craftsmanship; also earn prestigious mentor status.	X					X	Membership categories are individual, student, professional, virtuoso, gallery, school/college, affiliate, and commercial or industrial supplier.

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<b>Pottery</b>	AB	Alberta Potters Association	Aim to stimulate members through informative workshops, lectures, exhibition opportunities and community gatherings while providing support for regional craft guilds to host ceramic related events.	X		X					Open membership.	
<b>Pottery</b>	BC	Potters Guild of BC	Members have access to educational newsletters, a resource library, and a jurying process in the Gallery of BC Ceramics.	X		X			X		Membership categories are individual, student, senior, and groups (guilds, associations, etc.)	
<b>Woodworking</b>	AB	Southern Alberta Woodworkers Society (SAWS)	Host an annual exhibition.	X							Not available.	
<b>CONSUMABLE TRADES SECTOR</b>												
<b>General Agrifood</b>	FED	Agriculture & Agrifood Canada	The Government of Canada department whose focus is agriculture and agrifood. They offer a variety of programs and services to support the agrifood sector such as grants and research projects.	X		X		X	X		X	Government agency, not a membership model.
<b>General Agrifood</b>	ON	Alliance of Ontario Food Producers	Deliver various workshops/educational programs such as the Managing for Success program. Advocate on behalf of members on issues and concerns of the Ontario food and beverage manufacturing sector.	X				X				AOFP represents individual processor operations, group members and associated members. Eligibility requirements not stated on website.
<b>General Agrifood</b>	BC	BC Agriculture Council	A non-profit, NGO that provides leadership in the advocacy and proactive communication of the collective interests of all agricultural producers in British Columbia, and facilitates the delivery of programs and services that benefit BC agriculture. Have a Farmer ID Card program that offers specific supports to farmers, such as insurance programs. Also have a	X		X		X		X		Available to bona fide farmers, as defined by the Province of BC.



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			subsidiary, ARD Corp, that focuses on research and development for the agrifood sector							
<b>General Agrifood</b>	FED	Small Scale Food Processor Association	Provides a variety of education opportunities through workshops & online resources. Administers the Advanced Payments Program (APP) which provides cash advances to members.	X	X	X		X		<b>Processor members:</b> Food processors with no more than 25 full time equivalent employees. <b>Supporter members:</b> Groups or individuals including: growers, large processors as mentors, linked associations, technical service providers, educational planners, and economic development groups.
<b>General Agrifood</b>	FED	National Farmers Union	Offers a healthy and dental plan to all members, their families, and their employers. Develops positions on agricultural policy issues through a democratic process. Publishes a quarterly magazine called the Union Farmer Quarterly.	X		X	X	X		<b>Farm family membership:</b> As long as the family farms all family members, including spouses and children (14-21) are full voting members. <b>Youth membership:</b> For farm youth ages 21 through 25. <b>Associate membership:</b> For non-farmers that would like to support the NFU's work.
<b>General Agrifood</b>	BC	Certified Organic Associations of BC	Administers the BC Certified Organic Program, an agri-food quality program. They offer various educational resources, including Verification Officer training. The Organic Sector Development Program (OSDP) is a \$900,000 grant funding program for projects that match the objectives outlined in the Organic Sector Strategic Plan.	X	X	X	X		X	Any resident or business operating in BC that undertakes to comply with program requirements can apply to become a member of the British Columbia Certified Organic Program. Once the application is reviewed a site inspection will take place and report is filed to determine status.
<b>Baking</b>	FED	Baking Association of Canada	Provide government lobbying, free training library, correspondence training courses, trade shows & conferences, group liability insurance	X		X		X		Membership categories include: retail baker, in-store baker, chain store/franchisor, commercial bakers, provincial allied, national allied, & tradesperson. See website for further

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			programs (Ontario only).							details.
<b>Brewing</b>	BC	British Columbia Craft Brewers Guild	A non-profit, cooperative trade organization committed to the promotion of the Craft Brewing Industry through legislation, education, public awareness, and the responsible use of our products.	X		X				Not stated on website.
<b>Brewing</b>	FED	Brewers Association of Canada	Advocates among members, stakeholders, and government to improve the marketplace for beer. Also runs campaigns promoting the safe consumption of alcohol. Also claims to be a key financial supporter of alcohol-related medical studies, social norms research, road safety surveys, and research into the effects of Fetal Alcohol Spectrum Disorder (FASD).	X		X				Corporations not affiliated through share control, which are licensed to engage and are engaged in the business of a brewer in Canada.
<b>Brewing</b>	INTL	Worldwide Brewing Alliance	Advocates on issues relating to the brewing sector in public affairs & scientific-technical areas. Facilitates knowledge sharing and the development of best practices.	X		X	X			Brewing trade associations.
<b>Brewing</b>	INTL	The Brewers of Europe	Hosts the European Brewing Convention, a leading forum for scientific exchange among Europeans and global brewers. Advocates for legislative initiatives among European and international institutions. The focus is on representing the needs of medium and small-scale brewers, and those employed in the brewing industry.	X		X	X			Members are the national brewers' association from the EU member states and Norway, Switzerland, & Turkey.
<b>Brewing</b>	ON	Ontario Craft Brewers	Appears to focus mainly on promoting craft brewers, with 31 member breweries.	X						Not stated on website.

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<b>Cheese-making</b>	FED	Dairy Farmers of Canada	The national policy, lobbying, and promotional organization representing Canadian dairy farmers. Have large scale promotional campaigns and support programs on variety of dairy-related topics such as animal welfare and school milk programs.	X		X	X			Not stated on website.
<b>Cheese-making</b>	INTL	Australian Specialist Cheese makers' Association	Access to promotional opportunities, seminars, entry into cheese shows. Provides continuing education, operational guidance, and professional development opportunities.	X		X				<p><b>Cheese maker</b></p> <p><b>Associated industry:</b> For those who have links to the speciality cheese industry, supplying services such as education, ingredients and packaging.</p> <p><b>Distributor:</b> For those who take the product from the cheese maker to the retailer.</p> <p><b>Retailer:</b> For those who sell the product to the end users.</p> <p><b>Cheese lover:</b> For those who just love cheese and want to be kept up to date to what is happening in the speciality cheese industry and participate in the events.</p>
<b>Cheese-making</b>	INTL	NZ Specialist Cheese makers Association	Assist in host the New Zealand Champions of Cheese Awards. Promote awareness and appreciation of specialist NZ cheese among the industry and the public. Advocates on cheese making issues at all levels of government.	X		X				<p><b>Professional membership:</b> Open to all cheese makers, small cheese companies, large cheese companies, and individuals working in cheese manufacturing companies who are not owners, but are involved in the cheese making process. <b>Associate membership:</b> Open to all wholesalers, retailers, cheese lovers or any other person that the Board may approve becoming a member of the NZSCA Inc.</p>
<b>Fish Processing</b>	NFLD	Association of Seafood Producers	Advocates at the provincial and federal level .	X						Not stated on website.

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<b>Herbalists</b>	FED	Canadian Council of Herbalists Association	Meet annually with government natural health product officials to voice concerns.	X		X				The council represents member associations that must have standards of practice and grievance procedures such as: code of ethics, code of practice, scope of practice, educational standards and disciplinary procedures. With changing regulations, these details will be necessary for the continued recognition of our profession in Canada
<b>Herbalists</b>	BC	Canadian Herbalist's Association of BC	Provides education using science-based information to members and the general public through member-submitted, peer reviewed articles. Have a professional liability insurance program available to members.			X		X		<p><b>Professional registered herbal therapist memberships:</b> This category is intended for active full or part-time herbal therapists whose training &amp; practice include western herbalism.</p> <p><b>Professional herbal advocate:</b> For herbal manufacturers, educators, authors, retailers, consultants, charter herbalists, retired herbalists, or practitioners of other herbal medicine modalities.</p> <p><b>Associate:</b> For everyone with a general interest in herbs.</p> <p><b>Student:</b> Students of all fields are welcome to join the Association under the student category.</p> <p><b>Corporate sponsorship:</b> This category is intended for herbal schools and corporations (e.g., suppliers, manufactures, retail stores, wellness centers, farms, etc.) that would like to become CHA of BC sponsors.</p>

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<b>Herbalists</b>	AB	Alberta Association of Practicing Herbalists	Have a Code of Ethics to ensure highest standards of herbology are met. Claim to support and promote continuing education and research.			X	X				<p><b>Professional member:</b> Must have a certificate of completion from a recognized herbal study program and must be established or in the process of establishing a professional herbal medicine practice.</p> <p><b>Student member:</b> Must be enrolled in a recognized program of herbal study.</p> <p><b>Associate member:</b> An individual, organization, or other legal entity (i.e. herb growers, manufacturers of herbal products, etc.) with an interest in herbal medicine.</p>
<b>Herbalists</b>	SK	Saskatchewan Consultant Herbalist Associations Inc.									
<b>Herbalists</b>	SK	Ontario Herbalist Association	Serve to represent herb enthusiasts and professional herbalists in negotiations with government regulatory bodies. Also aim to establish self-regulation and standards of education and training. Offer seminars and lectures to members.	X		X					<p><b>General membership:</b> For supporters of herbal medicine.</p> <p><b>Student membership:</b> For students currently enrolled or who have graduated in the last 12 months from any relevant herbal training.</p> <p><b>Professional membership:</b> For practicing herbalists who must show evidence of education and practice, including liability insurance, continuing professional development hours, and disciplinary procedures.</p>
<b>Herbalists</b>	QB	Guilde des Herboristes									
<b>Herbalists</b>	NS	Herbalist Association of Nova Scotia	Host professional development seminars, classes, and events.	X		X					<p><b>General membership:</b> For supporters of herbal medicine.</p> <p><b>Professional membership:</b> For herbalists offering clinical services to the general public.</p>

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<b>Honey-making/Beekeeping</b>	AB	Alberta Beekeepers Association	Offer an annual \$2000 bursary to an Alberta resident entering into an accredited program in the field of beekeeping. Host an annual tradeshow in conjunction with their AGM. Fund various beekeeping related research projects. Facilitates different levels of beekeeping courses from beginner to advanced. Also provides human resources related information pertaining to seasonal workers and foreign workers.		X	X	X	X		<b>Producer with 100+ live colonies:</b> Members must pay the basic membership fee plus a Colony Service Charge of \$0.75 per colony in order to be voting members. <b>Producer with less than 100 live colonies:</b> In order to participate as a voting member they must pay the equivalent membership of a 100 colony member, or may participate as a non-voting member with access to liability insurance and magazine subscription. <b>Affiliate membership:</b> Available for industry related businesses. <b>Keeping in touch membership:</b> For beekeepers outside of Alberta or any other person interested in keeping in touch with the association through the magazine "Alberta Bee News".
<b>Honey-making/Beekeeping</b>	BC	BC Honey Producers Association	The association represents beekeepers in the Canadian Honey Council and with the provincial and federal government on policy issues. Hosts a fundraising event for apiary research and education charities. Offers members a liability insurance program. Host various beekeeping workshops, symposiums, and an annual conference.	X	X	X	X	X		Membership is open to all BC beekeepers; dues vary based on number of colonies kept.
<b>Honey-making/Beekeeping</b>	FED	Canadian Honey Council	Represent the beekeeping sector on government issues and offer various educational resources both to the general public and to their members.	X		X				National organizations with a vested interest in honey bees, in addition to the existing provincial beekeeper organizations, are eligible for membership in the Canadian Honey Council.

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<b>Honey-making/Beekeeping</b>	MB	Manitoba Beekeepers Association	Formulate and support bee research projects in Manitoba. Offer a \$500 scholarship to a Manitoba high school student who is from a family who is a register MBA member attending the Commercial Beekeeping Certificate Course at Grand Prairie Regional College. Hosts an annual convention and symposium.	X			X			<b>Member:</b> A Producer who keeps 50 or more honey bee colonies in Manitoba, and who is a sole proprietor, or is the Designated Representative of a partnership, corporation or Hutterite colony. <b>Associate member:</b> A Volunteer, non-voting category, for beekeepers with 49 or fewer honey bee colonies in Manitoba, or a local or out-of-province industry supporter.
<b>Honey-making/Beekeeping</b>	NB	New Brunswick Beekeepers Association	Host an annual convention, seminars, & field days. Also offer an optional group liability insurance program.			X		X		Membership open to all New Brunswick beekeepers, dues vary based on number of colonies kept.
<b>Honey-making/Beekeeping</b>	NS	Nova Scotia Beekeepers Association	Advocates on behalf of members within the beekeeping industry. Provides information through their website on industry programs, research, and events.	X		X				Open to those who are beekeepers or those who are interested in beekeeping. Dues vary based on number of colonies kept.
<b>Honey-making/Beekeeping</b>	ON	Ontario Beekeepers Association	Representation to all levels of government and with other sectors on urgent and long-term issues. Access to comprehensive general liability insurance at a reasonable price. Have a Technology Transfer Program that conducts research for Ontario's beekeeping industry, facilitates a honey bee breeding program, and offer a variety of education workshops.	X		X	X	X		<b>Young or new beekeeper:</b> Under age 30, or with three years or less beekeeping experience. <b>Small-scale beekeeper:</b> Less than 50 active colonies. <b>Commercial beekeeper:</b> 50 or more active colonies. <b>Industry membership:</b> non-beekeeper industry members.
<b>Honey-making/Beekeeping</b>	SK	Saskatchewan Beekeepers Association	Members benefit from honey production insurance program. Host a convention and tradeshow.	X		X		X		Membership open to all Saskatchewan beekeepers, dues vary based on number of colonies kept. Also accept non-beekeepers as "Associate Members" who receive the newsletter only.

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<b>Meat Processing</b>	ON	Ontario Independent Meat Processors	Offer support to members on regulatory and technical issues. Government advocacy at the provincial level. Host workshops, conferences, and expositions. Automatic membership in Alliance of Ontario food processors.	X		X				<b>Business member:</b> An establishment operating in the province of Ontario under inspection to carry out the processing, manufacturing, and/or sale of meat, poultry and/or fish products. <b>Retail associate member (RAM):</b> A permanent retail/food premise establishment in the province of Ontario, operating with regular business hours, and engaging in the sale of meat, poultry and/or fish products direct to consumer. <b>Associate member</b> <b>Affiliate member</b> <b>Lifetime member</b>
<b>Meat Processing</b>	USA	The Butcher's Guild	Offer members only workshops, educational resources & retreats. Also connect members with interns and internships through the BG Training Placement Program.	X		X				<b>Individual membership:</b> For the butcher, used to employ their whole animal skills. <b>Retail membership:</b> For the retail shop or meat section of a grocery store. <b>Restaurant membership:</b> For kitchens that purchase whole animals and butcher themselves. <b>Educational membership:</b> For the meat/butchery educator or educational institution. <b>Affiliate membership:</b> For companies associated with butchery. *All applicants must undergo a phone interview.
<b>Meat Processing</b>	BC	BC Association of Abattoirs	Lobby on behalf of members with government and industry stakeholder groups. Abattoir & producer members are eligible for licensing and use of Certified BC Beef logo and promotional material. Offer assistance to members through industry projects outlined in their strategic plan, such as the Access to BC Markets project and BC Beef for BC Chefs project.	X		X	X		X	<b>Abattoir membership</b> <b>Producer membership</b> <b>Industry supplier membership</b> <b>Chefs &amp; retail store membership</b> <b>Consumer membership</b>



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<b>Pastry-making</b>	AB	Pastry Chef Guild of Alberta	Main objective of the guild is to offer counsel to the government on trade matters in the Pastry sector. The guild coordinates workshops on various pastry topics as well as industry competitions.	X		X				Active members are those who have provided certification or minimum five (5) years industry experience, or are referred to the Board of the Pastry Chef Guild of Alberta. Three membership categories: student, corporate, and regular annual.
<b>Pastry-making</b>	FED	Canadian Pastry Chefs Guild	Offer counsel to the Government of Canada on pastry-trade related issues. Promotes trade education of its members. Matches employers with qualified employees & apprentices.	X		X				Professional pastry chefs, trade instructors, or owners of trade schools.
<b>Wine-making</b>	BC	British Columbia Wine Authority	The government appointed authority on quality control for the wines of marked quality program.						X	A voluntary program that wineries may choose to participate in, where the winery must meet the quality standards as set out by the BCWA in order to receive BC VQA designation.
<b>Wine-making</b>	BC	British Columbia Wine Grape Council	Offer a variety of programs and educational resources for wine grape growers such as a healthy and safety handbook and a sustainable winegrowing program. Host an annual enology and viticulture conference.			X	X			Not stated on website.
<b>Wine-making</b>	FED	Canadian Vintners Association	Offer influential representation at national and international events, as well as leadership on policy and regulatory issues. Provide access to industry statistics & weekly new e-mails with special reports on relevant topics.	X		X				N/A
<b>Wine-making</b>	ON	VQA Ontario	The government appointed authority on quality control in accordance with the Vintners Quality Alliance Act.						X	Member wineries must hold a valid manufacturer's license from the Alcohol and Gaming Commission of Ontario. VQA Ontario certifies individual wines rather than wineries, however wineries wishing to have a wine certified must first become a member of VQA Ontario.



## APPENDIX F. BEST PRACTICES IN TRAINING IN THE TRADITIONAL CRAFT TRADE

<b>Best Practices in Training in the Traditional Craft Trades</b>			
<b>Program</b>	<b>Location</b>	<b>Best Practice</b>	<b>Benefit</b>
<b>Classroom Instruction</b>			
'Skills for Work' courses within high school curriculum <sup>1</sup>	North Lanarkshire, Scotland	Vocational courses for 14-16 year old students that mix theory and practice in a simulated work environment.	Helps to break stigmas of the trades and provides students with transferrable workplace skills.
Institut des métiers d'art, CÉGEP du Vieux Montréal	Montreal, Quebec	Post-secondary professional diplomas in 8 different artisanal trades.	Provides practical and theoretical knowledge and a recognized diploma.
Pastry Arts Certificate, Okanagan College	Kelowna, BC	40-week certificate program with an emphasis on local products and farm-to-table practices.	Encourages partnerships with local farmers and increases regional economic resilience.
<b>Hands-On Learning</b>			
Culinary Arts, Vancouver Island University	Nanaimo, BC	Certificate or diploma in culinary training and management with emphasis on apprenticeship and co-op work placements.	Early engagement in the professional milieu of the trade.
Tailor Training Association <sup>1</sup>	France	Private 2-year course: high quality training in basic techniques, without any form of general teaching, and focused on production and market needs	Provides adequate training to meet the labour market's requirements
<b>Professional Training</b>			
Ace Bakery Artisan Food Incubator 2013	Toronto, Canada	The two-week incubator includes a national public showcase for selected food artisans, business-building seminar and artisan workshops.	Recognizes honours and encourages up-and-coming food artisans and provides them with knowledge and skills to improve their business success.
WorkinCulture	Ontario	Provides life-long career development and business skills training to professionals in the cultural sector. Great web presence.	Connects arts and culture organizations in Ontario to one another and provides a portal of up-to-date information on the sector.
<b>Programs, Policies and Organizational Models</b>			
Canadian Council of Herbalist Associations (CCHA)	Canada	Provincial herbalist associations across Canada each select one or two of its herbalist members to represent them at the CCHA level.	Structure of provincial and national systems allows Canadian herbalists to have a stronger and more unified collective voice.
Cultural Human Resources Council of Canada's Youth Internship Program <sup>1</sup>	Canada	Provides opportunities for non-profit, public and for-profit arts and heritage organizations to hire emerging cultural workers, and for young people to obtain experience and develop new skills in 4-12	Gain practical experience in the cultural sector; receive on-the-job training and mentorship during the project; develop and strengthen your own networks with the cultural sector; and

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		month internships.	increase your chance of finding more work in the sector at the end of the internship.
Provincial craft councils	Atlantic Canada	International wholesale show for craft producers	Provides global exposure to craft producers and is a model that could be replicated across Canada
Provincial craft council	Saskatchewan	Annual competition and awards event for craft producers	Provides recognition for high quality products and is a model that could be replicated across Canada
Conseil des métiers d'art	Québec	Only professionals are allowed to be members of the craft council.	Ensures higher standard of products and a more respected reputation.
Alberta Craft Council	Edmonton, Alberta	Registered trademark 'Symbol of Quality'	Could be expanded into a national program.
Apprenticeship tax credit program	Province of Ontario	Provincial government provides 25% of an apprentice's wages	Makes supporting apprentices more feasible for employers.
Employer training levy	France	All French firms must invest in employee training, including apprenticeship. Apprenticeship institutions regulate the quality of training and encourage its supply.	Less risk of poaching from competing firms, more apprenticeship opportunities, and higher standards for training.
R3ilabs (Réseau Innovation Immatérielle pour l'Industrie) <sup>1</sup>	France	Establishes new collaborations, partnerships and products within textile and fashion, and helps develop markets by encouraging cross-sector projects.	Helps enterprises to adjust their know-how to market demand and needs, to develop contacts with other sectors of activity, and to contributing to innovation.
Glass-making hub	Alsace-Lorraine, France	Cluster of glass-makers that seek to define new perspectives for the traditional glass sector, firmly rooted in the region.	Encourages common vision of sector and boosts mutual exchanges within different enterprises, institutes and sectors. <sup>1</sup>

## APPENDIX G: ANNOTATED BIBLIOGRAPHY

Alberta Craft Council. (2013, February). *Strategic Plan 2013-2016*. Alberta, Canada.

Alfoldy, S., & Gotlieb, R. (2005) *Crafting identity: the development of professional fine craft in Canada*. Montreal, QC: McGill Queens University Press.

Artisan baker's quality alliance [formed to raise consumer awareness]. (2001). *Food in Canada*, 61(3), 8. Retrieved from <http://search.proquest.com.ezproxy.viu.ca/docview/224354292?accountid=12246>

Short article that responds to Question 1 (needs of artisans): The Artisan Bakers Quality Alliance (ABQA) was formed in 2001 as a way for artisan bakers to share their knowledge, ideas and concerns about rules and regulations of their niche industry. Labeling restrictions with Health Canada a problem for artisan bakers (good lead).

Blundel, R. (2002). Network evolution and the growth of artisanal firms: a tale of two regional cheese makers. *Entrepreneurship and Regional Development*, 14(1), 1-30.

Abstract: This paper explores the growth trajectories of two specialist food producers and the business networks in which they are embedded. The context is provided by a brief overview of today's complex and dynamic food industry supply chain, seen from the perspective of a small, craft-based firm. The sector chosen for this study, English regional cheese making, is characterized as displaying a long-standing tension between industrial and artisanal modes of production. Several questions are asked relating to the transfer and appropriation of artisanal knowledge in a network setting. The empirical section provides some illustrations of the processes in action. It charts the development of two regional farm-based cheese makers from their inception in the early 1950s up to the year 2000... The paper concludes by outlining the practical implications for firms in similar situations and assessing the extent to which the findings may be generalized to other business networks.

Brown, M.F. (2005). Heritage trouble: Recent work on the protection of intangible cultural property. *International Journal of Cultural Property*, 12, 40-61.

Abstract: A major factor driving contemporary concerns about the fate of intangible cultural property is the rise of the Information Society, which has proven adept at stripping information from the cultural contexts that give it meaning. Efforts to preserve intangible heritage have tended to follow Information Society models by proposing that heritage be inventoried, then removed from the public domain and returned to the exclusive control of its putative creators. This essay reviews recent scholarly work and policy initiatives related to intangible cultural property, with an eye toward identifying their merits and flaws. It argues for a more ecological perspective, one that takes account of the unpredictable quality of information flows as well as the costs of attempting to manage them. Also explored are some of the difficult, unanswered questions about whether all Traditional Craft is equally worthy of protection.

Butcher. (2006) In M. Smith & M. Robinson (Eds.), *Cultural tourism in a changing world: Politics, participation and (re)presentation* (pp. 21-35) North York, ON: Channel View Publications.

“This chapter takes as its framework a simple proposition – that *cultural policy* provides the bridge between *cultural politics* on the one hand and *cultural attractions* on the other. The chapter considers the following question: ‘What are the broad political cultural influences, influential in the trajectory of cultural policy making around the world, that inform cultural policy specifically related to cultural tourism?’”

Canadian Conference of the Arts. (2010, September). *Status of the artist in Canada. An update on the 30th anniversary of the UNESCO recommendation concerning the status of the artist*. Written by Garry Neil of Neil-Craig Associates. Retrieved from <http://ccarts.ca/wp-content/uploads/2010/10/StatusoftheArtistReport1126101-Copy.pdf>

Status of the Artist describes a category of legislation and other public policies directed at improving the economic and social status of professional artists. The concept has two components:

- The important role that artists play in every human society should be acknowledged.
- Government legislation and programs should encourage creative expression and ensure equitable treatment for artists by responding to the atypical manner in which they work.

\* Canadian Conference of the Arts. (2013). *Flat-lined but still alive: Analyses of the provincial and territorial 2012-13 budgets from the perspective of arts, culture and heritage*. Report prepared by the Canadian Conference of the Arts and the University of Ottawa's Centre on Governance.

Deficit reduction, social pressures, concerns about quality of life, and the desire for a more creative economy are the backdrop for the provincial and territorial Budgets in 2012-13. Past patterns of support for the cultural sector helped shape each province and territory's treatment of culture in these budgets, but at the same time, breaks in past patterns made for an unpredictable environment. Some provinces and territories that have traditionally been highly supportive of the sector were forced by circumstances to retrench. Others that had been less generous in the past were reexamining their policies and considering a new approach. Some maintained an uneasy status quo in the face of worrisome developments elsewhere. This publication -- Flat-lined but Still Alive -- is intended to provide an overview of these Budgets with a view to discerning highlights, lowlights and trends. To date, no pan-Canadian analytical overview exists on how provincial and territorial Budgets affected the cultural sectors in those jurisdictions, and as Statistics Canada recently terminated its annual survey on Government Expenditures on Culture, it seemed timely to begin a series that would at the very least examine annual fluctuations in cultural support by the two senior levels of government and attempt to discern trends in funding.

\*Canadian Crafts Federation. (2003). *Profile and development strategy for craft in Canada*. Montreal, QC.

This study provides a qualitative and quantitative profile of the craft sector in Canada. It is the first study to utilize a consistent methodology to measure craft activity across Canada. The study was also the first attempt to develop a cohesive domestic and international development strategy for the craft community in Canada. It reveals that the sector is largely populated with skilled craft persons working in home-based and other small studios producing one of a kind work or production work. Craft activities are estimated to support some 22,600 individuals, generating total output valued at \$727 million, and exports approaching \$100 million dollars annually, representing 16 percent of craft revenue of the survey respondents.

Canning, R. (2012). The vocational curriculum in the lower secondary school: Material and discursive practices. *Curriculum Journal*, 23(3), 327-343.

[UK] The rationale for the study is to enhance our understanding of how young people learn and engage with vocational subjects within the lower secondary years of compulsory education. The concept of pre-vocational education has recently emerged to describe the initial transitional phase of preparing young people for employment in specific occupational areas in the UK. Although there has been extensive research undertaken in work-based apprenticeship learning, very little research has emerged in pre-vocational education among 14–16 year olds in schools. The research undertakes such an enquiry based upon a case study of North Lanarkshire secondary schools. This local authority has been selected as it has one of the highest rates of young people participating in pre-vocational education in secondary education and has been identified by a recent OECD report as a potential exemplar of best practice in this field. However, concerns remain regarding how to integrate the pre-vocational curriculum with the academic curriculum, whether pre-vocational courses can engage high achievers and, more specifically, how effectively the subject is taught within schools.

Carfac Ontario (2012). *Strengthening the sector: Resources and best practices for the visual, media, crafts-based arts sector in Ontario*. Background research report prepared by AuthentiCity, a division of Millier Dickinson Blais Inc., with assistance from Ontario Crafts Council, Artist-Run Centres and Collectives of Ontario, Media Arts Network of Ontario, the Aboriginal Curatorial Collective and the Ontario Association of Art Galleries.

Chan, S. (2013). Learning through apprenticeship: Belonging to a workplace, becoming and being. *Vocations and Learning*, 1-17.

[New Zealand] The transition from school to work, in the form of a trade-based apprenticeship, is one with a long history. Recent socio-historical changes include increased use of technology, the changing nature of work and shifting patterns in the employment market are influencing both the apprenticeship journey and its destination. In this article, the contemporary apprenticeship experience is described and explored using the metaphoric phases consisting of belonging to a workplace, becoming a baker and eventually being a baker. These phases are derived from a longitudinal case study of 13 baking apprentices as they entered bakery work mainly by happenstance and began to belong to the workplace; became bakers through various processes of skill acquisition, knowledge consolidation, dispositional transformation and occupational identity formation; and continued to be bakers, with many attaining a strong sense of vocation and identification with bakers' occupation. An updated understanding of apprenticeship may inform the development of entry pathways into apprenticeship, improve workplace learning opportunities, and widen the means for recognition and certification of skill/knowledge attainment and dispositional transformation.

Cloke, P. (2007). Creativity and tourism in rural environments. In Richards, G., & Wilson, J. (Ed.), *Tourism, creativity and development* (pp. 37-47). New York, NY: Routledge.

[USA] There's a newly developing relationship between rural spaces and tourism. Tourism has played a major role in the reproduction of rural space through the development of new sites, facilities and opportunities. "[M]any rural places have re-defined themselves as consumption spaces in which the commodification's of nature, heritage and tradition have transcended agricultural production as key signifiers of rural space" (p. 40). The way people perceive "rural" is changing and increasing tourism in rural areas. Tourists seek experiences that allow them to more deeply imagine and embody different ways of living, learn new skills, and express their creativity. This article supports the relevance of models like Économusée.

\*Cominelli, F., & Greffe, X. (2012). Traditional Craft: Safeguarding for creativity. *City, Culture and Society*, 3(4), 245-250.

[France] Traditional Craft (TCT) concerns "the practices, representations, expressions, knowledge and skills" that are deeply rooted in communities and territories, and should be understood as a knowledge commons, not as individual or protected property. TCT is not static—it continually transforms and innovates while fuelling social and economic creativity. Quality is extremely important in a global economy where it's hard to remain cost-competitive. The transference of knowledge is extremely important; knowledge is transferred from people and organizations "when individuals come together under circumstances that encourage them to share their ideas and to develop new insights that will lead to the creation of new knowledge" (p. 246). The UNESCO Convention of 2003 emphasizes the role of community in the safeguarding of TCT and suggests investigating new ways of governance, but without clearing up how this heritage should be safeguarded. Study in France between 2008-2011: 40 interviews with craftspeople and 20 interviews with policy-makers, opinion-leaders and organizations in the fields of arts and crafts: French education system in fields of arts and crafts: Artisans in France have expressed that training programs for the crafts have become too generalized (see p. 249). There's a lack of hands-on experience in a workshop or studio. 38% of craft practices do not have any formal training programs to support them.

\*Conference Board of Canada. (2008, August). *Valuing culture: Measuring and understanding Canada's creative economy*. Report prepared for the International Forum on the Creative Economy, Ottawa, ON. Retrieved from [http://www.cscd.gov.bc.ca/arts\\_culture/docs/aug2008\\_conference\\_board\\_of\\_canada\\_valuing\\_culture.pdf](http://www.cscd.gov.bc.ca/arts_culture/docs/aug2008_conference_board_of_canada_valuing_culture.pdf)

Conference Board of Canada. (2009, October). *The Effect of the Global Economic Recession on Canada's Creative Economy in 2009*. Report prepared for the Cultural Human Resources Council, Ottawa, ON. Retrieved from [http://www.culturalhrc.ca/research/HRStudy2010/pdf/CHRC\\_Impact\\_Report-en.pdf](http://www.culturalhrc.ca/research/HRStudy2010/pdf/CHRC_Impact_Report-en.pdf)

## Report (2013): Tradition Trades as Employers and Training Mechanisms for Canadian Youth

\*Conference Board of Canada. (2010a, December). *Cultural HR Study 2010: HR Trends and Issues Report*. Prepared for the Cultural Human Resources Council (CHRC). Retrieved from <http://www.culturalhrc.ca/research/HRStudy2010/index-e.asp>

Based on a literature review, 39 key informant interviews, 15 focus group sessions and an online survey (completed by 2,698 cultural workers and employers), this report identifies key trends and issues regarding human resources in Canada's cultural sector and provides recommendations for addressing human resource challenges. Prepared for the Cultural Human Resources Council (CHRC) by the Conference Board of Canada, the report "is intended to provide a starting point for discussion and action across Canada on how to strengthen the fabric of our society by enriching the workforce of the cultural sector." Highlights include industry fast facts; environmental overviews of HR issues, with employer and worker perspectives; and promising policies, programs and practices.

\*Conference Board of Canada. (2010b, December). *Cultural HR study 2010: Labour market information report for Canada's cultural sector*. Prepared for the Cultural Human Resources Council, Ottawa, ON. Retrieved from [http://www.culturalhrc.ca/research/HRStudy2010/pdf/CHRC\\_LMI\\_Report\\_2010-en.pdf](http://www.culturalhrc.ca/research/HRStudy2010/pdf/CHRC_LMI_Report_2010-en.pdf)

Connell, D.J. (2012, November). *Economic and social benefits assessment*. Provincial report by the British Columbia Association of Farmers' Markets and School of Environmental Planning, University of Northern British Columbia.

Conseil des métiers d'art du Québec. (2004). *Une expérience à vivre: le mentorat - consultation en métiers d'art*. Report on the importance of mentorship in the professional development of artisans, Montreal, QC. Retrieved from [http://www.metiers-d-art.qc.ca/media/centre\\_doc/guidementorat\\_2004.pdf?phpMyAdmin=9QBNwVi0dcoJkNfn-j1jwyTiqr5](http://www.metiers-d-art.qc.ca/media/centre_doc/guidementorat_2004.pdf?phpMyAdmin=9QBNwVi0dcoJkNfn-j1jwyTiqr5)

Not the most up-to-date document, but the Conseil des métiers d'art du Québec (CMAQ) is an example of a best practice for organization models for craft persons. This document is about mentorship and the role it plays in the professional development of artisans. It's in French. Monica will pull most relevant information from it.

\*Conseil des métiers d'art du Québec. (2006). *Politique de formation continue*. Report on the need for continuing education in the life of artisans, Montreal, QC. Retrieved from [http://www.metiers-d-art.qc.ca/media/centre\\_doc/formation\\_politique.pdf?phpMyAdmin=9QBNwVi0dcoJkNfn-j1jwyTiqr5](http://www.metiers-d-art.qc.ca/media/centre_doc/formation_politique.pdf?phpMyAdmin=9QBNwVi0dcoJkNfn-j1jwyTiqr5)

Short document on the kinds of continuing education that is needed to support artisans throughout their career development. Only available in French.

\*Cultural Human Resources Council. (2007) *The art of managing your career in crafts*. Ottawa, ON.

A resource for fine craft professionals: Definitions for the craft sector, information on education and development opportunities, business management, markets for craft, etc.

de Roest, K., & Menghi, A. (2000). Reconsidering 'traditional' food: the case of Parmigiano Reggiano cheese. *Sociologia Ruralis*, 40(4), 439-451.

Relevant snippet: Nowadays, however, modern technologies and traditional techniques have combined allowing an easier and more hygienic way of processing and preserving food. Stimulated by consumer demand for a wide variety of tastes, the pressure to preserve culinary traditions and the great variety of raw materials available, Italian agriculture presently produces some 1,300 typical products. These include 400 different types of cheese, 215 sorts of processed meats and a wide variety of breads, fish, vegetables, fruits and olive oils (insor 1991). Under European Regulation 2081/92 some of these typical Italian products have been given official recognition as a Protected Denomination of Origin (pdo) or Protected Geographical Indication (pgi) products. In June 2000, there were 103 Italian pdo and pgi products. Most of these were cheese (30%) and processed meat (23%). According to a recent study the production value of pdo and pgi



foodstuffs in Italy is Euro 2.84 billion, representing about 7% of the total Gross Production Value of Italian agriculture (Nomisma 2000).

Epstein, S. R. (1998). Craft guilds, apprenticeship, and technological change in preindustrial Europe. *The Journal of Economic History*, 58(3), 684-713.

[Europe] This article argues that medieval craft guilds emerged in order to provide transferable skills through apprenticeship. They prospered for more than half a millennium because they sustained interregional specialized labor markets and contributed to technological invention by stimulating technical diffusion through migrant labor and by providing inventors with temporary monopoly rents. They played a leading role in preindustrial manufacture because their main competitor, rural putting out, was a net consumer rather than producer of technological innovation. They finally disappeared not through adaptive failure but because national states abolished them by decree.

\*Gamble, J. (2010). Modeling the invisible: The pedagogy of craft apprenticeship. *Studies in Continuing Education*, 23(2), 185-200.

While conventional wisdom has long held that skill is transmitted through modeling and practical example, the traditional “master”–apprentice relationship represents a mode of pedagogy that is no longer deemed viable in modern workplaces where continuous change is the norm. The paper reports on data obtained from observation of formal apprenticeships in cabinet making, an old traditional craft. Following Michael Polanyi and Basil Bernstein, the structure of craft knowledge is examined in order to understand why tacit pedagogic transmission constitutes the essence of apprenticeship and how the asymmetrical relation between master and apprentice provides the basis of tacit pedagogy.

Giaccardi, E. (2012). *Heritage and social media: Understanding heritage in a participatory culture*. Hoboken: Taylor and Francis.

This book “provides readers with a critical framework to understand how the participatory culture fostered by social media changes the way in which we experience and think of heritage. By introducing readers to how social media are theorized and used, particularly outside the institutional domain, the volume reveals through groundbreaking case studies the emerging heritage practices unique to social media. In doing so, the book unveils the new issues that are emerging from these practices and the new space for debate and critical argumentation that is required to illuminate what can be done in this burgeoning sector of heritage work” [M: This is an e-book available through the VIU portal—maybe it’ll have some good ideas about how to organize pre- and post-Forum discussion with stakeholders?... See Chapter 6: Stuedahl & Mörberg (2012) on Heritage and social media below.]

\*Gooch, M., Schmidt, C., Fread, G., & Felfel, A. (2011). *Assessing the Opportunities and Challenges Facing Canada’s Specialty Food Industry*. Report prepared by the Value Management Centre and the George Morris Centre for Doree Kovalio, Senior Market Development Officer of Ethnic and Specialty Food Division, Agriculture and Agrifood Canada.

“The purpose of this report is to provide a platform for establishing a more informed debate on the nature and size of Canada’s Specialty Food sector, and how industry and government can work together to increase the sector’s long-term competitiveness. It achieves this through defining (at a high level) the size and nature of the Canadian Specialty Food sector and examples of the market opportunities that lie before it. The report also identifies challenges that, left unaddressed, could prevent the sector from taking full advantage of opportunities identified through the research.”

Government of British Columbia. (n.d.) Building British Columbia’s creative economy. A report prepared by BC Creative Futures outlining strategies to promote growth in the creative sector.

\*Government of Canada. (2001). *Study of the crafts sector in Canada: Inventory and summary of current literature; defining the crafts sector; working together to develop the crafts sector*. Industry Canada and the Department of Foreign Affairs and International Trade (DFAIT).

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The purpose of this study is to review the current state of knowledge of the crafts sector in Canada and to identify the major gaps in this knowledge. The study has three specific objectives: first, to gather and briefly summarize information currently available on the sector; second, to elaborate issues concerning the definition of the sector; and finally, to provide guidance on how crafts representatives might work more effectively, together and in partnership with governments, to develop the sector and its domestic and international markets. *[This study is 12 years old but it is a main predecessor to our synthesis.]*

Government of Canada. (2002). *Knowledge matters: Skills and learning for Canadians*. Report prepared by Human Resources Development Canada, Ottawa, ON.

Public policy debate on the role apprenticeship system in Canada has been primarily motivated by concern about an impending skills shortage. Knowledge Matters, a report released by Human Resources Development Canada in February 2002, is the primary source detailing the approach of federal policy-makers to these problems. It clearly articulates the three premises of this approach:

“First, the knowledge-based economy means an ever-increasing demand for a well-educated and skilled workforce in all parts of the economy and in all parts of the country... Second, there is a looming demographic crunch that means our future labour supply will be inadequate to meet the demands of the economy... Third, our learning system must be strengthened if we are to meet the skills and labour force demands of the next decades” (Government of Canada, 2002).

\*Government of Canada. (2004). *Canadian fine craft niche market study*. Study initiated by the Trade and Investment Development Directorate of the Department of Canadian Heritage, in cooperation with the Trade Team Canada Cultural Goods and Services Working Group (TTC-CGS) for Crafts.

[Canada] This study focuses on the niche connections in crafts. It identifies the trends, habits, experiences and conditions of Canadian fine craft exporters, as well as the niche market opportunities with particular potential for Canadian fine craftspeople. Report prepared by

Government of Canada. (2013). Brewery Industry website. Reviewed on August 20, 2013 and retrieved from <http://www.agr.gc.ca/eng/industry-markets-and-trade/statistics-and-market-information/by-product-sector/processed-food-and-beverages/the-canadian-brewery-industry/?id=1171560813521>.

Government of Newfoundland & Labrador. (2006). *Creative Newfoundland & Labrador: The blueprint for development and investment in culture*. A strategic cultural plan providing a guiding framework of policies and directions.

Graham, L.R. (2009). Problematizing technologies for documenting intangible culture: Some positive and negative consequences. In D.F. Ruggles & H. Silverman (Eds.), *Intangible heritage embodied* (pp. 185-200). New York, NY: Spring Science & Business Media.

The 2003 UNESCO Convention to “safeguard Traditional Craft” raises a number of interesting political questions:

- Who decides what cultural forms are to be recorded, documented, and safeguarded?
- Who is doing the safeguarding and what are the relationships, particularly relationships of power and authority, between various parties involved in safeguarding practices, including institutions such as museums, universities, non-governmental organizations (NGOs), as well as their representatives in interactions with various local-level community organizations, institutions and their individual members?
- What practices are appropriate, and not appropriate, to safeguarding intangible expressive forms for specific cultures or social groups?
- How is the Convention’s educational mandate carried out with respect to traditional communities, especially indigenous communities, who receive special recognition in the Convention’s framing paragraphs (UNESCO 2003)?

Groupe de travail sur les métiers d’art. (1999). *Plan stratégique pour le développement économique des métiers d’art*. Plan developed by a working group of SODEC, Montreal, Quebec.

Guile, D., & Okumoto, K. (2007). 'We are trying to reproduce a crafts apprenticeship': From government blueprint to workplace-generated apprenticeship in the knowledge economy. *Journal of Vocational Education & Training*, 59(4), 551-574.

[UK] Recent research has shown that the UK's Advanced Apprenticeship Programme (AAP) struggles to develop the forms of 'vocational practice', that is, a combination of knowledge, skill and judgment, employers are looking for in the creative and cultural sector. Employers' reluctance to get involved with the AAP does not mean that they are uninterested in training. They are concerned that the UK's Department of Education and Skills promotes the AAP to serve 'educational' goals (i.e. route for academic progression), rather than functioning as a genuine attempt to develop the sector-specific vocational knowledge and skill that they feel it is important for apprentices to develop. To understand why many employers distance themselves from the AAP, the paper compares and contrasts the AAP with the 'Technical Apprenticeship', which has been developed by Birmingham Repertory Theatre, with regard to the different notions of skill formation, skill transfer and employability. It concludes by raising a number of questions and issues as regards: (1) the future development of apprenticeship in the creative and cultural sector in the UK and internationally, and (2) the concept of vocational practice in Vocational Education and Training.

Guile, D. J. (2010). Learning to work in the creative and cultural sector: New spaces, pedagogies and expertise. *Journal of Education Policy*, 25(4), 465-484.

[UK] The paper questions the link that policy-makers assume exists between qualifications and access to employment in the creative and cultural (C&C) sector. It identifies how labour market conditions in the C&C sector undermine this assumption and how the UK's policy formation process inhibits education and training (E&T) actors from countering these labour market conditions. It demonstrates how non-government agencies ('intermediary organizations') are creating new spaces to assist aspiring entrants to develop the requisite forms of 'vocational practice', 'social capital' and 'moebius strip' (i.e., entrepreneurial) expertise to enter and succeed in the sector. It concludes by identifying a number of: (a) new principles for the governance of E&T at the national level; (b) pedagogic strategies to facilitate 'horizontal' transitions into and within the C&C sector; and (c) skill formation issues for all E&T stakeholders to address.

Hansen, H. (2009). Rethinking the role of artisans in modern German development. *Central European History*, 42(1), 33-64.

[Germany] Since so much of what distinguishes Germany's social-economic development from that of other advanced capitalist societies derives from the prominence of the handicrafts (Handwerk) and their institutional legacy, it is regrettable that artisan sightings have become so rare in recent central European scholarship. It is especially so because disparaging postwar historiographic portrayals of "backward" late-nineteenth- and early-twentieth-century artisans leave us without a way to understand the emergence of a prosperous Mittelstand of small and medium-sized craft producers in the postwar years. Moreover, inasmuch as the existence of a vibrant, legally distinct class of handicraft firms constitutes one of the most striking features of the modern German political economy, we need an account of how it evolved and why. Furthermore, without this, we have no way to explain several other distinctive "peculiarities" of German institutional arrangements: an educational system that directs a majority of young Germans to practically oriented, work-based apprenticeships supplemented by part-time schooling instead of academically oriented, full-time secondary schools; a labor market that effectively professionalized all occupations and limited the creation of mere "jobs"; and a training system that, as it diffused from the craft to the industrial and service sectors, reinforced Germany's historic manufacturing preference for producing diversified, high-quality goods and services. In short, no history of modern German economic, social, or political development can afford to dispense with artisans or their institutions.

Hawke, S. K. (2012). Heritage and sense of place: Amplifying local voice and co-constructing meaning. In Convery, I., Corsane, G., & Davis, P. (Ed.), *Making sense of place: Multidisciplinary perspectives* (pp. 235-245). Woodbridge: Boydell Press.

[UK] The discourse around heritage is changing and there isn't one definition for "heritage." This chapter explores the idea of how heritage carries different meanings for different people. The chapter explores how individuals and groups make sense of heritage in a subjective way, influenced by their social and political contexts, as well as by place, objects and experiences. Hawke offers a conceptual exploration of how heritage can be affected by the concept of 'sense of place.'

Hoffman, B. T. (2006). *Art and cultural heritage: Law, policy, and practice*. Cambridge; New York: Cambridge University Press.

[USA?] Art and Cultural Heritage is appropriately, not solely, about the law-national and international-respecting cultural heritage. It is a bubbling cauldron of law mixed with ethics, philosophy, politics and working principles about **how cultural heritage law, policy and practice should be sculpted from the past as the present becomes the future**. The authors explore these demanding concerns, untangle basic values, and look critically at the conflicts and contradictions in existing art and cultural heritage law and policy in its diverse sectors. The rich and provocative contributions collectively provide a reasoned discussion of the issues from a multiplicity of views to permit the reader to understand the theoretical and philosophical underpinnings of the cultural heritage debate.

Hood, S. B. (2007). Passing on the craft. *Canadian Jeweller*, 128(3), 54-55.

[Canada] Because Lewton-Brain trained in Germany and serves on the Innovation Awards committee for the US-based Manufacturing Jewelers and Suppliers of America, he keeps abreast of **education outside Canada**, and characterizes Britain's system as "the world centre of education engaging with the art side." He points out that the European system has been shaken up by changes in business regulations that no longer require Master's papers to hire employees or open a business.

Huggins, R., & Clifton, N. (2011). Competitiveness, creativity, and place-based development. *Environment and Planning A*, 43, 1341-1362.

[UK] This paper seeks to make a link between the concepts of competitiveness and the 'creative class' at a place-based level. The paper explores the relationship between creativity and competitiveness at the local level across the UK using a rural-urban framework. A growing competitiveness divide between rural and urban areas is found. Also, the creative class is found to be more evenly distributed than might be anticipated a priori. In conclusion, we argue that city-region approaches to economic development are having a detrimental impact on the competitiveness of rural regions.

\*Huggins, R., & Williams, N. (2011). Entrepreneurship and regional competitiveness: the role and progression of policy. *Entrepreneurship & Regional Development: An International Journal*, 23, 907-932.

Abstract: Regions have gained a position at the forefront of the economic development policy agenda. However, the regional approach to economic strategy remains contested. This paper tests the extent to which regional policy in less competitive regions is accounting for issues relating to entrepreneurship and enterprise development as a tool for improving regional competitiveness. It does so by examining policies undertaken by the UK Labour government 1997–2010, drawing on interviews with policy makers and an analysis of relevant policy documents. This paper finds that entrepreneurship policy at the regional level is multidimensional, with policies broadly ranging from those that are either economically or socially driven. Although there is a considerable policy activity in these areas across less competitive regions, enterprise policy making remains relatively undifferentiated across the regions. There are a number of evolutions in regional policy occurring, especially a shift from policies relating to the facilitation of clusters to those focused on developing regional innovation ecosystems. It is found that regional policy makers are under pressure to measure short-term outputs at the expense of long-term nurturing. The paper also finds that there is a tension between using enterprise policy as a tool for improving regional competitiveness or for addressing economic and social disadvantage.

Hughes, C. (2012). Gender, craft labour and the creative sector. *International Journal of Cultural Policy*, 18(4), 439-454. doi:10.1080/10286632.2011.592187

This paper responds to a resurgence of interest in craft labour as an integral aspect of policy generation in the creative sector. It highlights the local, and industrial, cultural, and political histories and processes that create divisions and distinctions within craft economies. Drawing on research with designer makers in Birmingham Jewelry Quarter, the paper demonstrates how gender infuses the responses of policy actors in their regeneration plans for the local economy. It notes the significance of local meanings of craft and how this leads to misrecognition and devaluation. It also illustrates how the economic importance of designer makers is diminished within a policy environment that has had a long-standing focus on large-scale manufacturing. This leaves designer makers occupying a role that is predominantly focused on their symbolic and decorative value. This bodes ill for cultural policy reformulation that is based on the economic significance of flexible specialization within small-scale, networked businesses.

Industry Training Authority. (2013). *Apprentice and sponsor supports consultation summary*. A report presenting findings and recommendations from ITA consultation exploring coaching supports that might best improve rates of continuation and completion of apprenticeships in British Columbia.

\*Kellogg Foundation. (2010). *Cultural entrepreneurship: At the crossroads of people, place, and prosperity*. Report prepared for the Global Center for Cultural Entrepreneurship, Santa Fe, New Mexico.

This groundbreaking study is the first to demonstrate that children thrive most when their families can secure meaningful employment that generates both economic gain and community cohesion. To fully leverage the Cultural Economy as an agent of economic and social opportunity, we must invest in cultural enterprise development. Key strategies include:

- Increasing resources for and capacity of cultural entrepreneurs living in remote or marginalized communities.
- Implementing holistic community engagement strategies that foster community cohesion.
- Serving under-represented groups and women.
- Building cultural enterprise clusters and relevant market links.
- Implementing policies that support cultural enterprise success for diverse constituents.

Leitch, C., Hazlett, S.A., & Pittaway, L. (2012). Entrepreneurship education and context. *Entrepreneurship & Regional Development*, 24(9-10), 733-740.

This article and the entire issue intend to highlight the role that context has to play in entrepreneurship education, which is a key input to the development of appropriate knowledge and skills.

\*Leriche, F., & Daviet, S. (2010). Cultural economy: An opportunity to boost employment and regional development? *Regional Studies*, 44(7), 807-811.

[France] Key words: Cultural production and consumption, cultural economy, cultural industries. Summary: Since the early 1990s, social science researchers have been emphasizing the growing importance of culture and meaning in the development of modern capitalism. Perceptions of the role and status of artists are also changing as the economic value of the arts become more evident. The authors suggest that heritage is inherently linked with place—especially those heritage places that are endowed with cultural, artistic or architectural riches. Heritage is seen as a non-mobile good, which is characterized by its patrimonial dimensions, and its emphasis on preservation, everlastingness, and transmissibility of cultural ‘products.’ Small cities and **rural areas are also seeing a rise in the cultural economy through the development of particular resources, local traditions and specific know-how**. The cultural economy is often presented as a new opportunity to stimulate job creation and **regional development**. The **labour market** is characterized by a **growing gap between an upper tier and a lower tier of workers** (separated by skill, status, and income) and by an increasing fragility of the workers.

López-Sintas, J., García-Álvarez, E., & Pérez-Rubiales, E. (2012). The unforgettable aesthetic experience: The relationship between the originality of artworks and local culture. *Poetics*, 40(4), 337-358.

[Spain] We explored the aesthetic experience of viewing artworks in art museums, specifically examining

the content and conditions of high-intensity aesthetic experiences and assessing whether these varied between consumers of artworks. In an interpretive research framework, we conducted 21 in-depth interviews with Spanish individuals who are regular visitors of museums. Interviews were digitally recorded, transcribed verbatim and analyzed with the help of computer-assisted qualitative data analysis software. We found that viewers who reported having lived an intense unforgettable aesthetic experience—characterized by high emotional intensity and durability over time—shared two common conditions in their experience with artworks: (1) they were aware that the artwork viewed was original and (2) they had the necessary contextual cultural capital to interpret its social value. The presence of these two conditions produced an intense and unforgettable aesthetic experience.

Marchand, T. H. J. (2008). Muscles, morals and mind: Craft apprenticeship and the formation of person. *British Journal of Educational Studies*, 56(3), 245-271.

The paper considers **apprenticeship as a model of education that both teaches technical skills and provides the grounding for personal formation**. The research presented is based on long-term anthropological fieldwork with minaret builders in Yemen, mud masons in Mali and fine-woodwork trainees in London. These **case studies** of on-site learning and practice support an expanded notion of knowledge that exceeds propositional thinking and language and centrally includes the body and skilled performance. **Crafts** – like sport, dance and other skilled physical activities – are largely communicated, understood and negotiated between practitioners without words, and **learning is achieved through observation, mimesis and repeated exercise**. The need for an interdisciplinary study of communication and understanding from the body is therefore underlined, and the paper suggests a way forward drawing on linguistic theory and recent neurological findings. It is argued that the validation and promotion of skilled practice as ‘intelligent’ is necessary for raising the status and credibility of apprentice-style learning within our Western systems of education.

Marciszewska, B. (2006). Cultural tourism and socioeconomic development in Poland. In M. Smith & M. Robinson (Eds.), *Cultural tourism in a changing world: Politics, participation and (re)presentation* (pp. 71-85). North York, ON: Channel View Publications.

In this chapter, cultural tourism is represented as a people-based activity, which can be seen as a factor influencing national and regional identity. The chapter first explores the place of cultural tourism in the national/regional tourism development strategy in Poland. Then it analyzes how the relationship between culture and tourism impacts socioeconomic development.

\*McFall, T. (2003). *Craft international trade action plan*. An action plan based in large part on the research and findings presented in the document “Profile and Development Strategy for Craft in Canada,” which was produced by Pear tree Solutions in October 2003.

The purpose of the Action Plan for the Craft sector is to identify trade opportunities and to articulate possible strategies to enhance international market penetration for this sector. The document recommends initiatives and approaches to the Government of Canada through TTC CGS that will assist the sector in increasing export sales. More specifically, the document identifies the sector’s priority markets (geographic, established, emerging and niche) and suggests ways in which both the novice and more seasoned exporter might improve access to these markets.

Parts, P., Rennu, M., Jääts, L., Matsin, A., & Metslang, J. (2011). Developing sustainable heritage-based livelihoods: An initial study of artisans and their crafts in Viljandi county, Estonia. *International Journal of Heritage Studies*, 17(5), 401-425.

This paper examines the role of traditional woodworking and building crafts as a local resource in a country in transition from socialism to a market-based economy. The authors use an applied anthropological approach to integrate the preservation of intangible heritage (in the form of traditional crafts) and sustainable heritage-based livelihoods into a contemporary institutional framework. The paper starts with a theoretical discussion of **skills as a form of tacit knowledge, a mode of knowing that does not easily submit to verbal explanation and transfer**. The authors then discuss the methodology, purposes,

procedures and precedents of collecting information about artisans and their skills. Relying on fieldwork data collected in Viljandi County, Estonia in the summer of 2008, the authors sketch an overview of relations between artisans and the communities they live in. The paper also examines several related phenomena such as economic sustainability of the crafts, intergenerational transmission of skills, changes in the relationship between the artisan and the customer, and relevant **implications for crafts-related institutions and policies**.

Peters, M., Frehse, J., & Buhalis, D. (2009). The importance of lifestyle entrepreneurship: A conceptual study of the tourism industry. *Pasos*, 7(2), 393-405.

The purpose of the paper is to explore and discuss the emergence of **lifestyle entrepreneurship**. The article addresses the question of the **relationship between entrepreneur's life quality and enterprise growth**. The purpose is to conceptualize this relationship and to learn more about lifestyle entrepreneurship. Tourism serves as a case industry to illustrate both relevant research in the field of lifestyle entrepreneurship and a conceptual framework to examine the relationship between entrepreneurial activities and perceived life quality. The paper delivers a literature review on entrepreneurship and certain forms of entrepreneurship and conceptualizes lifestyle enterprise's growth.

Pietrobruno, S. (2009). Cultural research and intangible heritage. *Journal of Current Cultural Research*, 1, 227-247.

Intangible heritage deemed worthy of preservation is often regarded as traditional culture that reflects the identity of a particular nation or group. Traditional cultures are distinct from commercial forms, which are transmitted and promoted via businesses, commercial establishments, and media. Research on culture reveals the way that a large part of the world's intangible heritage includes practices that interweave tradition and commodification as well as blur the boundaries between nations. As these practices do not fit into the clear categories of "traditional" or "national," they may not be considered for preservation in official project documents such as the Convention for the Safeguarding of the Traditional Craft (2003), by the United Nations Educational, Scientific and Cultural Organization (UNESCO). Nonetheless, many of these practices are being stored today through the unofficial archiving of moving images on the Internet, facilitated by Web 2.0. Through the case studies of various Caribbean performing arts, this paper illustrates how cultural research can provide a comprehensive understanding of intangible culture in both its lived and digital contexts, knowledge that in turn challenges the process of categorization and the measures of preservation of intangible heritage proposed by UNESCO.

Pridham, B., O'Mallon, S., & Prain, V. (2013). Insights into vocational learning from an applied learning perspective. *Vocations and Learning*, 5, 77-97.

A theoretical framework for understanding applied learning processes is now warranted given the frequency with which these processes are now being utilized. Drawing in part from the literature on applied education in schools as well as theories of vocational learning such a framework is offered here that seeks to explain these learning processes in terms of the interplay of multiple accounts of influences at micro, meso and macro levels. This framework integrates current and emerging theories around practical learning, and provides **insights into vocational and workplace education processes**. We clarify how features of our framework complement broader current debates and concepts in the literature on vocational and work-related learning, particularly focusing on influences for that learning at the micro level of individuals' experiences and understandings entailed in **embodied cognition, or knowing through practice**. Moreover, the value of this framework is demonstrated through its application to two very different case studies of learning processes in workplace settings. In conclusion, some implications for further theoretical and practical work in this area are advanced.

Ribeiro-Soriano, D., & Galindo-Martín, M.A. (2012). Government policies to support entrepreneurship. *Entrepreneurship & Regional Development: An International Journal*, 24(9-10), 861-864.

An overview of government policies and entrepreneurship in different countries.

Richards, G. (2011). Creativity and tourism: The state of the art. *Annals of Tourism Research*, 38(4), 1225-1253.

The rapidly developing relationship between tourism and creativity, arguably heralds a ‘creative turn’ in tourism studies. Creativity has been employed to transform traditional cultural tourism, **shifting from tangible heritage towards more intangible culture and greater involvement with the everyday life of the destination.** The emergence of ‘creative tourism’ reflects the growing integration between tourism and different place making strategies, including promotion of the creative industries, creative cities and the ‘creative class’. Creative tourism is also arguably an escape route from the serial reproduction of mass cultural tourism, offering more flexible and authentic experiences, which can be co-created between host and tourist. However, the gathering critique also highlights the potential dangers of creative hype and commodification of everyday life.

Keywords: creative tourism, creativity, cultural tourism, creative industries, creative clusters.

Richer, F., St-Cyr, L., & Lambaraa, Y. (2004). La transmission d’entreprise au Québec: des stratégies diversifiées. *Gestion*, 29(3), 95-102.

Abstract: According to the Canadian Federation of the independent company (FCEI, 2004), nearly 75% of the Quebecois companies have less than 5 employees and 98% occupy less than 100 people. Each one of these companies is invaluable, so much for the leader and his family, who draw their subsistence from it, that for the community and the area, which benefit from this dynamism. Consequently, it is imperative to ensure continuity of it through the generations. However, the rates of disappearance of these companies, about 70% during the passage of the first to the second generation and of 90%, of the first to the third generation, rates quoted for more than 20 years in the scientific and popular literature, have caused, here like elsewhere, much of concern and stimulate the implementation of measures to counter this phenomenon.

Ruggles, D.F., & Silverman, H. (2009). From tangible to intangible heritage. In D.F. Ruggles & H. Silverman (Eds.), *Intangible heritage embodied* (pp. 1-14). New York, NY: Spring Science & Business Media.

A discussion of the meaning and values of Traditional Craft.

Schwartz, A. (2009). Trade craft: Take pride in your trade, demand excellence. *Contractor Magazine*, 56(10), 24-24.

[USA] The article presents the author’s view on the need for teaching, enhancing, and encouraging trade craft in the U.S. The author highlights the **role of contractors and businessmen in managing and training their employees and apprentices to be skillful in their craft.** Other problems in the industry are also discussed including manpower problems in the trades and the **need for proper education.**

Sennett, R. (2008). *The craftsman*. New Haven, CT: Yale University Press.

More of a philosophical book about the craftsman and the psychology behind the art. In Richards (2011), it is mentioned that Sennett addresses how craft is a form of social capital--that social interaction is needed to pass on the art of craft-making. This is how it is relevant to our project.

\*Sharpe, A., & Gibson, J. (2005). *The apprenticeship system in Canada: Trends and issues*. Report prepared by the Centre for the Study of Living Standards, Ottawa, Ontario. Retrieved from <http://www.csls.ca/reports/csls2005-04.pdf>

This report provides an overview of the trends and issues related to the apprenticeship system in Canada and is divided into eight major sections that cover:

1. Two different approaches to the evaluation of the apprenticeship system: school-to-work transitions perspective and the skills deficit perspective;
2. Theoretical perspectives on apprenticeship looking at employer, employee and government approaches;
3. Institutional features of national apprenticeship systems in Germany, France, Great Britain, Ireland, and Australia;
4. Developments in apprenticeship programs in Canada, including trends in registrations and completions, with data broken down by trade, province and gender;



5. Factors determining apprenticeship registrations and completion in Canada, including awareness of the apprenticeship system, the costs of apprenticeship to apprentices and employers, employment stability, program structure, training quality, gender equity, and apprenticeship training outcomes.
6. Institutional innovations in the apprenticeship system in Canada focusing on developments at the federal level, and in British Columbia, Ontario, Alberta, and Quebec;
7. Key issues facing the apprenticeship system in Canada, including constraints on apprenticeship registration, low and falling completion rates, and the potential for the expansion of the apprenticeship system;
8. Knowledge gaps related to our understanding of the apprenticeship system and areas for further research

Conclusion: the market for apprenticeship is principally constrained by employer demand rather than by the supply of potential apprentices. Consequently, it proposes reforms based on three main principles: apprenticeship programs should focus on improving the quality rather than the quantity of potential apprentices; financial incentives should be primarily directed towards firms; and strong apprenticeship sectoral committees are important in improving apprenticeship training and helping employers make investments in apprentices.

\*SODEC. (2006). *La situation financière des entreprises de métiers d'art au Québec*. Rapport préparé par Marc Ménard et Jean-Claude Brochu. Retrieved from [http://www.sodec.gouv.qc.ca/libraries/uploads/sodec/pdf/publications/rapp\\_metiers\\_art\\_2006.pdf](http://www.sodec.gouv.qc.ca/libraries/uploads/sodec/pdf/publications/rapp_metiers_art_2006.pdf)

This is a report about the financial situation of the craft sector in Quebec. It could be an interesting comparative document. It's in French. Monica will read.

\*SODEC. (2009). *Trousse sur la transmission des entreprises culturelles*. Document préparé par la Société des entreprises culturelles, Québec. Retrieved from [http://www.sodec.gouv.qc.ca/libraries/uploads/sodec/pdf/publications/trousse\\_transmission\\_022310.pdf](http://www.sodec.gouv.qc.ca/libraries/uploads/sodec/pdf/publications/trousse_transmission_022310.pdf)

A guide for cultural entrepreneurs in Quebec who are considering retirement and who need to know more about succession. Document in French. Monica will read.

\*SODEC. (2010). *Plan stratégique 2009-2012*. Strategic plan of the Société de développement des entreprises culturelles. Retrieved from [http://www.sodec.gouv.qc.ca/libraries/uploads/sodec/pdf/publications/plan\\_strategique\\_SODEC.pdf](http://www.sodec.gouv.qc.ca/libraries/uploads/sodec/pdf/publications/plan_strategique_SODEC.pdf)

Relevant information on cultural labour markets and production within and outside of Quebec. Expresses a need to reach out to international markets for cultural enterprises to remain economically viable. Networks and partnerships with other organizations, in Canada and abroad, are a main focus of the strategy. With major advances in technology over the past 15 years, the accessibility of cultural products has increased, but amateurs and professionals are now mixed together and it is increasingly difficult to distinguish oneself and one's work. It has become more and more important to use multiple strategies to diffuse one's work in order to make a profit from a cultural product. Cultural entrepreneurs can use the new Web resources to their advantage, but it's important that there be controlled spaces where cultural producers can gather and ensure that quality of the product not be compromised. This is a time of drastic change and cultural production will have to adjust to new ways of reaching out to consumers. Modernization is not a choice; it may be difficult, but it's a hopeful time and it's just about ensuring that strategies are in place to deal with such changes. Quebec has 3200 professional artisans and 2000 studios. (Document in French.)

Stanley, D. (2006). The social effects of culture. *Canadian Journal of Communication*, 1, 7-15.

Abstract: This report provides an overview of a research Initiative to Study the Social Effects of Culture (ISSEC) which was jointly undertaken by the Department of Canadian Heritage (PCH), the Canadian Cultural Research Network (CCRN) and the University of Ottawa as a result of discussions that took place at a jointly-sponsored colloquium held in November 2003. The participants at that colloquium, which was entitled "Accounting for Culture: Examining the Building Blocks of Cultural Citizenship", concluded that

more basic research was required on the social effects of culture to supplement ongoing investigations regarding the economic impact of culture and to fill a significant knowledge gap in this area. In particular, it was noted that without a sound and plausible understanding of the connection between individual cultural involvement and other social behaviours and without rigorous empirical evidence, it is difficult to make the case that cultural consumption and participation produce socially valuable externalities that warrant public policy support. The participants at the workshop, held in Montreal on August 24 and 25, 2004, concluded that there were six possible functional social effects of culture: (1) fostering civic participation; (2) contributing to community development; (3) formation and retention of identity; (4) building social cohesion; (5) modifying values and preferences for collective choice; (6) enhancing collective understanding and capacity for collective action. These effects, which are inter-related and mutually reinforcing, were tested via a series of research propositions, and resulted in a series of papers which are intended to contribute to the evidence base on this subject. **Keywords:** Social effects of culture; Community development; Identity formation; Social cohesion; Values; Cultural participation.

Stuedahl, D., & Mörtberg, C. (2012). Heritage knowledge, social media and the sustainability of the intangible. In E. Giaccardi (Ed.), *Understanding heritage in a participatory culture* (p. 107-125). New York, NY: Routledge.

This chapter explores how digital technology and social media sustain the intangible heritage of traditional craft knowledge beyond preservation and documentation. The authors express a need to understand the role that durability and maintenance of technology may have for a sustainable design of digital cultural heritage. A craft person's performed knowledge activities with materials and tools is a good example of how the translation of traditional craft needs to address issues of durability, maintenance and continuity when craft knowledge and activities are represented, reorganized and shared in digital form.

Taylor, M. N. (2009). Intangible heritage governance, cultural diversity, ethno-nationalism. *Focaal - European Journal of Anthropology*, 55, 41-58. doi:10.3167/fcl.2009.550104 Since the early 1990s, language used to speak of cultural practices once thought of as 'folklore' has become increasingly standardized around the term intangible heritage. Supranational intangible heritage policies promote a contradictory package that aims to preserve local identity and cultural diversity while promoting democratic values and economic development. Such efforts may contribute to the deployment of language that stresses mutual exclusivity and incommensurability, with important consequences for individual and group access to resources. This article examines these tensions with ethnographic attention to a Hungarian folk revival movement, illuminating how local histories of 'heritage protection' meet with the global norm of heritage governance in complicated ways. I suggest the paradoxical predicament that both 'liberal' notions of diversity and ethno-national boundaries are co-produced through a number of processes in late capitalism, most notably connected to changing relations of property and citizenship regimes. Adapted from the source document.

Tranter, D. (2010). Safeguarding Australian heritage trade skills. *International Journal of Intangible Heritage*, 5, 67-97.

Heritage trades in the Australian context are identified in this paper as significant aspects of the nation's indigenous and non-indigenous intangible heritage which underpin the Australian ethos. It is argued that there is a pressing need to safeguard these trades and crafts within their unique cultural context by releasing them from the time warp of tradition and convention associated with pre- and early Western industrialization. One example of this is the National Carriage Factory project being developed at the Cobb+Co Museum in Toowoomba, Australia. Based on a network of strong partnerships, this demonstration project for safeguarding heritage trades and crafts will ensure their future relevance to the nation through **formal and informal training programmes for the younger generation within a framework of community practices and with support for creativity and innovation**. This project offers to create economic, social and cultural wellbeing for both the artisans involved and the community in general.

\*Tregear, A. (2005). Lifestyle, growth, or community involvement? The balance of goals of UK artisan food producers. *Entrepreneurship & Regional Development: An International Journal* 17(1), 1-15.

Abstract: This paper examines the goals of contemporary artisans. Two strands of literature offer different conceptualizations of artisans, the first inferring proclivity towards co-operation and community involvement, the second assuming prioritization of lifestyle goals over growth. Each conceptualization presents alternative implications for regional development. To assess the contrasting theories of the character and socio-economic role of artisans, a qualitative study was undertaken, involving **in-depth interviews with 20 artisan food producers in the north of England**, exploring their goals and activities. Results give strong evidence of both lifestyle goals and commercial ambitions and skills in the sample. Analysis further suggests that when operating in buoyant niche markets, artisan producers offer the potential for valorization of local resources, skilled employment, and development of localized supply chains. However, under adverse market conditions it is hypothesized that artisans may follow one of two pathways, both of which lead to a loss of socio-economic benefits. Further in-depth research is recommended at the individual firm owner level, to gain more insight into the balance of artisan goals and perceptions.

\*UNESCO. (2003). *Convention for the safeguarding of the Traditional Craft*. Text created during the 32nd session of the UNESCO general conference meeting in Paris, from 29 September to 17 October 2003. Retrieved from [http://portal.unesco.org/en/ev.php-URL\\_ID=17716&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=17716&URL_DO=DO_TOPIC&URL_SECTION=201.html)

UNESCO. (2005, October). *Toward sustainable strategies for creative tourism discussion*. Report of the planning meeting for 2008 international conference on creative tourism, Santa Fe, New Mexico, USA:

Walter, S.G., & Dohse, D. (2012). Why mode and regional context matter for entrepreneurship education. *Entrepreneurship & Regional Development*, 24(9-10), 807-835.

This study examines how modes of entrepreneurship education (active, such as business simulations, versus reflective, such as theory lectures) – alone and in interaction with the universities’ regional context – affect students’ self-employment intentions. Results from a cross-level analysis show that active modes are, irrespective of the regional context, positively related with intentions and attitudes towards entrepreneurship, whereas the effect of reflective modes is contingent on the regional context. The findings have important implications for the ongoing discussion on the teachability of entrepreneurship, the design of educational programmes and for future research.

Work and Learning Network. (2008). *Perspectives on labour shortages: Exploring the education-jobs gap*. Proceedings of the 2008 Work and Learning Network Conference, University of Alberta, Edmonton, Alberta.