

Ethnicity and Craftwork: A Comparative Cross-national Study of the Definition and Classification of Craft

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Abstract

The article presents as problematic the relationship between ethnicity and craftsmanship in a system of capitalist production, ¿How the values and cultural identity affect the organization, definition, and classification of the labor force of a country? As methodology, is realized a comparative cross-national study in the countries of Mexico, United Kingdom, Brazil and France. For the development of this study, a first part defines the shape of ethnic recognition in each country studied; a second part, is exposed the definition of craftworks by country; and a third part, the classification of craft occupations relative to their vertical or horizontal integration to division of labor. Ethnicity and ethnic representations as a way of legitimizing identities and resistance identities, contribute to give meaning and shape to the classifications of craftworks, especially in the horizontal integration of activities in relation to all occupations, where specializing the production to the heritage aspect

Key Words: Ethnicity, Craftworks, Occupational Classifications, Crafts, Artisans.

1. Introduction

The craftwork is a particular form of work that acquires international importance and presents institutional differences, affecting the development of political and economic actions in the world labor market. The definition of craft by UNESCO in 1997 focused its importance in the general form of a commodity with the purpose to boost the mobility in the global market, taking advantage of technical and cultural characteristics. The document refer that "artisanal products are those produced by artisans...." (UNESCO, 1997), and proposes recommendations to coding, protection and commercialization of craft products. However, the meaning of artisan or craftsman is variable in each production context, by either occupation or economic sector. The definitions of craftwork present a variety of forms of classification at each country or region, its conceptualization does not allow recognizing an international autonomous sector of craft, as in the industrial, mining and tourism sector. This indicates that, beyond the technical and functional characteristics, other variables are required for their comprehension.

Definitions of craftwork within the policies of each country allow adjustment of working, social, and economic conditions as a way to integrate the population in practices that lack the characteristics of industrial production, by either technology, the means of production or form of organization. This feature allows the definition of occupations to vary depending on the economic dynamics and social division of labor in each country. However, the dynamics of a world capitalist market provides an overview that goes beyond the technical functionality and integrates other forms of recognition in relation to tradition, territory, ethnic, religious, or national identity (Aldrich & Waldinger, 1990). The way this practice of communal or territorial identities affects the production of goods and services is part of the dynamics of craftwork in the restructure of capitalism since late last century.

Ethnicity, as a social category that represents the identification of cultural aspects within each population, is important to understand the scope of the production of craftwork and their form of institutionalization, also to understand the relation between symbolic values and the economic and political aspects, their occupational classifications and organizational production in each territory: and to consider how the ethnic identities add value to the artisanal products into the dynamics of local markets and the world market.

(Brulotte, 2009; Van der Meer & Tolsma, 2014). So, how the ethnic and territorial identification with the definition and classification of craftwork in a global system of capitalist production is related? Thus, I propose a comparative study to evaluate the implications of creating borders exclusive class of workers based on their traditional ethnic and territorial identification, a result of both internal dynamics in the organization and competence as labor relations produced in a world capitalist system.

2. Literature Review

The scientific literature on craftwork presents several trends that hinder their classification. There may be mentioned three areas of academic production: cultural, economic, and labor. From cultural studies, the main concern about artisanal production focuses on the identities and meanings of objects in the contexts of production, obtaining more important forms of narrative on activity in order to identify symbolic values that constitute a source of relevance in the traditions of each region (Corrêa, 2008; Cinelli, 2010; Jennings, 2012; Oliveira, 2013). It is remarkable this type of production not only occurs in countries called "Third World", but it depend of territorial characteristic center / periphery in each region, that identify the cultural centers of craft production as a mechanism of patrimonial reference of each country. The importance of cultural studies is remarkable in the way that the degree of symbolic and technical diversity held by handicrafts (Sapiezinskas, 2012) is recognized. In this regard it is relevant in this type of literature the way the craft object has more power within the definition, and how subjects depend on the symbolic nature of the object to produce their identity and belonging to the territory or ethnicity (Walter, 2004; Nelson, 2006). It is notable that the debate within this literature focuses on the "rescue" and to some extent, production of tradition, which allows creating studies that identify in each case a craftsmanship.

On the other hand, there is the problem of the transformation of the craft and its development in the world capitalist economy (Martins, 2009; Mazaud, 2009). The transformation of office identification by business ventures in each country has greater importance in the economic and administrative literature, providing growth in the forms of intervention to promote business ventures (Mazaud, 2014) Such studies are looking for a strengthening of small enterprises in order to develop a stable national market economy within the capitalist dynamic (Hernandez, 2012). The research center is not the subject and object of production, but the enterprise, and the type of innovation and development can have it on the market. Symbolic, technical, and cultural values are part of the main investment of each business, and require management intervention and design (Souza, 2010); hence, the design area constitutes one of the main academic axes today. Finally, the academic production on the craftsmanship that is centered its technical and functional feature. The features about their position in the social division of labor become relevant for the comprehension in the economic structure of each country. The center of this type of production is the technical and occupational identification of each activity, where its functional form is defined in relation to the labor market (CBO, 2002, ISCO, 2008; SOC, 2010; SINCO, 2011, UPA, 2011) . This type of literature is more relevant in the political arena, because it defines aspects of labor recognition in the areas of production and how that participation is developed in each country. It is part of the definition in the industrial society of the last century and maintains its relevance in the occupational classification allowing greater homogeneity by their indicators

Thus, the definition of craftwork can present problems of analysis in how the study is addressed. First, from a cultural point of view, limits are created in the singularities of production, as part of the symbolic reduction to define local identities; it reduces the craftwork definition to the function to understand communal and regional traditions. It is remarkable the importance for this studies to produce arguments from the narratives of subjects without leaving the logic of the context in which they occur, which allow to revive nationalist or regionalist ways from the case studies or local studies. Secondly, from an economic point of view, the lack of an historical understanding of the capitalist development naturalizes the fact of economic integration in local markets by organizing microenterprises that allow capital production as a means of survival in the national and international market. In this sense, the academic activity is limited to a strategic intervention for the specialization of competitive products in the market. Third, from a labor standpoint, the identification with the techniques and functions of occupations reduces the craftwork features to manual and instrumental activities, and does not include directly the changes in the forms of association and significance of individuals in the restructure of labor world.

3. Craftwork, ethnicity and capitalism

For this study, I seek to develop an understanding of craft production in the labor/capital/coloniality, which recognizes the characteristics of economic, political and cultural relationship. Craftwork, as a particular form of labor in general, can be understood as an activity of production of objects or services that have material and symbolic value, small-scale organization and use manual means production, as tools. It comes in two forms depending on the simple production process or production-circulation of capital (Marx, [1890] 2013). The simple production process involves individuals with relative autonomy in the exchange, where the craft workers receive incomes by the sale of the products. However, this moment not produces capital; this process can perform the capitalist form depending on acquisition of capital goods, whether in raw materials or means of production. Also developed a form of transition to capitalism, through the commercial capital, allowing increase the price of goods by direct sale to traders, either that the own artisan be trader, or not. In the production of capital there is a wage relationship in small companies that allow the valorization of the goods as individual capitals, there is a contractual relationship between capitalist and worker (Marx, 1980).

Within the social division of labor, the craft work can be integrated vertically and horizontally form. Vertically form, the craftwork is integrated with the functions and occupations in the sectors of industrial production, where operates a technical reference and dependent on the structural conditions of the productive forces of a country. The characteristics of occupations are part of the different sectors of production and remain linked to the importance of trade as an axis of recognition. His stay depends on both the needs of society as joint with other sectors through technological developments. Horizontally form, the craftwork is integrated by the skills that have symbolic and narrative values, without relying directly on other sectors, but integrated as a field of relative autonomy where the identification of the subject as a craftsman (artisan) and the object as artisanal product takes on a different significance in the market (Sapiezinskas, 2012), not have direct competition with other industrial sectors; on the contrary, exist a cultural specialization based on the local tradition. As goods circulation, it is related mainly production of articles of consumption - however, as mean of production can be present in the form of artisanal mining. For other hand, as commodities in market, the craftworks produce articles of consumption or articles of luxury (Marx, [1884] 2014). When the craftwork generates subsistence articles, there is greater coordination and dependency for the needs of the local and national population, allowing competition with other industrial capital, mainly there is competition for quality instead of price. On the other hand, the production of luxury goods, craft work depends on the world market in relation to cultural markets specialized, whether in commercial showcases, fairs and exhibitions. Articles of luxury enter in the market as distinctive goods for consumers, allowing competition by status between producers and consumers.

Ethnicity is a social construction of cultural differentiation, where is recognized the social practices that correspond to the production of identities and otherness within and outside political territories (states, regions, recognized etc.), in certain periods of time (Giddens, 1991; Smith, 1997). Ethnicity is a concept that debates a category race, does not produce static discourses and phenotypic naturalization of the population; on the contrary, responds to think critically the myths of origin, language, religion, among others. Ethnicity also integrates category nationality, not included only a political identity in based of the modern state, but embraces different political organizations that are within states or are interstates spaces. (Van der Meer & Tolsma, 2014). Along with the concepts of class and gender, ethnicity corresponds to a category of significant value in understanding the social sciences. Ethnicity does not happen in reality as a differentiator cognitive resource on a equality field of opportunities. On the contrary, the cultural differentiation may be exercised as a form of hegemonic domination or counter-hegemonic according to the resistance capacity or power that may have a group, community or nation. This power can be exercised internally in the States, in the form of micro-powers, or externally in the process of colonialism between states or political territories. For Castells (1999), this type of positions and identities characteristics are define in three ways: legitimizing identity, resistance identity and project identity depends on how they think their scope is as civil society, community, or social movement. In this way, the ethnicity is part of the colonialist of power within a global system of domination. Coloniality "is one of the constitutive and specific patterns of global capitalist power elements. It is based on the imposition of a racial / ethnic classification of the world population as a cornerstone of the pattern of power, and operates in each of the planes, spheres, and dimensions, material and subjective, of everyday existence and social scale" (Quijano, 2014, p. 285).

Thus, although the concept of ethnicity is a fundamental tool of cultural understanding, it is remarkable that for their current understanding their relationship to the capitalist mode of production is necessary, the process of building modern states, and the role played the ethnic discourse in the exclusion, differentiation, and segregation populations throughout history. It is clear that the discriminatory practices based on ethnicity, gender or class is linked to socioeconomic processes in a specific place, allowing know how and to what point different social groups exercise implicitly through discrimination values, and how trigger explicit policies or movements that exclude certain type of population in based of prejudice. Thus, ethnicity is part of the contradiction labor/capital, which presents the relevance of studies of relationship between craftworks and ethnicity in the conditions of production, circulation, and consumption under capitalism. To that extent, the understanding of craftworks can integrate the economic, cultural, and political boundaries with the objective that understand the labor process and cultural objects. Following, is presented the methodology based on the problematic and theory proposed.

4. Methodology

One of the problems of methodological understanding in the literature reviewed is based on the large number of local and case studies, and is not proposed studies of the contradictions between different social realities, which lead to an understanding limited. Comparative cross-national studies are an analysis methodological that can recognize the similarities and differences of the categories for different populations. This method avoids the cultural, economic, and political reduction in function of material and symbolic contexts, where contradiction and equivalence appears. Thus, I consider a comparative cross-national methodology to analyze the relationship of both categories: craftworks and ethnicity. As hypothesis, I propose that diversity and ethnic recognition of a population affects the definition and classification of craftworks. In other words:

- 1) The higher the ethnically diverse at country, there is the probability that a) a horizontally integration of craftworks, and b) an ethnic and territorial definition of that activity.
- 2) The lower its ethnic diversity, there is greater likelihood of a) a vertical integration of craftworks to the division of labor, and b) a technical and functional definition of that activity.

According Joseph Elder (1979), comparative cross-national methodology present the following problems to solve: country selection, case independence, unit comparability and translation and stimulus equivalence.

4.1. Selection of countries and time period

For this study is comparing the countries of Mexico, Brazil, France and the United Kingdom. The reasons for the selection are: relevance of craftworks in the national economy, historical difference between metropolitan and colonial countries, difference of market in industrial capitalist development, difference in the ethnic representation, access to socio-economic data of categories of study. In respect to time, the study is limited to data from 2000 to 2014, by the types of sources used. However, historical understanding use academic literatures related to each country, without going beyond the information that allow explain the relationship of the categories.

4.2 Case independence

It is another way of expressing the “Galton’s problem”, which is to define the extent to which cases or countries are independent and which have a common history. The selection of European countries has independence in how to classify craftworks, with countries high degree of industrial and economic development in the past century; they maintain different forms of institutionalization of the craft. Regarding other countries, their colonization process was uneven, with independent forms of institutionalization of craftworks; they also present economic and industrial developments recently. Although it can find economic structures dependent on the globalization of the capitalist system, it is remarkable that the regional and national response depends on particular institutional autonomy, involving cultural and historical factors.

4.3. Indicators or comparable units

The main categories are craftworks and ethnicity, and for respond the questions about their relationship, are shown in Table 1 categorical and continuous variables for their study, and is also mentioned the sources used that allows comparison.

Table 1: Categories, indicators and source type

Categories	Indicators	Source Type
Craftworks	• Categorical Variable Definition of craftsman; Definition of craft; Classification of crafts.	Definitions: Institutional Documents. Occupational Classification: ISCO, SINCO, CBO, UPA, SOC.
	• Categorical Variable Classification of the population by ethnicity.	Classification: Institutional Documents.
Ethnicity	• Continuous Variable Number of ethnicities; Number of ethnic population - relative.	UNSTAT, The Year Factbook.

Source: Author's own elaboration.

4.4. Equivalent criteria

As a premise to research that both craftworks and ethnicity not have homogeneous equivalence values that allow direct relationship between its components. According Davidovet. al. (2014), with lack of equivalence in the categories in comparative cross-national studies, the researcher can "try to explain the individual, societal, or historical sources of measurement nonequivalence" (p. 65), in the same form observe subgroups within countries that may generate equivalent measures both categorical and continuous. Thus, the problem of the research is to define why there is not equivalence of categories and to what extent classifications from each country correspond to cultural and symbolic indicators of differentiation based on ethnicity. In other words, do, as a starting point, a comparison of craftworks and ethnicity as non-equivalence units, after, evaluate their relationship in to general and particular scale. For the development of this study, a first part defines the shape of ethnic recognition in each country studied; a second part, is exposed the definition of craftworks by country; and a third part, the classification of craft occupations relative to their vertical or horizontal integration.

5. Ethnicity and cultural representation

The grade of ethnic diversity can be measured in the construction of forms of subjective and objective recognition of cultural values or belonging to a nation or group. It use the Herfindahl-Hirschman Index (HHI), where is exposed a greater grade of diversity to the extent that there is more fractionation of the population, and as a result the number HHI is lower (Van der Meer & Tolsma, 2014: 462). In the table, 2 are presented the ethnic representations by country. From a historical understanding of colonialist/modernity, it can starting from European countries, which have as a characteristic an advanced industrialization process and colonization processes exercised, presenting a higher HHI; and on the other hand, those colonized territories having a recent historical process of industrialization and they have a lower HHI.

Table 2: Representations and Ethnic Diversity (HHI) by country of study¹

United Kingdom	Mexico	Brazil	French
White 87,17	Mestizo 62	White 47,73	White/European 85
Black 3,01	Predominantly Amerindian 21	Mulatto 43,13	North African 10
Asians 1,36	Amerindian 7	Black 7,61	Black 3,5
Others 8,46	Others 10	Asians 1,09	Asians 1,5
		Indigenous 0,43	
H= 7681,09	H= 4434	H= 4197,63	H= 7339,5

Source: Author's own elaboration from UNSTATS (United Kingdom, 2011; Brazil, 2010), The World FactBook (México, 2012), Sabeg & Méhaignerie, 2004 (France).

The differences on the meaning of each ethnic identity correspond to local representations in relation to phenotypes or ways of being, that is found mostly as latent differentiation. In European countries, the predominance of ethnic identities "white" is evident, however in this case the question is formulated to phenotypic traits, which cannot be debated or have little relevance to the population of these countries, contrary case differentiations religious or citizenship (Simon, 2012).

¹ The data "Others" have been taken as a group, because the sources have no information detailed or don't have a significant weight in the total.

In this case, ethnic identities are legitimizing, or are part of the concept of citizenship in civil society. Either objective or subjective manner, the reference to the data allows us to evaluate the European white ethnic dominance over other identities. For Brazil, the ethnic representation has a higher degree of importance in the social recognition of the population; it has a strong migration in their historical formation, migration both volitional in the republic as forced (slavery) in the colonization (Costa, 2005). The representation of "mulatto" and "black" is of great weight in the whole population, as well as being part of a debate on the degree of representation and participation of different ethnic groups and political culture in the country. In Mexico, have similar situation, although the form of identity recognition of "mestizo" or indigenous Amerindian is more representative because it had a historical process of colonization and revolution linked to indigenous cultural characteristics. In this case we can evaluate the Brazil and Mexico cases as ethnic resistance identity, which are set in relation to its historical legacy content to territorial cultural backgrounds and presenting high recognition value for the population. However, and like the other countries of study, these data do not show local peculiarities, exposed their general form, with the limits that represent this information. The problem here, then, is to associate these values representation forms of definition and classification of craftworks.

6. Definition of Craftworks

In the case of the United Kingdom, the definition of the crafts is implicit in the classification system called Creative Industries, which integrates various activities that recognize an artistic, aesthetic and cultural value of their economy. "Those industries which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property" (UK, 1998). Artisanal production activities are defined pragmatically in relation to functionality and technical characteristics, assuming its artistic and cultural value in the system. Thus, for classification purposes, in this case a debate about the meaning of what are craftworks is not related; in the contrary, characteristics and forms of measurement within the cultural creative market economies are presented. For the Crafts Council is related the following occupations: "textiles, ceramics, wood, metal, jewellery, glass, leather, toys, musical instruments and the graphic crafts are all included. Fine art and photography are not included. It should be noted that this remit also only covers to craftspeople who both design and make, so that reproduction and restoration craftspeople are excluded as are those craftspeople who make up designs of others" (Craft Council, 1998).

The definition of artisanal activity is linked to the artistic and design representations, with prevalence of local production and microenterprise, or direct sales. "The individuality of the crafts work itself, from the original design and/or individual creation of each piece to the typically low (re)production numbers of individual pieces, determines the structural characteristics of the trade. Craftspeople will typically sell their pieces themselves directly to the public. Often the workshop and shop occupy the same space although pieces are also retailed in galleries and commercial outlets. Most craftspeople oversee or manage the distribution process themselves" (Crafts Council, 2001). Thus there is a greater presence of production-circulation, where aesthetic cultural content is valued. However, now also found the "indigenous crafts" in Scotland (The Scottish Arts Council, 2000), which allows differentiation by territory the production of craft, giving importance to tradition and heritage.

In the case of France, the definition of artisanal work focuses on a system of chambers of crafts, which has allowed institutionalizing this activity since 1925, organize the trade the small industrial and artistic production in the country. After the nineties, the formation of craft to a business formation changed, defining the artisanal work as a business characterized by a size of less than 10 employees and a productive activity that is in the register of occupations institutionally defined (FRANCE, Law 96,603 of 1996). There are 510 craft activities spread over four major groups: food, construction, production and services, and art crafts. There is a strong grade of institutionalization represented in unions and confederations grouped into their four categories of classification.

Recognition of artisans is formally given in the register of trades and the form how is classified as artisans: craft teacher, art teacher and master craftsman. Formal qualifications of the occupations are required to carry out the job in this country. Especially if it is recognized that the activity currently has a large number of individual entrepreneurships, which not is identified with definition of artisanal activity in the country (UPA, 2011). That is, the definition focuses as wage labor in the local market, however, the creation of individual entrepreneurships is significant, and is concentrated in the field of production-circulation simple, where sales and income in majority are of direct exchange. However, activities and identifications of the artisans do not focus on the cultural qualities of the producer or the cultural value of the object, but as activity related primarily an institutionalized system of craftworks. In Latin American countries, a representation of crafts is defined in a different way.

In Brazil, the representation of craft activities focuses on cultural value, where local markets are highly representative, and production acquires territorial significance both the artisan's identities and object crafts.

The tradition of popular cultural production is the basis of the recognition process during the last century. There is an institutional framework that seeks to both the development of local enterprises and the development of policies to protect the heritage they represent. Craftsman "is the worker who individually has a manual craft, turning the gross raw material or manufactured into finished products. It has the technical mastery of materials, tools and craft production processes in its field, creating or producing works that have cultural dimension, using predominantly manual technique, can count on the help of equipment, provided they are not automatic or duplicating parts"(PAB, 2012, p. 11).

The craftsman has contrasted to industrial worker, manual worker and skilled production worker, which limits the definition to the cultural dimension rather than the technical dimension, because there must be an "own design" or a distinctive symbolic value. In the same way, in Brazil crafts it is recognized as the object that "includes all production resulting from the processing of raw materials, with manual dominance by individual holding the whole domain of one or more techniques, combining creativity, skill and cultural value (has symbolic value and cultural identity) and may in the process of activity occurs limited aid of machines, tools, artifacts and utensils"(PAB, 2012). There is a relationship of subject producer and product identities represented in symbolic value and artisan craftsmanship. It differs from the typical products, folk art, and crafts. The classification of the craft is defined by origin, particularly production and the historical and cultural values, which account for five groups: indigenous crafts, recycling crafts, traditional crafts, handicrafts cultural reference and contemporary or conceptual craft(PAB, 2012, p. 28-29). There is a clear reference to ethnicity, of the indigenous population, ethnic groups, or ethnic minority villages in the regions. This particularity seeks to delimitate the labors to protect the traditional knowledge in the world market, against industry and other manual production activities.

In Mexico, the definition of artisan and craft are also linked beyond the technical sense, but understood as subjectivities in a production field with positions taken by cultural values."Shall be understood for artisans, those persons whose natural skills or technical mastery of a skill, with innate abilities or practical or theoretical knowledge, produce goods or crafts"(Ley Federal, 1988 Art. 3 - I)As in the previous case of Brazil, the craft is defined in terms of values or cultural identities, emphasizing the object as a result of a symbolically significant activity in a specific territory.It is understood by "Craft, the activity performed manually on individually, family or community, which aims to transform products or organic and inorganic substances in new products, where personal creativity and labor are predominant factors that print their cultural, folk or utilitarian characteristics, originating from a particular region, by applying techniques, tools or procedures transmitted generationally" (Ley Federal, 1988 art. 3 – II).

Although the craft promoting is linked to microenterprise development in the country, it is remarkable that the cultural identification for the definition and classification of craftworks is of great importance for income, support and recognition in the market. This search allows that the identification of cultural values carry to definitions relatively closed about what can be craft, unlike other manual product. That grade of specialization in the classification allows speaking of a differentiation between craftsmanship (*artesanía*), craft (*manualidad*) and "hybrid". Ethnic reference is essential in this definition, because local cultural values are located in the definition of *artesanía*, in contrasts the *manualidad* to refer to the technique and process, and hybridization of goods describes a mix of local, technical and cultural values in the globalization, which represents an object with a local symbolic value without properly belonging to a "community identity" or resistance identity (FONART, 2014).

In general, the representation of craftworks is defined as the formation of categories of artisan, crafts and trade. This kind of institutionalization embodied in the classification of craft occupations in each country, and includes activities that can be part of the social division of labor in each specific context, either by integrating horizontally or vertically.

7. Occupational classification, vertical and horizontal integration.

For the International Standard Classification of Occupations (ISCO), it is a way to measure the social division of labor with production sectors; craftworks is within a major group called "Craft and Related Trades Workers". These activities try to integrate greater proportion technical activities of common trades with low education, and that primarily use manual means of production with vegetable raw materials (wood, minerals, rubber, plaster,

etc.). However, the classification of occupations is adapted to each country according to the definitions of craft and characteristics of the productive forces of workers in the domestic and global market.

In Table 3 are presented the classification of occupations from each country in order to find a representation of the activities according to their horizontal and vertical integration to the social division of labor and its possible association with ethnic and cultural definition of craftworks.

Table 3: Classification of occupations related to craftwork by country of study.

Cod.	Occupations		
International Labor Organizations – ILO			
7	Craft and Related Trades Workers		
71	Building and Related Trades Workers (excluding Electricians)		
72	Metal, Machinery and Related Trades Workers		
73	Handicraft and Printing Workers		
74	Electrical and Electronic Trades Workers		
75	Food Processing, Woodworking, Garment and Other Craft and Related Trades Workers		
México			
7	Craft workers		
71	Workers in mining and building construction		
72	Artisans and workers in the processing and manufacture of metal		
73	Artisans and workers in the production of wood products, paper, textiles and leather and fur		
74	Artisans and workers in the manufacture of rubber, plastics.		
75	Workers in the processing and food processing, drinks and snuff products		
76	Artisans and workers in the manufacture of ceramics, glass, tile and the like		
79	Other craft workers, not elsewhere classified		
United Kingdom			
5	Skilled Trade Occupations	5211	Smiths and forge workers
51	Skilled Agricultural And Related Trades	5411	Weavers and knitters
		5412	Upholsterers
52	Skilled Metal, Electrical And Electronic Trades	5423	Print finishing and binding workers
		5441	Glass and ceramics makers
53	Skilled Construction And Building Trades	5442	Furniture makers and other craft woodworkers
		5449	Other skilled trades n.e.c.
54	Textiles, Printing And Other Skilled Trades	91	Elementary trades and related occupations
541	Textiles And Garments Trades		
542	Printing Trades		
543	Food Preparation And Hospitality Trades		
544	Other Skilled Trades		
Brasil			
7	Workers in industrial production	791130	Sculptor craftsman
79	Craft workers	791135	Furniture craftsman (except recycled)
791105	Embroiderer craftsman	791140	Weaver craftsman
791110	Ceramist craftsman	791145	Braider craftsman
791115	Craftsman with recyclable material	791150	Crochet craftsman
791120	Craftsman of eco-jewelry	791155	Craftsman of knits
791125	Leather craftsman	791160	Craftsman of lace
France			
Food crafts	Art crafts: Floral art. - Performing Arts. - Folk art. - Graphic Arts. - Mechanical arts, games, and toys. - Jewelry, silverware and watches. - Wood. - Leather. - Decoration (all materials). -		
Building crafts	Instrument making. - Lighting. - Metal. - Professions related to architecture. - Fashion. - Stone. -		
Manufacturing crafts	Ware. -Ground. - Textile. - Glass.		
Service crafts			

Source: Author own elaboration from ISCO-ILO, SINCO-México, SOC-UnitedKingdom and (Jennings, 2012), CBO-Brazil, UPA-France.

Owing to the wide variety of occupations that each country has in its ratings, and how to integrate their different crafts, the analysis is limited to understanding how the integration of craftworks is constituted in relation with other sectors. For United Kingdom presents a form of classification of occupations that do not explicitly define the craftworks in the system of creative industries, but is conceived in parallel as related activities in large groups (Dodd, 2013), especially in the major group of "skilled trade occupations". The definition of craft activities does not depend on the identification of a craftsman subject, because as artisan appears in different groups of the general classification (e. g. 9111 - Craftsman agricultural; 9112 - Craftsman forestry). Vertical integration establishes the dispersion of craftworks in different groups, allowing its definition by function and technology in various sectors of the economy.

In France, is presented an autonomous classification of craft enterprises, approximately 500 activities in five main groups of food, construction, manufacturing, services, and art. Each group contains individual trades that do not depend on the identification of craftsman subject or the classification of objects, but are integrated into business activities tailored to each major group. It is understood as a vertical integration to the extent that does not focus solely on cultural skills and territorial knowledge, which is included in 12 occupations subgroup of art and popular traditions, but it is an open category of identifying companies different sectors of the national production. This feature gives a breadth in understanding the activities covering production of articles of consumption and articles of luxury, consolidating forms of organization more relevant in the domestic market of the country. The case of Mexico is important to recognize ways of defining a *craft field* based on tradition and culture, juxtaposed with a form of classification of craft occupations based on the technical and function. Are presented in a unity form the cultural meanings that develop in the heritage aspect and craft activities as forms of identification of the country's workforce make more reference to the means of production and technical work, and the definition of craftsman is so complement within the economic structure and the cultural field. So the definition of artisan and worker recognizes a position based on the cultural space and other in the industrial and technical space. The concept of craftworks is set to integrate occupations vertically and horizontally, there is an emphasis on use value and cultural value of products, and identification of craftsmen.

In the classification of craftworks in Brazil, it is a more concentrated definition depending on the characteristics of production and the way of cultural identification. This is because the craftworks are recognized by the limited relationship between subject and object, craft worker and craft. Derived from the definition of craft work, is configured a production of field that projects the protection of traditional knowledge in the transformation of local raw materials or territorially located. Horizontal integration is presented, to the extent that is not matched to other sectors of production, but generates autonomous production traits that create competition among the same group of activities, especially in the production of luxury goods. In general, there is a classification with vertical integration in countries with less ethnic reference of production, classifications presented generally are based on correspondence with the definitions of each country have been institutionalized historically by adjusting activities economic development of capitalism and are part of the dynamic adjustment of trades and workers to structural changes in production. Ethnicity and ethnic representations as a way of legitimizing identities and resistance identities, contribute to give meaning and shape to the classifications of craftworks, especially in the horizontal integration of activities in relation to all occupations, where specializing the production to the heritage aspect. However, while European countries have subgroup classifications of traditional, artistic or heritage craftsmanship, it is not central to the institutionalization of occupations.

8. Conclusions

As a result, in this article is presented the relationship of the recognition of ethnic identities (legitimizing or resistance) in the way it defines and classifies the craftworks of the countries of research. Craftwork has a variety of activities that have been integrated technically and culturally to the division of labor, but with a different value in the forms of institutionalized activity through the definition and classification in each country. Although there are cultural protection policies and business development, in each country is generated a tendency on one or the other sense to institute the classification. Ethnicity as cultural value may explain, in part, the differentiation of the meanings of craftworks in a system of capitalist production. Measured for their importance in the ethnic identities of resistance or communal, was found that when exist greater ethnic diversity in a country, there is a strong relationship with how to culturally integrate craftsmanship to the classification of occupations, and also with their ethnic identities in the definitions of craftsmen and crafts, giving major recognition to forms of territorial and traditional knowledge.

On the other hand, in countries that the ethnic diversity-communal identities- is not presented a significant weight, appear an amplitude in the concept of craftsmanship that is integrated vertically to the division of labor, making part of different sectors production, and not present reduction to cultural identities, but that is part of activities of production of goods, both consumer and luxury.

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