



2017 2018

ANNUAL REPORT

Table of Contents

President's Message	3
Director's Message	4
Treasurer's Message	5
Strategic Plan	6
Major Projects	7
Advocacy	9
National Awards	10
Governance	11
Advocacy	12
Future Plans	13
Thanks	15
Contact	16
Financial Statements	17



*Art Now, Saskatchewan Fine Art Fair
September 2017
Photo: SaskGalleries*

On the Cover

Explosion de Bonheur
Magali Thibault Gobeil
2017, Quebec
Photo: Anthony Mclean



PRESIDENT'S MESSAGE

Dear Members:

This past year has been active and rewarding for the CCF/FCMA, beginning with our 12th annual conference Intersections & Interconnexions held at the Art Gallery of Burlington in conjunction with Canada's first Craft Biennial exhibition and symposium. At the conference we celebrated the 2017 Robert Jekyll Award for Leadership in Craft recipient, Charllotte Kwon. Our 2018 conference will take place October 10-15 in Nova Scotia.

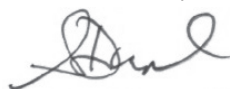
The CCF/FCMA delivered on its mandate to be the lead advocate for craft at the national level. In response to a call put forward by the Government of Canada to participate in a consultation on occupations, the CCF/FCMA submitted recommendations to better define craft-specific national occupational classifications. The organization was also called upon to advocate for the Alberta College of Art + Design when a consultant's report suggested the erosion of craft based degrees. These two large scale efforts impact craft vocations across the country and the CCF/FCMA used its national voice to make a difference.

Changes in funding allocations from the Canada Council for the Arts have provided increased funds for the CCF/FCMA over the next two years. These additional funds will provide opportunities for increased programming, marketing and staffing to support our work. This is great news for our organization's growth and development.

Many thanks are to be shared with those who contribute to the continuing success of the CCF/FCMA. On behalf of the Board of Directors, I would like to thank Maegen Black for all her work, dedication and commitment to our organization. Much of the work noted above was led and organized by Maegen, which is not a small task. Thank you, Maegen! I would also like to thank our many volunteers who serve on the board and give selflessly to make our organization the best it can be. You are a very important part of the CCF/FCMA and we greatly value your contribution. An extra special thank you to out-going board members for their service - Lily Reaman (PEICC), Luc Delavigne (CMAQ rep) and David Hayashida (CCNL) - and a BIG welcome to Ayelet Stewart (PEICC), Robert McMillan (PEI rep), Kathleen Morris (Ontario rep), Janet Pitsiulaaq Brewster (NACA) and Katie Parnham (CCNL).

I look forward to another terrific year of craft with the CCF/FCMA and hope to celebrate with everyone in Nova Scotia this fall.

Yours in Craft,



Sandra Dupret
President CCF/FCMA



Moose Knife, Michael Harlick

Recipient of the ACCAE award for Excellence in Product Design & the 66th Arts & Letters Awards of Newfoundland & Labrador

DIRECTOR'S MESSAGE

Dear Members,

After a year of transition, with shifts in leadership across the country and new funding structures that impacted many arts organizations in Canada, the future of the CCF/FCMA is bright. Increased financial support has allowed for re-newed plans for the future, expanded networks have opened doors to increase our impact in advocacy, and exciting celebrations of craft had the sector abuzz. I am grateful to all our volunteers across the country, and to the many Provincial and Territorial Craft Council staff members who contributed time and effort to our programming. Thank you!


In this, my 12th year with the Canadian Crafts Federation, I had the opportunity to take on two professional development courses that have made a significant impact, the Cultural Human Resources Council's Talent 2 Lead program, and the first 5 months of a 7 month Cultural Leadership program at the Banff Centre for Arts & Creativity. I have already begun to implement the many lessons learned through these experiences, and I intend to share these newfound skills with the craft community at large.

I have learned so much in these courses, and over all my years with the CCF/FCMA, from so many mentors willing to share their knowledge. I am honoured to have the opportunity to do the same for the next generation of craft leaders in Canada. I look forward to continuing my role as an agent of change, a community animator, and a cultural activator for craft.

In Solidarity,



Maegen Black
CCF/FCMA Director



Les ailes d'Icare
Catherine Sheedy, Quebec
Photo : Anthony McLean

TREASURER'S MESSAGE

The continued financial health of CCF/FCMA depends largely on partnerships with provincial and territorial craft councils. Our organization relies on in-kind contributions from councils (including time participating in committee activities and meetings) in two ways. First, of course, is the participation that is required to accomplish the project goals the Board has set. Second, is the documentation of these in-kind contributions, which is an essential component of maintaining our funding formula with the Canada Council for the Arts (where no more than 60% of our budget can come from the CCA). The 2017-2018 in-kind contributions were valued at \$102,279 (down from \$124,930 the previous year), so this is a trend we cannot afford to continue. A big "Thank you!" to those who continue to participate in the committee activities and document their time.

2017-2018 was the first year of our new three year operational funding cycle under the new funding model of Canada Council. Since we were approved for increased funding so near the end of our fiscal year (our first increase in six years!), we were allowed to carry some of that into the current year. While we did not receive all we originally requested, with this increase we can make additional progress on our many initiatives.

Once again, we started the past year with a balanced budget, and finished with a surplus: \$3,472. One reason for this is the doubling of contributions from event sponsors thanks to our participation in the Business for the Arts "ArtsVest" program. We also worked with new partners to find mutual benefits through our consultation activity.

I would like to thank Maegen Black, Gilles Latour and the other members of the Executive and Finance Committees, as well as our bookkeeper, Janet White, and our auditors at Teed, Saunders, Doyle & Co. for their continued support.

Respectfully submitted,



Glenn Piwowar
CCF/FCMA Treasurer



L'un contre l'autre
Michel Boire, Quebec
Prix Coup de cœur

STRATEGIC PLAN

Mission Statement

Create connections and champion craft.

STRATEGIC PLAN GOALS

UNITE	Encourage connection and exchange among the national craft network
SUPPORT	Strengthen and empower the craft sector
INSPIRE	Raise the profile of Canadian contemporary fine craft nationally and internationally



Alice, Lorina, Édith et les autres... (2006) et Contes muets (vidéo, 2006)
Michelle Lapointe, Quebec

Mandate

As a Federation of organizations, the CCF/FCMA works with the Provincial and Territorial Craft Councils and affiliate organizations to unite, enrich, empower and celebrate the professional contemporary craft sector through collaborative action, networking, and community development.

Vision Statement

We envision a Canadian culture which embraces and values the artistic, economic, contemporary, historical and social significance of craft.

Approach

- We unite Canadian professional craft organizations in order to learn, share, collaborate, and strengthen the sector.
- We create and deliver programming and research that informs, engages, empowers, and celebrates the professional craft sector.
- We identify and act on craft based projects and collaborations that have regional, national, and international impact.
- We actively pursue and develop meaningful relationships with organizations, institutions, and government agencies that are committed to the advancement of the craft sector.
- We advocate for craft from a national perspective.

MAJOR PROJECTS

Canada 150

Starting in the previous fiscal year and wrapping up in our final quarter, Canada 150 was a year of celebration, paired with discussion about the future. It encouraged reflection and forward thinking, inspiring a review of successes, recognition of failures, and an openness to conversation about how to make positive changes moving forward. The CCF/FCMA focused our Canada 150 energies on two main components: our annual conference and social media, with the intention to reach as large an audience as possible.

On the lighter side, our social media campaign brought together volunteers from across Canada to celebrate the craft of today, sharing the work of 150 contemporary fine craft artists from all corners of the country. Through collaborative efforts, this resulted in 405 #Craft150 posts, garnering 146 comments, 268 shares, 4,642 reactions with a total reach of over 129,784 across Facebook, Twitter and Instagram. Throughout the campaign we increased our followers by 4% on Twitter, 6% on Facebook, and a significant 52% on Instagram. That's almost 400 more followers that our messages are getting out to on an ongoing basis, thanks to the #Craft150 campaign.

On a more serious tone, Canada 150 truly changed the conversation at the national level, shifting the content of our conference, which delved deep into current and future program plans, the value and impact of diversity, and the importance of organizational will. (read more about the conference on page 9)

The conversations, networking and collaborations which developed over the course of Canada 150 have lead to an increased scope of understanding about our differences and our strengths, with a renewed sense of drive toward breaking down barriers, opening doors, and recognizing Canadian craft for the broad, diverse, and thriving arts sector it is. We have a long way to go to advance this reality, and will continue to learn, encourage, and share as we grow.

Online Presence

SOCIAL MEDIA	2017-2018	SINCE 2016-2017
Facebook	1559 followers	7.7% increase
Twitter	1190 followers	3.6% increase
Instagram	679 followers	91.8% increase

ENEWSLETTER	2017-2018	SINCE 2016-2017
Subscribers	837	15.6% increase

International Connections

The CCF/FCMA often acts as a connection between international interests and Canadian craft, fielding questions from the international craft community and making links between potential collaborators for special projects and exchange. This past year, we were pleased to expand our reach, furthering connections with our neighbours to the south.

In October 2017, CCF/FCMA Director Maegen Black, alongside fellow Canadian and former CCF/FCMA Past President, Charles Lewton-Brain, received exclusive invitations to participate in the Craft Think Tank, a 40-person gathering of leaders in American craft. The three day session took place in Pomona, California, at the American Museum of Ceramic Art, where the group shared their experiences, expectations and hopes for the future of craft practice in North America. Maegen Black presented during the event's Pecha Kutcha, sharing information about the scope of Canadian craft, informing influential members of the American craft community about the level of practice, opportunities for education, and special events that make up Canadian craft today. This presentation was well received, leading to increased understanding of the Canadian sector and the development of extensive contacts with our American counterparts. (A full report on the Craft Think Tank can be downloaded on the canadiancraftsfederation.ca/resources)

The Craft Think Tank experience led to a second invitation for Ms Black to visit the ACC Show in Baltimore in February 2018. The largest of the ACC's public shows, this wholesale and retail trade show featured over 600 artists from across the USA. An opportunity to explore potential for future exchange, the challenges of cross-border activity were discussed, while exposure to the American system increased the CCF/FCMA's drive to clarify and update information available to Canadian craft artists wanting to access the American market.

The information gathered from these missions has, and will continue to inform the wider discussion of exchange and export of the CCF/FCMA's intern/national committee, who have spent the past year reviewing opportunities and identifying priorities for future CCF/FCMA pilot projects. The goal? To create a new program for Craft Year 2020 that will raise the profile of Canadian craft both nationally, and internationally, to benefit the craft community at large.

Consultation

In early December 2017 through the end of January 2018, the CCF/FCMA provided consultation services to a new partner organization, the Inuit Art Foundation, as part of the Northern Lights Conference held in Ottawa. In partnership with the IAF, Craft Council of Newfoundland and Labrador, and the Baffin Island Chamber of Commerce, the CCF/FCMA organized two days of lectures, panel discussions, performances and gallery visitations as part of the Cultural Pavilion at the conference.

More than 55 artists from across the Northern territories participated in these events, learning about funding opportunities, gallery representation, business development and new First-Nations focused programs and collections which could directly impact their career paths. The CCF/FCMA was proud to be part of this important program, and we look forward to continuing to work hand in hand with our Northern counterparts to design quality programming that brings the North and South together.

Annual Conference - Intersections and Interconnexions

The 2017 Annual National Conference, our 12th annual event, was titled 'Intersections & Interconnexions'. Bringing 36 professionals with representation from each province and territory to the Art Gallery of Burlington to participate in group meetings, we hosted breakout sessions and professional development over two days. The events then blended in with our host organization's Canada 150 program, the inaugural Canadian Craft Biennial, where CCF/FCMA members joined another 181 craft artists, curators and collectors for two days of panel discussions and lectures, bringing the CCF/FCMA team to the largest craft gathering of its kind in our history. A highlight of the Biennial was the opening reception of the national exhibition at the Art Gallery of Burlington, where over 400 members of the community gathered to celebrate this momentous event.

Within the CCF/FCMA's own lecture series, we welcomed keynote speaker Charles Smith, Executive Director of Cultural Pluralism in the Arts Movement Ontario, who shared his perspective on the culture sector provided guidance on how to approach diversification, Smith extolled the virtues of commitment to change, of collaboration over control, of openness and accessibility. He encouraged all in attendance to ask, "what capacities would be unleashed if we were equal?", and to publicly commit to diversity on a consistent basis. A diversity road-map must be more than a document on a shelf, Smith explained, "to me, paper is paper. It's how it's used" that matters.

Presentations continued throughout the day, with speakers from Craft NB, Studio Magazine, and the Inuit Art Foundation discussing how they reach the public through collaborative practices. José Niaison of the Canada Council for the Arts shared an in depth look at the new system for application to funding programs on the national level. Representatives from WorkinCulture, the Craft Council of Newfoundland & Labrador, and the Alberta Craft Council explored ways to increase value in membership, also through collaborative efforts.



intersections &
interconnexions

Exploring Craft Sector Collaboration
Explorer la collaboration dans le secteur des métiers d'art

Each presentation delved into new and interesting ways to connect across existing boundaries, effectively breaking down geographic, cultural, and economic barriers, helping delegates to see new ways they can increase access to and for craft communities. Outside of the public presentations, the CCF/FCMA Board of Directors met, as did the regional leaders of the Provincial and Territorial Craft Councils. Both groups discussed successes and challenges, ideas and tools, providing a valuable space for idea generation and resource sharing.

Intersections & Interconnexions broke outside the walls of meeting rooms as well, visiting galleries, schools and studios as part of our Craft Bus Tour. With behind the scenes tours of the Art Gallery of Burlington, Sheridan College's craft studios and gallery, Carnegie Gallery and Scott Barnim's ceramics studio and shop. The tour introduced the national community to the local, building bridges for future connections and collaborations nation wide. This, in the end, is a great reflection of the purpose of the conference itself.



*Intersections & Interconnexions Conference,
Ontario 2017*

NATIONAL AWARDS



Jack Sures
Photo: Canada Council for the Arts

Governor General's Visual Arts Awards

Each year, the CCF/FCMA submits a nomination for the Governor General's Visual Arts Awards, specifically in the category for contemporary fine craft, the Saidye Bronfman Award. Though this year our nominee was not selected, we were delighted to celebrate the 2018 winner, Saskatchewan ceramic artist Jack Sures. In the months following the presentation of this well-deserved award, we mourned with the national community when Jack sadly passed away after a brief illness. It is a comfort to know that Jack was aware of the deep-held national appreciation for his work, an appreciation that will live on in the history of Canadian craft through his recognition with the Bronfman Award.

Robert Jekyll Award for Leadership in Craft

The penultimate event of the CCF/FCMA conference was the Craft Community Social, held at the Burlington Performing Arts Centre, celebrating the recipient of the CCF/FCMA's 2017 Robert Jekyll Award for Leadership in Craft, Charlotte Kwon. Recognized for her work in Canada and abroad, promoting the textile arts, Kwon was unable to attend the event in person, but provided a beautiful video acceptance of her award, which we shared online with our many followers and friends at and after the event. This event was the most high profile of all our Robert Jekyll Award presentations, marking the 9th time this award has been presented to a laureate who has impacted Canadian craft for the benefit of the national community.

GOVERNANCE

Increased Financial Capacity

The past year has been an exceptional year for financial expansion and diversification. The increased funds available from the Canada Council for the Arts lead directly to an increase in our operational funding after many years of stagnant levels. (See our financial report for more information on page 17)

Not only did our grant funding increase, but our donation and sponsorship levels greatly expanded, with new support from individuals, corporations and partnering non-profits. For the first time, the CCF/FCMA participated in the Business for the Arts ArtsVest program, providing special training and matching funds to the tune of \$1300, more than doubling our previous record for sponsorship support. The CCF/FCMA has already applied to participate in the program again in our next fiscal year, with hopes of gaining new sponsors for our next annual conference, the Robert Jekyll Award, and more.

Professional Development

Over the course of the past year and continuing on into the first quarter of 2018-2019, CCF/FCMA Director Maegen Black, participated in extensive leadership training. At no cost to the organization itself, through the confirmation of personal grants and extensive scholarships, Ms Black took part in the first cohort of both the Talent to Lead (T2L) program through the Cultural Human Resources Council, and the Cultural Leadership (CL) program at the Banff Centre for Arts and Creativity.

Through T2L, a set of ten monthly webinars and a multi-session mentorship with musician and arts administrator Richard Hornsby, the knowledge base on hr management, conflict management, succession planning, legal rights and more was expanded. The CL program is a seven month intensive including two week long programs in Banff, one week at the National Theatre School in Montreal, and one final week in Banff to be completed next fiscal. This course has been transformational, focusing on change management, systems thinking, network mapping, and more. The skills developed and networks expanded through this program will have a long-term impact on the organization through Maegen's advancement.

After 12 years with the CCF/FCMA, many of which were spent as the sole staff member of the organization, this increased professional development is extremely well timed. The CCF/FCMA is set to hire a second full time staff member in the 2018/2019 fiscal year: a digital content developer who will focus on communications, programming and marketing. The management and leadership skills paired with increased HR capacity will help to guide the energy of CCF/FCMA staff to new heights.



Mountain Locket

Brittani Buettner, British Columbia

ADVOCACY

Over the past year, the CCF/FCMA continued its role as an active member of the Visual Arts Alliance and supporter of the Canadian Arts Coalition. We shared the craft perspective on national issues, helping to identify priorities for national action and assisting with the continued development of the Visual Arts Market Study, as well as a review of the funding programs available for culture at Canadian Heritage.

The CCF/FCMA has also joined a new advocacy organization, Mass Culture. This collaborative initiative strives to support artists, arts organizations and academic institutions across the country. It is a network of stakeholders, which, through research, addresses cultural policy issues at organizational, sectoral, and governmental levels. The CCF/FCMA is assisting with regional network building, the circulation of Mass Culture information and support for their community consultation program. In March of 2018, Maegen Black and Gilles Latour participated in Mass Culture's first national roundtable, bringing the voice of craft to this strategy session.

Over the past year, our relationship with Statistics Canada and Canadian Heritage has grown significantly. After extensive research, the CCF/FCMA produced a set of recommendations outlining suggested improvements to the federal governments National Occupational Code (NOC) system. This included improvements in the language, descriptions, and format of the codes related specifically to the craft sector. All twelve of the provincial and territorial craft councils signed their support to this document. These recommendations were well received, resulting in an invitation to participate in the Statistics Canada's Roundtable on Culture Statistics, and the circulation of our NOC recommendations to all the session attendees. Multiple meetings have since been held with Statistics Canada representatives, and we expect our engagement at this level to increase into the next fiscal year.

The CCF/FCMA continues to provide support for our many members, connecting them to opportunities, sharing information and providing context for how national policy and research can impact the craft sector directly. This included:

- Consultation and encouragement for our members to take advantage of the new opportunities available to craft organizations with the launch of the new funding model at the Canada Council for the Arts. The creation and circulation of an information campaign to ensure our members' members knew about key details of this new model.
- Circulation of new research including the Statistics Canada report on Trade in 2016, highlighting the content of importance for the craft sector, and the compensation report for arts workers from the Cultural Human Resources Council. (The CCF/FCMA was also a consultant on the development of the CHRC study.)
- The provision of letters of support for members programs, in response to funding cuts and threats of program reductions. This included a letter of support for the Alberta College of Art + Design's existing craft programs, after a consultant recommended in their report to the University that the craft programs be redesigned and significantly scaled back. This letter was developed in partnerships with the Alberta Craft Council, sent to three key ministers in the Alberta government. We received a positive response from the Minister of Advanced Education, Marlin Schmidt, confirming their support for craft education in the province.
- Making connections between international organizations and CCF/FCMA members. For example, connecting the Ateliers d'art du France with the Alberta Craft Council as well as multiple institutions carrying the work of a Canadian ceramic artist for exhibition in France, and connecting the UK based Craft Council with our partners at the Conseil des Métiers d'art du Québec, regarding the potential for UK-Québec specific craft exchanges.
- The CCF/FCMA also provided direct support for Craft Ontario, as the organization went through a difficult financial struggle. The CCF/FCMA provided support and connections regarding best practices and promoted the many fundraising efforts of the organization. We are delighted that through the tireless efforts of Craft Ontario staff and members, the organization has pulled through this difficult time, restructuring and reformatting along with Herculean fundraising efforts to continue to serve the Ontario craft community.



Forest Keepsake

Brittani Buettner, British Columbia

FUTURE PLANS

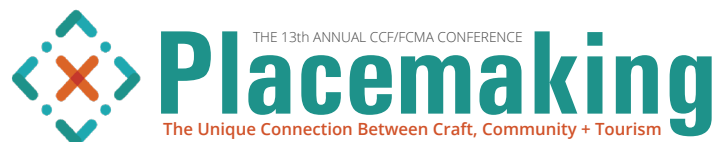
In large part, this has been a year of preparation. As we move towards large scale projects in the years down the road, extensive planning and partnership development is taking place. We will need the help of our members to move these projects forward. The following activities are in the works now, and we welcome new partnerships and volunteers to bring them to life. Thanks to new funding from the Canada Council for the Arts and expanded financial support from many of our provincial and territorial craft council partners, we will be hiring a second staff member to help tackle the challenges ahead.

Placemaking Conference

Plans have been moving forward for the next CCF/FCMA National Conference, titled Placemaking : The Unique Connection Between Craft, Community & Tourism.

The events will take place in Cape Breton, Halifax and Lunenburg, Nova Scotia, in partnership with Craft Nova Scotia, Craft Alliance, Lunenburg School of the Arts, NSCAD University, Cape Breton Centre for Craft & Design, and the Aboriginal Curatorial Collective (ACC). The CCF/FCMA and the ACC have combined our forces to host our conferences together, sharing a keynote speaker and aligning our social events to bring both delegations together.

In February 2018, Maegen Black travelled to Halifax to meet with our many partners and plan logistics. We cannot wait to bring the national community to the East Coast, and look forward to the events to come.



THANK YOU

The CCF/FCMA would like to thank our many funders, sponsors and members, for helping to contribute to the growth and advancement of Canadian contemporary fine craft at large.



Canada Council
for the Arts

Conseil des Arts
du Canada



Service
Canada

AGB
ART GALLERY of BURLINGTON

teed saunders
doyle | chartered professional
accountants
& advisors

ASSURart



Members

Craft Council of British Columbia
Craft Nova Scotia
Saskatchewan Craft Council
PEI Crafts Council
Yukon Arts Society
Conseil des Métiers d'Art du Quebec
Craft Council of Newfoundland & Labrador
Manitoba Craft Council
Craft NB
Craft Ontario
Nunavut Arts and Crafts Association
Alberta Craft Council

Affiliate Members

felt :: feutre Canada
Canadian Clay and Glass Gallery
Northwest Territories Arts
Craft Alliance/ Métiers d'Arts
Lunenburg School of the Arts
Arts Section of the Cultural Services
Branch at the Department of Tourism and
Culture, Government of Yukon
Alberta College of Art & Design
Cape Breton Centre for Craft
New Brunswick College of Craft & Design
Crafted Vancouver
MyCEO

CONTACT

Executive

PRESIDENT & DIRECTOR (ONTARIO): Sandra Dupret

West Guilford, ON
sandra.dupret@flemingcollege.ca | (705) 457 - 1680

VICE PRESIDENT: Kim Bent

Fredericton, NB
kimbent@nb.sympatico.ca | (506) 454 - 7808

TREASURER & DIRECTOR (YUKON): Glenn Piwowar

Whitehorse, YT
gpiwowar@northwestel.net | (867) 667-7778

SECRETARY: Linda Brine

Kitchener, ON
shop@canadianclayandglass.ca | (519) 274-5378

PAST PRESIDENT: Gilles Latour

Toronto, ON
gilleslatour17@gmail.com | (416) 910-7849

Staff

DIRECTOR: Maegen Black

maegen@canadiancraftsfederation.ca | (506) 457-9560
Fax: (506) 457-6010

GET IN TOUCH

Canadian Crafts Federation | Fédération canadienne des métiers d'art

Office Address:

361 Victoria Street, Suite 200, Fredericton, NB

Mailing Address:

PO Box 1231, Fredericton, NB, E3B 5C8

Email: info@canadiancraftsfederation.ca

Website:

canadiancraftsfederation.ca |
federationcanadiennesdesmetiersdart.ca

Charitable Number: 106844996 RC 0001

Board of Directors

DIRECTOR (BRITISH COLUMBIA): Lou Lynn

Winlaw, BC
loulynn@netidea.com

DIRECTOR (ALBERTA): Tara Owen

Calgary, AB
taraowen@shaw.ca

DIRECTOR (SASKATCHEWAN): David Freeman

Tugaske, SK
david@timelessinstruments.com | (306) 759-2042

DIRECTOR (MANITOBA): Alison Norberg

Winnipeg, MB
alison_norberg@hotmail.com | (204) 832-1000

DIRECTOR (ONTARIO): Sandra Dupret

West Guilford, ON
sandra.dupret@flemingcollege.ca | (705) 457 - 1680

DIRECTOR (NEW BRUNSWICK): Jamie Brown

Knightville, NB
jsab1975@live.com | (506) 434-9088

DIRECTOR (PRINCE EDWARD ISLAND): Ayelet Stewart

Charlottetown, PEI
peicraftscouncil@gmail.com | (902) 892 - 5152

DIRECTOR (NOVA SCOTIA): Susan Hanrahan

Halifax, NS
susan@nsdcc.ns.ca | 902-423-3837

DIRECTOR (NEWFOUNDLAND & LABRADOR): David Hayashida

King's Point, NL
dlhayashida@gmail.com

DIRECTOR (YUKON): Glenn Piwowar

Whitehorse, YT
gpiwowar@northwestel.net | (867) 667-7778

DIRECTOR (QUEBEC): Luc Delavigne

luc.delavigne@metiersdart.ca

DIRECTOR (NUNAVUT): Janet Pitsiulaaq Brewster

janet@nacaarts.org | (867) 979 - 7808

CANADIAN CRAFTS FEDERATION
Financial Statements
Year Ended March 31, 2018

CANADIAN CRAFTS FEDERATION
Index to Financial Statements
Year Ended March 31, 2018

	Page
INDEPENDENT AUDITOR'S REPORT	1
FINANCIAL STATEMENTS	
Statement of Financial Position	2
Statement of Changes in Net Assets	3
Statement of Revenues and Expenditures	4
Statement of Cash Flow	5
Notes to Financial Statements	6 - 8

INDEPENDENT AUDITOR'S REPORT

To the Members of Canadian Crafts Federation

We have audited the accompanying financial statements of Canadian Crafts Federation, which comprise the statement of financial position as at March 31, 2018 and the statements of revenues and expenditures, changes in net assets and cash flow for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of Canadian Crafts Federation as at March 31, 2018 and the results of its operations and its cash flow for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Teed Saunders Doyle

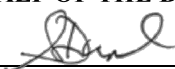
Fredericton, New Brunswick
July 25, 2018


CHARTERED PROFESSIONAL ACCOUNTANTS

CANADIAN CRAFTS FEDERATION
Statement of Financial Position
March 31, 2018

	2018	2017
ASSETS		
CURRENT		
Cash	\$ 50,505	\$ 25,338
Accounts receivable	9,230	9,366
Prepaid expenses	415	415
	\$ 60,150	\$ 35,119
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable	\$ 4,434	\$ 7,926
Government remittances payable	4,316	3,010
Deferred revenue	7,745	-
	16,495	10,936
NET ASSETS		
General fund	18,343	13,871
Internally restricted fund	25,312	10,312
	43,655	24,183
	\$ 60,150	\$ 35,119

ON BEHALF OF THE BOARD


 _____ Director


 _____ Director

CANADIAN CRAFTS FEDERATION
Statement of Changes in Net Assets
Year Ended March 31, 2018

	General Fund	Internally Restricted Fund	2018	2017
NET ASSETS - BEGINNING OF YEAR	\$ 13,871	\$ 10,312	\$ 24,183	\$ 21,792
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENSES	4,472	15,000	19,472	2,391
NET ASSETS - END OF YEAR	\$ 18,343	\$ 25,312	\$ 43,655	\$ 24,183

CANADIAN CRAFTS FEDERATION
Statement of Revenues and Expenditures
Year Ended March 31, 2018

	2018	2017
REVENUE		
Conference and symposium	\$ 1,100	\$ 4,495
Consultant	5,400	2,000
Contributed services (Notes 3, 9)	102,279	124,930
Donations	2,159	917
Grants (Note 7)	84,171	84,746
Membership fees (Note 8)	14,000	14,000
	<u>209,109</u>	<u>231,088</u>
EXPENSES		
Administrative travel	1,439	1,022
Bad debts	251	87
Conference and symposium	16,753	33,330
Consulting fees	-	1,500
Contributed services (Notes 3, 9)	102,279	124,930
Financial services	5,834	6,361
Insurance	1,106	1,170
Interest and bank charges	73	75
Membership dues	500	520
Office supplies	763	207
Professional development	232	750
Rent	2,569	2,563
Staff salary and benefits	56,814	54,434
Telephone	1,538	1,693
Translation	3,604	3,068
Website	1,493	318
	<u>195,248</u>	<u>232,028</u>
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENSES FROM OPERATIONS	<u>13,861</u>	<u>(940)</u>
OTHER INCOME		
Members Project Contributions	2,229	2,757
Sponsors	3,382	574
	<u>5,611</u>	<u>3,331</u>
EXCESS OF REVENUE OVER EXPENSES	<u>\$ 19,472</u>	<u>\$ 2,391</u>

CANADIAN CRAFTS FEDERATION
Statement of Cash Flow
Year Ended March 31, 2018

	2018	2017
OPERATING ACTIVITIES		
Excess of revenue over expenses	\$ 19,472	\$ 2,391
Changes in non-cash working capital:		
Accounts receivable	136	2,551
Accounts payable	(3,492)	(295)
Deferred revenue	7,745	(818)
Prepaid expenses	-	64
Government remittances payable	1,306	119
	<u>5,695</u>	<u>1,621</u>
INCREASE IN CASH	25,167	4,012
CASH - BEGINNING OF YEAR	25,338	21,326
CASH - END OF YEAR	\$ 50,505	\$ 25,338

CANADIAN CRAFTS FEDERATION
Notes to Financial Statements
Year Ended March 31, 2018

1. PURPOSE

The Canadian Crafts Federation was incorporated without share capital under the Canada Corporations Act to work with the Provincial and Territorial Crafts Councils and affiliate organizations to unite, enrich, empower, and celebrate the professional contemporary craft sector through collaborative action, networking, and community development.

As a not-for-profit organization, the Canadian Crafts Federation is tax exempt under the provisions of the Income Tax Act as a registered charity.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of presentation

The financial statements were prepared in accordance with Canadian accounting standards for not-for-profit organizations (ASPNO).

Cash and cash equivalents

The organization considers cash on hand, short-term deposits and balances with banks, net of overdrafts as cash or cash equivalents.

Financial instruments policy

Financial instruments are recorded at fair value when acquired or issued. In subsequent periods, financial assets with actively traded markets are reported at fair value, with any unrealized gains and losses reported in income. All other financial instruments are reported at amortized cost, and tested for impairment at each reporting date. Transaction costs on the acquisition, sale, or issue of financial instruments are expensed when incurred.

Measurement uncertainty

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the period. Such estimates are periodically reviewed and any adjustments necessary are reported in earnings in the period in which they become known. Actual results could differ from these estimates.

Revenue recognition

The organization follows the deferral method of accounting for contributions and government grants. Restricted contributions are recognized as revenue in the year in which the related expenses are recognized.

Grants and donations are recorded when received or receivable if related to the current year. Deferred grants are those which pertain to the following year, but were received in the current year.

Other revenue including conferences and membership fees is recognized on the accrual basis of accounting as earned.

CANADIAN CRAFTS FEDERATION
Notes to Financial Statements
Year Ended March 31, 2018

3. CONTRIBUTED SERVICES

The organization would not be able to carry out its activities without the services of the many volunteers who contribute a considerable number of hours. The value of these services has been recognized in these financial statements at fair market value.

4. FINANCIAL INSTRUMENTS

The organization is exposed to various risks through its financial instruments and has a comprehensive risk management framework to monitor, evaluate and manage these risks. The following analysis provides information about the company's risk exposure and concentration as of March 31, 2018.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities. The company is exposed to this risk mainly in respect of its receipt of funds from its various sources and accounts payable.

5. CAPITAL MANAGEMENT

The organization defines its capital as the amounts included in Net Assets. Its objective when managing capital is to safeguard its ability to sustain itself as a going concern so that it can continue to provide benefits and services to stakeholders.

Management and the Board of Directors considers fundraising campaigns, government grants and sale of services to ensure that sufficient funds will be available to meet the organization's short and long-term objectives.

The organization monitors its financial performance against an annual budget. Surpluses from operational activities are accumulated in Net Assets.

6. INTERNALLY RESTRICTED FUNDS

The Board of Directors have set aside a portion of Net Assets for specific purposes.

	2018	2017
Operating fund reserve	\$ 25,062	\$ 10,062
Awards reserve	250	250
	\$ 25,312	\$ 10,312

CANADIAN CRAFTS FEDERATION
Notes to Financial Statements
Year Ended March 31, 2018

7. GRANTS

	2018	2017
Canadian Council for the Arts		
Operating grant	\$ 79,755	\$ 57,500
Audience and market development	-	2,900
Service Canada- Summer Student	4,416	8,346
Alberta Craft Council Provincial Grant	-	16,000
	\$ 84,171	\$ 84,746

8. MEMBERSHIP REVENUE

	2018	2017
Alberta	\$ 1,030	\$ 1,090
British Columbia	1,025	1,040
Manitoba	890	900
New Brunswick	785	810
Newfoundland & Labrador	870	915
Nova Scotia	875	890
Nunavut	895	800
Ontario	1,510	1,445
Prince Edward Island	765	725
Quebec	1,440	1,515
Saskatchewan	1,110	1,045
Yukon	805	825
Affiliate	2,000	2,000
	\$ 14,000	\$ 14,000

9. CONTRIBUTED SERVICES

	2018	2017
Alberta	\$ 30,657	\$ 35,362
British Columbia	6,916	8,670
Manitoba	3,630	3,550
New Brunswick	10,710	12,132
Newfoundland & Labrador	8,163	6,051
Northwest Territories	480	4,878
Nova Scotia	3,205	2,950
Nunavut	760	4,448
Ontario	17,420	17,238
Prince Edward Island	2,170	4,622
Quebec	2,180	3,140
Saskatchewan	4,400	11,122
Yukon	11,588	10,767
	\$ 102,279	\$ 124,930