



Bestiary
Anna Torma

2019/2020 Annual Report



Stand in for Home - Amanda McCavour

President's Message:

I have been involved with the CCF/FCMA board since 2013. I started as a provincial representative the same year that I took on the role of President for a provincial craft council in need of a lift. I wanted to dive into the deep end, I guess! The choice to take on the challenge of joining the executive for this board and then serving as its Chair has been one I took with cautious optimism.

I hope that I have served you well in this capacity but I also look forward to passing along the baton. This is a very active and committed community of service-minded individuals who collectively make an impressive impact on behalf of Canadian craft and its makers.

I would like to acknowledge the contributions of a few people in particular: Gilles Latour, past Chair, is tireless! He has been a very integral part of steering the board and the executive committee throughout his tenure and is a remarkable advisor to the whole board. Gilles will continue to remain active on several committees and his contributions will continue to be invaluable.

Glenn Piwowar, Treasurer, has served the board for about as long as I have. You could say we've grown up together on this board! We've certainly learned many things in tandem. Glenn has also been a great sounding board over the years for me. His contributions as treasurer to this board have been thoughtful and precise.

Tara Owen, incoming Chair, deserves a great big "Thank You!" for enthusiastically taking on the role of first VP and being willing to fast-track into the role of President.

Tara brings a bounty of experience, passion, and a level head to the table. I look forward to our continued association.

Maegen Black, Director, is the fearless spearhead of this organisation and carries much of the credit for its success. I hope that Maegen continues to enjoy her role for many years to come, because, quite frankly, I don't know where we'd be without her.

To the rest of the board of directors: thank you for your participation and for all of the effort you pour into this organisation despite your busy lives. The breadth and depth of experience that you each bring to the table is astonishing.

May we meet again in person soon! I look forward to continuing my service with this organisation as past Chair. I pledge to support and advise your new Chair, Tara Owen, to the best of my abilities. With best wishes to all in these strange and trying times!

Kimberly Bent
Chair, CCF/FCMA (2019-20)



Director's Message:

This report is intended to look back at the year that was - from April 1st, 2019, to March 31st, 2020. Throughout this time, we accomplished some incredible work, with incredible partners, and incredible people. I am extremely proud of our national team, and all the volunteers who helped to make it a year truly worth celebrating.

I would particularly like to thank our outgoing President, Past President, and Treasurer, Kim Bent, Gilles Latour, and Glenn Piwowar, for their support and dedication over many years of service to this organization. Your efforts strengthened the CCF/FCMA by bringing knowledge, professionalism, and positive energy to the table. Though the end of March brought unprecedented change and uncertainty,... it also fostered a great shift in public connection to craft.

This art form acted, and continues to act, as a salve for our shared fears. Craft soothes during solitude, serves in its practicality, questions the status quo, and offers comfort through its innate humanity. As we make, for ourselves and for each other, we make a difference.

The CCF/FCMA was in a position of strength before the pandemic hit. Though we ended the year without a clear picture of what would come next... we were poised to adapt. In spite of all that COVID-19 has done, and fueled by the essential calls to action for a better future, we must be dedicated and steadfast.

Our sector needs to dig deep to adjust the pre-existing structures that supported craft for a new, post-pandemic world, and to enact the tenets of the #blacklivesmatter movement throughout the sector, because Black art matters, and Black craft matters. As society shifts and speeds forward into a new future, it is an honour, and our collective responsibility not only to keep up, but to help blaze a new trail forward.

At its core, this is what the CCF/FCMA is for: we are here to fight for craft and to celebrate the broad scope of humanity through the shared values of craft. Together, we will be the architects of a new future: hand-making our way there, mask by mask, task by task, and side by side.

In Solidarity,
Maegen Black
Director, CCF/FCMA



Blade Runner, Miranda Jones and Grant Irons

Treasure's Message:

Greetings All,

2019-2020 was the last year of our three year operational funding cycle under the new funding model of Canada Council. We carried some of the new Canada Council funding received in 2018-2019 into the 2019-2020 year, and we ended with a year-end deficit of \$8,319.00 which was somewhat smaller than anticipated, due to Maegen Black's careful operational management. The 2019-2020 in-kind contributions were valued at approximately \$147,148, down from \$174,509 the previous year, due to holding our national conference at the very end of the fiscal year, and fewer/smaller meetings overall.

In-kind contributions are crucial to the work of the CCF /FCMA , and they are an important factor in the funding formula with the Canada Council for the Arts. A big "Thank you!" to those who continue to participate in the committee activities - not easy in these challenging times of online meetings. I would like to thank Maegen Black, Gilles Latour and the other members of the Finance and Executive Committees, as well as our bookkeeper, Pauline Chapman, and our auditors at Teed, Saunders, Doyle & Co. for their continued support.

Respectfully submitted,
Glenn Piwovar
CCF/FCMA Treasurer

Strategic Plan:

Mission Statement:

Create Connections and Champion Craft

Vision Statement:

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

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.

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.

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.

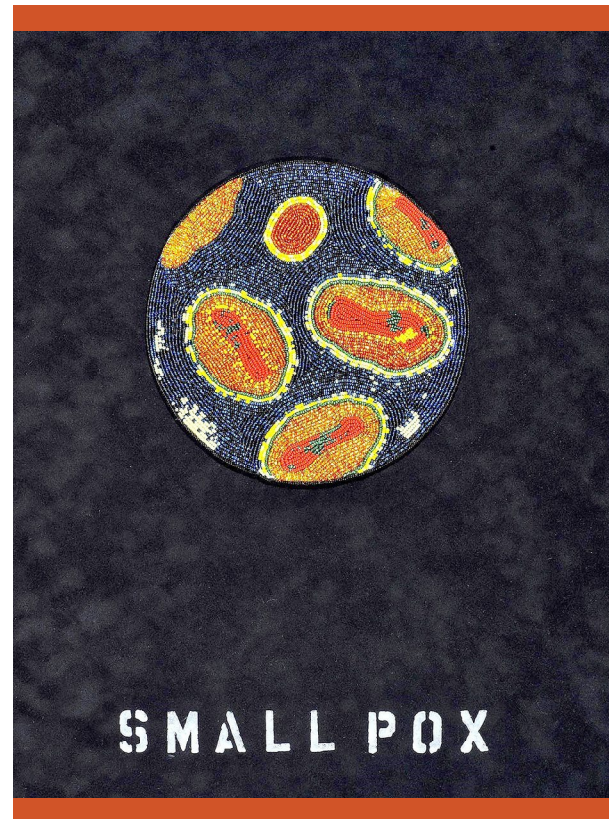
Major Projects:

Craft Year 2020:

The third iteration of the Craft Year program launched in December 2019 at the cusp of a new decade, with a promotional package featuring a complete visual re-branding, a custom animation (in English and French), a program toolkit, and an expanded web presence. The heavily anticipated Craft Year 2020 was intentionally designed to blend with the Citizens of Craft platform, utilizing the strength of the longer-term site to host this year's special events. The intention was to build momentum for and interest in a one-stop site for craft activity, where craft 'fans' can discover what is happening across the country in this special year - and beyond.

Over the first three months of the year, 73 events were registered to the site. Recognizing that uptake was more lukewarm than in previous years, we reviewed the registration system and gathered feedback from the community in order to continue making edits and improvements to the craftyear.ca platform. This led to the launch of a new, more open and easier event registration system in mid March - open to the public rather than just to those with Citizens of Craft profiles.

With the onset of the COVID-19 pandemic, promotion of this new feature, and the focus on live events for Craft Year 2020 were largely immobilized. As a means of promoting the human connection of Craft Year 2020, we launched the #facesofcraftfriday campaign, featuring a new craft artist each week. For every post, this campaign showcases the person behind the objects, including quotes about themselves and their process, profile and in-studio action shots, all interspersed with images of their artwork. This campaign cuts to the heart of why craft matters, as well as the tagline of the Citizens of Craft podcast: "exploring the objects we love, the reasons we love them, and the people who bring them to life". Faces of Craft is human centred, celebratory, and fun! In the first three months of this campaign, we featured 13 craft artists, of which: 30% identify as men and 70% women, ranging in age from their 20s to 60s, covering eight different disciplines and seven different



Small Pox, Ruth Cuthand

provinces and territories. Each feature ends in the same manner, with the acknowledgement of this artists' connection to either a regional craft council or affiliate member, encouraging readers to learn more and to join these organizations.

This campaign alone is credited with drawing over 200,000 organic views to our instagram page, and we can see a direct correlation to an increase in followers after every post. With some important lessons learned, evaluations ongoing and continued efforts to improve the Craft Year 2020 program as the year goes on, the final outcomes of the program remain to be seen.

CITIZENS *of* CRAFT™

The Citizens of Craft project continues to be the CCF/FCMA's main marketing and branding platform for contemporary fine craft in Canada. The program has continued to grow organically, attracting increased traffic online (up 31%) and more artist profiles (up to 750 at the end of March 2020, a 17% increase from the previous year end). This activity can be attributed to two main drivers: the release of the second season of the Citizens of Craft podcast, and the launch of Craft Year 2020.



Aurélie Guillaume





After the success of the first season, the Citizens of Craft podcast grew exponentially for season two. Released over the course of ten weeks in the Spring/Summer of 2019, five episodes were designed, recorded, edited, launched and promoted by the CCF/FCMA team in partnership with our excellent volunteer producer, Stephen Hurley from VoicEd Radio.

For the first season, we reached over 2500 listens. By the end of March 2020, we passed the 8000 listens mark for all ten episodes combined. With very little paid advertising supporting the program, the success of the podcast came through our direct promotions to CCF/FCMA followers online, through the promotions of our Craft Council and Affiliate Members, and from word of mouth.

For season two, we elevated the podcast, maintaining the core interview format and adding in a new special segment to each episode, titled 'The Topic at Hand'. These mini-episodes broke up the longer, conversational style of the main interview, providing a second storyline that enhanced the overarching theme of each episode. This took extra planning, production and editing, but provided a rich opportunity to tackle more subjects, feature more guest speakers, and importantly, to provide unique sponsorship opportunities for those wishing to fund the program. While season one received

seed funding through the Canada Council for the Arts Jean Chalmers Grant, season two was funded entirely through sponsorships and in kind contributions. The mini-episodes allowed us to work collaboratively with funders and partners to ensure they were credited for their support without feeling like typical advertisements. For example, the New Brunswick College of Craft and Design provided our largest financial support for the podcast: a \$2500 cash sponsorship. In exchange, we worked with College staff to design a "sounds of the studio" mini-episode, which was an audio tour of their many craft studios. It was a way to explore what the college has to offer that aligned perfectly with the overarching educational theme of the episode.

Similar support was provided by the Sheila Hugh McKay Foundation, Studio Magazine, Crafted Vancouver and Tucker's Pottery Supply. In May 2019, the CCF/FCMA hosted a live recording of the Citizens of Craft Podcast, an event sponsored by Crafted Vancouver, and held on site during their month-long series of events. Featuring two Vancouver based furniture designer/makers, the episode was recorded and streamed live on the CCF/FCMA Facebook channel adding a new approach to the recording and presentation of the podcast.

#10DigitTech:

With phase one and two of the four phase 'Ten Digit Technology' project well underway, this large-scale program is bringing a new level of digital engagement to the CCF/FCMA and our members across the country. The first two phases included preliminary research of two key audiences: emerging craft consumers and emerging craft artists, as well as the hosting of an expanded national conference focused on the future of digital craft practices. Phase one has taken major steps forward in this fiscal year. We hired two consultants, including 'Forum Inc' to conduct the research components of phase one, and 'Prestedia Consulting' to provide strategic digital consulting on this research in alignment with the digital strategies of future phases.

In partnership with Forum Inc, the CCF/FCMA participated in the Ottawa based "Northern Lights Trade Show" in February 2020. This event, led by the Newfoundland and Labrador Craft Council, saw the CCF/FCMA lead a full day focus group and workshop with over 40 artists from across the Northern Territories of Canada, as well as an extensive on-the-ground consumer survey activity within the showroom floor. Throughout these events, essential insights from our two defined audiences were collected: both from the artists and the consumers. It was essential that we begin this survey activity with a Northern audience, to ensure that future focus group and survey activity was not - however unintentionally - designed to exclusively focus on urban and southern audiences. By exposing our consultants to the realities of rural, Northern craft artists and markets, they became aware of the vast differences amongst these disparate craft communities, all of which are extremely important to the bigger picture of the project. Phase one will be completed with the finalization of more digital focus groups and surveys, compiled for review later in 2020.

Phase two of the program incorporated components of phase one - with Forum Inc participating in a large portion of our



National craft conference, also titled "10 Digit Technology". This four day event (based in Saskatoon, Saskatchewan at the Remai Modern Gallery) featured workshops, focus group sessions, lectures, panel discussions and 'object stories'. Drawing over 130 participants, and with components of the program broadcast live online, we aimed to share the content of this conference with as many interested parties as possible. The livestream of our keynote speaker and main panel has been viewed just under 500 times, and the videos released of the additional speakers and panellist presentations have seen a collective 591 views.

Thanks to the support of the Canada Council for the Arts Digital Strategy Fund, as well as our programming partners at the Saskatchewan Craft Council, the University of Saskatchewan, the Sâkêwêwak First Nations Artists' Collective Inc., and VoicEd Radio, we were able to design and execute a conference that incorporated cutting edge technology, innovative artists, and cross-sectoral researchers who walk the line between traditional craft practice and digital technologies. Presentation topics included craft in gaming, digital printing and holograms, podcasting and the importance of digital storytelling, and the opportunities that continue to expand in online engagement and the exchange of craft. As we neared the end of March 2020, these topics and discussions shifted from an exciting new horizon to the stunning and immediate future.

Online Presence:

Online engagement through social media and our bi-weekly e-newsletter continue to be our main means of communication with the wider craft sector, including the members and non-members of provincial and territorial craft councils and affiliate members alike. These streams of communication allow us to share, promote and celebrate craft, and to spread the word about our projects and services to the general public.

Over the past year, we have focused our efforts on the advancement of outlets with the highest rate of engagement: Instagram, Facebook and our e-newsletter. This included an evaluation and re-design of the newsletter format, as well as a new social media strategy and content calendar.

The CCF/FCMA has used our platform to directly promote our own work, as well as that of our members (such as craft council fundraisers and the launch of new online shops), while also bringing attention to important advocacy actions (such as Seal Day on the Hill to promote sealskin products made in Canada, #votearts2019 to promote voting in the federal election, and craft based fundraisers for the Australia wildfires). These acts ensure that we use the lens of craft to highlight its role in everyday society.

Analytics:

Social Media	2019 - 2020	Since 2018- 2019
Facebook	2,648 Followers	+ 19%
Twitter	1,242 Followers	+ 0.7
Instagram	2,155 Followers	+ 62%
E-Newsletter	2019 - 2020	Since 2018 - 2019
Subscribers	1,350	+ 30%
Website: Canadiancraftsfederation.ca	2019 - 2020	Since 2018 - 2018
Users	3,756	- 40%
Sessions	5,293	- 40%
Pages/Sessions	1.78	- 14%
Website: Citizensofcraft.ca	2019 - 2020	Since 2018 - 2019
Users	12,970	+ 31%
Sessions	22,983	+ 39%
Pages/Session	3.03	+ 27%



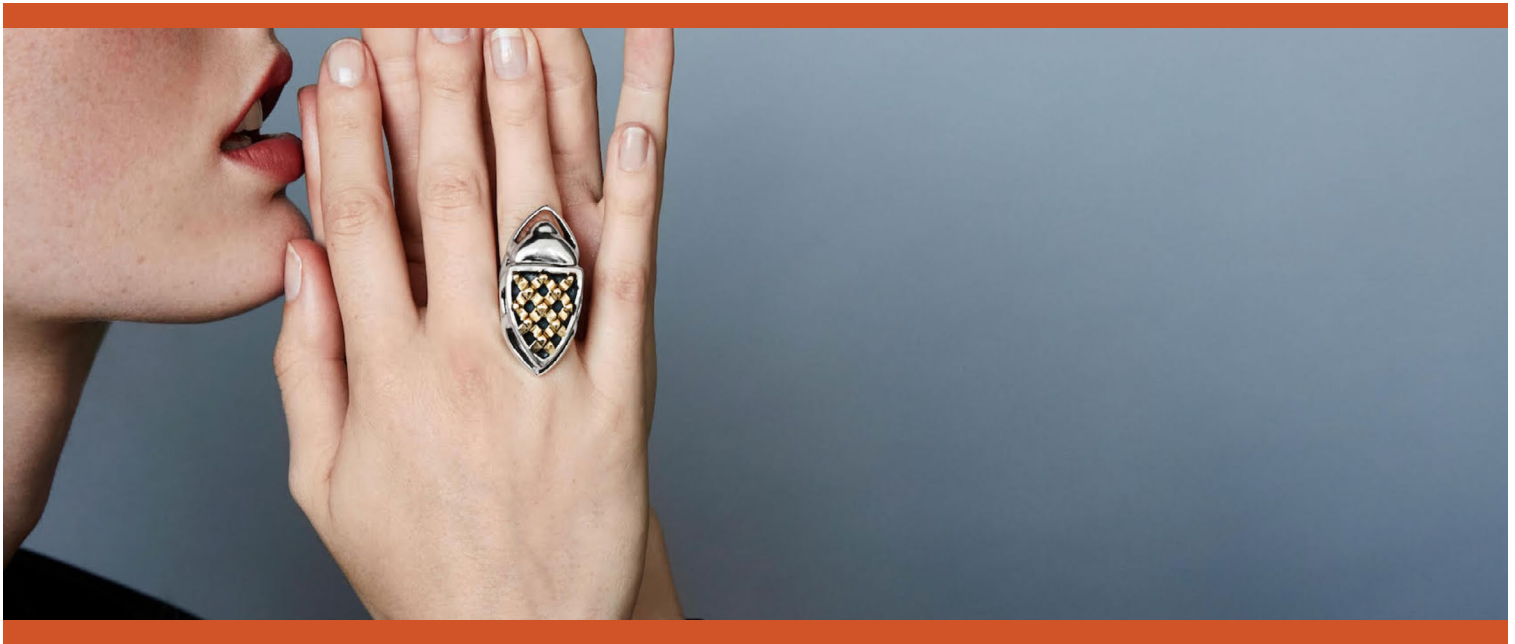
Race no. 2 - Louise Lemieux Bérubé

Robert Jekyll Award for Leadership in Craft:

Presented in Saskatoon as part of the “Craft Social” event of our #10DigitTech conference, the Robert Jekyll Award for Leadership in Craft honoured two extensively experienced members of the craft sector.

As the official Craft Year 2020 recipient of the RJA, the CCF/FMCA was proud to present this year’s award to the renowned weaver, educator, art historian, author, and politician, Louise Lemieux Bérubé. A true pioneer in the field of textile arts, her work is internationally recognized and her volunteerism is second to none. The co-founder of the Montreal Centre for Contemporary Textiles, she continues to teach, to create, and to govern as an active board member for craft organizations in her home province of Québec. Thank you to Marc Dousenard and the team at the Conseil des métiers d’art du Québec, for nominating such an excellent candidate.

With the backing of the board and in alignment with the many recommendations from our organizational members, the CCF/FCMA presented its first ever posthumous award to Dr. Sandra Alföldy. After her unexpected passing in February of 2019, Craft Nova Scotia’s Executive Director, Susan Hanrahan, nominated Dr. Alföldy for the RJA. Though the award is intended to honour the ongoing work of active craft leaders, it was felt that the incredible contributions of this teacher, researcher, curator, author and historian were deserving of this recognition. Those wishing to further honour the memory of this truly influential Canadian are encouraged to donate to the Dr. Sandra Alföldy Memorial Scholarship at nscad.ca/dr-sandra-alfoldy.



Caroline Arbor

Governance:

Increased Financial & Staff Capacity:

The CCF/FCMA would like to thank the Canada Council for the Arts for their extensive support throughout this fiscal year, which included operational funding and project support to help make our many existing and new programs a reality. We are delighted to report that this support will continue, with a confirmed contribution (including an 8% increase) to support our operational activities over the next four years.

The CCF/FCMA also thanks the Government of New Brunswick for their support through the Workplace Expansion Grant, which has assisted in the development of two new staff positions over the past two years. In addition to the Director position, the CCF/FCMA welcomed Digital Content Developer, Phil Lizotte (replacing our former staffer, Vena Carr), and Project Coordinator, Victoria Hutt to the team. Summer intern, Noemie Malenfant, and Digital Content Developer Cat Squires also brought a high level of expertise to their brief time with the organization this past year.

Professional Development

In addition to attending the American Craft Council Conference, CCF/FCMA Director, Maegen Black, also participated in the Atlantic Podcasting Symposium - a two day series of workshops and panel presentations about the craft of storytelling, interview tactics, fundraising development and promotion.

This program directly impacted the implementation plan for season two of the Citizens of Craft podcast, and led to a boost in listenership in the wake of the events. Maegen has since shared the lessons learned with organizations such as Visual Arts Nova Scotia, the Glass Art Society, and Mass Culture, building stronger networks with these organizations and providing recommendations as they launched their own podcasting initiatives.

Advocacy:

Visual Arts Alliance:

The CCF/FCMA continued our long standing relationship with the Visual Arts Alliance, participating in an extensive number of meetings and working sessions with this collaborative grassroots organization. In the immediate wake of the COVID-19 impacts, collaboration and connection with this organization was key to grounding the arts experience and identifying ways to advocate together for the future.

Cultural Appropriation Advisory:

In November 2019, CCF/FCMA staff produced a document encouraging thoughtful and informed consideration and action regarding the harm of cultural appropriation in craft. This document, shared as a blog post and an independent resource on our website, provides context and guidance for craft artists regarding cultural appropriation, and encourages them to learn more by amplifying the voices of experts in this field. Further reading and documentation is provided, linking readers to more articles, workshops and research programs.

This document was produced in partnership with Charles Smith, Director of Cultural Pluralism in the Arts Movement Ontario, and Greg Toole, Operations Coordinator at Craft Alliance Atlantic, and was reviewed by the Aboriginal Curatorial Collective's former Executive Director, Métis artist Clayton Windatt. We thank them for their thoughtful contributions to this important document.

Professional Craft Definition - Position Paper

Built upon consultation work done with the New Brunswick government in March 2019, CCF/FCMA Director Maegen Black produced a draft of the long anticipated "Professional Craft Definition" position paper. This document has not been released publicly, but has instead been used as an internal guide for those requesting such information for members' advocacy purposes. The document was reviewed by the CCF/FCMA advocacy committee, and deemed in need of further expansion prior to any public circulation.



*Rae Barnett - The Gardener
by Fuzzy Mall*

Future Plans In Action:

As we came to the end of March 2020, a new global reality was thrust upon us all by the COVID-19 pandemic. Though our early stage plans for international events (such as Canadian participation in the UK Collect program, World Craft Council events, and American Craft Council projects) have been cancelled, we continue to engage with these organizations from a distance, and will re-evaluate potential engagement for the future as international restrictions are lifted.

Our plans for the next national craft conference: Craft @ The Edge in St John's and Bonavista, have been postponed from October 2020 to May 2021. A digital symposium may be coordinated to replace some of the presentations planned for this event.

While the final three weeks of the year disrupted a portion of the CCF/FCMA's future plans, many of our actions and activities were already virtual in nature, and are continuing forward.

Craft Year 2020 & Citizens of Craft:

- Though the energy and excitement for Craft Year 2020 has taken a hit, the CCF/FCMA continues to engage with this program and evaluate the functionality of the new website components. A site evaluation and user experience review is being undertaken, with improvement proposals in development and new approaches considered to adapt to a changing future.
- The #facesofcraftfriday campaign will continue on a weekly basis through to the end of 2020, with an extensive effort put in place to increase diversity in the artists featured.

- CCF/FCMA staff is dedicated to increasing visibility for artists of colour, specifically black artists, who are historically underrepresented in the arts, including craft. Expanding the roster of BIPOC artists featured not only in #facesofcraftfriday but on the Citizens of Craft podcast, in future programs, within our partnerships and in our membership, is essential.



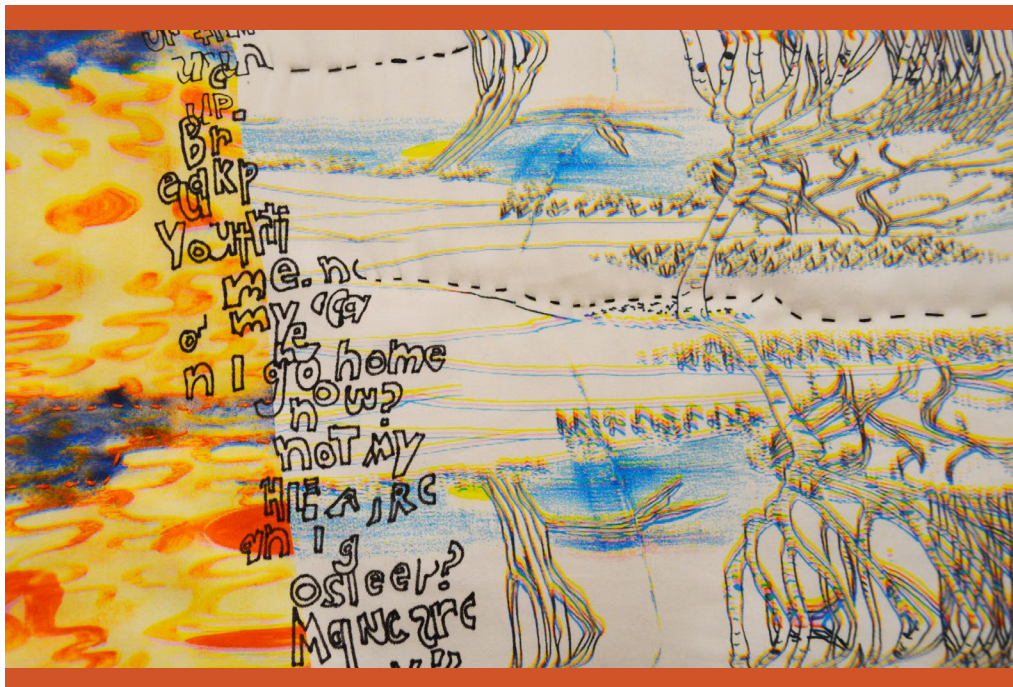
Gaia Ring, Caroline Arbor

Digital Strategy Project:

- Survey and focus group activity with Prestedia Consulting and Forum Inc will continue, with in-person focus group activity shifted to a virtual format. Consultation with the project funders has confirmed that this shift (and the adaptation of future phases) is acceptable.
- The survey and focus group research will be compiled into a reference tool for those interested in the needs/wants/trends relating to emerging craft artists and emerging craft consumers.
- As part of the digital literacy component of this project, a new #CraftRealTalk series is in development, including a series of Instagram stories focused on improving online marketing and sales for craft artists engaging in the digital marketplace.

These 'chapters' are designed to be bite-sized, achievable, and implementable for those with both novice and expert levels of experience.

- Phase 3 and 4 of this project are expected to include workshops, online presentations, and the development of a digital strategy document designed for craft organizations. The strategy will come with toolkits and guidance on how to personalize these strategies to the demographic, geographic and economic needs and interests of different regions across the country.



I Should Do This More Often - Khadija Aziz

Further Craft Sector Research:

- The need for increased craft statistics continues, as the CCF/FCMA seeks additional partners to tackle high level national research development. Additionally, we will review the existing methods of membership data collection through direct surveys of CCF/FCMA members. Networking and collaboration with the Cultural Statistics Strategy Consortium to review Statistics Canada's craft and culture data will also continue.
- The creation of a new "Craft Retail Impact" paper will share the increased data collected from the CCF/FCMA's Craft Council membership, highlighting the sales based impact of Craft Council shops, galleries and festivals. This information will be updated the following year to track the impact of the pandemic on these outlets.
- The "Definition of Professional Craft" position paper will continue its evolution, adding additional insights on the role and impact of craft on society at large.

Advocacy:

With the many changes to come as the world continues to react and adapt to the global pandemic, advocacy is as important as ever, if not more so. The federal government continues to develop its emergency relief programs, and will assign new investment into recovery programs as the year progresses. Craft and cultural programming will need investment and attention.

The CCF/FCMA is committed to bringing the voice of craft to federal discussions on culture, heritage, innovation and economic development for the immediate and long-term. This work will be conducted by the advocacy committee, and in partnership with the Canadian Arts Coalition, the Visual Arts Alliance, and other such organizations as the need arises.



Making Waves
Alison Philips

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, including: Canada Council for the Arts, Service Canada, Saskatchewan Craft Council, City of Saskatoon, Remail Modern, VoicEd.ca, The Sheila Hugh McKay Foundation, Studio Magazine, New Brunswick College of Craft and Design, Craft NB, Tucker's Pottery Supply, and the Government of New Brunswick.



Craft Council Members :

Yukon Arts Society
Craft Council of British Columbia
Alberta Craft Council
Saskatchewan Craft Council
Manitoba Craft Council
Craft Ontario
Conseil des Métiers d'art du Québec
Craft NB
PEI Crafts Council
Craft Nova Scotia
Craft Council of Newfoundland & Labrador

Affiliate Members :

Canadian Clay and Glass Gallery
NWT Arts
Craft Alliance / Métiers d'arts
Lunenburg School of the Arts
Arts Section at the Department of Tourism and Culture, Government of Yukon
Alberta University of the Arts
Cape Breton Centre for Craft
New Brunswick College of Craft & Design
Crafted Vancouver
La Maison des Métiers d'art de Québec
Le Musée des maîtres et artisans du Québec
Saint John Arts Centre

Contact:

Executive Committee Members :

President: Kim Bent
kimbent@nb.sympatico.ca

1st Vice President: Tara Owen
taraowen@shaw.ca

2nd Vice President: David Freeman
timelessgtrs@sasktel.net

Treasurer: Glenn Piwowar
gpiwowar@northwestel.net

Secretary: Kathleen Morris
Kmorris@faculty.ocadu.ca

Past President: Gilles Latour
gilleslatour17@gmail.com

Staff Members :

Director: Maegen Black
maegen@canadiancraftsfederation.ca

Project Coordinator: Victoria Hutt
projects@canadiancraftsfederation.ca

Digital Content Developer: Lauren Polchies
content@canadiancraftsfederation.ca

Mailing Address: PO Box 1231, Fredericton,
New Brunswick, E3B 5C8
Phone Number: (506) 462-9560
Email: info@canadiancraftsfederation.ca
Website: www.canadiancraftsfederation.ca
Charitable Number: 106844996 RC 0001

Board Members :

Director, British Columbia: Raine McKay
Vancouver, BC / rainejmckay@craftcouncilbc.ca

Director, Alberta: Kari Woo
Canmore, BC / kari@kariwoo.com

Director, Saskatchewan: David Freeman
Tugaske, SK / timelessgtrs@sasktel.net

Director, Manitoba: Sherri Van Went
Winnipeg, MB / svanwent@wag.ca

Director, Ontario: Stuart Reid
Annan, ON / sjohnreid@gmail.com

Director, Québec: Marc Dousenard
Charlevoix, QC / marc@gmft.net

Director, New Brunswick: Fabiola Martinez
Saint John, NB / fahr@hotmail.ca

Director, PEI: Arlene McAusland
Charlottetown, PE / arlene@twistedknickers.ca

Director, Nova Scotia: Susan Hanrahan
Halifax, NS / exec.director@craftnovascotia.ca

Director, Newfoundland & Labrador: Katie Parnham
Portugal Cove, NL / catherineparnham@gmail.com

Director, Nunavut: currently vacant

Director, Northwest Territories: Rosalind Mercredi
Yellowknife, NT / northsoulglass@gmail.com

Director, Yukon: Leighanne Chalykoff
Whitehorse, YT / lchalykoff@gmail.com