

Canadian
Crafts
Federation

Fédération
canadienne des
métiers d'art



2021/2022

Annual Report

Brigitte Clavette
Photo credit: Drew Gilbert



Erica Lugt, "Tuktoyaktuk Skies Earrings,"
Winner of the 2022 Simons Fabrique 1840 Award

President's Message

This past year has been all about adapting to a changed world. As I reflect on the CCF/FCMA's last year, I can't help but marvel at how much our organization has actually grown and innovated, even during the continued uncertainty and changed work landscapes in moving through pandemic times. We somehow became used to a hybrid online world, while also carefully moving back into in-person gatherings.

Our members can be proud of the incredible work that was accomplished in our last fiscal year. To mention a few: we published the Craft Spectrum position paper, developed a closer relationship with the World Crafts Council, held the 10 Digit Tech conference and continued with a huge national research and digital transformation project, we continued with our committee work and have been incorporating learnings from CPAMO in our EDIA review and goals, and as we have 4 times previously, the CCF once again submitted a formal brief to the Federal Standing Committee on Finance, with specific recommendations on what the Government of Canada should do to support a thriving craft sector, and express our belief in the contribution of craft to the Canadian economy.

At the time of writing this President's Message for the 2022 Annual Report, the CCF/FCMA has said a fond farewell to our long time Executive Director, Maegen Black, as she moves on to new opportunities and adventures. While in the midst of transitioning through this big change, with many thanks to Victoria Hutt for taking on the Interim ED role, we've found that it is also a moment for renewal and reinvigoration, so as to sustain our organization's upward trajectory and continued growth.

I wish to thank all of our incredible staff, board members, affiliates, friends, and supporters of the CCF/FCMA for their contributions over the past year, as we look back at our many achievements and successes. This organization has a unique and invaluable impact on the national craft community and cultural sector in general. And I am pleased to continue to lead an organization that acts as a community hub, and a tireless advocate and champion for craft councils, communities, organizations, associations, and institutions.

Tara Owen

CCF/FCMA President



Rachael Speirs, "Watching storms start to form," Recipient of 2021 Craft Ontario Award

Treasurer's Message

Looking back on the financial year 2021-2022, it seems that we are slowly heading back to normality. The cancellation and postponement of many of our activities combined with exceptional emergency covid funding have however unexpectedly affected our budgets and left the organization with an unspent portion of revenue. After many considerations on the part of the finance committee, it was decided to readjust 2020-2021's year end to a considerable \$38,000 surplus. We felt that these changes to our financial reports reflected more realistically the present situation and in turn, raised the 2021-2022's results to a \$11,737 surplus instead of the \$6150 deficit originally budgeted.

These irregularities, although uncomfortable, seem to be shared by many other cultural organizations. We are therefore looking for new ways to fund our activities and create additional revenue. An increase in the membership fees and the request for more funding in the elaboration of a resilient national digital "roadmap" for crafts are some of the strategies that were put forward to generate more income in the short term.

I would like to thank the Canada Council for the Arts without whose support none of this work dedicated to championing craft would be possible. Thank you as well to the members of our esteemed Finance Committee for their solid commitment and professional implication.

Sincerely,

Marc Douesnard

CCF/FCMA Treasurer



Randal Maags, "Norway Maple Bowl,"
Craft Council Award for Excellence in Craft,
Craft Council of Newfoundland & Labrador

Director's Message

For the past 16 years, I have worked as a part of the Canadian Crafts Federation team. I started as a fresh faced 24 year old intern, tackling my first project coordinator role. In short order, I moved into the leadership role, with titles changing as the organization grew in size and scope. I've been the Administrative Director, Director, and most recently the Executive Director, leveling up as we brought on new staff to tackle multiple programs. I am proud of these efforts, and grateful to have had the opportunity to be a part of this work.

As of August 3rd, 2022, I will move on from the CCF/FCMA, shifting gears to a new position as the Associate Dean of the New Brunswick College of Craft and Design. As I face a new challenge in an exciting new aspect of craft, I will carry the experience, insights, and expertise gained during my time with the organisation. In tow, I will also carry the memories of incredible colleagues, fascinating projects, exciting travels, and an undying love of the culture of craft from across this land that we call home. Words fail to express my gratitude for those who traversed this journey with me. It has been an unbelievable adventure, one which I will never forget.

As the organization shifts into the hands of new leadership, I am confident they will find support in the strength of the board, staff, committees and partners, all who live and breathe craft every day. I want to thank my colleague, Victoria Hutt, for her willingness to take on the Interim Executive Director role, and wish her and all the future leaders of the CCF/FCMA nothing but success. Most of all, I want to thank the artists, advocates, and administrators who made this journey extremely unique. I will continue to be fascinated by your creativity and your talent for the rest of my days.

Craft is a funny thing. It comforts and challenges, while it questions and consoles. It has the power to fuel communities, and to bond humanity around the globe. Despite all our differences, we find common ground in the objects we choose to create, and in doing so, we create the world we want to see. I look forward to meeting you all again as we continue to build the story of craft, step by step into the future.

Thank you, and farewell.

In Solidarity,
Maegen Black

Director, CCF/FCMA



Jennifer Young, Tidal Pool (detail), Craft Council Award for Innovation in Craft, Craft Council of Newfoundland & Labrador

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.

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.

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.

FROM OCTOBER 1 TO 31

FABRIQUE¹⁸₄₀ VIRTUAL MARKET

Presented by



NATIONAL
BANK

Organized in
collaboration with

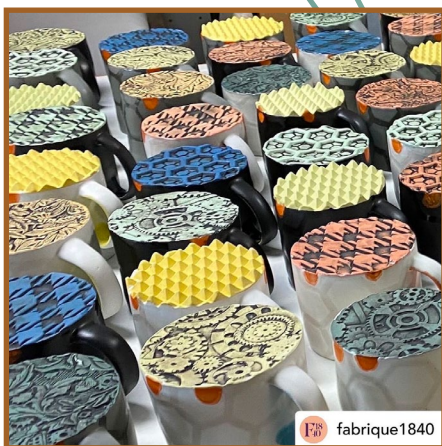
Canadian
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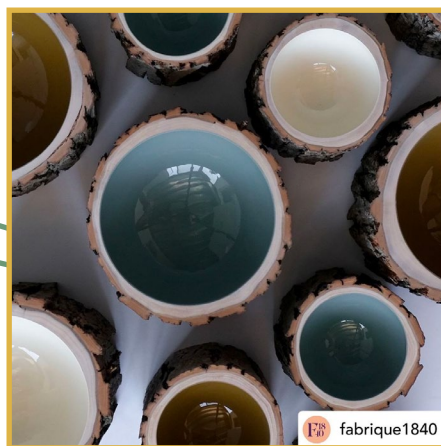
Fabrique 1840

From October to December 2021, online retailer Simons hosted the **Fabrique 1840 Virtual Market** of contemporary Canadian craft, resulting in over **\$81,000 of artwork sales**. This market was the combined effort of the CCF/FCMA, the Provincial and Territorial Craft Councils, and the handmade-branch of **Simons**, [Fabrique 1840](#).

Together we worked to design the program, circulate a call for entry, jury the applicants and recruit artists to fill the gaps in diversity of maker and mediums, and finally promoted the show itself. Over **70 artists** were introduced into the Simons retailer for the virtual market, many of whom have remained with Simons including the future winner of the Simons coveted design award in 2022.




 fabrique1840



 fabrique1840



 fabrique1840



10 Digit Technology

10 Digit Tech Stats:

- Surveyed 749 makers and consumers
- Hosted 51 participants in 6 focus groups
- Hosted 3 peer to peer sessions and a national virtual conference with 180+ craft leaders in attendance
- Completed 13 organizational digital maturity and needs assessments

To collectively digest, reflect upon, and discuss the information gathered through our Digital Strategies Research, we kicked off the year with our first ever virtual conference; [10 Digit Technology: Dissecting New Realities](#), June 9 - 11th, 2021. The three day series of online presentations and working sessions, intended to help develop new digital strategies for the national craft sector and continue to advance collective national programming.

Adapting to our new virtual reality, we hosted three Spring virtual Peer to Peer Development sessions. The national networking and peer learning opportunities focused on connecting experienced, mid-career and emerging craft retail, promotional staff, and board members from craft organizations across Canada.

With goals to assist, support, and build craft organizations in taking effective steps towards concrete improvements in their digital connectivity, the research and discovery phase of the multi-phase 10 Digit Technology project concluded in August 2021 with the public release of the 10 Digit Technology: Digital Strategies National Research Report, prepared by Forum Research Inc.

The research utilized a mixed-methods study design, including qualitative focus groups and in-depth interviews, exploratory secondary research, and quantitative surveys conducted with makers, craft consumers, and Craft Council representatives during 2020-21.

Information gathered identified pain points, areas of need, and positive experiences for makers, consumers and regional Craft Councils in their journeys with craft, with a specific focus on digital needs. Four key areas of need to be addressed as a sector were identified:

1. An overarching COMMITMENT to Equity, Diversity and Inclusion (EDI), prioritizing the importance of inclusion at every level
2. IMPROVED Data Collection, Management & Collaboration, to increase the effectiveness and cohesion of our efforts across the country
3. APPLICABLE digital literacy skills improvement activities, tools & guides specific to craft organizations
4. ADAPT Craft Council programming to be more attractive to new members, specifically emerging craft artists and emerging craft consumers.

Ten Digit Technology

Selected through a competitive RFP process, we partnered with Nordicity for the next phase of the project; Design & Development. The core deliverable of the project will be a **Digital Transformation Strategy Roadmap**, including identifying and defining the scope for a minimal viable product (MVP). The minimal viable product will be implemented as the conclusion for this project and the catalyst for future funding and initiatives to deliver on the complete roadmap.

To guide the development of the Roadmap, the CCF/FCMA and our members completed Nordicity's proprietary digital maturity and needs assessment tool, the Digital Portrait.

This surveyed planning, vision, audiences, discoverability, process, infrastructure and current digital platforms. Nordicity completed survey analysis of the Digital Portraits and provided individual assessment reports for the CCF/FCMA and each of our network member organizations, which were compiled to form the basis for the CCF/FCMA network Digital Maturity & Needs Assessment report and recommendations.

Apart from the Portrait results, Nordicity also completed an overall network [Environmental Scan](#) and competitive analysis, followed by google analytics analysis and user journey recommendations.

Set to be completed in the Fall of 2022, the roadmap will detail and sequence the solutions required to leverage digital transformation opportunities and the discovery research done in phase one to:

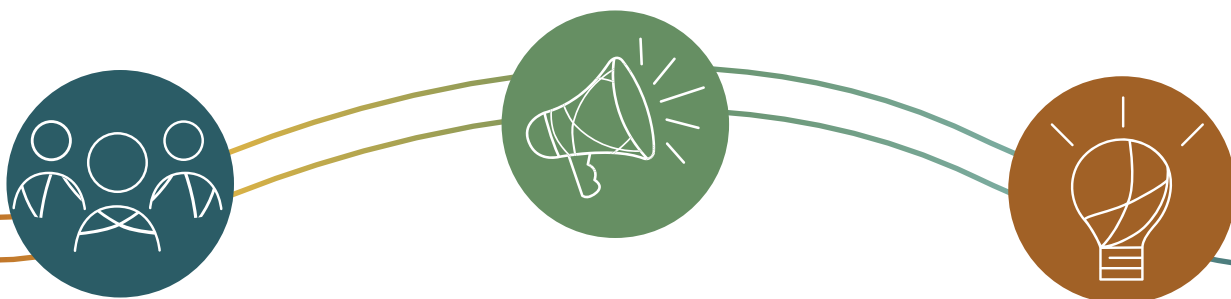
- Address the pain points and bolster the positive experiences identified by our makers and consumers;
- Support our craft councils to stay relevant in this era of digital transformation; and,
- Ultimately address the project goals stated above, particularly focused on emerging artists and emerging consumers.



Advocacy

In August 2021, a Federal election was called, with just a one month turnaround for campaigning and promotion. The CCF/FCMA remains impartial when it comes to party politics, but we do get involved - encouraging craft artists to ask culture-based questions, tracking platforms for culture-based action, and more than anything - getting out the vote. The CCF/FCMA worked closely with our partners at the Canadian Arts Coalition and the Coalition of the Hardest Hit to encourage culture as a sector of great importance during this election, of particular interest due to the ongoing impact of the global pandemic.

These efforts have had a ripple effect, leading to extended emergency supports for Tourism and Culture based industries - a major win for the cultural sector. It's about more than just the election cycle when it comes to federal craft advocacy. Throughout the year, every year, we stay on top of opportunities - submitting craft specific recommendations and providing sector based information to help Members of Parliament and Departmental staff understand and respect the impact and importance of the industry of craft.



One of our pillar actions is the submission of recommendations to the Standing Committee on Finance, as part of the pre-budget consultations. In August 2021, we submitted our “Craft & Recovery: Strengthening the Path Forward Through Craft Promotion & Small Business Development” document, which was developed in partnership with the Canadian Arts Coalition, CARFAC National, and the CCF/FCMA Advocacy Committee. It included a series of recommendations to:

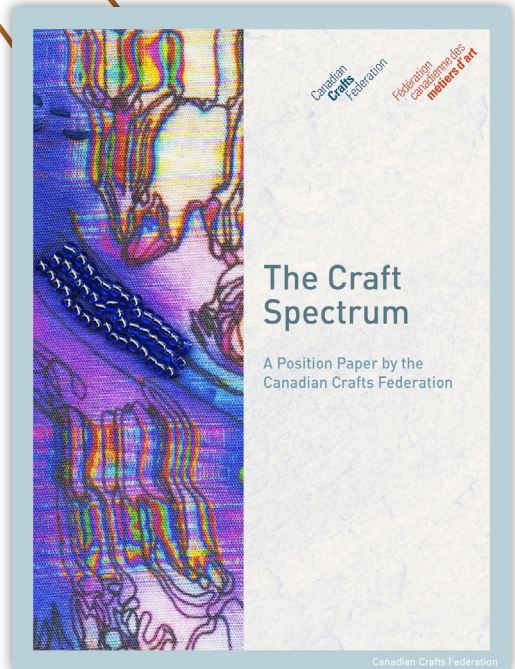
1. Extend and adapt CRB and CEWS programs at the original rates, and continue to adapt the EI system, leading to the development of a Basic Income program.
2. Expand funding for internships and mentorship through the Building Careers in Heritage program and the Sectoral Initiatives program.
3. Review and adapt the timeline and eligibility of existing and newly proposed federal funding programs in arts, culture, tourism and export.
4. Continue and expand efforts to address systemic racism in arts funding by providing ongoing operational and project funding for Indigenous, racialized, and newcomer communities.
5. Continue to invest in innovations in digital creation that enhance financial stability.
6. Amend the Copyright Act to include an Artist’s Resale Right as an economic marketplace solution for individual artists.

Many of these recommendations remain important, and require further efforts to pursue them to fruition.

Advocacy

Of all our advocacy efforts in this fiscal year, the biggest accomplishments can be found in the position papers we produced and released. After many years of development, we completed the writing, designing, translation, publication and promotion of “*The Craft Spectrum*”, a 13 page document with the sole intention of answering that ever-persistent question of “so, what is craft, anyway?” With a writing team made up of Kathleen Morris, Stuart Reid, and Maegen Black, this trio drafted the text, coordinated test-reading by a wide range of experts across the country, and edited the document in response to their feedback in a thoughtful and respectful manner. The document includes a brief “definition” of craft, a wider set of commentary about the many aspects of craft, frequently asked questions, sector statistics, and case studies. This document has been a game-changer in how we discuss craft with government representatives, and those who are interested in the sector - but are not experts in the field. It cuts the learning curve significantly, so that meetings are more effective, and the sector is truly understood. Councils have shared the document in whole or in part, as part of their promotions and advocacy efforts across the country. The full document is available online, for free, in English and French, as well as in poster and postcard formats, free for download.

This is a major accomplishment, one which was started and stalled many times over the past decade. To have a standardized position paper that can be edited and updated, or even expanded to include further elements, is a milestone in CCF/FCMA’s history.



Advocacy

But we didn't stop there. Two further documents were produced for circulation, including the long-awaited "[Faces of Craft](#)" e-book - featuring over 50 craft artists from across the country. A social media campaign from Craft Year 2020 that was adapted into a single publication, the e-book is more than a catalogue of makers works - it provides insights into their motivations, an infographic that provides a microcosm of the Canadian craft sector, and context for the very unique year that was 2020.

Our third publication was driven by the desire to update national materials on the important issue of [Indigenous cultural appropriation in craft](#). Spearheaded by the CCF/FCMA Craft Content Developer, Heather Steinhagen, this position paper delves into the harms that cultural appropriation has in this sector, as well as the actions artists of all backgrounds can take to end these practices. Intended as a reference, and a point of reflection, the document includes definitions, clarifications, frequently asked questions, and further reference material. This document is a resource for individual artists, educators, and those working in the field of copyright and cultural commons.

With the release of these position papers, the CCF/FCMA has been invited by many organizations to further animate the stories they tell - with Heather Steinhagen participating in the Indigenous Protocols Podcast with CARFAC National, and Maegen Black participating in the Eh Sayers podcast run by Statistics Canada. Further, we were conscripted by our colleagues at CARFAC National to work on a collaborative project, the development of an e-book on the Intellectual Property rights of Craft. The CCF/FCMA staff developed a national survey requesting information from makers across Canada, asking them to share their interest in, questions about, and experience with copyright, trademark, and industrial design. With over 80 respondents, the survey provided excellent context for the production of this publication, now in the hands of CARFAC National's legal team to produce the guide. The CCF/FCMA also arranged further information gathering from individual artists, sharing potential case studies for the program. This project continues on to the 2022-2023 fiscal year.





Staff Adjustments & Development

The team at the CCF/FCMA continued their remote work as a strong and committed unit, including Executive Director Maegen Black, Project Manager Victoria Hutt, Craft Content Developer Heather Steinhagen, and Digital Content Developer, Lauren Polchies. Though the organization was unable to hire summer students for the 2021-2022 fiscal year, we began a new relationship with OCAD University's co-op program, bringing on two excellent summer students, David Barter and Jiya Sun. These students brought their expertise in craft and digital design to the table, conducting research and helping to frame the next phases of new CCF/FCMA projects (such as the 2022 National Database update and Digital Audits/Journey Maps of 2021).

The CCF/FCMA staff also continued our journey of professional development in Equity, Diversity and Inclusion, with further programming in the Cultural Pluralism in the Arts Movement Ontario's Pluralism and Organizational Change program (CPAMO POC). This multi-year transformational program brings together leaders and staff members from cultural organizations to implement more inclusive policies and systems, adapting programs beyond theory into practice. The end goal is to reduce systemic barriers to participation and leadership by Indigenous, racialized and other historically marginalized artists and communities. The CCF/FCMA is a committed partner in this program, and will continue to participate in the learning sessions, program development, and implementation over the course of the next fiscal year.



Deborah Potter,
"40+ Years in the Making: Women and Clay,"
Corinne McKay Merit Award for SCC Members

International Activity

Though the world remained relatively closed to international exchange, the reality of virtual connections allowed us to continue our relationship development with international craft organizations. Building on the new World Craft Council North America management, undertaken the year prior, both Maegen Black and Bernard Burton kept information flowing across the borders of North America, and across oceans to the International body. Meetings with interested members of the North American craft scene were held, with challenges shared and new projects discussed.

International committees were also influenced by Canadian perspectives, with Maegen Black on the WCCI communications committee, Bernard Burton deeply involved with the WCCI Bylaws committee, and Jenna Stanton taking a role in the World Craft Cities committee. Continued efforts to keep these connections flowing must be made, as the WCCNA continues to adapt to its new virtual format.



**WORLD CRAFTS COUNCIL
NORTH AMERICA**

Awards

2021-2022 was a big year for CCF/FCMA Awards activities - with new growth and a much-coveted award confirmed. Our sincere congratulations go out to all the winners - shortlisted and confirmed, and we thank everyone who submitted nominations to our award programs this year.

For the first time in its 10+ year history, the **Robert Jekyll Award for Leadership in Fine Craft** was expanded to include a shortlist of 3, and a grand prize of \$1000 to the selected winner. The prize was made possible by the generous donation of Robert Jekyll himself, who has committed this funding as a donation for the foreseeable future. The organization received a record number of nominations, with the jury selecting Amy Gogarty, Claire Kusy, and Susan Hanrahan as the shortlisted nominees. In the end, former Executive Director of Craft Nova Scotia and long-term board member of Craft Alliance Atlantic, Susan Hanrahan was presented with the 2021 Award. Though no public event was possible due to covid restrictions, the organization expects to honour Susan as part of the 2022 awards program, if possible.

A second set of congratulations goes out to Brigitte Clavette, winner of the **Saidye Bronfman Award for Excellence in Fine Craft** - one of 8 Governor General's Awards for Visual Arts in early 2022. The CCF/FCMA was proud to be the Nominator of Brigitte Clavette, and is thankful both to Maegen Black and Anne Manuel, who co-produced the nomination content. This is the first time that the CCF/FCMA has been the successful nominator of a GGVA winner! We are so proud of Brigitte, and honoured to have been a part of the process.



Online Presence:

The CCF/FCMA work continues remotely with staff, board, committee and project partner meeting exclusively online. Staff at CCF/FCMA use Slack for daily communication and have since adopted a new project manager, Asana, for smooth project planning, tracking and task delegation.

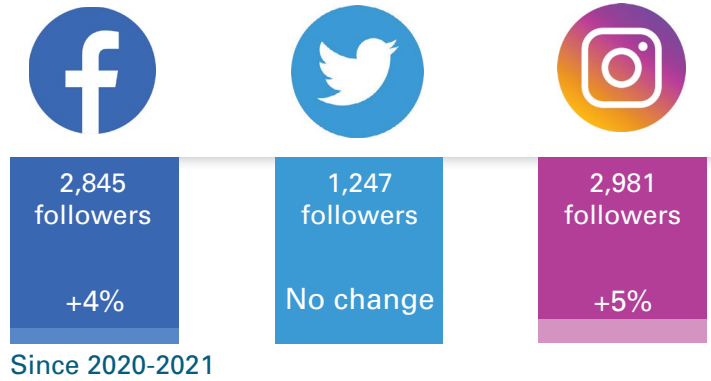
In terms of content, the CCF/FCMA has moved to a monthly written blog, and a bi-weekly newsletter "Craft News" segment to inform subscribers of national and international sector-based resources and opportunities. Because of an increase in newsletter subscribers, the CCF/FCMA upgraded to a paid version of Mailchimp and are now able to schedule newsletters to send ahead of time.

With the addition of Hootsuite in the CCF/FCMA digital toolbox, posting to all of our channels makes sharing information across platforms a breeze. This year's marketing strategy focused on uplifting and promoting the artwork of Craft Councils and their members. These new digital tools allow CCF/FCMA staff to communicate with each other, the Craft Councils, and the public efficiently and effectively.

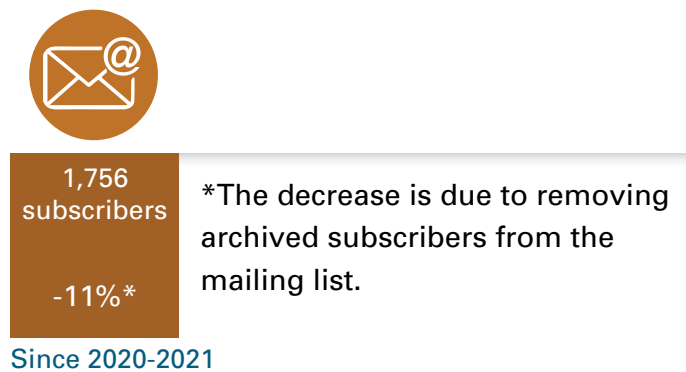
In January 2022, the CCF/FCMA Digital Content Developer, Lauren Polchies, began the process of updating the look and feel of the organization brand. The new look is a light and warm update to the previous brand playing off of the previous colours. Throughout the year, the CCF/FCMA has been releasing materials with this new feel.

Analytics:

Social Media: 2021 - 2022



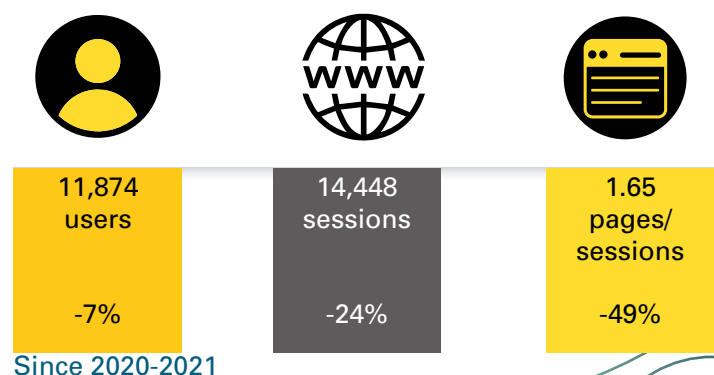
E-Newsletter: 2021 - 2022



CCF/FCMA Website: 2021 - 2022



Citizensofcraft.ca: 2021 - 2022



The Future

There is much to come as the work of 2021-2022 rolls into our new fiscal year. The continuation of the **Digital Strategies** project and development of **Digital Literacy programming** will blossom in the Fall of 2022. Funding proposals have been submitted to support ongoing marketing and development efforts, using the strength of the **Digital Strategies research** to guide future activity for the organization.

The **Citizens of Craft Podcast** and **Intellectual Property ebook** will continue their development and launch into the next fiscal year, and **EDI efforts** will transition from staff education to formal policy development through the forming of an **Equity and Action Working Committee**.



2022 Craft Summit

A gathering for craft administrators & organizations

Where: St. John's, Newfoundland & Labrador

When: September 28th - October 3rd



Canadian Crafts Federation
Fédération canadienne des métiers d'art

CRAFT COUNCIL
SINCE 1972
NEWFOUNDLAND & LABRADOR

CRAFT alliance
MAKERS
d'arts

Canada Council
for the Arts
Conseil des arts
du Canada

After significant delays, we look forward to the return to **in-person programming**, specifically a return to Newfoundland, as we prepare for the [2022 Craft Summit](#), set for September 28th - October 2nd, 2022 in Saint John's.

Thank You

In light of the ongoing difficulties of the past two years, our thanks for the many incredible organizations and individuals who kept the organization moving forward is beyond description. While we found our footing, and began to reopen programs and projects, we faced continued uncertainty in the sector at large. For all these efforts and so much more - we thank the board, committee members, project partners and volunteers who make this national craft network a truly national team.

Additionally, we recognize the essential contributions of our funders: the Canada Council for the Arts, Service Canada, and the Province of New Brunswick. As well as the many members of the Canadian Crafts Federation:



Craft Council Members:

Yukon Arts Society
Craft Council of British Columbia
Alberta Craft Council
Saskatchewan Craft Council
Craft Council of NWT
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 & 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

Executive Committee Members:

President: Tara Owen
taraowen@shaw.ca

1st Vice President: David Freeman
timelessgtrs@sasktel.net

2nd Vice President: Bernard Burton
bernard@craftalliance.ca

Treasurer: Marc Douesnard
marc@gmft.net

Secretary: Kathleen Morris
Kmorris@faculty.ocadu.ca

Staff Members:

Director: Maegen Black
maegen@canadiancraftsfederation.ca

Project Manager: Victoria Hutt
projects@canadiancraftsfederation.ca

Craft Content Developer: Heather Steinhagen
content@canadiancraftsfederation.ca

Digital Content Developer: Lauren Polchies
design@canadiancraftsfederation.ca

All CCF/FCMA staff are currently operating remotely, from home offices based in Fredericton and Florenceville-Bristol, New Brunswick as well as Whitehorse, Yukon.

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: Bettina Matzkun
Vancouver, BC / matzkun@shaw.ca

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

Director, Saskatchewan: Cindy Hoppe
Biggar, SK / echoppe@sasktel.net

Director, Manitoba: Seema Goel
Winnipeg, MB / seema_sk@yahoo.com

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, Nova Scotia: Bernard Burton
Halifax, NS / bernard@craftalliance.ca

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

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

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

Director, Nunavut: currently vacant

Director, PEI: currently vacant