



SASKATCHEWAN CRAFT COUNCIL

ANNUAL REPORT

APRIL 1, 2021 – MARCH 31, 2022



REPORTING PERIOD:

April 1, 2021 to March 31, 2022

LAND ACKNOWLEDGEMENT

The Saskatchewan Craft Council acknowledges that the land on which we gather is Treaty Six Territory, the traditional territory of numerous First Nations, including Plains and Woods Cree, Dene, Nakota, Saulteaux, and Anishinaabe, and the homeland of the Métis Nation. As we are all Treaty people, acknowledging traditional territory and this relationship is one of many steps we can take to recognize the land's history, to pay respect to the Indigenous peoples whose practices and spiritualities continue to develop, grow and contribute to this land.

MISSION

The Saskatchewan Craft Council (SCC) invites and connects the world to experience excellence in Saskatchewan craft.

STRATEGIC GOALS

SERVICE: The SCC fosters an environment where excellence in craft is nurtured, recognized and valued.

ENGAGEMENT: The SCC supports Saskatchewan craftspeople to flourish creatively and economically.

DIVERSITY: The SCC actively engages with and builds programming to reflect Saskatchewan's Indigenous, newcomer and diverse communities.

COMMUNICATION: The SCC communicates a strong brand that clearly identifies it as the trusted source that invites and connects the world to experience excellence in Saskatchewan craft.

CAPACITY: The SCC has the organizational capacity to deliver innovative and quality needs-based programming.

CREDITS

Front Cover: *In the Company of Friends* John Peet

Front Cover Photographer: Kevin Hogarth

Editors: Carmen Milenkovic, Jean Price

Graphic Design: Emily Kohlert

Highlights from the BOARD OF DIRECTORS

Cindy Hoppe

Another year, another report from the chair

In a way, a bit of a 'Groundhog Day' scenario where we are still navigating the never-ending, always-changing pandemic, now with the added apocalypse of war, climate change realities and the burden of deep exhaustion everyone is feeling from constant coping.

I dug back through my daily planner for 2021. Aretha Franklin was a prophet when she was singing *Who's Zooming Who* as that's what the planner was showing. We held the first completely virtual *Dimensions*. I found it a treat to be able to participate virtually and I hope our members did too. Jane Kidd and David Freeman would have relished getting together in person, but not having the trouble of travel and getting to sleep in one's own bed at the end of the day is all right too. Yes, we miss seeing our friends and participating in the moment, but for a province as big as ours, this removes barriers of accessibility, reduces the expense of travel in a year where artists have not had many in-person selling opportunities and opens the door of possibility. It does add further complications for our members in that good photography is even more important.

We held another virtual AGM with a new and improved auditor. I hope members feel that this works for them and if you have suggestions for improvement, we would love to hear it. We do miss in-person board meetings and hope that we can go to at least two a year that could combine some member interaction as well. The WinterGreen marketers zoom meeting was the best way to assemble as many participants as we did to hear member concerns and answer questions in the same time frame. It was a crucial input in determining our decision to cancel WinterGreen last year in the midst of another COVID-19 wave.

The SCC was offered several opportunities for imagining new possibilities for the organization last year. We decided on Sask Shift, jointly sponsored by our funder Creative Saskatchewan and SK Arts, and a Cultural Pluralism in the Arts Movement (CPAMO) project with theatre companies in Saskatchewan. Sask Shift focuses on arts governance and program delivery; we are specifically looking at succession planning and membership renewal. The CPAMO project is using equity, diversity and inclusion as its lens to examine the way we approach our organization at all levels, from hiring to expanding our view of membership and craft disciplines. Both of these processes are offering us new insights and showing our blind spots. If we are to broaden and grow our membership, we need to see where the biases are. This is hard work and means change, but it is invigorating as well.

I want to thank our staff for persevering through another stormy year of plans, plan Bs and throw-it-all-out-and-start-over plan Cs, Ds and, well you know. They are a creative bunch; when WinterGreen went out the window, they created the pop-up.

We said a long goodbye to Vivian Orr, who continued to help us even after she left for Montreal until we found a replacement. You were a hard act to follow, Vivian. Welcome back to Emily, who worked with us as a Gallery Assistant and now has returned as our Design Coordinator. We will be saying goodbye to Kaitlyn who has been instrumental in our online sales development.

Our board did good work without the ability to be in the same room and get to know each other. Special thanks to our Regina members who have stepped up on the WinterGreen consultation front and assisted with navigating what that may look like this fall. We will say goodbye to Brenda Wolf and thank her for her willingness to take on new roles with good humour

and courage even if we may have pushed her out of her comfort zone. We welcomed Eric Cline as a new board member and appreciate his past experience in law, provincial life, and his sense of humour. As we are looking at our processes with Sask Shift and CPAMO, our membership and governance committee work has been on hold, but the learning we are doing will come into play there soon. The audit committee has been a rock through the last few years and there are always new challenges on their table.

Thank you to the members who have reached out to bring concerns to me directly. Although some of this has been change brought about by other bodies (privacy acts, COVID) it is always good to have your thoughts cast more light on our processes and procedures. I look forward to member town halls that we hope to hold in the new budget year to connect us across the province. We are looking for ways to rebuild community.

Last but not least, I thank Carmen for all she does for all of us in a tumultuous time that is more likely to send a roof leak, a new cost increase and further plague complications into an already over houred work week. I hope she can take some quality holiday time and come back fired up for the next 'opportunity.'



YELLOW PEAR WITH 1 LEAF BREND A WOLF

Report from the **EXECUTIVE DIRECTOR** *Carmen Milenkovic*

Seeing through the COVID-19 fog...

As we come to the end of another fiscal year, I have been reflecting on the opportunities and strains that this pandemic year has dealt us. Starting programs and then having to cancel and replace them with alternatives previously unknown has been exhausting. Then came the rise and fall of WinterGreen. We were looking forward to launching this in-person event until we found ourselves in the grip of the fourth wave of COVID-19. Within that turbulent cloud, your opportunities to have the world see your work were diminishing yet again. As WinterGreen folded, new ideas began to percolate.

Online shopping was becoming the new salvation. While we had an online presence, it was not robust. It really blossomed throughout the summer of 2021 and continues today with the assistance of Creative Saskatchewan. At the same time, Art Now was once again happening online, and we were lucky enough to stage our booth in an empty shoe store across the street.

We've always been hampered by the size of our boutique so when we convinced the owner of the former Foster Shoes to let us continue in his space until December's end, we saw an opening, a chance to expand your opportunities. The idea was to increase the physical inventory offered to the public through the expanded boutique and the new pop-up shop. In conjunction with this, our goal was to get everything that appeared in the shops on the online store. Do you know that we have over 3,000 art works in our online shop? Each was weighed, measured, and photographed from multiple

angles. Those photos were edited, and descriptions finalized. They were entered into our inventory program. We had to anticipate shipping costs, packaging, and where we would house all this work. It was a mammoth undertaking and even though I found ways to increase our staffing to support the additional work, we fell behind. We didn't manage your expectations very well because we didn't understand how complex and laborious our process would have to be. We changed personnel (within that whirlwind our staff members had three babies and Vivian retired). This is a never-ending process, and I've come to realize that while we strive for 100% inclusion in the online store, if we achieve 80% we really have attained success.

We exceeded our expectations for sales through the two boutiques, the online shop and the exhibitions. For the period of April 1, 2021, to March 31, 2022, the combined gross sales were \$161,525 compared to the previous year's \$82,444 for the same period. Direct payments to artists also increased. The Saskatchewan Craft Council paid artists \$147,483 for sales and services. There is no doubt that the online shop is having an effect. So too



RUSSIAN OLIVE BURL VASE DALE LOWE



Please help me thank each staff and board member. They were dedicated, inventive, and positive. They are a remarkable, forward-thinking group who have your best interests at heart."

is our marketing which included a billboard campaign in both Saskatoon and Regina, additional social media spends, and advertising in *Home Magazine*.

As we draw closer to 50 years as an organization (2025), the board and management recognized that it is time to re-evaluate our mission, how we accomplish it and the steps we need to take to strengthen the SCC. We have taken advantage of three evaluation processes that we were invited to join, and which will continue into the 2022-23 fiscal year. The first, Sask Shift, is underwritten by SK Arts and Creative Saskatchewan. Its design and focus is on the organization – how we do things, how we choose our programs, how we lay some to rest. We are working with Arts Action Research through collegial processes with other arts groups, and one-on-one discussions with the consultants. The second opportunity for evolution is through CPAMO, a process focussed on equity, diversification and inclusion; we were invited by Saskatchewan Association of Theatre Professionals to join their cohort to learn what steps we need to take to create a more robust organization. Our third process is being worked on through the Canadian Crafts Federation with a focus on our digital strategy. We are working with our council partners from across the country to generate a digital road map that will provide us with tool kits and direction to take advantage of technological opportunities to strengthen our organizations. This work is underwritten by the Canada Council for the Arts. Each

of these evaluation processes will continue throughout 2022-23 and may result in changes to how we work in our sector. Individually they are large undertakings; working on all three simultaneously is challenging. I'd like to thank Leah Moxley Teigrob for agreeing to stay with the SCC after her temporary maternity leave coverage was completed. She is working closely with me and the board to steer this organization through many stages. More on this as we progress.

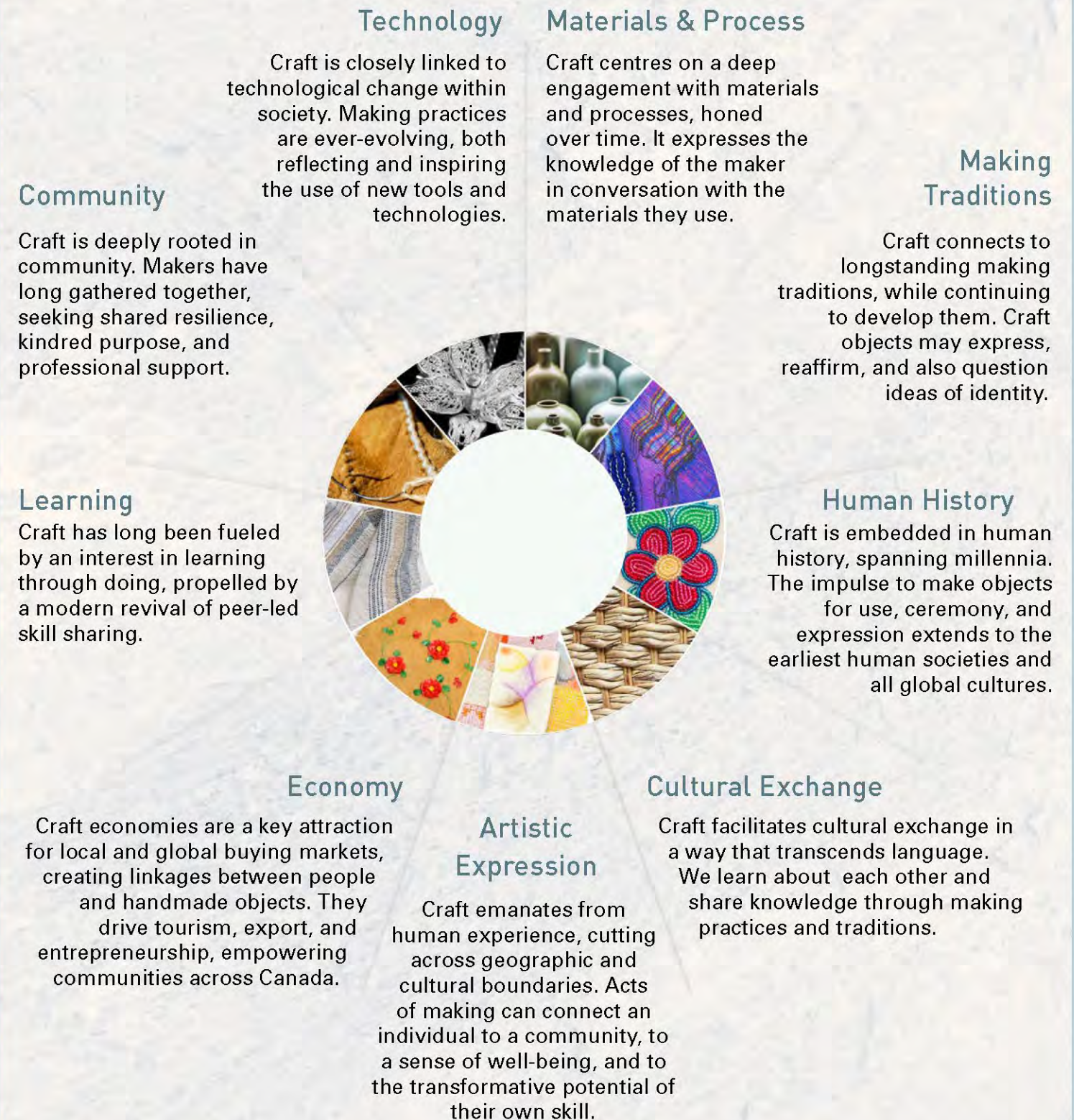
COVID-19 continues to haunt and hamper us, but we are starting to see its impact lessening. The coming year will be one of deciding whether or not to move into the in-person space more deliberately. Our gallery has always remained open, but we haven't had a chance to hold a reception or in-person events for over two years. We have begun planning for Art Now and WinterGreen to be in-person in the fall. Hopefully, we don't have to diverge from those plans.

The staff and board of the Saskatchewan Craft Council wishes you excitement, and inspiration. Thank you for your support and contribution to the success of our physical shops and the online store. As we keep adapting, we will continue to bring the world to your doorstep. Please don't hesitate to contact me if you want to chat. It takes all of us to strengthen our results.

Happy creating...

ABOVE, CLOCKWISE LEFT TO RIGHT: RETROFLEX PENDANT MARY LYNN PODILUK, BIRD BOWL MICHAEL HOSALUK, GREEN SCARF DONNA STOCKDALE

The Craft Spectrum



EXHIBITIONS REPORT

Maia Stark
Steph Canning
Leah Moxley Teigrob

We can hardly begin to describe this past year!

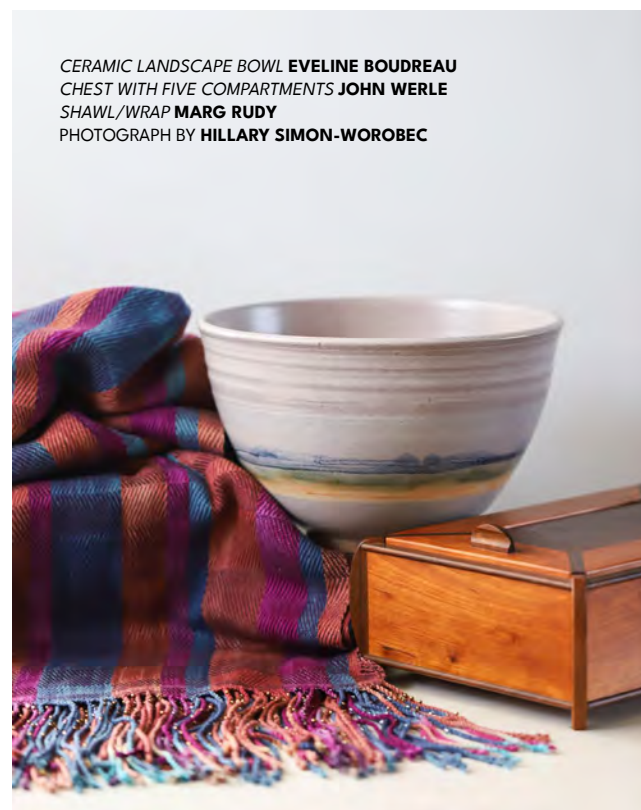
We started off a busy spring with a unique approach to *Dimensions 2021*. With virtual jurying, learning new systems, and figuring out how to present the coveted *Dimensions* awards with a splash, it was a busy spring and summer. We are immensely thankful to Leah Moxley Teigrob for her assistance during this time.

Autumn brought us a tactile exhibition in the form of sculptural ceramic installations by Grace Han. We were so fortunate to host this exhibition which asked us to slow down and engage with surface and contemplation.

An otherwise lovely winter season was unfortunately followed by surges in the Omicron variant in Saskatchewan. We had planned a return to in-person events for *The Moving Heart* by Karlie King and Ashley Johnson, but quickly (within five days!) found it necessary to pivot to a virtual option for the artist talk and movement workshop. Thank you, Karlie and Ashley, for your flexibility and openness while we prioritized the safety and health of our community. We were fortunate to participate in the Ceramic Congress during *The Moving Heart*, a virtual conference of international clay artisans.

We then welcomed *Rooted: 50 Years of Saskatchewan Craft* into our gallery, a wonderful display of craft co-ordinated by Handmade House. This was interrupted

by a flood during the first melt of spring! Fortunately, nothing was damaged though the restoration of walls and ceiling interrupted our schedule. We pivoted once more, to extend *Rooted* so as to give our community more time to enjoy the skill and variety of those works. With all this pivoting, we are becoming quite proficient dancers.



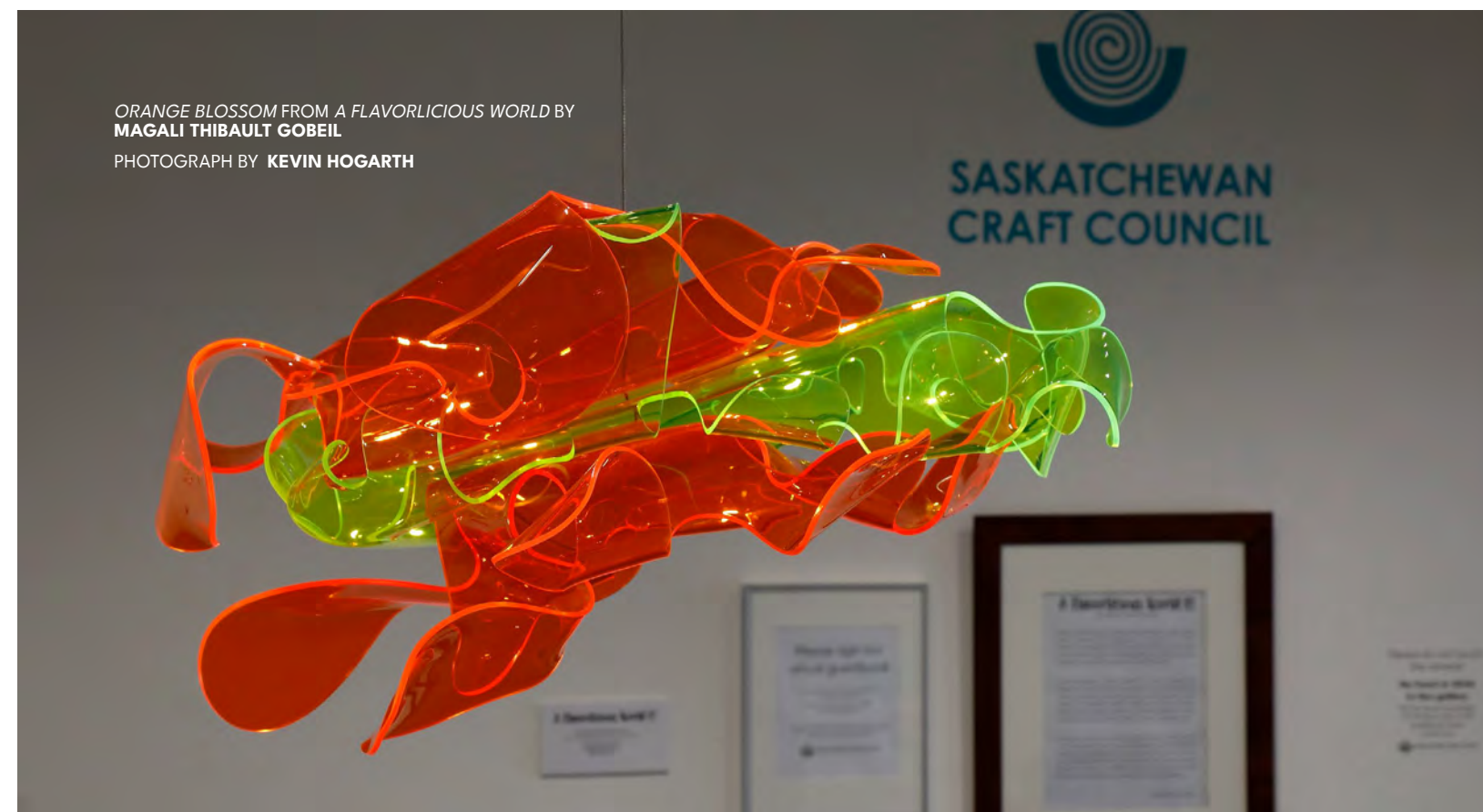
CURATORIAL COMMITTEE

We received 26 exhibition applications which included nine from out of province and 17 in-province; 14 involved SCC members in good standing. The following exhibitions were successful and will be part of our schedule in 2024 and 2025 along with a Kaija Sanelma Harris retrospective.



- *Yellow Canoe*, Hilary Johnstone, Textiles, La Ronge;
- *Seasons of Light*, Saskatoon Glassworkers' Guild, Glass, Saskatoon;
- *Queer Newfoundland Hockey League*, Lucas Morneau, Crochet & rug hooking, Newfoundland & Labrador;
- *Clay Matters*, Charley Farrero and Evan Quick, Ceramics, Meacham & Regina;
- *Lunar Lore*, Zoe Schneider, Hanna Yokozawa Farquharson, and Savannah Holt, Fibre, ceramics, sculpture;
- *Table Manners*, Julianna Zwierciadlowska-Rhymer, Ceramics, Manitoba

The Exhibitions Coordinators would like to acknowledge the vital assistance and collaboration that all other SCC staff provides in the exhibition programming as well as special projects, in particular the support of our Executive Director, Carmen Milenkovic. We would also like to thank our part-time and casual staff who have contributed to the SCC's success within the last year. Thank you!





EXHIBITION SCHEDULE

APRIL 1, 2021 TO MARCH 31, 2022

#328 - DIMENSIONS 2021 **MAY 15 TO AUGUST 28, 2021**

Total exhibition attendance: 5,971

Sask Art Galleries Day: 51

See Dimensions 2021 report for statistics and attendance for jurying events.

#329 - TOUCH THE CONVERSATION **SEPTEMBER 4 TO NOVEMBER 7, 2021**

GRACE HANS

Total exhibition attendance: 4,685

Nuit Blanche September 25, 2021: **190**

#330 - THE MOVING HEART **NOVEMBER 20 TO JANUARY 8, 2021**

KARLIE KING AND ASHLEY JOHNSON

Total exhibition attendance: 3,604

Artist Talk and Performance by Ashley Johnson and Karlie King January 9, 2022:

30 attendees

- **Attendees by location:** Saskatchewan (Battleford, Corman Park, La Ronge, Lumsden, North Battleford, Regina, Ruddle, Saltcoats, Saskatoon, White City), Alberta (Calgary, Cochrane, Edmonton), United States (Louisville, Kentucky)

Workshop by Ashley Johnson January 9, 2022

- 29 attendees
Attendees by location: Saskatchewan (Air Ronge, Battleford, Blaine Lake, Corman Park, Estevan, La Ronge, Langham, Lumsden, Medstead, North Battleford, Regina, Ruddle, Saskatoon, Wynyard), Alberta (Edmonton), British Columbia (Vancouver), Ontario (Ottawa), United States (Louisville, Kentucky)
- **Facebook Live Stats**
 - 583 people reached
 - 37 reactions, comments, and shares
 - 403 day-of video views

#331 - ROOTED: 50 YEARS OF SASKATCHEWAN CRAFT **ORIGINAL DATES: JANUARY 15 TO MARCH 12 , 2022**
..... **EXTENDED DATES: MARCH 26 TO MAY 14 , 2022**

HANDMADE HOUSE

Exhibition attendance from January 15 to closure on February 10: 1,005

(This exhibition was relaunched on March 26, 2022, running until May 14.)

“

"We had a wonderful time exhibiting at the SCC and were particularly impressed with Maia and Steph's good communication and endless flexibility. Thank you so much!"

"[I] really appreciated all your COVID-19 measures, and [I think] that the mask policy shows a lot of respect for the current conditions. [I] have always felt safe coming into your gallery."

"Great team to work with! I'd like to have another show in the future!"

"A glorious day when our work is on a billboard and looking so incredible, thank you SCC."

”

TEAL (DETAIL)
ERIC CLINE

CERAMICS CONGRESS

Ceramics Congress 2021 October 27, 2021: 15

- A 5-day Online Ceramics Festival hosted by The Ceramic School
- Congress event registration: **5,907**
- SCC Booth attendees: **187**
- Mainstage visits (including artist talk): **85,000**
- Artist talk by Karlie King and Ashley Johnson, for exhibition *The Moving Heart*, November 25, 2021

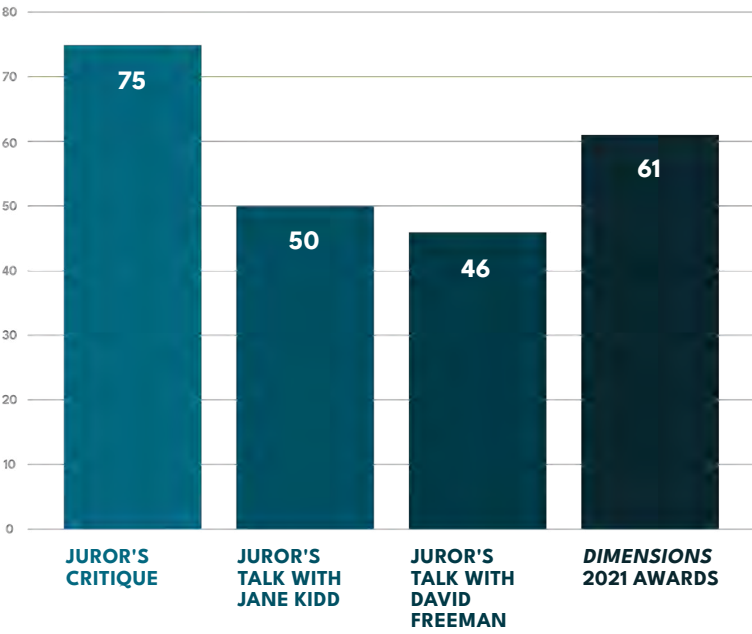


STILL FROM SCC PROMOTIONAL VIDEO CREATED BY EMILY KOHLERT
LEFT: CLAUDE MORIN
RIGHT: JACK SURES

“Just want to say thank you for everything you did today to streamline the [Dimensions Awards] video shoot. It was fun ...work! Looking forward to seeing the end product. And thanks for walking around after and talking about the different pieces. I like going to art galleries with someone that understands art! Thank you, thank you!”

DIMENSIONS 2021

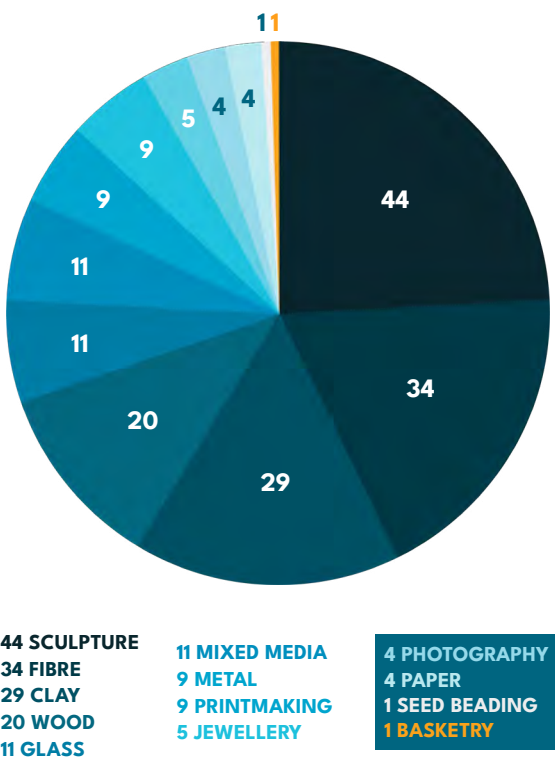
ATTENDANCE



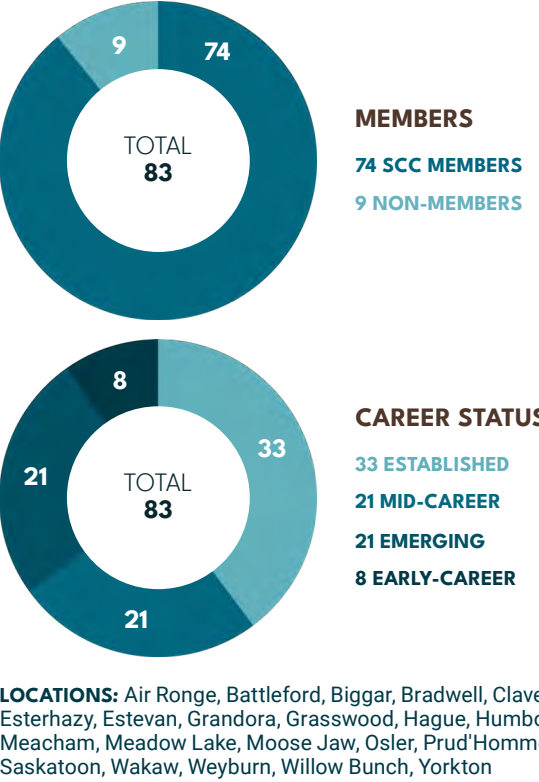
ATTENDEES BY LOCATION

JUROR'S CRITIQUE	Saskatchewan (Air Ronge, Battleford, Clavet, Coronach, Elfros, Esterhazy, Grasswood, Hague, La Ronge, Landis, Lumsden, Meacham, Meadow Lake, Moose Jaw, North Battleford, Osler, Outlook, Prud'comme, Regina, Rosthern, Saltcoats, Saskatoon, Wakaw, Watrous, Weyburn, White City, Yorkton), British Columbia (Kelowna), Ontario (did not disclose city), US (did not disclose state/city)
JUROR'S TALK WITH JANE KIDD 50 Attendees	Saskatchewan (Cochrane, North Battleford, Biggar, Bradwell, Coronach, Delta, Estevan, Esterhazy, Grasswood, Hague, La Ronge, Landis, Meacham, Meadow Lake, Prud'Homme, Regina, Rosthern, Saltcoats, Saskatoon, Tugaskie, Weyburn, White City), Alberta (Calgary), Ontario (Ottawa)
JUROR'S TALK WITH DAVID FREEMAN 46 Attendees	Saskatchewan (Bradwell, Clavet, Esterhazy, Estevan, Hague, Martensville, Meacham, Meadow Lake, Outlook, Regina, Rosthern, Saltcoats, Saskatoon, Weyburn, White City, Yorkton), British Columbia (Delta, Salt Spring Island), Quebec (Magog)
DIMENSIONS 2021 AWARDS 61 views 2k impressions	Stats provided by Bamboo Shoots

ENTRIES



CRAFTSPEOPLE/ARTISTS - ENTRANTS





MEMBER SERVICES REPORT

Alexa Hainsworth

MEMBERSHIP CATEGORIES

Membership statistics are reported as of March 31 each year. Because members renew throughout the year, the numbers vary from month to month. Membership revenue is prorated based on renewal date.

YE 2021

TOTAL **292**

MEMBERSHIP PRORATED REVENUE **\$23,027.50**

PROFESSIONAL CRAFTSPERSON **191**

AFFILIATED MARKETER **25**

HONORARY **23**

PATRON **22**

ORGANIZATION **19**

CRAFTSPERSON **9**

STUDENT **3**

YE 2022

TOTAL **289**

MEMBERSHIP PRORATED REVENUE **\$25,568.75**

PROFESSIONAL CRAFTSPERSON **186**

AFFILIATED MARKETER **25**

HONORARY **23**

PATRON **20**

ORGANIZATION **19**

CRAFTSPERSON **11**

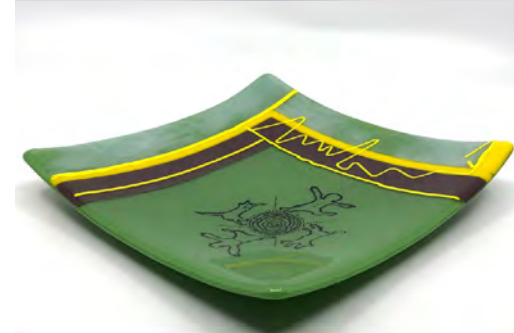
STUDENT **5**



SALT BOX ZACH HAUSER



WAVE BOWL SHERYL SALEN



KIDS & CATS & DOGS KIMBERLEY DICKINSON

SCC ANNUAL JURY

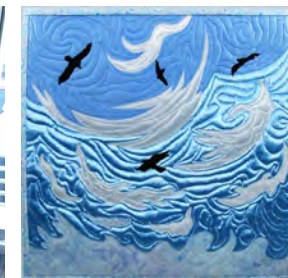
Becoming a juried member of the Saskatchewan Craft Council is a positive experience whether an artist is accepted or not. Going through each work individually allows for very thoughtful comments. It's a great way to receive honest and helpful feedback on work that is sometimes created in isolation. The annual jury is also an opportunity for SCC staff and fellow members to become acquainted. To see the faces and hear the stories behind the work is inspiring and builds long lasting connections in the fine craft community in Saskatchewan.

This year's sessions took place on Zoom from April to July, 2021. The SCC juried 13 successful applicants with the assistance of 12 jurors, who gave fantastic feedback to our professional craftspeople. Successful juried applicants can take part in marketing initiatives and SCC programming, such as WinterGreen, Art Now, and wholesale and retail gift shows. They may apply to the SCC Boutique which showcases over 100 of our

SCC juried members. I am always delighted to see what participants take away from the jury process. The SCC is continually evaluating how we jury artists to serve

"The overall process was so very well planned, and communicated with me. I felt involved and had a good understanding of the process along the way."

their individual needs better. We strive to develop our language for jurying criteria as art media evolves in an ever-changing artworld.



CLOCKWISE: CECILE MILLER, RAVEN'S PLAY HILARY JOHNSTONE, FELTED CAT PUPPET CAROL CARTER, STAUNCH REGAN SCHNEIDER, SWIRL PENDANT JUDE RADWANSKI

ART NOW

SASKATCHEWAN FINE ART FAIR

The sixth annual Art Now Fine Art Fair included 17 exhibiting galleries from Saskatchewan who came together virtually and at each of their own individual galleries to showcase a selection of quality craft and fine art throughout the ten-day event. As always, this year’s SCC selection was beautifully curated, with a wide range of works on display.

The Saskatchewan Craft Council photographed each submitted work for the online store and held in-person viewing at the Art Now Pop-up, across the street from our main location. The Art Now Pop-Up opened on September 11, 2021 and remained open until September 26, 2021. This year we had 44 participating artists and 87 pieces of original art for sale. We featured the work of 17 two-dimensional artists and 27 three-dimensional artists. Sales more than doubled from the previous year, with a total of 18 works sold which totaled \$12,959. This was up substantially from \$3,810 in 2020.

The SCC hosted a virtual artist talk entitled *For the Love of Printmaking* by three printmakers: Monique Martin, John Graham and Dawn Rogal, with moderator Alexa Hainsworth. Each artist discussed their unique processes and the history of printmaking. This talk was extremely educational as each presenter utilized vastly different methods and techniques to develop their individual bodies of work. *For the Love of Printmaking* received 104 views.



PRET-A-PORTAGE
SARAH LIGHTFOOT WAGNER



MOONLIGHT PERCH LEE BRADY

PHOTOGRAPHY BY KEVIN HOGARTH

WINTERGREEN

FINE CRAFT MARKET

WinterGreen Fine Craft Market was unfortunately cancelled due to COVID-19. Safety was a concern for many of our staff and makers. Participating in a public event that would usually see 3,500 people over the course of the three-day sale was a serious consideration for many artists.

JINN 2 PAUL LAPOINTE
PHOTOGRAPH BY
KEVIN HOGARTH



SCC HOLIDAY BOUTIQUE

POP-UP

We decided to use our effort and funding that would normally go to WinterGreen, the wholesale program, and Salon des métiers d’art du Québec into an expanded SCC Holiday Boutique Pop-Up in the same location as the Art Now exhibition had been.

There were several positives that came with opening another shop on Broadway, such as increased visibility during the shopping season and increased retail space. Our staff was diligent in reminding customers that they could see more craft for sale just across the street from either location. Many shoppers complimented the arrangement and enjoyed being able to see more and larger works on display. Other benefits of having two locations were that customers felt safe to shop with more space to move freely and could take their time to see the largest amount of work that the SCC has ever carried. Many artists had never been in the Boutique before the cancellation of WinterGreen, so it was a great opportunity to show their works to a new audience. The Pop-up was a great alternative to sell work by our members during the holiday, especially when so many markets had been cancelled.



The expanded boutique was also open during Broadway’s Spirit of Christmas which was hosted by the Broadway Improvement District on December 2, 2021. There was music, sleigh-rides and hot chocolate served to encourage people to make Broadway the place to shop for the perfect Christmas gift. The Pop-up and SCC Boutique stayed open late to bring the holiday cheer to young families. That night we had 94 visitors combined at both locations.





NUIT BLANCHE YXE

Nuit Blanche YXE was September 25 and had 484 total visitors to our two locations. *Touch the Conversation* by Grace Han, and the Art Now Pop-up coincided with Nuit Blanche. *Touch the Conversation* was a hands-on installation of ceramic benches and porcelain hexagons that could be arranged by visitors in an assortment of designs on the floor and walls.



THE POP-UP BOUTIQUE AT NUIT BLANCHE

Attendees were primarily those that were in their 20s and many mentioned that it was the first time they had come through the SCC doors. The energy of Nuit Blanche is always different from that of any other gathering that the SCC hosts. Nuit Blanche street art festival is the chance to see multiple artists installations throughout Saskatoon and interact with the works in ways that galleries don't often permit.

WHOLESALE PROGRAM

TORONTO HOME AND GIFT VIRTUAL FAIR (TGF)

Wholesale Program – Toronto Home and Gift Virtual Fair (TGF) enables retail outlets from across the country to meet suppliers of wholesale products. The artists that participated in the TGF program were Gwen Fehr of Joan's Beeswax Candles, and Susan Robertson of Susan Robertson Pottery. The Saskatchewan Craft Council is considering putting our members forward to attend a TGF 365. This is an online wholesale platform that features makers products year-round. We hope to get more SCC members involved in this program and support their involvement in trade shows like this one, for up to three years.



BIRCH MUG SUSAN ROBERTSON



NATURAL RESEDA AND IRON SALT DYED WOOL SCARF KATHLEEN O'GRADY



FABRIQUE 1840 PAR SIMONS

Fabrique 1840 par Simons, the National Bank, and the Canadian Crafts Federation celebrated the creative work of Canadian professional craftspeople. Inspired by the Canadian Crafts Federation, Fabrique 1849 showcased pieces by 70 passionate craftspeople in a large, unique virtual marketplace on simons.ca. Two Saskatchewan artists were featured as part of this project: M. Craig Campbell and Kathleen O'Grady of Kathleen O'Grady Design. The SCC is very pleased to partner with a commercial department store such as Simons and to share fine craft with thousands of online shoppers.

Maegen Black, Director, Canadian Crafts Federation shared, "We are delighted that this partnership is bringing the best of all participants together: professional artists, community engagement, an excellent market, and most of all - incredible work from craft artists across the country. Craft speaks for itself, but the story it tells is broad and meaningful. Buying craft is about more than a purchase - it becomes part of your personal collection, your personal story. Connecting with craft makes a difference, and the CCF is here to help connect people to that purpose."

OPENER 10J
CRAIG M. CAMPBELL

FINE CRAFT BOUTIQUE

RETAIL SALES REPORT

APRIL 1, 2021 TO MARCH 31, 2022

Lesley Sutherland
Jean Price

Jean Price officially joined Lesley Sutherland as Boutique and Administration Coordinator. SCC Fine Craft Boutique represented a total of **130 artists** over the 2021-2022 year. **35 new artists** joined the Boutique, an increase of **37%** over the previous year. Our Fine Craft Boutique artists represent **53%** of our professional membership.

WHERE OUR ARTISTS ARE LOCATED:

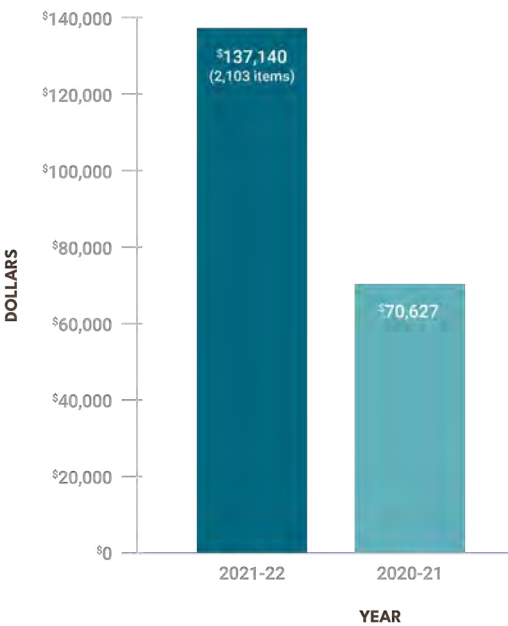
60% are from Saskatoon and Regina
40% are from the rest of the province

BOUTIQUE SALES STATISTICS

Two retail initiatives resulted in record sales:

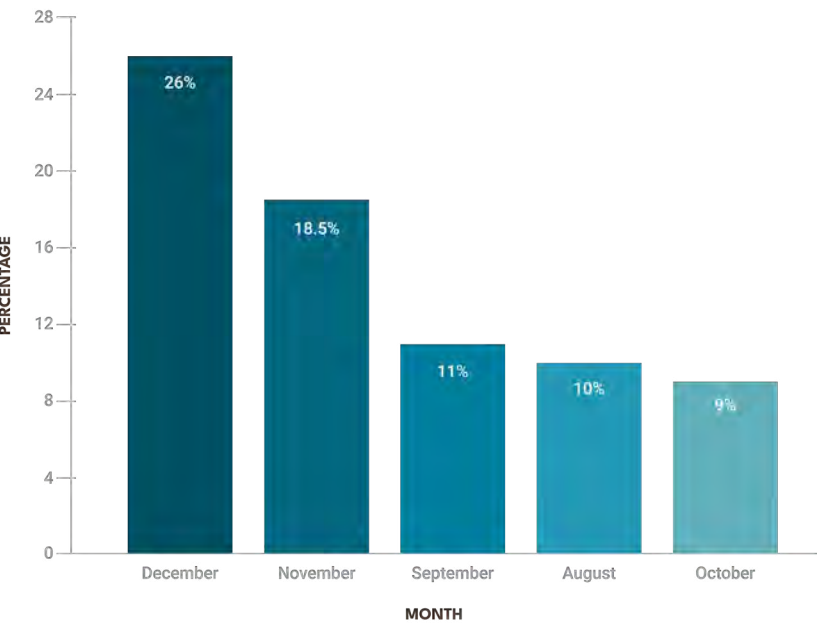
- Holiday Boutique expansion in our Gallery
- Holiday Pop-up experience in Saskatoon

GROSS SALES



HIGHEST EARNING MONTHS FOR 2021-22 BOUTIQUE SALES

August to December sales represented 75 % of sales for the year



AMBER WHEAT JACQUELINE BERTING

TOP 7 SELLING ARTISTS

Leah Marie Dorion	Visual Art
Paul Lapointe.....	Printmaking
Cindy Hoppe	Fibre
Jacky Berting & James Clark	Glass
Monique Martin	Printmaking
Kathleen Slavin.....	Visual Art
Susan Robertson	Clay

ONLINE SALES STATISTICS

The following markets were reached with our online store:

LOCATION.....	PERCENTAGE OF ONLINE SALES
Saskatchewan	41.4%
Ontario.....	26.0%
Alberta.....	9.4%
US	8.0%
British Columbia	5.8%
Manitoba	4.0%
Quebec	4.0%
New Brunswick.....	1.0%
International	0.4%
France, England & Australia	

2021-2022 ONLINE SALES

Boutique online sales	\$33,197
Other online sales	\$7,230
(ArtNow, Gallery)	

23% of total Boutique sales were conducted online



BIRD WITH FISH HAT JOHN GRAHAM



RING WITH TRIANGLES SHANNON WELCH

“

"We have not seen one thing in the shop that we wouldn't love to own. Both my wife and I are really taken with the fused glass!"

"They have very interesting things. I had to call them because I wanted something pictured that did not show up in the online inventory. The young lady I spoke to was delightful and couldn't have been more helpful. I hope to be able to continue buying from them in the future."

"So many beautiful things! It's almost too much! And so beautifully displayed!"

"Thank you so very much. I love the painting and it was packaged perfectly and arrived safe."

”

Canadian Crafts Federation Report

Cindy Hoppe, SCC Representative

As the SCC's representative to the Canadian Crafts Federation, I sit on its board of directors working closely with other council representatives to move the organization forward. SCC's long time representative, David Freeman, has moved to the CCF executive as Vice-President. With Carmen Milenkovic's involvement in many of the national committees, the SCC is well positioned to be part of a wide array of initiatives.

The CCF continues to push advocacy on behalf of all its members. It produced the Craft Spectrum Position Paper to support conversations outside the sector explaining who we are and how we enhance the economy, culture, and other aspects of life. The CCF has been especially active lobbying on Parliament Hill to help strengthen economic recovery plans and raise awareness of our sector's importance.

The Digital Strategy continues with a thorough review and assessment of each member council's digital resources and their effectiveness. Carmen has been on this committee since its inception, and will guide the process through the SCC.

Our last board meeting approved an increase in the CCF membership fee. The increase is derived from a sliding scale based on the operational funding each council receives. The CCF has not increased its fees for some time, and they are doing more and more advocacy work for us on national and international stages.

The ideas put forward by craft councils across the country help inform some of the directions we take. Please check out the many opportunities of international and national exhibitions, resource opportunities, residencies, awards and promotion of your own events presented in the CCF newsletters.

SASKATCHEWAN CRAFT COUNCIL PROFESSIONAL PRACTICES

Carmen Milenkovic



Professional Practices had two primary components during this fiscal year. Our spring session (April to July, 2021) was jointly facilitated by Michael Peterson and Laura Helgert. It consisted of weekly meet-ups of 13 participants over Zoom. Topics varied from week to week but mostly centred on how to develop and handle marketing assets. The spring session also included a grant writing course attended by 12 participants. This was a very positive session with strong attendance and grant development. By year-end none of the grant submissions were adjudicated so we are unable to report on success. The final element of the spring session was a market plan course for 12 participants with consultants Daria Malin and Square One.

January 2022 to March 2023 saw the development and launch of our **Sales and Marketing Master Class for Makers** led

by well-known marketing consultant, Daria Malin of Boost Consulting. The goal of the program is to advance sales growth for artists with strategies and tactics that are based on their individual needs' assessment, and their development of goals and actionable plans. The program is five months long (February to June 2022) incorporating monthly themes, video training modules with worksheets, quizzes to keep participants accountable, group coaching sessions via Zoom, and one 60-minute private coaching session. SCC staff also participated to bolster marketing skill sets to help the SCC's own marketing plan. Participation in the course was underwritten by the SCC through a grant from Creative Saskatchewan. It crosses fiscal years so the final analysis on its success will be reported next year.

COMMUNICATIONS REPORT

Sydney Luther
Emily Kohlert
Kaitlyn Frolek

SOCIAL MEDIA

The last year has been a bit tumultuous for the SCC communications team. With Vivian Orr retiring at the end of the last fiscal year, we worked with a few different graphic designers before we hired Emily Kohlert as our Marketing and Design Coordinator in November. Alix Gowan’s contract ended in December, and Kaitlyn Frolek moved from the boutique to the website and online store coordinator.

We worked on many projects, including the promotion of five SCC Gallery exhibitions (including *Dimensions 2021*), a hugely expanded online store, the in-person and online Art Now: Saskatchewan Fine Art Fair, and an ambitious Pop-Up Boutique in October, through December 2021.

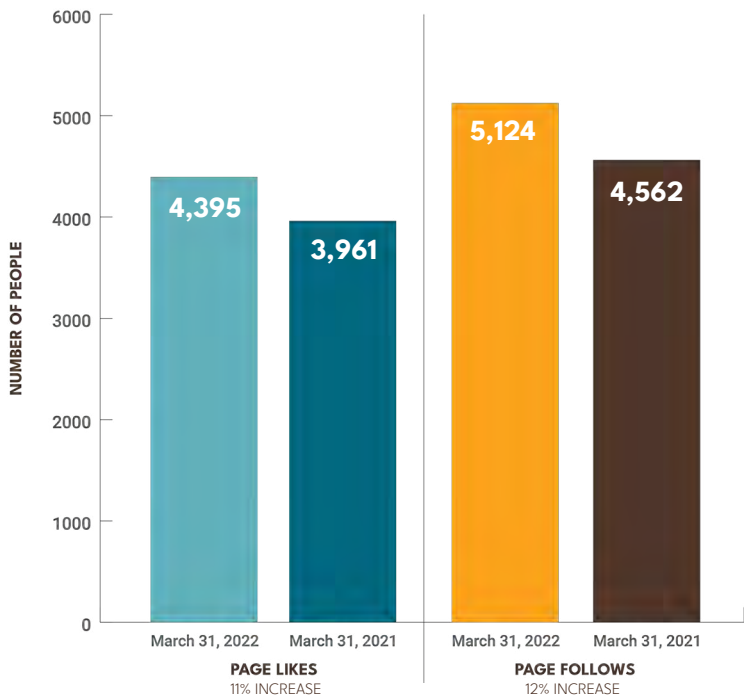
Our social media statistics show that followers on the platforms Instagram and Facebook are still increasing year over year. This year we began posting on TikTok and LinkedIn as well, with followers there growing quickly. Our Twitter followers grew slightly, and Pinterest followers grew as well.



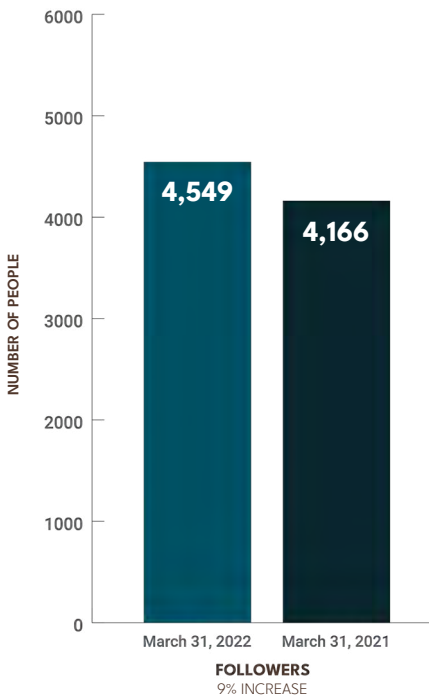
SET OF 3 DANDELIONS MONIQUE MARTIN

STATISTICS

FACEBOOK



INSTAGRAM



“When someone likes a Page, they’re showing support for the Page and that they want to see content from it. The Page will show up as being liked in the About section of that person’s profile. When someone follows a Page, it means they may receive updates about the Page in their News Feed.” [Facebook](#)

TWITTER

March 31, 2022: **1,331 Followers**
March 31, 2021: **1,321 Followers**
0.75% INCREASE

TIKTOK

March 31, 2022: **12 Followers**
March 31, 2021: **N/A**

SASKCREATE - MAILCHIMP

March 31, 2022: **308 subscribed "Current Member" contacts**
March 31, 2021: **331 subscribed "Current Member" contacts**
7% DECREASE

PINTEREST

March 31, 2022: **122 Followers**
March 31, 2021: **106 Followers**
15% INCREASE

LINKEDIN

March 31, 2022: **71 Followers**
March 31, 2021: **N/A**

TALKING CRAFT - MAILCHIMP

March 31, 2022: **1,480 subscribed contacts**
March 31, 2021: **1,520 subscribed contacts**
3% DECREASE



BLUE ASH PARTY DIP TRAY
PARSONS DIETRICH

WEBSITE AND ONLINE STORE

This year the online store saw a **92% increase in sales** over time, for a total sale of **\$46,820.88**. The total orders were 201, and our highest grossing months were September, November and December.

The online store had 27,133 sessions which was up 171% over the previous year. We saw a returning customer rate of 10.05%, up 47% from 2021. The top online store sessions by location were **Canada (23,718)**, **the United States (2,351)**, **Ireland (124)**, **unknown (321)**, and **the United Kingdom (98)**. Most sessions were by mobile device, followed by desktop, and the lowest device session count performed by tablet.

Social media played a pivotal role in the SCC's marketing strategies this year. **Facebook** delivered **8,628 sessions (up over 400%)**, **Instagram 285**, and **Pinterest 179**. Social media sessions drove over \$5,000 in sales to the SCC.

WEBSITE

The site saw over 38,000 sessions with an average rate of 1.35 sessions per user. Our pageviews were 92,880 with a total of 2.44 pages per session, and an average of 1.31 a session.

DEMOGRAPHICS

AGE

- 18-24 – 16.17%
- 25-34 – 22.10%
- 35-44 – 17.82%
- 45-54 – 17.05%
- 55-64 – 15.03%
- 65+ - 11.83%

GENDER

- 33.3% (2,580) male
- 66.7% (5,167) female

TRAFFIC

1. Google – 12,773 users
2. Direct – 11,676 users
3. saskcraftcouncil.store – 1,159 users
4. facebook.com – 928

TOP VIEWED PAGES

1. /member-directory/ – 5,160
2. /scc-gallery-exhibitions/fine-craft-boutique/ - 3,802
3. /exhibitions/ - 2,787



TEARDROP EARRINGS **DEBORAH POTTER**

BLOGS

We are revisiting our blog as the readership has been minimal. In this year we posted four blogs:

- *Indigenous teens in Treaty 6 continue to challenge gender-based violence* by Young Indigenous Women's Utopia (YIWU)
- *Tale of a country pop-up sale* by Cindy Hoppe
- *40+ years in the making: Women and clay* by Deborah Potter
- *It's the most wonderful time of the year* by Dawn Rogal

GRAPHICS AND MARKETING

Emily Kohlert joined the SCC communications team in November of 2021, and immediately jumped into creating graphics for social media to promote our Fine Craft Boutique, as it was peak Christmas shopping season. We created a general promotional video for our booth at The Ceramics Congress, an online ceramics festival, complete with a voice-over promoting the SCC. We intend to expand our video library in the future.

Since that humble start, Emily created a new logo and branding for Professional Practices, as we launched a new Marketing Masterclass program for our members. An interim brand guide for the Saskatchewan Craft Council has been in development since early this year, and will be launched in our new fiscal year.

Outside of these larger projects, Emily and Kaitlyn updated graphics on our website. Emily and Sydney created interesting and engaging social media content and marketing strategies in both graphics and video formats, with an emphasis on renewing and updating a strong brand voice and tone throughout these platforms. In addition to this work, we updated the look and feel of the newsletter, making it more attractive and easier to read.



BLUE WOODFIRED STAG
PAULA COOLEY

Craft in Context



In 2020, the craft sector accounted for

\$2.4 billion

of the culture GDP in Canada.

(Statistics Canada, 2021)



Textile crafts increase a sense of well-being for those with chronic fatigue syndrome, depression and other long-term health problems.

(How Craft is Good for our Health, 2018)

In 2019, Craft Councils across Canada sold

\$14,024,577

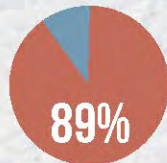
in Canadian craft.

(Canadian Craft Federation)

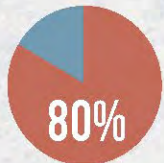
UNESCO recognizes that crafts, amongst other creative activities, address the basic needs and rights of children, “**building creativity and self-esteem, helping them to work on personal issues and trauma.**”

(UNESCO, 2009)

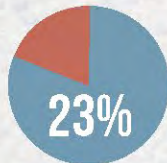
In 2017, Etsy reported more than 2 million active sellers on their platform. In Canada,



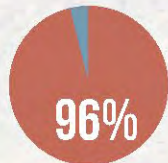
are women



are businesses of one



live in rural areas



of these sellers work from home

Etsy Impact Update, 2017



In a research study of 50,000 participants, creative activities were shown to help regulate mood and boost a sense of wellbeing.

BBC Arts, 2019

SCC BOARD OF DIRECTORS

Cindy Hoppe, Biggar
Chairperson (exp 2024)
Canadian Crafts Federation Representative
(Ex officio, all committees)

Eric Cline, Saskatoon
Vice-Chairperson (exp 2024)
(Executive, Audit, Building, Governance)

Lori Steward, Saskatoon
Secretary (exp 2022)
(Executive, Governance)

Andrew Wiebe, Swift Current
Audit Committee, Chairperson (exp 2024)
(Executive, Audit)

Terri Ekvall, Regina
Governance Committee
(exp 2022)

Lee Halford, Regina
Membership Committee
(exp 2023)

Janet Ng, Regina
Membership Committee
(exp 2023)

Lenneke Verweij, Saskatoon
Membership Committee
(exp 2024)

Brenda Wolf, Regina
Membership Committee, Chairperson
(exp 2022)

2021-2022 Curatorial Committee

Joseph Anderson
Katherine Boyer
Paula Cooley
Dale Lowe
Melanie Monique Rose

2021-2022 Jurors

M. Craig Campbell	Monique Martin
Heike Fink	Anne McLellan
Betty Gibbon	Jenna McMullan
DeLee Grant	Elisabeth Miller
Zach Hauser	Paige Mortensen
Cindy Hoppe	Dawn Rogal
Vanessa Hyggen	Gerri Ann Siwek
Miranda Jones	Mark Wells
Wanda Knoss	Brenda Wolf
Kristina Komendant	Aurora Wolfe

Dimensions 2021 Jurors

Jane Kidd	David Freeman
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SCC STAFF

Carmen Milenkovic
Executive Director

Lesley Sutherland
Boutique/Admin Coordinator (Job-Share)

Kaitlyn Frolek
Boutique/Admin Coordinator (Job-Share)
• On Leave, Apr 21 to Sept 21
Website & Online Store Coordinator
• Oct 21-Mar 22

Jean Price
Temporary Boutique/Admin Coordinator (Job-Share)
• Apr to Sep 2021
Boutique/Admin Coordinator (Job Share)
• Sep 21-

Alexa Hainsworth
Member Services Coordinator

Emily Kohlert
Marketing & Design Coordinator (Part-time)

Alix Gowan
Website & Online Store Coordinator (Part-time)
• Apr-Oct 2021
Special Projects Assistant (Part-time)
• Oct-Dec 2021

Sydney Luther
Digital Content Coordinator

Stephanie Canning
Exhibitions and Education Coordinator (Job-Share)
• On leave, May -July 2021

Maia Stark
Exhibitions and Education Coordinator (Job-Share)

Leah Moxley Teigrob
Temporary Exhibitions & Education Coordinator (Job-Share)
• Apr to July 2021
Executive Assistant, Temporary
• July 21-March 22

CONTRACTED SERVICES

Financial Management
• Turkington Business Services

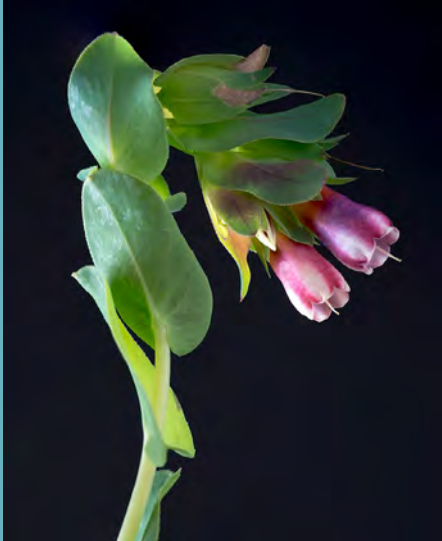
Professional Practices Coordination
• Michael Peterson
• Laura Helgert
• Daria Malin, Boost Consulting

Graphics
• Vivian Orr
• Laura Shylo Henderson
• Mayerly Paulenko

Building Maintenance
• Paul Daniel Siemens

Building Cleaning
• Maia Stark
• Paul Daniel Siemens
• Chiara Tate-Penna
• Gabe Penna
• Service Masters

SPONSORS AND DONORS
APRIL 1, 2020 TO MARCH 31, 2021



PANORAMA 3 RON COOLEY

MAJOR FUNDER

creative
SASKATCHEWAN

SASKATCHEWAN CRAFT COUNCIL

FINANCIAL STATEMENTS

MARCH 31, 2022

ADDITIONAL SPONSORS



DONORS

Donald Bednar
Leeann Brown
Eric Cline
David Freeman
Cindy Hoppe
Tanya Hurlbert
Heather Kleiner

Patrick Landine
Carolyn Nagle
John Peet
Alison Philips
Emily Remple
Evelyn Stein

DIMENSIONS SPONSORS

Diana Milenkovic & Frank Hart
SK Arts
Gale Steck Memorial Committee
Cindy Hoppe
Saskatchewan Blacksmith Association
T&T Pottery Supply
Handmade House

Cecilia J Cote
Saskatchewan Weavers and Spinners
Saskatchewan Woodworkers' Guild
Saskatoon Quilters Guild
Marigold Cribb
Artisans' Fine Craft Market
Bamboo Shoots

INDEPENDENT AUDITORS' REPORT

MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL STATEMENTS

The accompanying financial statements of **Saskatchewan Craft Council** have been prepared by the Council's management in accordance with Canadian accounting standards for not-for-profit organizations and necessarily include some amounts based on informed judgement and management estimates.

To assist management in fulfilling its responsibilities, a system of internal controls has been established to provide reasonable assurance that the financial statements are accurate and reliable and that assets are safeguarded.

The board of directors have reviewed and approved these financial statements.

These financial statements have been examined by the independent auditors, **Virtus Group LLP**, and their report is presented separately.



Carmen Milenkovic
Executive Director

Saskatchewan Craft Council

Opinion

We have audited the financial statements of **Saskatchewan Craft Council**, which comprise the statement of financial position as at March 31, 2022, and the statements of operations, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Council in accordance with the ethical requirements that are relevant to our audit of the financial statements in Saskatchewan, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Information Other than the Financial Statements and Auditors' Report Thereon

Management is responsible for the other information. The other information comprises the information included in the annual report, but does not include the financial statements and our auditors' report thereon. The annual report is expected to be made available to us after the date of this auditors' report.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information identified above when it becomes available and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

When we read the annual report, if we conclude that there is a material misstatement therein, we are required to communicate the matter to those charged with governance.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the 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.

In preparing the financial statements, management is responsible for assessing the Council's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Council or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Council's financial reporting process.

INDEPENDENT AUDITORS' REPORT continued

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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 Council's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Council's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Council to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- We communicate with those charged with governance regarding, among other matters, the planned scope and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

June 20, 2022
Saskatoon, Saskatchewan

Virtus Group LLP
Chartered Professional Accountants

SASKATCHEWAN CRAFT COUNCIL
STATEMENT OF FINANCIAL POSITION
AS AT MARCH 31, 2022
(with comparative figures for 2021)

ASSETS			
		<u>2022</u>	<u>2021</u>
Current assets			
Cash	\$	130,831	\$ 170,069
Accounts receivable		560	580
Grants receivable		31,831	11,721
Inventory (Note 3)		2,095	2,505
Prepaid expenses		<u>2,561</u>	<u>2,196</u>
		167,878	187,071
Tangible capital assets (Note 4)		<u>895,140</u>	<u>905,872</u>
	\$	<u>1,063,018</u>	\$ <u>1,092,943</u>
LIABILITIES			
Current liabilities			
Accounts payable and accrued liabilities	\$	52,985	\$ 41,624
Government remittances payable		249	135
Due to Emma International Collaboration Inc. (Note 6)	-		46,915
Customer deposits		1,244	1,244
Deferred revenue (Note 7)		25,386	75,988
Current portion of due to related party (Note 6)		67,000	-
Current portion of long-term debt (Note 8)		48,480	6,844
Current portion of deferred capital contributions (Note 9)		<u>3,272</u>	<u>-</u>
		198,616	172,750
Deferred capital contributions (Note 9)		127,617	124,459
Long-term debt (Note 8)		86,841	135,638
Due to related party (Note 6)		<u>-</u>	<u>67,000</u>
		413,074	499,847
NET ASSETS			
Administration - unrestricted		(34,427)	(92,990)
Administration - capital		678,718	678,933
Externally restricted		<u>5,653</u>	<u>7,153</u>
		649,944	593,096
	\$	<u>1,063,018</u>	\$ <u>1,092,943</u>

See accompanying notes to the financial statements.

APPROVED BY THE BOARD:

Craig Lea Hoppe Director

Andrew H. Hoke Director

SASKATCHEWAN CRAFT COUNCIL
STATEMENT OF CHANGES IN NET ASSETS
FOR THE YEAR ENDED MARCH 31, 2022
(with comparative figures for the year ended March 31, 2021)

	Administration		Externally		
	Unrestricted	Capital	Restricted	2022	2021
Balance, beginning of year	\$ (92,990)	\$ 678,933	\$ 7,153	\$ 593,096	\$ 527,980
Excess (deficiency) of revenue over expenses	75,511	(17,163)	(1,500)	56,848	65,116
Tangible capital asset additions	(9,787)	9,787	-	-	-
Repayment of long-term debt	(7,161)	7,161	-	-	-
Balance, end of year	\$ (34,427)	\$ 678,718	\$ 5,653	\$ 649,944	\$ 593,096

See accompanying notes to the financial statements.

SASKATCHEWAN CRAFT COUNCIL
STATEMENT OF OPERATIONS
FOR THE YEAR ENDED MARCH 31, 2022
(with comparative figures for the year ended March 31, 2021)

	Administration	Externally		
		Restricted	2022	2021
Revenue				
Grant revenues (Note 10)	\$ 701,354	\$ -	\$ 701,354	\$ 597,287
Donations and sponsorships	9,851	-	9,851	7,037
Program fees and revenues	4,321	-	4,321	4,398
Gallery and boutique sales (Note 11)	66,468	-	66,468	33,653
Membership fees	25,569	-	25,569	23,028
Rental income	16,918	-	16,918	16,271
Amortization of deferred capital contributions	3,356	-	3,356	1,257
	<u>827,837</u>	<u>-</u>	827,837	682,931
Expenses				
Amortization	20,519	-	20,519	8,835
Administration	60,786	-	60,786	50,910
Building	65,859	-	65,859	58,046
Program costs	52,993	-	52,993	34,164
Artist royalties and fees (Note 12)	38,772	1,500	40,272	28,529
Marketing	48,573	-	48,573	31,719
Wages and benefits	481,987	-	481,987	405,612
	<u>769,489</u>	<u>1,500</u>	770,989	617,815
Excess (deficiency) of revenue over expenses	<u>\$ 58,348</u>	<u>\$ (1,500)</u>	\$ 56,848	\$ 65,116

See accompanying notes to the financial statements.

SASKATCHEWAN CRAFT COUNCIL
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MARCH 31, 2022
(with comparative figures for the year ended March 31, 2021)

	<u>2022</u>	<u>2021</u>
Cash provided by (used in) operating activities:		
Excess (deficiency) of revenue over expenses	\$ 56,848	\$ 65,116
Items not involving cash:		
- Amortization	20,519	8,835
- Amortization of deferred capital contributions	<u>(3,356)</u>	<u>(1,257)</u>
	74,011	72,694
Non-cash operating working capital (Note 14)	<u>(106,087)</u>	<u>94,316</u>
	<u>(32,076)</u>	<u>167,010</u>
Cash provided by (used in) investing activities:		
Additions to tangible capital assets	<u>(9,787)</u>	<u>(2,665)</u>
Cash provided by (used in) financing activities:		
Proceeds from long-term debt	-	40,000
Repayment of long-term debt	(7,161)	(6,841)
Increase in deferred capital contributions	9,786	-
Proceeds from related party loan	<u>-</u>	<u>47,000</u>
	<u>2,625</u>	<u>80,159</u>
Increase (decrease) in cash	<u>(39,238)</u>	<u>244,504</u>
Cash position - beginning of year	<u>170,069</u>	<u>(74,435)</u>
Cash position - end of year	<u><u>\$ 130,831</u></u>	<u><u>\$ 170,069</u></u>

See accompanying notes to the financial statements.

SASKATCHEWAN CRAFT COUNCIL
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2022
(with comparative figures for the year ended March 31, 2021)

1. Nature of operations

Saskatchewan Craft Council (the "Council") was incorporated under *The Non-profit Corporations Act* in the province of Saskatchewan and is exempt from taxes under income tax legislation. The Council is a member-based organization, governed by a volunteer Board of Directors. The mission of the Council is to foster an environment where excellence in craft is nurtured, recognized and valued, and where Saskatchewan craftspeople flourish creatively and economically.

2. Summary of significant accounting policies

The financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations which required management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the period. These estimates are reviewed periodically, and, as adjustments become necessary, they are reported in earnings in the period in which they become known. The financial statements reflect the following policies:

Fund accounting

The accounts of the Council are maintained in accordance with the principles of fund accounting. For financial reporting purposes, accounts with similar characteristics have been combined into the following major funds:

The Administration Unrestricted Fund reflects the primary operations of the Council including grant revenues received and invoices for member services, programs, and sales. Expenses are for delivery of services.

The Administration Capital Fund reflects the equity of the Council in capital assets after taking into consideration any associated amortization expense.

The Externally Restricted Fund is a restricted fund that reflects revenues received from restricted donations. This balance is maintained to provide prizes for future *Dimensions* exhibitions. Transfers to/from designated equity must be approved by the Board of Directors.

Financial instruments

Financial assets and liabilities are recorded on the statement of financial position when the Council becomes party to the contractual provisions of the financial instrument. All financial instruments are required to be recognized at fair value upon initial recognition, except for certain related party transactions. Measurement in subsequent periods of equity instruments is at fair value. All other financial assets and financial liabilities are subsequently measured at amortized cost adjusted by transactions costs, which are amortized over the expected life of the instrument. Fair value is the amount at which a financial instrument could be exchanged at arm's length between willing, unrelated parties in an open market. Changes in fair values of financial assets and financial liabilities measured at fair value are recognized in excess of revenue over expenses. When there is an indication of impairment the carrying amount of financial assets measured at amortized cost may be reduced. Such impairments can be subsequently reversed if the value improves.

The Council's recognized financial instruments consist of cash, accounts receivable, grants receivable, accounts payable and accrued liabilities, due to related party, and long-term debt.

SASKATCHEWAN CRAFT COUNCIL
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2022
(with comparative figures for the year ended March 31, 2021)

2. Summary of significant accounting policies (continued)

Tangible capital assets

Tangible capital assets are recorded at cost less accumulated amortization. Amortization is provided on the straight-line basis over the estimated useful life of the assets at the following rates:

Automotive equipment	10 years
Buildings	40 years
Computer equipment	3 years
Furniture and equipment	10 years

Deferred capital contributions

Contributions restricted for the acquisition of capital assets are recorded as deferred capital contributions when the amount is invested in tangible capital assets and are amortized to revenue on the same basis as the related tangible assets are amortized to expense.

Revenue recognition

The Council follows the restricted fund method of accounting for contributions. Restricted contributions are recognized as revenue when they are received in the appropriate restricted fund. Restricted contributions received for which there is no corresponding restricted fund are accounted for using the deferral method and recognized as revenue in the administration unrestricted fund when the related expenses are incurred. Unrestricted contributions are recognized as revenue when received.

Program fees and sales are recognized as revenue when the goods and services are provided and collection is reasonably assured.

Membership fees and rental income are recognized as revenue in the fiscal period to which they relate.

Grants are recognized as revenue when the related program expenses are incurred. Grants received pertaining to specific programs for subsequent years are reflected on the statement of financial position as deferred revenue.

The Council recognizes subsidies and grants received from various government programs as revenue in the period earned after all necessary applications have been completed and collection is reasonably assured. If the grant or subsidy arose as a result of incurring certain expenses, the corresponding grant or subsidy revenue will be reported in the same period as the expenses. These amounts may be subject to review by Canada Revenue Agency or other government agencies. Any differences between the amounts recorded in the financial statements and the amounts received will be recognized in income in the period in which new information becomes known.

3. Inventory

Inventory consists of art held for resale through the boutique and online store. It is recorded at the lower of cost and net realizable value with cost being determined by the first-in, first-out method.

Art held on consignment for sale in the boutique and gallery is not included in the financial records of the Council.

SASKATCHEWAN CRAFT COUNCIL
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2022
(with comparative figures for the year ended March 31, 2021)

4. Tangible capital assets

	2022		2021	
	Cost	Accumulated Amortization	Net Book Value	Net Book Value
Automotive equipment	\$ 12,363	\$ 12,363	\$ -	\$ 1,023
Buildings	614,708	76,552	538,156	543,738
Computer equipment	3,517	2,409	1,108	1,729
Furniture and equipment	43,393	37,517	5,876	9,382
Land	350,000	-	350,000	350,000
	<u>\$ 1,023,981</u>	<u>\$ 128,841</u>	<u>\$ 895,140</u>	<u>\$ 905,872</u>

5. Bank indebtedness / credit arrangements

The Council has an authorized line of credit which bears interest at prime. The line of credit is secured by a mortgage on the Council's building. At year-end, the line of credit was not utilized (2021 - \$nil).

6. Due to Emma International Collaboration Inc. and related party loan

During the 2020 fiscal year, the Council and Emma International Collaboration Inc. ("Emma") drafted an agreement to transfer \$66,915 cash and certain tangible capital assets including a sea-can container to Emma. As of the previous year end, the agreement had not been signed but the financial terms were deemed to be substantially correct. During fiscal 2019, the Council advanced \$20,000 to Emma, with the remaining \$46,915 being set up as a payable at the fiscal 2020 year end, due upon signing of the agreement. In the 2020 fiscal year, the Council had set aside \$41,602 as internally restricted net assets for Emma. The agreement was signed and the remaining balance was paid to Emma during the current fiscal year.

To finance the transfer of cash to Emma, the Council entered into a loan agreement with a related party to borrow up to \$67,000. This loan bears interest at a rate of 4.41% which will accrue until the due date of the loan which is April 2022. It is the intention of the Council to pay out this amount by adding it to the mortgage when it comes up for renewal in April 2022. As of this date, \$67,000 has been advanced on this loan.

7. Deferred revenue

	2022	2021
Creative Saskatchewan grants	\$ -	\$ 47,776
Membership fees	14,217	15,085
Designated donations	-	10,000
Other	11,169	3,127
	<u>\$ 25,386</u>	<u>\$ 75,988</u>

SASKATCHEWAN CRAFT COUNCIL
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2022
(with comparative figures for the year ended March 31, 2021)

8. Long-term debt

	<u>2022</u>	<u>2021</u>
Loan payable to Royal Bank of Canada in monthly payments of \$1,008 including interest at 4.95%. Land and building with a net book value of \$888,156 pledged as security. Due April 2022.	\$ 95,321	\$ 102,482
Loan payable to Royal Bank of Canada with no set terms of repayment and 0% interest. Loan is secured by the Government of Canada through the Canada Emergency Business Account (CEBA) funding. Up to \$10,000 of the loan will be forgiven for eligible recipients, if the remaining amount is repaid by December 31, 2023. This \$10,000 forgivable portion has not been included in income in the year, as the Council has been deemed ineligible.	40,000	40,000
	135,321	142,482
Current portion due within one year	48,480	6,844
	<u>\$ 86,841</u>	<u>\$ 135,638</u>

Subsequent to year end, the first loan payable to the Royal Bank of Canada was refinanced. The terms of the refinanced agreement require monthly payments of \$1,322 including interest at 5.64%. The security pledged remains the same as the prior agreement. The estimated principal repayments due in each of the next five years, considering the new agreement, are as follows:

2023	\$ 48,480
2024	9,750
2025	10,350
2026	10,950
2027	11,500

9. Deferred capital contributions

Deferred capital contributions represent the unamortized amount received for the purchase of capital assets. The amortization of the capital contributions is recorded as revenue in the statement of operations, which offsets the related amortization expense for the year.

	<u>2022</u>	<u>2021</u>
Balance, beginning of the year	\$ 124,459	\$ 125,716
Current year additions	9,786	-
Less amounts amortized to revenue	(3,356)	(1,257)
	130,889	124,459
Current portion	3,272	-
	<u>\$ 127,617</u>	<u>\$ 124,459</u>

SASKATCHEWAN CRAFT COUNCIL
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2022
(with comparative figures for the year ended March 31, 2021)

10. Grant revenue

Details of grant revenue recognized are as follows:

	<u>2022</u>	<u>2021</u>
Creative Saskatchewan		
Operating	\$ 380,000	\$ 380,000
Projects	184,620	12,482
	<u>564,620</u>	<u>392,482</u>
Restricted		
City of Saskatoon - property tax abatement	25,240	21,077
Broadway Business Improvement District	1,000	1,831
Other	11,950	-
	<u>38,190</u>	<u>22,908</u>
Unrestricted		
City of Saskatoon - cultural operations	30,500	30,500
Saskatchewan Small Business Emergency Payment Program	-	1,912
Canada Emergency Wage Subsidy	68,044	149,485
	<u>98,544</u>	<u>181,897</u>
Total grant revenue	<u>\$ 701,354</u>	<u>\$ 597,287</u>

11. Gallery and boutique sales

Gallery and boutique sales are the net profit received from the sale of art held on consignment based on the terms of agreement with each individual artist.

	<u>Boutique</u>	<u>Gallery</u>	<u>Total</u>
Gross sales	\$ 137,141	\$ 24,384	\$ 161,525
Less members' discounts	-	(621)	(621)
Less payments to artists	(79,893)	(14,543)	(94,436)
Net profits	<u>\$ 57,248</u>	<u>\$ 9,220</u>	<u>\$ 66,468</u>

12. Artist payments

The Council has made payments to artists in the year for the following:

	<u>2022</u>	<u>2021</u>
Artist royalties and fees	\$ 40,272	\$ 28,529
Dimension prizes	13,500	-
Total payments to artists	<u>\$ 53,772</u>	<u>\$ 28,529</u>

SASKATCHEWAN CRAFT COUNCIL
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2022
(with comparative figures for the year ended March 31, 2021)

13. Economic dependence

A significant portion of the Council's revenue is derived from funding provided by Creative Saskatchewan which is used in the delivery of specific programs and operations. The Council's ongoing operations are dependent on continued funding.

14. Non-cash operating working capital

Details of net change in each element of working capital relating to operations excluding cash are as follows:

	<u>2022</u>	<u>2021</u>
(Increase) decrease in current assets:		
Accounts receivable	\$ 20	\$ 731
Grants receivable	(20,110)	40,358
Inventory	410	50
Prepaid expenses	(365)	4,130
	<u>(20,045)</u>	<u>45,269</u>
 Increase (decrease) in current liabilities:		
Accounts payable and accrued liabilities	(35,554)	(2,557)
Government remittances payable	114	135
Deferred revenue	(50,602)	51,469
	<u>(86,042)</u>	<u>49,047</u>
	<u>\$ (106,087)</u>	<u>\$ 94,316</u>

15. Financial risk management

The Council has a comprehensive risk management framework to monitor, evaluate and manage the principal risks assumed with financial instruments. The significant financial risks to which the Council is exposed are:

Credit risk

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The Council is exposed to credit risk on the accounts receivable from its customers, however, does not have a significant exposure to any individual customer or counterpart.

Interest rate risk

Interest rate risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. The Council's exposure to interest rate risk is limited to the line of credit, due to related party, and long-term debt. The interest rate on the line of credit is variable; therefore, the Council may face increasing interest costs in an increasing interest rate market. All other credit facilities have fixed interest rates and therefore, do not expose the Council to additional risk.

SASKATCHEWAN CRAFT COUNCIL
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2022
(with comparative figures for the year ended March 31, 2021)

15. Financial risk management (continued)

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities. The Council's exposure to liquidity risk is dependent on the receipt of funds from its operations and grant funding. Funds from these sources are primarily used to finance working capital and capital expenditure requirements, and are considered adequate to meet the Council's financial obligations.



BLANKET FLOWER STUDY #5 JENNI HAIKONEN



ROOSTER DON SCHOENFELD
PHOTOGRAPH BY KEVIN HOGARTH



CLOCKWISE: MORNING SUN MELANIE MONIQUE ROSE, PAPA PAINTING LOBSTICK LEAH MARIE DORION, BURGUNDY FLOWER SHERRI HRYCAY



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