



SASKATCHEWAN CRAFT COUNCIL

Annual Report

APRIL 1, 2022 –
MARCH 31, 2023

REPORTING PERIOD

April 1, 2022 to March 31, 2023

LAND ACKNOWLEDGEMENT

The Saskatchewan Craft Council – its members and staff – acknowledge that we are on treaty land. We recognize that we have benefits and responsibilities under these agreements. We acknowledge the harms and injustices of the past and present, and so dedicate our efforts to working together in a spirit of collaboration and reconciliation.

In Saskatchewan, we are all treaty people, and reside on the lands of Treaties 2, 4, 5, 6, 8, and 10. These lands are the traditional territories of numerous First Nations, including Plains and Woods Cree, Saulteaux, Nakota, Dakota, Lakota, Stoney, and Dene, and the homeland of the Métis Nation. We have the opportunity to help realize the treaty promises made with Indigenous peoples, to honour the past and the future through traditional and cultural values such as identity, kinship, language and ceremony.

Acknowledging traditional territory and this relationship is only one of many steps we can take to recognize the land’s history. We 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: *Spirit Tree 8* Paul Lapointe
Front Cover Photographer: Emily M. Kohlert
Editors: Carmen Milenkovic, Jean Price
Design & Layout: Emily M. Kohlert



CREATING HAVOC DEBORAH POTTER

Highlights from the BOARD OF DIRECTORS

Cindy Hoppe

Greetings to all the Saskatchewan Craft Council members, patrons, volunteers, funders and the general public that we are accountable to in this great province of makers and appreciators. It’s been another year of new challenges and reflections on how to sustain an organization that has been part of the Saskatchewan art scene for almost fifty years.

It was a pleasure to look back through the 2021-22 annual report and see how our brand is evolving. Our graphic designer, Emily Kohlert, gave the board an overview of our visual brand and I can tell you that we’re making great strides in its development. As you read this year’s report, take your time to appreciate where we are going as we celebrate craft in Saskatchewan.

We are still Zooming a lot; our board members find that a Zoom meeting is easier to fit in than hours of travel followed by a meeting and then a long drive home. Our work has focussed on two programs funded by Creative Saskatchewan and SK Arts. Their support has provided us with evaluation tools to help us examine equity, diversity and inclusion as well as strategic questions to prepare the SCC for new directions in organizational change. Some of the results of that work and reflection are already happening with the changes to the Dimensions program announced earlier this year. We are in the rebuilding phase of that important program, getting in gear for more engagement by members and the galleries that will host the tour. The tour hosts have asked for craft making and education programs to accompany the touring exhibition, with the imagined result that Dimensions will help build the next decade of discerning makers, members and aware public. As we look forward to our 50th anniversary in 2025, Dimensions will be a part of that too. As we continue to examine its many strengths and attributes, we will look to Saskatchewan craftspeople to share their insights and wisdom.

Actualizing a plan to reduce biases in our policies and the colonial mindsets that we have grown up in is a real challenge for the SCC. Everywhere we look, we can see barriers; getting rid of them will take time and we will make mistakes. Be patient with us and bring things to our attention so that we can try to do better. All organizations are grappling with this and know that the work is hard but we need to make it a priority. Consideration of changes needed is part of our forward planning.

This year had a large deficit and we are not happy or comfortable with it. We are not alone. Most arts organizations are struggling with the hangover of COVID and the cessation of the federal and provincial supports that helped us weather the COVID storm. We approved a wage increase for our employees that reflected inflation pressures and retention issues we face. We changed how we deal with capital expenditures and depreciation on the advice of our auditors, so we cannot rely on the increasing value of our building to make our bottom line look better. Inflation is rocking the retail world, and the SCC is not immune to its ramifications. We will be dealing with cash flow problems going forward, but we are looking at tools and strategies to help us navigate the challenges.

There are many things to be thankful for. Thank you to our major funders, Creative Saskatchewan and the City of Saskatoon. Thank you to members and supporters who donated to the building project this year. We received \$30,000 from the City of Saskatoon, and about \$10,000 from donations to help offset the costs incurred. We did not receive an increase in our operations budget from Creative Saskatchewan, but we will do the best we can with what we have. We are grateful that we had the opportunity to participate in Sask Shift and CPAMO so that we had expertise to draw on to tackle big questions. Thank you for a great staff who greet every new challenge with creativity and a 'can do' attitude. Thank you to committee and

board members who thoughtfully support this organization to make us better. Special thanks to board member Lee Halford who had to step down earlier in the year due to work considerations.

We are grateful for federal, provincial and city grant money to help us with mundane but important things like getting our accounting system up to date, working on major strategic directions and building for legacy shows to come. There are always more apps to install and learn, and more complications to deal with, but that is part of a craft council member's challenge as well. Receiving positive and negative feedback from our membership is always valued. Thank you for engaging.

Thank you for your continued support and commitment and I hope you have a wonderful, productive year of making ahead.



RETICULUM PAULA COOLEY

Report from the **EXECUTIVE DIRECTOR**

Carmen Milenkovic

As we catapult towards our 50th anniversary in 2025, we continue to focus on strengthening the membership of the Saskatchewan Craft Council. While guilds and artists assist each other in their creative development, the SCC focuses on connecting our members with craft collectors, and marketing opportunities throughout Saskatchewan, Canada and the world. This report outlines the many opportunities we generate for you, and the assets that we create for you. It is our goal to lift you up and celebrate all of your accomplishments.

PROFESSIONAL PRACTICES

February to June 2023 saw the launch of our second 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. These strategies result from their development of goals and an actionable plan. The program is five months long incorporating monthly themes, video training modules with worksheets, quizzes to keep participants accountable, group coaching sessions via Zoom, and one 30-minute private coaching session. Participation in the course was underwritten by the SCC through a generous grant from Creative Saskatchewan. It crosses fiscal years so the final analysis on the year two's success will be reported on next year. SCC staff member, Alexa Hainsworth, also participated to bolster her understanding of the needs and accomplishments of our participating members.

Because of remote access technology, we were able to invite participants from across the province. Participants from year one and two included:

- Regina -- Jenn De Lugt, Cedric Delavaud, Shauna Mitru, Melody Armstrong, Gail Chin, Terri Ekvall, Maria Hendrika, Anne Mclellan,

- Estevan – Emily Gillies
- Saskatoon – Sherri Hrycay, Meghan Groff, Dana Mastel, Kara Perpelitz, Janet Ng, Jenny-Lyn Fife, Janet Sibelius, Jacob Semko, Leslie Stadnichuk, Maia Stark, Ken Tickner
- Waldon – Jaedean Mitchell
- Broderick – Susan Robertson
- Weyburn – Trudi Griffin
- La Ronge – Greg Lobb
- Osler – Michelle Thevenot

We are also working with Daria to take the program across the country through our sister craft councils and with Daria and Craft Alliance Atlantic to bring another program to enhance other aspects of marketing and sales.

INTRODUCING NEW PROGRAMS FOR 2023-24

What we've discovered is that our members encounter problems in many parts of their practice – problems that we can help you navigate. How Can We Help is a new program to broker answers for you. For example, you may need help assessing your insurance requirements. We can link you to an insurance broker that specializes in insurance policies for artists with studios. If you have a question, just call us and we'll help you get results.



BLACK FOOTED LARGE PLATTER CLAUDE MORIN

Economusée is a tourism opportunity designed to show off craft producers in their own studios. We've been working with the Conseil des économie Saskatchewan to showcase craft producers through this exciting network. The network focuses on fine craft producers and artisanal food producers. The first fine craft producer to be part of this network is Susan Robertson Pottery from Broderick. I encourage you to visit her (near Outlook) and see if this is something that you want to explore.

We've also received a \$100,000 grant from the Community Services Recovery Fund to assist us in moving our accounting and operations from manual systems to electronic ones. This will include paying artist fees and suppliers electronically. It's a complicated project, but will bring efficiencies to our operations. Watch for communication on changes in the coming months.

COVID FINANCIAL IMPACT CONTINUES

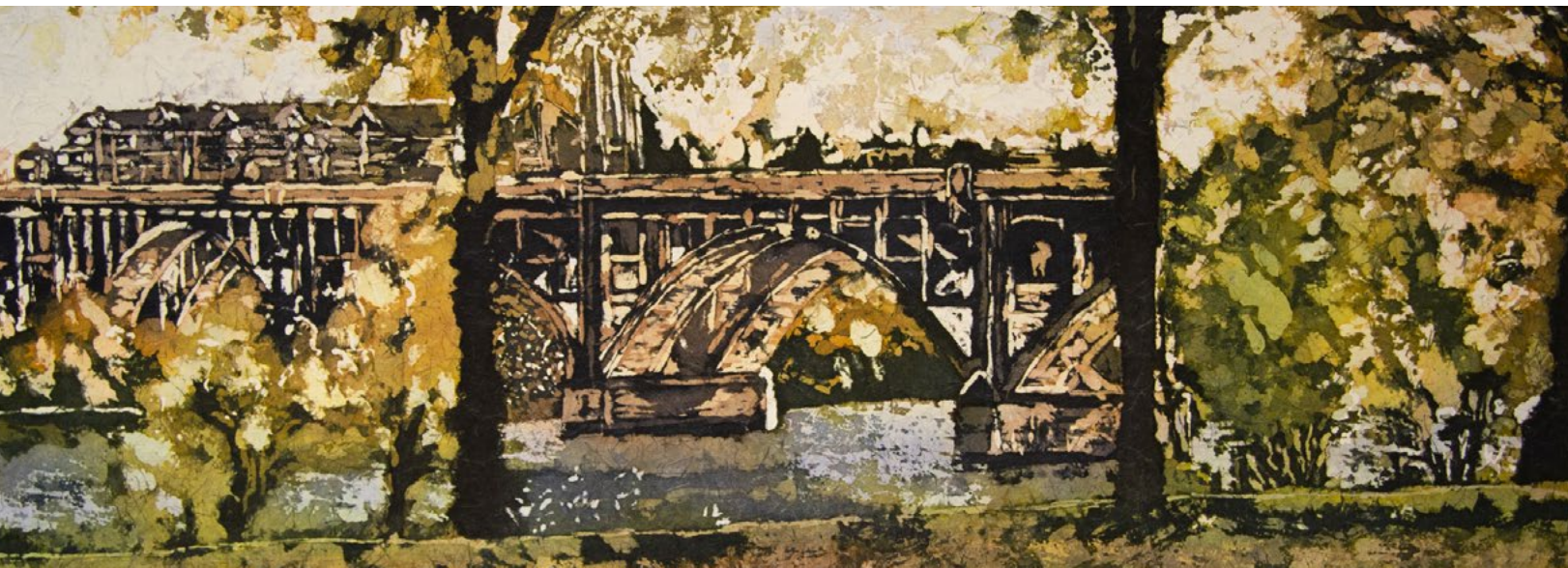
In closing, like many organizations this year including our sister craft councils, ours was a very disappointing one financially. There are a number of factors that contributed to this including not meeting our sales projections, having the gallery and boutique closed for about six weeks, and providing staff with salary increases to meet the impact of inflation. Our third-floor office lost its tenants in September 2022, and it remains vacant like many properties on Broadway. As all of us are aware, inflation and the loss of federal COVID programs impacted our sales revenues, and caused cash flow challenges. Our operation and project funding have not increased since 2018, while all costs have risen dramatically. The audit committee and management are working diligently to review each budget line and propose

changes in operations, and programming. Our biggest cost is salaries, which for the most part is tied directly to the delivery of programs and projects.

Our programs make you stronger

- Dimensions Tour
- WinterGreen
- Art Now
- Broadway Street Fair
- Saskatchewan Art Gallery Day
- 813 Broadway Avenue gallery renovation
- Boutique
- Online store
- Exhibitions (five) in gallery
- Fundraising for gallery renovation
- Professional Practices
- Pop-Up Gallery
- Marketing campaigns
- Change management
- Online events
- Equity, diversification and inclusion
- Website upkeep
- Member promotions
- Culture Days
- Economusée

ACROSS TO BROADWAY PAIGE MORTENSEN



EXHIBITIONS REPORT

Steph Canning, Maia Stark, Jasmin Fookes

2022-23 was another busy year with an exciting exhibition schedule, a return to in-person events, a lengthy Dimensions evaluation, and a long-awaited gallery renovation. We presented a full exhibition program featuring 76 Saskatchewan artists – this included two solo, one two-person, and two group exhibitions. We endeavored to present the stories in our exhibitions in various ways, including artist talks, interviews, in-person tours, and even produced our first in-house documentary. Thank you to all our exhibiting artists for entrusting us with your work and helping us contribute to the exciting and diverse landscape of Saskatchewan craft.

The start of our new fiscal year was a continuation of Rooted: 50 Years of Saskatchewan Craft, an exhibition highlighting the history and legacy of Handmade House. We were grateful to all the craftspeople, patrons, collectors, galleries, and organizations who lent pieces for the impactful exhibition.

Small Quirks kicked off our spring and summer with a gallery full of humour, whimsy, and oddities. This

"It has been such a pleasure to work with [the exhibitions team,] two knowledgeable and caring people who show such respect for all the craft and the contributions made to Rooted. Handmade House has been very fortunate to have this partnership to facilitate the exhibition."

exhibition featured the work of 72 SCC members and brought in a large audience during the summer months. After two isolating years of the COVID-19 pandemic, it was





wonderfully refreshing to present this curated exhibition celebrating the work of our members and the joy of craft.

September marked our return to in-person events at the SCC with Iris and Zach Hauser's exhibition Duet: A Partnership in Life and Art. It was wonderful to see the gallery full of happy faces to celebrate this exhibition which showcased the long collaboration between classical oil painter, Iris Hauser, and fine furniture maker, Zach Hauser. We also hosted an in-person artist talk and welcomed Iris and Zach to the gallery to provide personal tours of the exhibition for Nuit Blanche. It was a busy autumn of activity and connection.

During the fall of 2022 we committed considerable time to evaluating Dimensions. With the guidance of the incredibly talented Anne Dunning from ARTS Action Research, we conducted focus groups and surveys to help understand the impact of Dimensions on the Saskatchewan craft community. We consulted with numerous key stakeholders including artists and craftspeople, past jurors, touring venues, and award sponsors. This process opened our eyes to the importance of many elements of Dimensions and is shaping how we plan the future of the program. Thank you to everyone who offered their feedback. We are taking our time to consider the changes Dimensions deserves so that we can honour and elevate the program for many more years.

Along with the snow, we welcomed Paul Lapointe's Triangle, Circle, Square, an introspective exhibition of assemblages and carved panels. The changing seasons echoed the calm and serene works in the gallery allowing time and space to consider the endless dialogue between human organization and meaning with the natural materiality of the land. We continued our in-

person events with an afternoon reception and an artist talk with Paul Lapointe.

In January of 2023 we embarked on a much-anticipated electrical renovation and upgrade in our gallery space; we covered our two longest boutique walls with slatwalls, removed two out-of-commission radiators, and treated the entire space to a fresh coat of low-voc paint. We now have lighting tracks laid out in an optimal configuration capable of adequately lighting all surfaces, with updated switches so they no longer flicker. We worked with Lumicrest Lighting (Toronto) to source High CRI LED track lighting throughout the gallery and boutique. This new lighting offers us unprecedented flexibility in our space; we can even alternate lenses to easily change the beam angle! Ask Steph and Maia for more information about these new lights if you would like to hear about it at length. It took an army of people to get this job done including our gallery assistants, Kei Tanaka and Dana Mastel, who packed up the boutique and moved many of the items from the main floor to our vacant office on the third floor where we set up a temporary fulfillment centre for the online store. Thank you to JD Electric Ltd, Myhre Painting, Abstract Moving & Delivery, Paul Daniel Siemens, and Chuck Grimsdale for their excellent work. Thank you also to those members and patrons who generously donated to our building renovation fund! We are grateful to the City of Saskatoon for providing funds for this project.

February and March 2023 were a frenzy of activity with re-installing the gallery and boutique after the renovation, and Steph away on medical leave. Jasmin Fookes graciously stepped into the Exhibitions role to assist Maia during this time. We opened the freshly renovated gallery to Hanna Yokozawa Farquharson's Gaia Symphony. The new lighting and freshly painted space offered the perfect

calming backdrop to view Hanna's textile art that blends imagery from rural Saskatchewan with the Japanese philosophy of wabi-sabi – an embracing of the aesthetic beauty of the incomplete or imperfect. We welcomed this exhibition and our renovated gallery with an afternoon reception.

Total gallery gross sales were \$27,992.

With the support of our Curatorial Committee, we found it necessary to pause our call for exhibition applications for 2022. Many factors influenced this decision: a higher demand for exhibition spaces, the after-effects of the COVID-19 pandemic, our ill-fated 2022 gallery flood, and the time needed for the gallery renovation which all contributed to a very full schedule. This pause has allowed us to remain flexible to outside opportunities and collaborations, and program the gallery with artists' schedules at the top of our minds, as we understand it is frustrating to wait years and years for an exhibition spot. 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 Jasmin Fookes for stepping in during Steph's medical leave. Dana Mastel and Kei Tanaka joined the team as Gallery Assistants this year and provided much needed and welcomed support during many projects and exhibitions.



Gallery Visitors

Our visitors reported coming from 60 communities in Saskatchewan, with about 75% of them coming from Saskatoon. The second highest proportion of visitors came from Regina. Visitors also reported coming from 60 other Canadian communities. British Columbia was the province with the highest number of reported visitors, followed by Ontario and Alberta with the second and third highest number of reported visitors. International visitors reported coming from Australia, Brazil, France, Germany, Iran, Ireland, Malaysia, New Zealand, Norway, the United Kingdom and the United States. The highest number of international visitors was from the United States.



EXHIBITION SCHEDULE

April 1, 2022 to March 31, 2023

#331 *Rooted: 50 Years of Saskatchewan Craft*

March 25 - May 14, 2022

Total exhibition attendance: 3,199

#332 *Small Quirks*

May 28 - August 27, 2022

SCC Members exhibition curated by Steph Canning and Maia Stark

Total exhibition attendance: 6,301

Sask Art Galleries Day: 56

#333 *Duet: A Partnership in Life & Art*

September 3 - November 12, 2022

Iris Hauser, Zach Hauser

Total exhibition attendance: 5,090

Reception: 247

Nuit Blanche: 584

Artist Talk: 19

Like our 2021 Nuit Blanche program, we limited the number of guests in the gallery at any given time. This strategy allowed patrons to enjoy the exhibition freely with social distancing in mind and chat with Zach and Iris about their work. Nuit Blanche at the SCC Gallery is a popular destination, with hundreds of visitors in the five-hour window, and an exciting line-up down the block.

#334 *Triangle, Circle, Square*

November 19, 2022 - January 21, 2023

Paul Lapointe

Total exhibition attendance: 3,217

Reception: 60

Artist Talk: 17

#335 *Gaia Symphony*

March 18, 2022 - May 27, 2023

Hannah Yokozawa Farquharson

Total exhibition attendance: 3,469

Reception: 58



DIMENSIONS 2021 TOUR

April 1, 2022 to March 31, 2023

Humboldt and District Gallery, Humboldt, SK

January 17 - February 19, 2022

Total exhibition attendance: 160

Saint John Arts Centre, Saint John, NB

May 6 - June 30, 2022

Total exhibition attendance: 900

Lloydminster Museum + Archives, Lloydminster, SK

September 21 - December 23, 2022

Total exhibition attendance: 343

The pandemic caused many shipping and exhibiting challenges, and greatly altered our touring schedule for Dimensions 2021. Despite these difficulties, Dimensions 2021 continued its tour with stops at the Humboldt and District Gallery, Saint John Arts Centre, and Lloydminster Museum + Archives. Lloydminster created interactive colouring sheets, based on Dimensions artworks, for children visiting the exhibition in their gallery. *Alberta Views Magazine* and *SaskToday.ca* both featured the tour in their publications.

“

This was an excellent exhibition to host and everything was so professionally prepared for us. I even made a point of showing the exhibition binder and labelled crates to the directors of other arts organizations including Craft NB, to show them how thorough and easy to follow your process was. Congratulations and thank you for allowing Dimensions 2021 to be shared with our community in this part of New Brunswick!”

- Andrew Kierstead, Executive Director at Saint John Arts Centre, NB

MEMBER SERVICES REPORT

Alexa Hainsworth

Members location

Saskatoon **147**
Regina **62**
Rural Sask **116**
Other **3**



(DETAIL) ERIC CLINE



FANCY GOLDFISH UCHIWA ANGEL WEBER

MEMBERS

March 31, 2023: **328**

March 31, 2023

Professional Craftsperson **215**

Affiliated Marketer **26**

Honorary **23**

Patron **23**

Organization **20**

Craftsperson **17**

Student **4**

MEMBERS

March 31, 2022: 289

Mar 31, 2022

Professional Craftsperson 186

Affiliated Marketers 25

Honorary 23

Patron 22

Organization 19

Craftsperson 9

Student 3

ANNUAL JURY

Becoming a juried member of the Saskatchewan Craft Council not only provides the chance to showcase one's work but also offers valuable feedback and support. Creating art can often be a solitary endeavor, and receiving honest and insightful feedback is crucial for growth and improvement in one's art practice. For SCC staff, the jury process allows us to engage directly with artists and their artwork. It provides an in-depth understanding of the artistic practices, techniques, and themes explored by our members. This firsthand experience helps staff members develop a deeper appreciation for the art and craft being produced within the community. This year's sessions took place in April in Regina at the Neil Balkwill Civic Arts Centre and in May in Saskatoon at the Saskatchewan Craft Council. The SCC juried 17 successful applicants with the assistance of 27 jurors, who gave fantastic feedback to our professional craftspeople.

Successful juried applicants can take part in marketing initiatives and SCC programming, such as WinterGreen,

"We had a really great conversation about how the material you're using determines the level of detail that you can work into a piece. That was a good insight [from the jury session]."

Art Now, wholesale and retail gift shows, and apply to have work sold in the SCC shop. The annual jury for the Saskatchewan Craft Council serves as a networking and skill sharing opportunity. It allows SCC members to connect, learn from each other, and strengthen the craft community. By fostering these relationships, the SCC can continue to support and promote the artistic development and growth of its members.



2022-2023 JURORS

Elizabeth Babyn	Lynne Hermanson	Shelly Nicole-Phillips
Kathleen Bower	Kevin Hogarth	Brent Parkin
Tammy Bryant	Cindy Hoppe	Eleanor Podl
Leann Clifford	Rhonda Lamb	Gary Robbins
Paula Cooley	Dale Lowe	Gerri AnnSiwek
Ron Cooley	Anne Mclellan	Vivian Wasuita
Lana Cowell	Cathryn Miller	Trent Watts
Heike Fink	Rick Merton	Harvey Welch
Judi Gay	Val Moker	John Werle
Jude Haraldson	Paige Mortensen	Brenda Wolf
Zach Hauser	Janet Ng	

CLOCKWISE: JOANNE RIVERS WING AND PAULA COOLEY; LANA COWELL, HARVEY WELCH, AND MICHELLE THENVENOT; ZACH HAUSER, TRENT WATTS AND RICK HOUNJET

ART NOW SASKATCHEWAN FINE ART FAIR

The 7th annual Art Now Fine Art Fair, with its collaboration among galleries and the beautifully curated SCC selection, created a dynamic and enriching experience for both artists and art enthusiasts. It celebrated the artistic achievements of Saskatchewan and highlighted the diverse and exceptional talent present in the region. This year we had 54 participating artists and 141 pieces of original art for sale. Sales stayed even with the previous year, with a total of 30 works sold, totalling \$12,833.



MIDNIGHT WHISTLER SHANE JUNOP

The Saskatchewan Craft Council included two booth talks with artists Shane Junop, a stone mason, and John Werle, a wood worker. Their in-person talks highlighted their knowledge and experiences of craft materials and gave insight into the career development and inspiration of our SCC artists.

The SCC hosted a Culture Days felting workshop at Art Now which was led by Kara Perpelitz, fibre artist of Spin Heart Spin. The interactive workshop was enjoyable for the participants of all ages. Such workshops not only provide an opportunity for individuals to learn and practice a specific craft but also contribute to the promotion and appreciation of fibre arts.



WE ARE JOANNE SAUDER

Moreover, on December 8, the expanded boutique participated in Broadway's Spirit of Christmas event, which was hosted by the Broadway Improvement District. This event aimed to encourage people to choose Broadway as the go-to destination for their Christmas shopping. To create a festive atmosphere, there was music, sleigh rides, and hot chocolate served by the Broadway BID. The Pop-up and SCC Boutique stayed open late, catering to young families and spreading holiday cheer. The SCC also held a "Draw-for-a-Discount" event, where customers could draw anywhere from 10-40% off their selected purchases.

The combined storefronts resulted in 110 visitors on that night. The Spirit of Christmas not only provided a joyful experience for the community but also contributed to the local economy by attracting shoppers and promoting local businesses.

The arrangement received positive feedback from shoppers who appreciated being able to see a wider variety of art, including larger works, on display. By displaying unsold works from the previous Art Now event at the SCC for a longer period, those pieces had a better chance of finding buyers.

Being part of an organization that celebrates craftsmanship and creativity can indeed be a rewarding experience. It's wonderful to have a platform where talented individuals can showcase their work and inspire others. I hope you continue to enjoy the exciting and ever-evolving world of crafts and the Saskatchewan Craft Council's contributions to it!

WINTERGREEN FINE CRAFT MARKET

The SCC's holiday market WinterGreen 2022 was held at the Turvey Centre on November 4-6. The Turvey Centre was a new location for WinterGreen. Due to the new venue, space was limited and we could only have a set-up of 44 booths. However, the Saskatchewan Craft Council was pleased to have 13 new artists join us (up from 7 in 2019). New participants mentioned how much they enjoyed the market and that they were very happy with their sales over the weekend. 1,784 people attended WinterGreen over the weekend; this was down from 3,222 in 2019. The low attendance can be attributed to Sunday's bad snowstorm and moving to a new venue after not having an in-person market for two consecutive years. Consequently, sales were down in 2022 by 16% totaling \$91,637. In 2019 we had 70 marketers and total sales were \$155,700. According to our public survey, 20% of attendees were new and 98% of all patrons said they would be interested in returning in 2023.

"The marketing for this year's WinterGreen is the best it's ever been; [I'm] really impressed with the SCC social media, in both looks and frequency."



SASKATOON GLASS WORKERS GUILD EXHIBITION

Eleven glass artists participated in this exhibition at WinterGreen. Showcasing various glass techniques, visitors to the event were treated to a diverse range of glass works. From blown to stained to fused glass, the exhibition offered a captivating display of the artists' creativity and skill. Placing the exhibition booth on the main stage in the market hall ensured maximum visibility for the glass works and attracted the attention of visitors. The timing of the Glass Workers Guild exhibition was perfect, considering it was the "Year of Glass" which added significance and relevance to the event, drawing attention to the art form, highlighting its beauty and importance, and providing a valuable platform for glass artists to showcase their works and engage with the public. It not only promoted the art of glass working but also enriched the experience of visitors at the event.



BOUTIQUE REPORT

Jean Price

In October 2022, long-time Boutique Coordinator, Lesley Sutherland, began a one-year personal leave. Jasmin Fookes joined Jean Price from October to February while Kei Tanaka and Dana Mastel stepped in to assist with this position from February onwards.

In February 2023, the boutique was part of the wider renovations on the main floor of the building. New lighting was installed to better highlight the displays; slat wall was installed to make hanging wall pieces easier; and a new configuration was developed to try to maximize the space available.

We were once again able to host a pop-up location over the festive season and had an extended boutique from November to December. This allowed artists to feature a larger amount of their work and for us to feature some larger furniture and sculptural pieces.



REGENERATION OF MOTHER EARTH LEAH MARIE DORION

SALES

Total sales for April 1, 2022 – March 31, 2023 were \$134,290.32, with 2,110 pieces sold. This is a decrease of \$2,849.68 from the previous year, but an increase of seven items sold. Given that the boutique was closed during the eight-week gallery renovation, we were pleased with the overall results.



FELTED COWL IN RED & BLACK HEIKE FINK

Once again, the highest sales month was December (28.59%), followed by November (14.74%), March (9.47%) and July (7.99%). In addition, the SCC coordinated ten sales to the SK Arts Permanent Collection valued at \$5,355.



TWO COLOURED WHEAT IN ROCK VASE BERTING GLASS

ARTISTS

The SCC Boutique now represents 129 artists from all over Saskatchewan.

With the increase in the number of artists over the past few years, staff have begun implementing new procedures to streamline and manage the larger inventory. This includes a new online system for submitting proposed inventory, a new internal tracking system for inventory as it is received, and a re-evaluation of our online store goals. Thank you to all the artists who have been using the new submission system. This makes it much faster on our end to input your items into inventory and get them on display for sale. While we continue to tackle the backlog of items for the online store, we focused on making sure that all artists had representation online and in the boutique. We appreciate everyone's patience with this ongoing project.

TOP SELLING ARTISTS (IN DOLLARS)

Leah Marie Dorion	Visual Art
Cindy Hoppe	Fibre
Monique Martin	Printmaking & Mixed Media
Bonny Houson	Glass
Paige Mortensen	Visual Art

TOP SELLING ARTISTS (IN NUMBER OF PIECES)

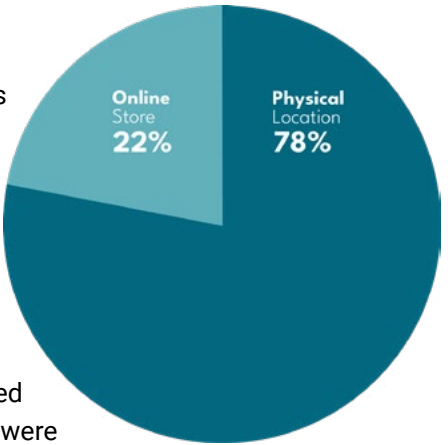
Monique Martin	Printmaking & Mixed Media
Susan Robertson	Clay
Leah Marie Dorion	Visual Art
Jacqueline Berting	Glass
Heike Fink	Fibre
Judy Wood	Photography & Visual Art

ONLINE STORE

Approximately 80% of the current consignment works were listed in the online store. The top searches were for Rick Hounjet, Leah Marie Dorion, Cecilia Cote, Toby Cote and Pat Doig. Mugs were the most common artwork featured in the searches.

The online store saw \$29,977.50 in sales from boutique artists. This is 22% of all boutique revenue.

Shoppers in the online store were overwhelmingly from Saskatchewan with 57.8% of orders from within the province. Ontario saw the next highest proportion with 15.4% of orders, followed by Alberta with 10.6%. 2.4% of orders were international, all from the United States. 48.4% of orders were for pick-up and over half of all orders were fulfilled in under a day (either shipped or prepared for pick-up).



GREEN BABY BIRD BONNY HOUSTON



ANNUS MIRABILIS MONIQUE MARTIN



SUSANS & SKY CINDY HOPPE



CELTIC RAVEN JUDY WOOD

Canadian Crafts Federation Report

Cindy Hoppe, SCC Representative



The Canadian Crafts Federation's (CCF) deep work on a digital strategy continued into the third phase on the tail end of a Canada Council Grant to investigate craft councils' needs and how they could be managed. This culminated in an in-person gathering of members from across Canada in St. John's, Newfoundland, on the cusp of Hurricane Fiona, at the end of September/beginning of October in 2022. The previous conference, hosted by the SCC in 2020, days before the pandemic was declared, focused on the digital strategy at the beginning of the data gathering phase. The summit in St. John's was a wonderful opportunity for me to see this part of Canada and we were very warmly and creatively hosted by the Newfoundland and Labrador Craft Council.

Our first gathering was in The Rooms, Newfoundland and Labrador's largest public cultural space. It represents and showcases the province to itself and to the world. Both a destination and a journey, The Rooms is where the province's most extensive collection of artifacts, art and historical records come together to create meaningful and memorable visitor experiences. We had a chance to visit the galleries after our introductory meeting. The Sobey's collection of Canadian Art was phenomenal, as was the contemporary Newfoundland art and craft exhibition. A must see if you are in St. John's.

Another building we spent time in was the Anna Templeton Centre. We had a tour of the upper floors where the dying, weaving, designing and sewing studios were located. This was in a heritage bank building that had formerly housed the bank manager.

Quidi Vidi is a craft incubator with ten studio spaces. Artisans rent out a space to grow their business. They are provided with mentorship and resources so they can maximize their potential as emerging entrepreneurs. A copper artist, leather worker, potter, spinner/knitter, and glass worker were some of the artists with whom members spent time making a small piece to get an idea of their work. The artists sell and teach small classes from their space as well as make their work. The building and area are right on the water and very popular with weddings: one was going on during our CARFAC presentation on Saturday.

We honoured the National Day for Truth and Reconciliation through a very moving Indigenous led ceremony. It was held Thursday, September 30 to honour all those who never returned from residential schools and the continuing loss of murdered and missing Indigenous women.

The Craft Council of Newfoundland and Labrador celebrated their 50th anniversary last year. We were able to take part in the opening reception

of their celebratory exhibition. They are making strides in diversity and inclusion, providing us with lots to learn on that front.

When the conference was over, some of us stayed an extra day and toured several craft studios in different communities. One of our guides was Christine Legrow, a celebrated knitter and historian. She and Shirley Scott have written several books in the Saltwater Classics series. Christine wove the knitting story into the history and lifestyle of Newfoundlanders. Trigger finger mitts for jigging cod kept the fishermen hands warm, and if they were lost at sea, the pattern on the mitts would identify the community they were from. The knitters who supplied socks for the Newfoundlanders in the world wars kept their menfolk's feet from succumbing to various wartime ailments that left many other soldiers lame and unfit.

The biggest CCF news preceding the conference was the abrupt departure of Maegen Black, the long time Executive Director of the CCF. She had been a program manager who had grown into the job and had been the face of the CCF for 16 years. She took a job with the New Brunswick College of Craft and Design. After a thorough search, Jennifer Wicks, a bilingual potter who travels between the Ottawa area and Montreal, has taken the position. For the first time since the closure of the CCF office in New Brunswick, a physical space is once again opened. This time

it is in Ottawa, sharing space with the national CARFAC office. Strategically, this is a good move as lobbying members of parliament on behalf of craft has become more important.

It was a difficult budget meeting this spring because much of the work of the CCF had been done with project monies from the large Canada Council digital grant. There was no word ahead of the federal budget about whether the second grant on the digital project would go ahead. At this time, we are still waiting for confirmation of this grant. Craft councils and other affiliate members have seen a fee increase this past year and most craft councils are struggling to maintain programming with no increases in funding.

It's clear that the CCF makes us collectively stronger. I look forward to our new ED getting her feet under her and continuing to move craft forward with our participation.



COMMUNICATIONS REPORT

Emily Kohlert, Sydney Luther

The past fiscal year in our department began with three coordinators: Sydney Luther as Digital Content Coordinator, Emily Kohlert as Design & Marketing Coordinator, and Kaitlyn Frolek as Website & Online Store Coordinator. In May, Kaitlyn left us for a new opportunity in Prince Rupert, BC, with her young family. After this change, we shifted our remaining staff's titles and responsibilities. Sydney became Marketing Coordinator and Emily, Design Coordinator.

Soon after Kaitlyn's departure, we gave the online store a major redesign, debuting a new website theme in July 2022. We also launched a new tracking and organizational system for our online store photography, photo editing, and listing, utilizing a new tool called Airtable.

The SCC hosted five exhibitions during this fiscal year, each of which received its own targeted marketing plan that included new photography, graphics, video, and ads across social media platforms. For the duration of the SCC members' group show, Small Quirks, Sydney focused on creating video content that allowed the artists to share the stories behind their work, by narrating their individual artist statements over clips of the work. It was positive confirmation that asking our artists to record voice memos of their pre-written statements is much easier and more reliable than requesting video content featuring their faces and off-the-cuff remarks. As our department is increasingly comfortable with creating video content, we discovered that this is an effective technique to utilize for this type of media in the future. In addition to this video content, we also ran a billboard campaign, sponsored by Pattison Outdoor Advertising promoting Small Quirks. The campaign received many enthusiastic comments from our artists and supporters.

Another significant focus of the year was the 10-minute documentary short about our exhibition by Zach and Iris Hauser, *Duet: A Partnership in Life & Art*, directed, filmed, and edited by Emily, and produced by our Exhibitions team and our Executive Director. It was a challenging and

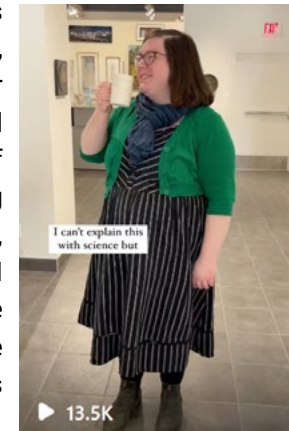
exciting project, with a steep learning curve in methods of filmmaking, editing techniques, and using top-tier gear (rented from PAVED Arts). This video received 3,666 views on YouTube, and quickly became our most watched video of all time. It was also on a constant loop in our gallery space during the exhibition. We were thrilled by the response to this longer form video, but it became clear early on that this type of content takes a lot of time and

Duet: A Partnership In Life & Art received 3,666 views on YouTube, and quickly became our most watched video of all time.



staff resources to complete compared to other simpler methods of promotion. Because the show was about the relationship between the Hausers in art and life, it served as an essential storyteller to further illustrate the concept of the exhibition.

While promoting the exhibitions, we also steadily added works to the online store. We launched several online store promotional campaigns, including a video campaign called "What's Your Style?", as well as many more one-off videos and photographs posted on Instagram, Facebook, and TikTok. Our most popular of these was a reel posted on Instagram featuring staff members in the gallery, drinking from mugs from the Boutique, overlaid with the viral audio "I can't explain this with science but the cup you drink your coffee out of matters." This reel was played 13,590 times!



STILL FROM INSTAGRAM REEL

Other exciting projects we promoted included WinterGreen Fine Craft Market — during which we ran the largest marketing campaign we have ever embarked on. We established a clear brand for the market and utilized paid social media advertising, audience targeting, digital billboards in three cities, and traditional forms of marketing like newspaper ads and radio.



While we were running this massive campaign for WinterGreen, Art Now, Nuit Blanche and Culture Days all happened in the same weekend. We photographed all the Art Now pieces for our online store, organized a Culture Days workshop, and hosted our exhibiting artists in the gallery for Nuit Blanche.

Immediately after returning from WinterGreen, we were back to promoting the second year of our Holiday Pop-Up, and the second edition of our Sales & Marketing Masterclass. We posted 11 artist interviews to our blog from the masterclass



participants, and promoted widely across our channels. Our physical location was closed in February and March, during which we renovated the Boutique and Gallery. A series of reels we shared about the reno process received quite a bit of attention. People seemingly liked to know what progress was being made week by week. This "behind the scenes" type of content will continue to receive focus.

One last notable change this past year was the switch to updated, branded email addresses. Sydney worked with our IT consultant John Bowden to switch our staff email addresses from Sasktel to our own website domain. This change was years in the making and was an exciting step forward in our professional online presence.

STILL FROM DUET: A PARTNERSHIP IN LIFE & ART DOCUMENTARY SHORT

SHOPIFY ONLINE STORE

saskcraftcouncil.store

SCC WEBSITE

saskcraftcouncil.org

This year our overall online store sales, which includes Art Now and exhibitions sales, were \$38,207.

This amount was down 18% from the previous fiscal year. This decrease could be due to inflation and financial strain. We made 121 sales in that time. Our highest grossing months were December 2022, January 2023, and March 2023.

The online store had 33,226 sessions, which was up 22% from the previous year. We saw a returning customer rate of 9.92%, which was down only slightly, by 1%, from the previous year.

44% of our online store visitors viewed our store using a mobile device, compared to 22% on desktop, 4% tablet, and the remaining labelled “other.” This is an important statistic to keep in mind while we continue to optimize the online store’s shopping experience.

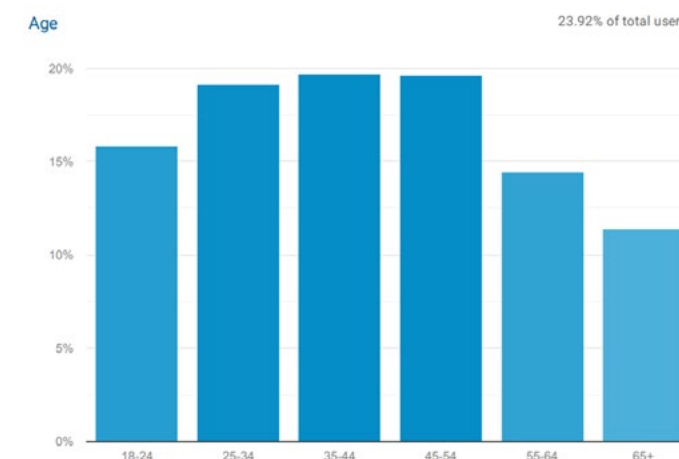
Of the top 10 selling items in our store, six were works by Leah Marie Dorion. Leah Marie’s site was the second most common referral site, following only our own saskcraftcouncil.org.

Of the 15,436 sessions attributed to social media referral, 51% were referred from Facebook. However, 72% of purchases made after referral from social media were referred from Instagram. It seems Facebook referrals result in more window shoppers, while Instagram has a higher conversion rate into actual sales.

In the past fiscal year, our website had 35,680 users, which was an increase of 27% from the year prior. These users had 49,197 sessions on the site, which was 29% higher than the year before. 85% of our users were new (or used a new device to visit). 75% of our visitors were in Canada, the other quarter coming from the USA, UK, Germany, and India. 18% were in Saskatoon, 17% from Regina, and the rest were spread around Western Canada.

We had a spike in website visitors on November 4, 2022, and the days leading up to it, which was during our WinterGreen Market. There was also a spike on August 1, 2022, which was a statutory holiday where people were likely looking to see whether we were open. The third most visited day was June 15, 2022; we are not able to determine what led people to our site that day.

The demographics of our website visitors is similar to those on our Facebook page. The age range of visitors is quite wide, which shows how wide our potential customer base is. An interesting point is that we’re seeing the 25-54 range continue to increase as visitors. See the graph below for the ages of our website visitors.



NEWSLETTER STATS

MAILCHIMP (SASKCREATE)

APRIL 1, 2022: 308 SUBSCRIBERS
MARCH 31, 2023: 342 SUBSCRIBERS
11% INCREASE

MAILCHIMP (TALKING CRAFT)

APRIL 1, 2022: 1480 SUBSCRIBERS
MARCH 31, 2023: 1558 SUBSCRIBERS
5% INCREASE

10,001 STORIES 'MAKERS' SERIES FEATURE

In December 2022, we were approached by Thomas Hale, a filmmaker from Saskatchewan who divides his time between Saskatchewan and New York City. Carmen introduced him to fine craft creators, helping him determine which artists to feature. He created a series of short films called 'Makers,' featuring SCC members working in their studio spaces and speaking about their work. He was seeking to promote it to our audience, so we collaborated with Thomas to create short trailer reels for social media promotion, along with an interview feature on the SCC blog.

"I have seen the publicity on your blog for *Makers*, and I wanted to express our gratitude... for your wonderful support of *Makers*. From day one on this project, Carmen, you, your team and your organization have been nothing less than first class. The profile of the series has both form and content—the two realms us makers work in. Can't thank you enough."

THOMAS HALE, PRODUCER &
DIRECTOR, *MAKERS* (DOC SERIES)

SOCIAL STATS

FACEBOOK

APRIL 1, 2022: 5124 FOLLOWERS
MARCH 31, 2023: 5829 FOLLOWERS
14% INCREASE

INSTAGRAM

APRIL 1, 2022: 4549 FOLLOWERS
MARCH 31, 2023: 5052 FOLLOWERS
11% INCREASE

TWITTER

APRIL 1, 2022: 1331 FOLLOWERS
MARCH 31, 2023: 1308 FOLLOWERS
1.7% INCREASE

PINTEREST

APRIL 1, 2022: 122 FOLLOWERS
MARCH 31, 2023: 144 FOLLOWERS
18% INCREASE

LINKEDIN

APRIL 1, 2022: 71 FOLLOWERS
MARCH 31, 2023: 100 FOLLOWERS
41% INCREASE

TIKTOK

APRIL 1, 2022: 12 FOLLOWERS
MARCH 31, 2023: 112 FOLLOWERS
833% INCREASE

YOUTUBE (SUBSCRIBERS)

APRIL 1, 2022: 72
MARCH 31, 2023: 133
84.7% INCREASE

YOUTUBE (TOTAL CHANNEL VIEWS)

APRIL 1, 2022: 4034
MARCH 31, 2023: 6555
32.4% INCREASE

THE NEXT 50 YEARS

Leah Moxley Teigrob

As we continue to prepare for the future of the SCC, we have taken advantage of several opportunities to reflect on where we've come from, understand where we want to be, and create a path to get there. Since the fall of 2021, Carmen, Cindy, Leah and various other board and staff members have been diligently working through both the Sask Shift and the CPAMO programs – both of which entail numerous workshops, discussions and educational opportunities related to governance, succession planning, and equity, diversity and inclusion efforts. Since this time last year, the program elements of Sask Shift have concluded, and we are coming away with valuable information and relationships that will carry this work forward. We looked critically at traditional models of arts organizations, explored new ways of working, and collaborated with peer colleagues to address common challenges with shared solutions. We worked closely with Anne Dunning, Principal Associate of Arts Action Research, to assess, evaluate and strategize the future of the organization. She continues to work with our exhibitions team to evaluate and redesign Dimensions, one of our most important programs, in response to the current needs and desires of an evolving craft community. Her guidance has been instrumental in keeping our forward momentum, and she has played a vital role in planning for a future that holds a great deal of uncertainty. Her advanced skills as a facilitator and extensive experience working with non-profit arts organizations have been an incredible asset that we will continue to employ through our next steps. In the coming year, our work with Anne will involve a detailed plan of action that focuses on Indigenous engagement – understanding world views and incompatibilities with current organizational models and adjusting those models to move beyond inclusion to integration and Indigenous self-determination. She will also help us review our infrastructure and programs to assist us in evaluating and determining what is critical to our sector and how we can better serve the needs of our members and creators.

Additionally, we were fortunate to take part in a program designed by Cultural Pluralism in the Arts Movement On-

tario (CPAMO). The Saskatchewan Pluralism and Organizational Change cohort was led by the Saskatchewan Association of Theatre Professionals, who generously agreed to include the Craft Council among nearly 20 theatre organizations. As we near the end of the formal CPAMO program components, our work is really only just beginning. We've been asking many new questions along the way: Who is really benefiting from the resources we use and disperse? What are the impacts of settler colonialism, systemic racism and white fragility in our organization and its role in the community? What are our existing cognitive biases and how are they creating barriers to engagement? And most importantly, where do we go from here? Although our participation has generated many more questions than answers, we know that these important questions will eventually guide us towards becoming the welcoming and inclusive resource we strive to be.



SASKATCHEWAN CRAFT COUNCIL

FINANCIAL STATEMENTS

MARCH 31, 2023

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

INDEPENDENT AUDITORS' REPORT



To the Members,
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, 2023, 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.

Material Uncertainty Relating to Going Concern

Without qualifying our report, we draw attention to Note 2 of the financial statements, which outlines some conditions that indicate the existence of a material uncertainty that may cast doubt about the Council's ability to continue as a going concern.

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, timing of the audit, and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

July 16, 2023
Saskatoon, Saskatchewan

Virtus Group LLP
Chartered Professional Accountants



SASKATCHEWAN CRAFT COUNCIL
STATEMENT OF FINANCIAL POSITION
AS AT MARCH 31, 2023
(with comparative figures for 2022)

ASSETS			
	2023	2022	
Current assets			
Cash	\$ -	\$ 130,831	
Accounts receivable	523	560	
Grants receivable	43,026	31,831	
Inventory (Note 4)	1,699	2,095	
Prepaid expenses	9,078	2,561	
	<u>54,326</u>	<u>167,878</u>	
Tangible capital assets (Note 5)	<u>902,039</u>	<u>895,140</u>	
	<u>\$ 956,365</u>	<u>\$ 1,063,018</u>	
LIABILITIES			
Current liabilities			
Bank indebtedness (Note 6)	\$ 44,776	\$ -	
Accounts payable and accrued liabilities	59,503	52,985	
Government remittances payable	657	249	
Customer deposits	-	1,244	
Deferred revenue (Note 8)	52,189	25,386	
Due to related party (Note 7)	-	67,000	
Current portion of long-term debt (Note 9)	9,800	48,480	
Current portion of deferred capital contributions (Note 10)	3,796	3,272	
	<u>170,721</u>	<u>198,616</u>	
Deferred capital contributions (Note 10)	<u>148,040</u>	<u>127,617</u>	
Long-term debt (Note 9)	<u>102,731</u>	<u>86,841</u>	
	<u>421,492</u>	<u>413,074</u>	
NET ASSETS			
Administration - unrestricted	(108,452)	(24,639)	
Administration - capital	637,672	668,930	
Externally restricted	5,653	5,653	
	<u>534,873</u>	<u>649,944</u>	
	<u>\$ 956,365</u>	<u>\$ 1,063,018</u>	

See accompanying notes to the financial statements.

APPROVED BY THE BOARD:

Cindy Lea Hopper Director
CHAIR

Lenore Van Wagoner Director

SASKATCHEWAN CRAFT COUNCIL
STATEMENT OF OPERATIONS
FOR THE YEAR ENDED MARCH 31, 2023
(with comparative figures for the year ended March 31, 2022)

	Administration	Externally Restricted	2023	2022
Revenue				
Grant revenue (Note 11)	\$ 583,591	\$ -	\$ 583,591	\$ 701,354
Donations and sponsorships	1,317	-	1,317	9,851
Program fees and revenue	29,810	-	29,810	4,321
Gallery and boutique sales (Note 12)	66,798	-	66,798	66,468
Membership fees	26,158	-	26,158	25,569
Rental income	7,620	-	7,620	16,918
Amortization of deferred capital contributions	3,893	-	3,893	3,356
	<u>719,187</u>	<u>-</u>	<u>719,187</u>	<u>827,837</u>
Expenses				
Amortization	19,822	-	19,822	20,519
Administration	55,378	-	55,378	60,786
Building	79,686	-	79,686	65,859
Program costs	78,596	-	78,596	52,993
Artist royalties and fees (Note 13)	15,756	-	15,756	40,272
Marketing	48,930	-	48,930	48,573
GST expense	5,444	-	5,444	-
Wages and benefits	530,646	-	530,646	481,987
	<u>834,258</u>	<u>-</u>	<u>834,258</u>	<u>770,989</u>
Excess (deficiency) of revenue over expenses	<u>\$ (115,071)</u>	<u>\$ -</u>	<u>\$ (115,071)</u>	<u>\$ 56,848</u>

See accompanying notes to the financial statements.

SASKATCHEWAN CRAFT COUNCIL
STATEMENT OF CHANGES IN NET ASSETS
FOR THE YEAR ENDED MARCH 31, 2023
(with comparative figures for the year ended March 31, 2022)

	Administration Unrestricted	Capital	Externally Restricted	2023	2022
Balance, beginning of year	\$ (24,639)	\$ 668,930	\$ 5,653	\$ 649,944	\$ 593,096
Excess (deficiency) of revenue over expenses	(99,142)	(15,929)	-	(115,071)	56,848
Tangible capital asset additions	(26,721)	26,721	-	-	-
Repayment of long-term debt	(103,790)	103,790	-	-	-
Long-term debt received	121,000	(121,000)	-	-	-
Deferred capital contributions received	24,840	(24,840)	-	-	-
Balance, end of year	\$ (108,452)	\$ 637,672	\$ 5,653	\$ 534,873	\$ 649,944

See accompanying notes to the financial statements.

SASKATCHEWAN CRAFT COUNCIL
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MARCH 31, 2023
(with comparative figures for the year ended March 31, 2022)

	2023	2022
Cash provided by (used in) operating activities:		
Excess (deficiency) of revenue over expenses	\$ (115,071)	\$ 56,848
Items not involving cash:		
- Amortization	19,822	20,519
- Amortization of deferred capital contributions	(3,893)	(3,356)
	(99,142)	74,011
Non-cash operating working capital (Note 15)	15,206	(106,087)
	(83,936)	(32,076)
Cash provided by (used in) investing activities:		
Additions to tangible capital assets	(26,721)	(9,787)
Cash provided by (used in) financing activities:		
Proceeds from long-term debt	121,000	-
Repayment of long-term debt	(143,790)	(7,161)
Increase in deferred capital contributions	24,840	9,786
Repayment of note payable to related party	(67,000)	-
	(64,950)	2,625
Decrease in cash	(175,607)	(39,238)
Cash position - beginning of year	130,831	170,069
Cash position - end of year	\$ (44,776)	\$ 130,831

See accompanying notes to the financial statements.

SASKATCHEWAN CRAFT COUNCIL
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2023
(with comparative figures for the year ended March 31, 2022)

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. Going concern assumption

The accompanying financial statements have been prepared on the going concern assumption that the Council will be able to realize its assets and discharge its liabilities in the normal course of operations. A decrease in revenue combined with increased expenses have resulted in the Council experiencing significant cash flow issues. In addition, the Council's unrestricted net assets have been in a deficit position for the past two years. The continuation of the Council is dependent on the support of those providing operating and program grants (Note 14), as well as other sources of income such as sales, program fees, membership fees, rental income, and donations. A decrease in these sources of income could impede the Council's ability to realize its assets and discharge its liabilities without significant changes to the nature or scope of operations. Management does believe that a number of the expenses incurred in the current year are non-recurring.

The accompanying financial statements do not include any adjustments relating to the recoverability and classification of recorded asset amounts and classification of liabilities that might be necessary should the Council be unable to continue operations.

3. 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.

SASKATCHEWAN CRAFT COUNCIL
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2023
(with comparative figures for the year ended March 31, 2022)

3. Summary of significant accounting policies (continued)

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/bank indebtedness, accounts receivable, grants receivable, accounts payable and accrued liabilities, and long-term debt.

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 capital assets are amortized to expense.

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

3. Summary of significant accounting policies (continued)

Revenue recognition

The Council follows the restricted fund method of accounting for contributions. Restricted contributions are recognized as revenue in the appropriate restricted fund when they are received. 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.

4. 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.

5. Tangible capital assets

	2023		2022	
	Cost	Accumulated Amortization	Net Book Value	Net Book Value
Automotive equipment	\$ 12,363	\$ 12,363	\$ -	\$ -
Buildings	641,429	92,587	548,842	538,156
Computer equipment	3,517	3,030	487	1,108
Furniture and equipment	43,393	40,683	2,710	5,876
Land	350,000	-	350,000	350,000
	<u>\$ 1,050,702</u>	<u>\$ 148,663</u>	<u>\$ 902,039</u>	<u>\$ 895,140</u>

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6. Bank indebtedness / credit arrangements

The Council has an authorized line of credit which bears interest at prime plus 2.00% per annum. The line of credit is secured by a mortgage on the Council's building. At year-end, the line of credit used was \$35,000 (2022 - \$nil). The remaining balance consists of an overdraft of \$9,776 and cheques outstanding.

7. Related party loan

The Council entered into a loan agreement with a related party to borrow up to \$67,000. This loan had an interest rate of 4.41%. The loan was paid in full in April 2022.

8. Deferred revenue

	2023	2022
Creative Saskatchewan grants	\$ 31,667	\$ -
Membership fees	16,533	14,217
Other	3,989	11,169
	<u>\$ 52,189</u>	<u>\$ 25,386</u>

9. Long-term debt

	2023	2022
Loan payable to Royal Bank of Canada in monthly payments of \$1,322 including interest at 5.64%. Land and building with a net book value of \$888,156 pledged as security. Due April 2027.	\$ 112,531	\$ 95,321

Loan payable to **Royal Bank of Canada** with no set terms of repayment and 0% interest. Loan 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. Loan paid in full with the \$10,000 forgivable portion included in income in the year.

	2023	2022
	-	40,000
	112,531	135,321
Current portion due within one year	9,800	48,480
	<u>\$ 102,731</u>	<u>\$ 86,841</u>

The estimated principal repayments due in each of the next five years, are as follows:

2024	\$ 9,800
2025	10,300
2026	10,900
2027	11,550
2028	69,981

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10. 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>2023</u>	<u>2022</u>
Balance, beginning of the year	\$ 130,889	\$ 124,459
Current year additions	24,840	9,786
Less amounts amortized to revenue	(3,893)	(3,356)
	151,836	130,889
Current portion	3,796	3,272
	<u>\$ 148,040</u>	<u>\$ 127,617</u>

11. Grant revenue

Details of grant revenue recognized are as follows:

	<u>2023</u>	<u>2022</u>
Creative Saskatchewan		
Operating	\$ 380,000	\$ 380,000
Projects	131,740	184,620
	511,740	564,620
Restricted		
City of Saskatoon - property tax abatement	28,633	25,240
Broadway Business Improvement District	-	1,000
Other	1,589	11,950
	30,222	38,190
Unrestricted		
City of Saskatoon - cultural operations	30,500	30,500
CEBA loan forgivable portion	10,000	-
Canada Emergency Wage Subsidy	1,129	68,044
	41,629	98,544
Total grant revenue	<u>\$ 583,591</u>	<u>\$ 701,354</u>

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12. 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	\$ 137,820	\$ 28,342	\$ 166,162
Less members' discounts	-	(890)	(890)
Less payments to artists	(81,727)	(16,747)	(98,474)
Net profits	<u>\$ 56,093</u>	<u>\$ 10,705</u>	<u>\$ 66,798</u>

13. Artist payments

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

	<u>2023</u>	<u>2022</u>
Artist royalties and fees	\$ 15,756	\$ 40,272
Dimension prizes	-	13,500
Total payments to artists	<u>\$ 15,756</u>	<u>\$ 53,772</u>

14. 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.

15. Non-cash operating working capital

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

	<u>2023</u>	<u>2022</u>
(Increase) decrease in current assets:		
Accounts receivable	\$ 37	20
Grants receivable	(11,195)	(20,110)
Inventory	396	410
Prepaid expenses	(6,517)	(365)
	(17,279)	(20,045)
Increase (decrease) in current liabilities:		
Accounts payable and accrued liabilities	6,518	(35,554)
Government remittances payable	408	114
Customer deposits	(1,244)	-
Deferred revenue	26,803	(50,602)
	32,485	(86,042)
	<u>\$ 15,206</u>	<u>\$ (106,087)</u>

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16. 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 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.

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.

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 2025)
 (Executive, Governance)

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

Terri Ekvall, Regina
 Governance Committee
 (exp 2025)

Lee Halford, Regina
 Membership Committee
 Resigned 2022

Janet Ng, Regina
 Membership Committee
 (exp 2023)

Lenneke Verweij, Saskatoon
 Membership Committee
 (exp 2024)

2022-2023 Curatorial Committee
 Katherine Boyer
 Paula Cooley
 Dale Lowe
 Melanie Monique Rose

CONTRACTED SERVICES


Financial Management
 Turkington Business Services

Professional Practices Coordination
 Daria Malin, Boost Consulting


Building Cleaning
 Service Masters

Building Maintenance
 Paul Daniel Siemens


SCC STAFF




Carmen Milenkovic
 Executive Director




Stephanie Canning
 Exhibitions and Education Coordinator
 (Job-Share) On leave, Feb-Mar 2023




Jasmin Fookes
 Boutique/Admin Coordinator
 (Job Share-Leave Replacement) Oct 22-Feb 23
 Exhibitions Coordinator
 (Job Share-Leave Replacement) Feb 23-Mar 23




Alexa Hainsworth
 Member Services Coordinator




Emily Kohlert
 Design Coordinator




Sydney Luther
 Marketing Coordinator




Dana Mastel
 Gallery & Project Assistant (Casual)




Leah Moxley Teigrob
 Special Projects Coordinator (Part-time)




Jean Price
 Boutique/Admin Coordinator (Job-Share)



Leslie Sutherland
 Boutique/Admin Coordinator
 (Job-Share) On Leave, Nov 22-Mar 23



Maia Stark
 Exhibitions and Education Coordinator
 (Job-Share)



Kei Tanaka
 Gallery & Project Assistant (Casual)

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\$1,000 to \$3,000

Cindy Lea Hoppe
Carmen Milenkovic & Ian Preston

\$500 to \$999

Eric Cline
Cecilia Cote
Sharon Eisbrenner
Paige Mortenson
Mark Wells

Up to \$500

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Rick Hounjet
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SASKATCHEWAN CRAFT COUNCIL

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