

CRAFT ONTARIO
2015
IMPACT
REPORT





**CRAFT
ONTARIO**

ABOUT CRAFT ONTARIO

Craft Ontario is a not-for-profit service organization that works to have craft recognized as a valuable part of life. We promote and celebrate professional craft through providing member opportunities, and advocate for craft practice by educating and empowering diverse audiences.

Charitable Tax Number: 11887 8511 RR 0001

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MESSAGE FROM THE CHAIR

Since the last Annual General Meeting, Craft Ontario has experienced another year of growth and repositioning for a flourishing future, including celebrating the organization's milestone 40th Anniversary!

A key component of this past year has been intensive research and planning for moving Craft Ontario to a new location, which will provide an exciting new venue from which to strategically support the organization's vision and mandate. I am honoured and excited to serve as Chair of the Board during this time of transition, and to support putting our best foot forward for the years to come.

Altogether, it has been a very dynamic year! In addition to planning for the future, Craft Ontario has participated in the Canada-wide Craft Year 2015 celebrations through outstanding annual programming, as well as special initiatives such as the international Naked Craft touring exhibition and symposium, and Citizens of Craft exhibitions and presentations. This past year it was also my pleasure to host the Craft Awards Ceremony, and my congratulations go to the 2015 recipients, including Beth Alber as the recipient of the prestigious John and Barbara Mather Award for Lifetime Achievement.

Fundraising is always an important component of Craft Ontario's annual initiatives, and the Craft on Tap event was a great evening of education and entertainment – including a beautiful handmade beer stein by Thomas Aitken.

Special thanks to everyone who helped to make the event a great success!

Fundraising events are only part of Craft Ontario's fiscal strategy. As an organization we are fortunate to have many generous supporters - from government organizations to patrons and members. We are eternally grateful to all of you, without whom we could not have come this far. Thank you!

I want to extend my deep gratitude to the members of Craft Ontario for continually contributing to your organization and community. I also want to acknowledge the many individuals who generously volunteer their time, energy, and expertise to support and guide the important initiatives of Craft Ontario. Furthermore, my thanks go to the Craft Ontario Board of Directors for their continued commitment to this organization.

Finally, special thanks go to Craft Ontario's talented and dedicated staff, led by Emma Quin. Together they bring such commitment and integrity to the organization, along with a future that is bright and full of promise. Please celebrate with me as we continue to work on a new era for Craft Ontario over the course of its next 40 years!



Taliaferro Jones
Chair of the Board



Image: K. Claire MacDonald, *Wind and Water* (detail).
Copper, brass, paint.

MESSAGE FROM THE CEO

2016 is an exciting time - it marks Craft Ontario's 40th Anniversary, and is the year that the organization will take a dynamic next step to become a new hub of cultural activity at 1106 Queen St. W. The move of both locations into one central space will bring together all aspects of Craft Ontario programming, and the Shop, Gallery, Inuit and Native Gallery, Membership services and office will be further complimented by the development of a new Craft Education Centre.

Looking back at 2015, there are successes to celebrate, as well as challenges to reflect upon. Worthy of significant celebration is the Citizens of Craft project, an initiative that required the enthusiasm and collaboration of all of Canada's provincial and territorial Craft Councils and the national Canadian Crafts Federation to accomplish. As a project that furthers our collective role in public education and audience development, we are excited by its reach and power to transform the contemporary craft landscape.

Strategic collaborations are also an area of celebration, and by working with over twenty local, provincial, national and international organizations, we were able to deliver high-impact programs that furthered our mandate of public education and access, along with the growth of member careers through promotion and support. I encourage you to read

through the following pages to review the extensive scope of work that Craft Ontario undertakes every year.

The most significant challenge of 2015, our financial deficit, stems from a steady decline in sales and visitors to the Craft Ontario Shop in Yorkville. Weak sales experienced throughout the year, combined with a decline in sales over the prior few years, resulted in a deficit for both the Shop and the overall organization. Craft Ontario, however, credits itself with the ability to adapt and change in response to trends, economic climates and sector needs, and implemented a plan to reverse this retail decline while reducing occupancy overheads by approximately 40%.

Our plan is heavily focused on the change of our location, and the related cost savings, which over the next three years is anticipated to reduce our fund deficiency in excess of \$40,000. The renovation of our new home is being financially supported through Canadian Heritage's *Canada Cultural Spaces Fund*, and the City of Toronto's *Culture Build Investment Program*, and these funds will allow us to create a presentation space on the ground floor that will flexibly meet the needs of diverse artistic programming requirements. It will also afford us the opportunity to design the mezzanine to house our administrative offices, boardroom, and an



expanded programming area for the Craft Education Centre.

To our members, volunteers, supporters, clients, community partners, colleagues, and funders, I extend my sincere thanks for your ongoing commitment to Craft Ontario, and for your belief in Canada's rich craft sector. I'd like to thank the hard working staff who pour their heart and soul into the success of this great organization - our full-time team is small so I will name them all: Janna Hiemstra, Rebecca Welbourn, Meranda MacKenzie, Yusun Ha, and Blandina Makkik - collectively they achieve miracles. We have other part-time and contract staff, all of whom are imperative to our success, and their names are listed in entirety on pages 22 and 23. Finally, a special thank-you to the Board of Directors, under

the leadership of Board Chair, Taliaferro Jones. Thank you for your guidance, thoughtfulness and ability to ask challenging and difficult questions.

I look forward to the next 40 years with optimism and excitement, a new chapter is about to begin.

Emma Quin,
CEO

EXHIBITIONS

I/16

JANUARY 19 — FEBRUARY 28, 2015

A showcase of new work from the 2015 graduating class of Sheridan College's Furniture Craft and Design program: Tobias Cavan, Nathan Clarke, Josh Fawcett-Drummond, Chris Friedrich, Kyle Gibbons, Wooju Kim, Jared Lawee, Ashley MacDonald, Matt MacDonald, Young Jun Moon, Eric O'Hara, Cassic He, Tim Steadman, Stefan Tobolka, Leah Van Bergeyk, and Jake Whillans. Programmed as part of the Toronto Design Offsite Festival, the exhibition reflects each individual's growth as maker and designer.

SENSORIAL OBJECTS

MARCH 6 — MAY 2, 2015

An exhibition of work by faculty from the OCAD University Fibre Studios: Ana Galindo, Chung Im Kim, Dorie Millerson, Eva Ennist, Kathleen Morris, Laurie Wassink, Lynne Heller, Meghan Price, Monica Bodirsky, and Rachel MacHenry. By experiencing an object through multiple and overlapping sensory perceptions, the work of the maker stands apart from that which is hastily produced, consumed and abandoned. Positioned as such, the objects in this exhibition draw attention to a renewed role for making, and hold clues to future pathways for human relationships with material culture.





LOOK/LISTEN

MAY 14 — JULY 4, 2015

Curated by Nathan Heuvingh, with the work of Michael Comeau, Anne Douris and Martin MacPherson, the exhibition explored the material culture of Toronto's music scene. Canada's alternative music community is marked and documented by a distinct material culture that exists as an essential component of local networks of musicians and makers. While recordings and live performances are a large part of the music experience, the music scene is also embodied by unique practices including DIY methods, experimentation and collaboration.

MATERIALIZIZE

JULY 9 — AUGUST 28, 2015

An annual juried exhibition of emerging work that celebrates a diversity of creative, innovative and skilled incarnations of material culture. Juried by Deborah Wang and Greg Sims, Materialize included the work of: Anouk Desloges, Courtney Downman, Dani Ortman, Elycia Sarwer-Foner Androsoff, Hoda Zarbaf, Jake Whillans, Jay Joo, Jennifer Tsuchida, Jill Usher, Joon Hee Kim, K. Claire MacDonald, Marie-Eve G. Castonguay, Meghan Scott, Michael Kwan, Nadya Fedotova, Nathan Clarke, Patricia Wong, Ronald Chan, Shelly Dwyer, Shuang Feng and Silvia Taylor.

SMALL TRANSGRESSIONS

SEPTEMBER 3 — OCTOBER 31, 2015

Fourteen ceramic artists developed new work that crossed boundaries of their individual practices through a ten month mentorship program led by Linda Sormin, and run by FUSION: The Ontario Clay and Glass Association. Unsettling established ways of thinking and making through photography, video, pottery and sculpture, the exhibition presented work by Barbara Banfield, Celia Brandao, Susan Card, Kimberly Davy, LeeAnn Janissen, Dianne Lee, Jen Leis, Marney McDiarmid, Mary McKenzie, Michelle Mendlowitz, Bernadette Pratt, Geordie Shepherd, Krystal Speck, and Marlene Zagdanski.

Image (Left): Jake Whillans, *Lounge Chair*, 2014. White oak.

Image (Top): Shuang Feng, *Flow (detail)*. Sterling silver, copper, brass, nickel, Mokume, Cubic Zirconia.

CRAFTING SUSTAINABILITY CONFERENCE

MARCH 14 — MARCH 15, 2015
OCAD UNIVERSITY

Taking place on March 14 & 15 at OCAD University, the Crafting Sustainability Conference brought together 156 makers, researchers, educators and students to interrogate the pairing of craft and sustainable practice. With seven presentations and twenty speakers, the key questions and themes addressed by individual lectures and panel discussions centred on what it means to be a responsible maker in a contemporary context; what models exist for craft to adopt principles of ecological responsibility, social equity and economic viability; whether there are new modes of knowledge and appreciation that craft practice can offer as an embodied process of production; and identifying where the challenges lie in translating craft methodologies to late capitalist consumer culture.

Lectures and panel presentations included “Figuring a Way”, with Judith Leemann, Keynote Speaker; “The Sustainable Practice”, with Robert Mitchell, Ryan Taylor, Dr. Alia Weston, moderated by Ken Vickerson; individual presentations by Matt Ratto and Rachel Miller; “Emerging Sustainably: Craft Graduate Panel”, with Theresa Duong, Simon Ford, Jen Kneulman, Marcelina Salazar, Silvia Taylor, moderated by Dorie Millerson; the Inuit Communities Panel, with Blandina Makkik, Ryan Oliver, Koomuatuk Sapa Curley, moderated by Anna Hudson; and “From Craftivism to Craftwashing”, a conversation with Anthea Black and Nicole Burisch, moderated by Lynne Heller. The keynote lecture by Judith Leemann can be found on Craft Ontario’s Vimeo channel.

The Conference was delivered in partnership with OCADU’s MAAD Department, and generously supported by the Ontario Arts Council, the Canada Council for the Arts, Harbourfront Centre’s Craft and Design Department, the Sheridan College Craft & Design Program, Haliburton School of The Arts: Fleming College, Charles Street Video, and the OCAD U Office of Diversity, Equity, and Sustainability Initiatives.

Support programming for the Conference also included Come Eat with Us, a juried exhibition of student work that showcased objects in relation to ideas, strategies and experiences of the slow food movement; a Natural Dye Workshop with the

Image (Right): Marcelina Salazar, *Nesting Bowls*, 2014.
Wood-fired, soda-glazed, porcelain.

Contemporary Textile Studio Co-op, led by Thea Haines and Rachel MacHenry; a tour of the OCADU Materials Innovation Centre; a reception for Sensorial Objects, an exhibition of work by OCADU faculty in the Fibre Studios at the Craft Ontario Gallery; the MEND IT booth hosted by FELT, and featuring a mending kit by Janet Morton; and the Ontario launch of Citizens of Craft.

CITIZENS OF CRAFT

The national Citizens of Craft project also launched in 2015, with the aim to bring a unified voice to the support and advocacy of craft, while building a larger, more educated audience for the sector. The culmination of the efforts of the provincial and territorial Councils and the CCF are realized in the Citizens of Craft website (www.citizensofcraft.ca), where people can experience and locate craft from Whitehorse to St. John's. This website allows everyone, Canadians and visitors to our country alike, to experience and access craft more readily and in a rich and easily searchable environment.

Third phase improvements have included the ability to create and promote events, the addition of fields to profile stores that stock your work, and easier functionality in turning on or off the map and location information. There are over 500 profiles in the database to date, and another 500+ in progress, with Quebec, BC and Ontario leading in numbers.



NAKED CRAFT

JUNE 20 – SEPTEMBER 6, 2015
ART GALLERY OF BURLINGTON

SEPTEMBER 26 – NOVEMBER 28, 2015
CENTRE MATERIA

JANUARY 14 – APRIL 10, 2016
ART GALLERY OF NOVA SCOTIA

Naked Craft is a multi-layered project that programmed a 10-day residency entitled MAKEworkshop at the Art Gallery of Burlington last June, alongside the opening of the Naked Craft exhibition, and followed by the one-day Naked Craft Symposium. The exhibition has since toured to Quebec City where it opened alongside the CCF's conference Igniting Citizenship, and their symposium inspired by this project, entitled Naked Craft En Direct. Then in January of this year, it opened at the Art Gallery of Halifax. In April the exhibition will cross the Atlantic for a three-venue tour in Scotland, where it will travel to diverse and regional locations including the northern town of Thurso, the Barony Craft Centre in West Kilbride, and Peebles, which is located just south of Edinburgh. Layered with the exhibition's final showing will be the concluding Naked Craft Symposium at the Edinburgh College of Art.

We would like to thank our partners the Art Gallery of Burlington, NSCAD University, and the Edinburgh College of Art. As a collective the four organizations we formed the Naked Craft Network (www.nakedcraftnetwork.com) in order to develop a better understanding of geopolitical regions of craft practice, and the reciprocal role that the material production of craft plays in building, maintaining and disseminating identities in a global arena of commerce and culture.



CRAFT EXPORT READINESS

In 2015 Craft Ontario received generous funding from the Ontario Trillium Foundation to embark on phase two of the Craft Export Readiness project. Beginning with enhancing the existing database, resource lists and images were updated, and we added a concise How-To video tutorial. In addition, three Craft Ontario members starred in mentorship videos, where they share their success strategies related to exporting their own work. Finally, a plan for new e-learning tools was set in motion, and will result in an upcoming suite of webinars and e-learning courses for members.

CRAFT SHOW

The second annual Craft Ontario Craft Show took place over three days on Thanksgiving weekend in 2015. We saw a rise in the number of exhibitors and the show was celebrated for its representation of high caliber craft. The continuation of this member requested program led to increased exposure for our members, and the organization as a whole. Many exhibitors noted follow-up sales, network growth and retail relationships as a result of their participation.

CRAFT ON TAP

A partnership with Mill Street Brewery, and a shared passion for craft, resulted in a new fundraising event - Craft on Tap. This themed event took place in the Mill Street Brewery lounge, and featured a VIP tour of the brewery, craft beer and canapé tasting, and a silent auction and raffle. Generous support from members and local businesses was provided through over 80 donations, and resulted in a great success for the evening with a total of \$12,000 raised.

Image: Renato Foti, *Retro Mesh Oval Series 2*, 2014. Fused and slumped glass.



MEMBERSHIP

In 2015, Craft Ontario served approximately 1400 members across the province. Of those 1400 members, 51% were Craft Professionals members, 14% were Standard members, 25% were Student members, 5% were Affiliate members, and 2% were Business members. Of our Craft Professional and Student members, 42% live in Toronto, 16% live in Southwest Ontario, 22% live in South Central Ontario, 9% live in Central Ontario, 9% live in East Ontario, 1% live in Northeast Ontario, and less than 1% live in the Northwest and Far North regions of Ontario.

HOLIDAY POP UP SHOP

The 2015 Craft Ontario Holiday Pop-Up Shop included the work of forty-eight talented members, and offered the savvy shopper a one-stop opportunity to find perfect gifts for the holiday season. Hosted at the 990 Queen Street Gallery space in the heart of Toronto's Art & Design district, this juried member program experienced it's most successful year of sales to date.



Image (Above): Katrina Tompkins, *Cameo Cork Trivet / Corian Food Server*.
Image (Right): Alexi Hunter, *Fruit Bowl Glass*.

CRAFT ONTARIO SHOP

The overall retail economic climate and shift in the Yorkville neighborhood presented a challenging year. However, with the amazing passion and dedication of staff and volunteers, the Shop continued to serve its mandate to support members through sales, and to present the best of contemporary craft to the public.

Throughout 2015 the Shop also presented ten featured collections and events, which included over fifty makers and artists: Terrain, Tapestries from Baker Lake and Pangnirtung, COStyle, COSX, The Northwest Territories' Crafts, Joseph Sagaj Demonstration, Emerging Artists from the Kinngait Studios, Fishtank - Zero Waste, Steve Smith Feature, book launch for George Walker's Trudeau - La Vie en Rose, and the Annual Cape Dorset Print Collection.

Of the over four-hundred makers and artists represented at the Shop throughout the year, forty were new additions, which diversified the Shop's selection and engaged clientele. For the first time in more than a decade, the Shop re-introduced Canadian wearables, which helped to increase the textile department's revenue by 45% from 2014.

Overall, the Shop worked throughout the year to not only showcase craft as an integral part of everyday life, but also as a practice that sparks discourse about current issues and the place that craft has in today's culture.





Image: Victoria Manguqsualuk, *Chasing* (detail).

INUIT & NATIVE GALLERY

The Inuit and Native Gallery continues to hold its head up high in this year of adversity which saw 6 galleries specializing in this field close their doors across the country. With well over three hundred thousand dollars in sales, the Inuit & Native Gallery remains a crucial element of the Craft Ontario family. Strong connections with our suppliers ensured that we kept up our reputation as carriers of the best selection of Inuit and Native arts and crafts in Toronto. A few highlights from 2015:

With the gracious support of the Nunavut Development Corporation, we were very honoured to present a Baker Lake wall hanging exhibit, as well as a sampling of Baker Lake drawings and Pangnirtung tapestries. The great Jesse Oonark's daughter, Victoria Mamguqsualuk featured prominently with her exquisite embroidery technique, seamlessly integrating old Inuit views alongside snowmobiles and all-terrain vehicles in vivid hunting scenes.

Working with Arctic Canada Trading, (the economic development arm of the Northwest Territories government) Dene artist Cathy Kotchea from Fort Liard, was able to visit with us and demonstrate her beadwork and quillwork in the gallery. Our customers were amazed to handle the raw materials used to create incredible birch bark baskets and greatly enjoyed trying their hand at quillwork.

In Cape Dorset, as the older generation of Inuit artists pass on, contemporary artists explore themes based on modern Inuit life, the outside world and western inspired

concepts. We welcomed the younger Inuit visual artist's exploration and were delighted to present some of these new visions on paper in our gallery in July. Much gratitude to our dear friends at Dorset Fine Arts for helping to make this a success.

In August the Nunavut Arts and Crafts Association invited Blandina to be a guest speaker at the annual Nunavut Arts Festival held in Rankin Inlet. An event that celebrates the art created in Nunavut, and is an incredible opportunity to connect with artists as well as sourcing new works.

We were the only gallery presenting Mohawk ceramist Steve Smith's work outside his studio. Steve uses the ancient style of abstract symbolism and pictographs based on nature, while incorporating Iroquoian beliefs on his works of art. His work is highly sought after by collectors, and having this exclusivity was high tribute indeed from a great artist. The annual Cape Dorset collection print sales opened this year on a Saturday, October 10th and as always, an exciting day, as it is when we generate the most sales in a single day.

Blandina Makkik
Director, Inuit & Native Gallery

STUDIO MAGAZINE

2015 was a year of consolidation and evaluation. Having spent the last six years establishing Studio as the primary national Craft and Design publication, the past year presented several opportunities to take stock and decide on next steps for the future.

The most significant change of the year was the departure of Managing Editor, Jenn Neufeld, who was a key element in growing the magazine - her calm, organized presence will be sorely missed. The ensuing review of Studio's staff organization and workflow resulted in combining the Managing Editor and Editor in Chief roles into a single position, which will allow for greater efficiencies on a move-forward basis.

2015 was also a period of success with the hard numbers of the magazine: Studio's recurring grants continue to grow in value, and both individual and group subscriptions are steadily increasing.

Face-to-face meetings are indispensable to growth at this stage, and Editor in Chief, Leopold Kowolik, visited Studio's partners in British Columbia, Alberta and Quebec, including the annual Canadian Crafts Federation / Fédération Canadienne des Métiers d'Art meeting in September, where he was able to meet many representatives of Canada's craft communities. These meetings helped to foster Studio's role as a national publication, and to further develop its potential.

Studio's great value is shown in the respect it receives from academics, senior professional

craftspeople and those throughout the international field of craft and design, and it is the magazine's mandate to constantly improve contemporary craft discourse that drives this value. While continuing to pursue this mandate, the upcoming year will also involve a renewed focus on developing revenue streams to continue growing Studio's impact and reach.



Top Image: Benjamin Kikkert, *Telephone Landscape*, 2012. Glass, copper, steel. Image courtesy of the artist.

CELEBRATING EXCELLENCE

Craft Awards recipients are accomplished and dedicated practitioners in the field of craft and design. From makers that create innovative and exceptional work to curators, administrators, writers and volunteers who support the craft community, each recipient is recognized as an important contributor to contemporary craft practice.

2015 CRAFT AWARD RECIPIENTS

JESSE BROMM

THE POTTERY SUPPLY HOUSE CLAY OR GLASS SUPPLY GRANT

MARIE-EVE G. CASTONGUAY

WOMAN'S ASSOCIATION OF THE MINING INDUSTRY OF CANADIAN SCHOLARSHIP

MAGDOLENE DYKSTRA

CRAFT ONTARIO VOLUNTEER COMMITTEE MID-CAREER AWARD FOR EXCELLENCE

STEPHANIE FLOWERS

TUCKERS POTTERY SUPPLIES LTD. CLAY SUPPORT GRANT

RENATO FOTI

LILY YUNG MEMORIAL

SARAH HALL

PATTIE WALKER MEMORIAL AWARD IN ARCHITECTURAL GLASS

CASSIC HO

DON MCKINLEY AWARD FOR EXCELLENCE IN WOOD

CAREY JERNIGAN

RBC EMERGING ARTISTS STUDIO SETUP AWARD

JOON HEE KIM

CRAFT ONTARIO VOLUNTEER COMMITTEE UNDERGRADUATE AWARD

SIMON KITZ

JAMES H. MCPHERSON AWARD IN WOODWORKING

K. CLAIRE MACDONALD

LACY AND CO. LTD. JEWELLERY SUPPLY GRANT

LINDSAY MONTGOMERY

CRAFT VOLUNTEER COMMITTEE EMERGING PROFESSIONAL AWARD

SHAWNA MUNRO

MARY ROBERTSON TEXTILE SCHOLARSHIP

DANI ORTMAN

HELEN FRANCIS GREGOR SCHOLARSHIP

MARY PHILPOTT

HELEN COPELAND MEMORIAL AWARD IN CERAMICS

SHAY SALEHI

ONE OF A KIND SHOW CRAFT COMMUNITY AWARD

NURIELLE STERN

CRAFT ONTARIO VOLUNTEER COMMITTEE AWARD

KATRINA TOMPKINS

KINGCRAFTS/LADY FLAVELLE SCHOLARSHIP

JAKE WHILLANS

A & M WOOD SPECIALTY INC. WOOD SUPPLY GRANT

CHERYL WILSON SMITH

CRAFT ONTARIO VOLUNTEER COMMITTEE AWARD

2015 VOLUNTEER COMMITTEE OUTSTANDING SERVICE AWARD

JANE MOORE
FERN HELLARD

2015 AFFILIATE AWARD RECIPIENTS

ALISA GREVE
PRESENTED BY MOHAWK COLLEGE

DANIELLE GOULET
PRESENTED BY GEORGIAN COLLEGE

DEB SZWED
PRESENTED BY THE ONTARIO
HOOKING CRAFT GUILD

STANLEY MARSHALL
PRESENTED BY MUSKOKA ARTS & CRAFTS

PASHA MOEZZI
PRESENTED BY GEORGE BROWN COLLEGE

NICOLE WADDICK
PRESENTED BY WATERLOO POTTERS WORKSHOP

JANET KEEFE
PRESENTED BY OTTAWA GUILD OF POTTERS

UHNA HILL
PRESENTED BY ARTS BURLINGTON

EMILY BARON
PRESENTED BY FLEMING COLLEGE

CHERYL WILSON SMITH
PRESENTED BY FUSION

AURÉLIE GUILLAUME
PRESENTED BY L.A. PAI GALLERY



CELEBRATING EXCELLENCE

JOHN & BARBARA MATHER AWARD FOR LIFETIME ACHIEVEMENT

BETH ALBER

NOMINATED BY ANNE BARROS, MARY CORCORAN, MELINDA MAYHALL, WENDY SHINGLER AND LOIS BETTERIDGE

Beth Alber began her commitment to craft in 1970 when she entered Sheridan College School of Craft and Design. There she focused on metal work and immediately after graduation, took up part-time teaching in the metal studio at Mohawk College. In 1979, she moved to the Ontario College of Art and Design from which she recently retired as Professor Emerita. During these past four decades, Alber has been a teacher and mentor, a recognized artist and silversmith, a curator and promoter of the best in the fields of fine craft and public art.

Alber continued to pursue advanced study at the Nova Scotia College of Art and Design where she received an MFA in 1994. There she absorbed NSCAD's approaches to conceptual art, feminism and craft history. She returned to OCADU to invigorate the Jewellery Department where she was known for a certain strictness in her demand for design integrity and conceptual development. Alber has also been an active member and President of the Metal Arts Guild where she helped organize numerous exhibitions, catalogues, workshops and an international conference.

As a craftsperson her work has been recognized internationally. In 2007, she completed a beautifully wrought mace for the University of Ontario Institute of Technology. Her best-known work is the commission of public art for the Women's Monument Project in Vancouver, BC. The design and installation of this memorial to the 14 students killed at Montreal's Ecole Polytechnique in 1989 bear witness both to her aesthetic and feminist sensibilities.

Alber is currently part of a silversmithing collective that exhibits regularly across Canada. In a series of themed shows the group promotes innovation in the traditional craft of silversmithing. She is also one of the founders of the *new* gallery collective, and Alber contributed enormously to its success as a venue for exhibiting craft based art from 2003 to 2011. In both her writing and lectures, Alber is enthusiastic about craft – searching out the work of historic craft movements and recording the current practice of Canadian jewelers.

Alber's professionalism and dedication have helped to raise the level of craft not only in Ontario, but in Canada. Both her students and her peers acclaim her worthiness to be honoured for these exceptional qualities.



Top Image: The John & Barbara Mather Award for Lifetime Achievement Medal, re-designed in 2015 by Wei Zhou.
Bottom Image: Beth Alber, Wendy Shingler, Lois Betteridge, and Anne Barros at the 2015 Craft Awards Ceremony.

OUR COMMUNITY

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Sarah Prince
Karla Rivera
Mario Andres Ruiz
Danielle Sanders
Emma Schnurr
Olivia Spence
Maurie Todd
Roxanne Torchor
Sylvia Zhang

*Held position for a portion of the year

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Art Gallery of Burlington
Art Gallery of Peterborough
Blue Mountain Foundation For The Arts
Burlington Potters' Guild
Cabbagetown Arts and Crafts
Canadian Bookbinders & Book Artists Guild
Canadian Museum of History
Canadian Society For Creative Leathercraft
Capital Artisans Guild
CARFAC
Dundas Art & Craft Assoc.
Fusion: The Ontario Clay And Glass Assoc.
The Gardiner Museum of Ceramic Art
Georgian College School of Design and Visual Art
Glass Art Association Of Canada
Guelph Creative Arts Association
Haliburton School of Art + Design
Harbourfront Centre Craft & Design
Huron Festival Of The Arts & Crafts
Kindred Spirits Artisans Of Paris
Mohawk College of Applied Arts & Technology
Muskoka Arts And Crafts Inc.
Ontario Hooking Craft Guild
Ottawa Guild of Potters
Pine Tree Potters Guild
Queen Elizabeth Park Community & Cultural Centre
Rails End Gallery & Arts Centre
Sheridan College Institute of Technology & Advanced Learning
Simcoe County Arts & Crafts Association
The Maker's Hand
The Potters Guild of Hamilton and Region
The Potters Studio Inc.
Thunder Bay Potters Guild

Tillsonburg District Craft Guild
Tillsonburg District Craft Guild
Toronto Bead Society
Toronto Potters
Waterloo Potters' Workshop
Williams Mill Visual Arts Centre
Woodlawn Pottery Studio

PARTNERS & COLLABORATORS

Our provincial and territorial counterparts
Artscape
CARFAC Ontario
Charles Street Video
Edinburgh College of Art
Fleming College
Fusion: The Clay and Glass Association
Harbourfront Centre
Interior Design Show
Mill Street Brewery
NSCAD University
OCAD University
OCADU's Office of Diversity, Equity and Sustainability Initiatives
Sheridan College
SOS Design Inc
The Art Gallery of Burlington
The Canadian Craft Federation
The Gardiner Ceramic Museum
Toronto Offsite Design Festival
WorkinCulture

MEDIA PARTNERS

Craft Ontario continued to greatly benefit from the media sponsorship support of Metroland Media and NOW Magazine in 2015. We placed several print and digital advertisements to promote our programming and retail spaces to new audiences.



Image: Nurielle Stern, *Creek & Crossing*, 2015
Glazed ceramic and digital video projection on
distressed mirror, wooden chairs, milkpaint.

DONORS & PATRONS

FEDERAL, PROVINCIAL & MUNICIPAL PUBLIC SUPPORT

Government of Canada, Canadian Heritage, Citizens of Craft Project	\$239,005
Ontario Trillium Foundation Government of Ontario Citizens of Craft Project	\$22,500
Ontario Trillium Foundation, Craft Readiness Export Program	\$99,100
Ontario Arts Council, ASO Operating Grant	\$88,350
Toronto Arts Council, Operating Grant	\$32,000
Canada Council for the Arts, Grant to Literary Art Magazines	\$11,261
Government of Canada, Canadian Heritage, Aid to Publishers	\$13,100

PRIVATE SECTOR SUPPORT

J.P. Bickell Foundation	\$20,000
Kenneth Greenberg	\$5,000
The McLean Foundation	\$5,000
The Henry White Kinnear Foundation	\$2,000

PATRON MEMBERS

Craft Benefactor:

Patron Level III

\$500-\$999

John Arnold
Gilles Latour
Margaret Rieger

Craft Supporter:

Patron Level II

\$250-\$499

Paul Becker
Alice Fournier
David Hedley
Susan Low-Beer
Adrian Mann
Jane W. Smith

Craft Collector:

Patron Level I

\$175-\$249

Arax Acemyan
Susan Andrews

Anonymous
David Aronoff
Yveline Audemars
Ben Babcock
Susan Black
Barbara Bolin
Bombardier Aerospace
Cindy Boyd
John Boydell
Jane Bright
Marion Britnell
Bruce E. Brymer
Michael Burke
Tye Burt
Joe Canavan
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Steve Cooney
Sara Creaghan
Katherine Cummings
Dawn Davis
Ann Dobbin
Ann Dunlop-Shantz
Sharon Finkelstein
M Franceschetti

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Olga Gale
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Rachel Gotlieb
Lynda Hamilton
Wendy Hannam
Adrian Hawaleshka
David Hedley
Linda Hodgson
Alice Hubbes
Ann Hutchison
Elizabeth Irving
Moe Jaber
Lawrie Jackson
Mary Jean Potter
Keri Johnston
Naomi Kirshenbaum
Mark Lautens
Cliff Ledwos
Wendy MacKeigan
Bruce Margles
Susan McArthur

Barbara-Ann Millar
Julia Moulden
Garth Norbraten
Katia Omnes
Jan Oudenes
Wilma Palm
Elizabeth Pearce
Roger Pearson
Silvia Presenta
Bonnie Saibil
Evan Schulman
Maureen Simpson
Sara Stratton
John Thompson
Keith Thurlow-Bishop
Ann & Edward Unger
Kathleen Ward
Mary K. Wemp
David A Wright
Elizabeth Wyatt
Helen Ziegler
Janishka Zurkowski

INDIVIDUAL DONORS

\$1000-\$5000

Anne Gregor
Kingcrafts

\$500-\$999

Anonymous
Richard La Prairie
David McPherson

\$250-\$499

Gilles Latour
Helene Lavine
Susan Low-Ber
Kathryn McGinnis
Diana Reitberger

\$100-\$249

Anne Barros
Maureen Barros
Keith Campbell
Susan Corrigan
Cherie Daitchman
Ronald & Anne Davenport
Elsa Elliott
Lillian Forester

Michael Fortune
Harold Freeman
Kathleen Hallick
Lynne Heller
Eleanor K. Mack
Kathy Kranias
Caitlin Lawrence
Denis Longchamps
Adrian Mann
Metalworks Contemporary
Goldsmithing
William Pierce
Judith Tinkl
Jo-Anne Young
Malcolm Zander

\$20 - \$99

Sherri Appell
Mona Arnott
Ruth Brown
Lorraine Dawson
Heather Daymond
Christianna Ferguson
Pantoufles Garneau Slippers
Charles H Crockford
Cleveland Institute Of Art
Atkins Library
Nancy Liston
Cynthia Macdonald
Marilynn Matheson
Joni Moriyama
Sheila North Baker
Judith Ostrower
Rakow Research Library
Wendy Shingler
Susan Shirriff
Bonnie Sylvia
Jennifer Tsuchida
Monique Van Wel

GIFT-IN-KIND DONORS

\$1000-\$5000

Magdolene Dykstra
Michelle Mendlowitz

\$500-\$999

Keith Campbell
Line Dufour
Eva Ennist
Dayna Gedney
Ted Harrison
Janet Macpherson
Judith Martin
Ray Prince
Amir Sheikhvand

\$250-\$499

Bruce Cochrane
Stephen Bulger Gallery
Tracey Lawko
Chiho Tokita
Roger Wood

\$100-\$249

Anu Raina Batra
Cava Restaurant
Chak Man Chow
Naomi Clement
Lisa Creskey
Alix Davis
Stephanie Fortin
Renato Foti
Grace Eun Mi Lee
Kate Kitchen
Amanda McCavour
Patrick Mok
Lindsay Montgomery
The Japanese Paper Place
Lorraine Roy

\$1-\$99

Kid Icarus
Lady Mosquito
Mr. Flamingo
Pizzeria Libretto
Romni Wools Ltd.
Tania Love
The Workroom

MESSAGE FROM THE TREASURER

As 2014 was a challenging year for Craft Ontario, so was 2015. Emma Quin, our CEO, has clearly outlined the major problems that we faced in 2015 and presented strategic, operational changes which the Board believes will provide solutions to these issues.

The retail climate in the Yorkville neighborhood of Toronto has continued to impact the organization's financial health. Sales at the Craft Ontario Shop declined a further \$220,000. In response to this decline in sales, operating and payroll costs were reduced by approximately \$42,000. It is important to note that there is a limit to reducing operational costs without compromising the service necessary to maintain a viable operation. As a result of the continued decline in sales at the Craft Ontario Shop, alongside an expected increase to the existing high rent costs, we will not be renewing our lease at 118 Cumberland Street, and will move the Craft Ontario Shop to our new central location at 1106 Queen Street West. This new location will also house the Craft Ontario Gallery, Inuit & Native Gallery and administrative offices.

As in past years, corporate grants and donations continue to lag as we compete with other not-for-profit and charitable organizations for assistance from the corporate sector. Fundraising and membership fees have also continued to be somewhat problematic showing a \$3000 decline.

On a positive note, the consolidation of all of our operations into one central location in 2016 will not only reduce total location rental expenses, but will also make staffing easier to manage, and result in substantial cost savings. In addition to consolidating our operations, our staff has established a three year budget that aims to reduce our deficit significantly by 2018. The advertising sponsorships negotiated in 2014 with NOW Magazine and Metroland Media have reduced actual cash costs and enabled Craft Ontario to reach a wider and more diversified audience.

There has been no change in the status of funds owed to the Government of Ontario. This issue is clearly set out in the Notes to the 2015 Financial Statements.

On a final note, I would like to recognize that our Craft Ontario staff has again done a wonderful job amidst challenging financial times, and we should all be very proud of the work they accomplished in 2015.



John M. Arnold, Treasurer

FINANCIAL STATEMENTS OF CRAFT ONTARIO

FORMERLY ONTARIO CRAFTS COUNCIL

DECEMBER 31, 2015

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Independent Auditor's Report

To the Members of
Ontario Crafts Council
(Operating as Craft Ontario)

We have audited the accompanying financial statements of Ontario Crafts Council (Operating as Craft Ontario), which comprise the balance sheet as at December 31, 2015, the statements of operations, changes in fund balances, and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

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

Auditor's Responsibility

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

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

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

Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of Ontario Crafts Council as at December 31, 2015 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Emphasis of Matter

Without qualifying our opinion, we draw attention to Note 2 in the financial statements which indicates that Ontario Crafts Council had a General Fund deficit of \$287,586 as at December 31, 2015. This condition, along with other matters as described in Note 2, indicate the existence of a material uncertainty that may cast significant doubt about Ontario Crafts Council's ability to continue as a going concern.

Deloitte LLP

Chartered Professional Accountants
Licensed Public Accountants
March 31, 2016

Ontario Crafts Council

(Operating as Craft Ontario)

Balance sheet

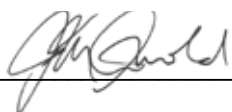
as at December 31, 2015

	2015	2014
	\$	\$
Assets		
Current assets		
Cash	334,246	366,323
Accounts receivable	49,980	44,139
Investments (Note 5)	1,222	1,255
Inventory of merchandise	108,079	128,342
Prepaid expenses and deposits	6,177	6,946
	499,704	547,005
Marketable securities - restricted (Note 6)	67,610	66,015
Capital assets (Note 7)	15,788	41,994
	583,102	655,014
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities (Note 16)	232,035	243,544
Deferred revenues (Note 8)	253,022	222,633
	485,057	466,177
Ministry of Culture loan - interest free, non-cumulative, no due date (Note 9)	120,000	120,000
	605,057	586,177
Fund balances		
Operating Funds		
Invested in capital assets (Note 11)	15,788	41,994
General	(287,586)	(222,355)
	(271,798)	(180,361)
Trust Funds (Note 3)		
Awards Trust Funds	55,747	53,497
Bruce Cochrane Award Fund	1,465	1,465
Helen Copeland Award Fund	16,000	17,150
Lily Yung Award Fund	38,279	39,429
Pattie Walker Award Fund	26,108	27,008
Ontario Woodworkers' Association Fund	2,305	2,305
Endowment Fund	71,147	69,552
Internally Restricted Fund		
John Mather Fund	38,792	38,792
Total Trust, Endowment and Internally Restricted Funds	249,843	249,198
Total Fund balances	(21,955)	68,837
	583,102	655,014

Approved by the Board



Director



Director

Ontario Crafts Council

(Operating as Craft Ontario)
Statement of operations
year ended December 31, 2015

	2015		2014			
	Endowment Fund	Awards Trust Fund	Helen Copeland Award Fund	Lily Yung Award Fund	Trust Funds	Total
					Pattie Walker Award Fund	
	\$	\$	\$	\$	\$	\$
Revenue						
Retail operations, net of expenses - Schedule	-	-	-	-	-	(8,729)
Donations and fundraising (Note 10)	-	5,750	-	-	250	135,840
Foundations/major gifts	-	-	-	-	-	7,000
Ontario Arts Council operating grant (Note 8)	-	-	-	-	-	93,000
Employment grants	-	-	-	-	-	7,179
Property tax rebate grants	-	-	-	-	-	4,261
Other revenue	-	-	-	-	-	9,207
Other Grant revenue	-	-	-	-	-	40,504
Interest revenue	1,595	-	-	-	-	2,779
	1,595	5,750	-	-	250	276,615
Membership fees revenue	-	-	-	-	-	72,734
Membership expenses	-	-	-	-	-	(33,413)
	-	-	-	-	-	39,321
Programs revenue	-	-	-	-	-	49,184
Programs expense	-	(3,500)	(1,150)	(1,150)	(1,150)	(103,251)
	-	(3,500)	(1,150)	(1,150)	(1,150)	(54,067)
Special projects revenue	-	-	-	-	-	364,455
Special projects expense	-	-	-	-	-	(364,455)
	-	-	-	-	-	179,455
	-	-	-	-	-	(171,734)
	-	-	-	-	-	7,721
Studio magazine revenue	-	-	-	-	-	81,171
Studio magazine expenses	-	-	-	-	-	(47,153)
	-	-	-	-	-	34,018
Publications revenue	-	-	-	-	-	6,779
Publications expense	-	-	-	-	-	(24,462)
	-	-	-	-	-	(17,683)
Gallery revenue	-	-	-	-	-	47,952
Gallery expenses	-	-	-	-	-	(68,149)
	-	-	-	-	-	(20,197)
Expenses (Note 13)						
Personnel	-	-	-	-	-	129,051
Fundraising (Note 10)	-	-	-	-	-	100,173
Rent and utilities	-	-	-	-	-	67,585
Administration	-	-	-	-	-	24,962
Professional fees	-	-	-	-	-	29,091
Amortization	-	-	-	-	-	5,532
	-	-	-	-	-	356,394
Total revenue	1,595	5,750	-	-	250	898,890
Total expenses	-	(3,500)	(1,150)	(1,150)	(1,150)	(997,277)
Excess of revenue over expenses (expenses over revenue)	1,595	2,250	(1,150)	(1,150)	(900)	(90,792)

Ontario Crafts Council

(Operating as Craft Ontario)
Statement of changes in fund balances
year ended December 31, 2015

	Trust Funds										Internally Restricted		Operating Funds		2015	2014
	Awards Trust Fund	Bruce Cochran Award Fund	Helen Copeland Award Fund	Lily Yung Award Fund	Pattie Walker Award Fund	Woodworkers Association Fund	Endowment Fund	John Mather Fund	Invested in capital assets	General Fund	Total	Total	Total	Total		
Balances, beginning of the year	53,497	1,465	17,150	39,429	27,008	2,305	69,552	38,792	41,994	(222,355)	(180,361)	68,837	118,516			
Excess of revenue over expenses (expenses over revenue) for the year	2,250	-	(1,150)	(1,150)	(900)	-	1,595	-	(26,206)	(65,231)	(91,437)	(90,792)	(49,679)			
Balances, end of the year	55,747	1,465	16,000	38,279	26,108	2,305	71,147	38,792	15,788	(287,586)	(271,798)	(21,955)	68,837			

Ontario Crafts Council

(Operating as Craft Ontario)

Statement of cash flows

year ended December 31, 2015

	2015	2014
	\$	\$
Operating activities		
Excess of expenses over revenue	(90,792)	(49,679)
Items not affecting cash		
Amortization of capital assets	26,206	26,348
Changes in non-cash components of working capital		
Accounts receivable	(5,841)	(18,174)
Inventory of merchandise	20,263	43,078
Prepaid expenses and deposits	769	(2,858)
Deferred revenues	30,389	(5,804)
Accounts payable and accrued liabilities	(11,509)	47,664
	(30,515)	40,575
Investing activities		
Additions to capital assets	-	(2,900)
Net increase in investments and marketable securities	(1,562)	(3,529)
	(1,562)	(6,429)
Net cash (outflow) inflow	(32,077)	34,146
Cash, beginning of the year	366,323	332,177
Cash, end of the year	334,246	366,323

Ontario Crafts Council

(Operating as Craft Ontario)

Notes to the financial statements

December 31, 2015

1. Purpose of the Organization and mission statement

The vision of Ontario Crafts Council (the "Organization") is for a world where craft is acknowledged as a source of enrichment in life and valued for its artistic, cultural and economic merit.

The Organizations mission is to champion, promote and support craft by:

- Being the leading advocating voice for craft makers in Ontario;
- Maximizing craft makers' potential as artists and entrepreneurs;
- Providing a forum for critical debate; and
- Enhancing the public's enjoyment of craft through education and access and providing opportunities to commission, lease and purchase objects.

The Organization adopted the name Craft Ontario as its operating name on February 13, 2014.

The Organization is a registered charity and, as such, is exempt from income taxes.

2. Basis of presentation

These financial statements have been prepared on the basis of accounting principles applicable to a going concern, which contemplates the realization of assets and the payment of liabilities in the normal course of operations and the achievement of positive cash flows. The General Fund had a deficit at December 31, 2015 of \$287,586 (2014 - \$201,711). The continuation of the Organization as a going concern is dependent upon the achievement of positive cash flows from operations and the discharge of its long-term debt, should repayment of that debt be enforced (Note 9).

3. Summary of significant accounting policies and description of Funds

The financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations, published by the Chartered Professional Accountants of Canada, using the restricted fund method of accounting for contributions. The significant accounting policies are summarized below:

Fund accounting

The financial statements of the Organization segregate the following funds:

Trust Funds

(i) Awards Trust Fund

The interest from the Awards Trust fund is used to provide bursaries and grants to individual Ontario craftspeople to achieve or to recognize higher standards of excellence. The capital of this fund is not expendable.

(ii) Bruce Cochrane Award Fund

This fund was established by donations of \$605 in 2011 to honour Bruce Cochrane's long-standing commitment to the field of ceramics. The Organization has agreed to accept funds to be used for an annual award up to the amount of \$250, for as long as the fund allows. The capital of this fund is expendable.

(iii) Helen Copeland Award Fund

This fund was established by donations of \$19,150 in 2011 in memory of Helen Copeland. The Organization has agreed to accept funds to be used for an annual award up to the amount of \$1,000, for as long as the fund allows. The capital of this fund is expendable.

Ontario Crafts Council

(Operating as Craft Ontario)

Notes to the financial statements

December 31, 2015

3. Summary of significant accounting policies and description of Funds (continued)

Fund accounting (continued)

Trust Funds (continued)

(iv) Ontario Woodworkers Association fund

This fund was established when the net assets of the Ontario Woodworkers Association were transferred to the Organization. The fund is to be used annually towards a woodworking award up to the amount of \$175. The capital of this fund is not expendable.

(v) Lily Yung Award Fund

This fund was established in 2010 in memory of Lily Yung. The Organization has agreed to accept funds to be used for an annual award up to the amount of \$1,000. The capital of this fund is not expendable.

(vi) Pattie Walker Memorial Award Fund

This fund was established in 2013 in memory of Pattie Walker. The fund is to be used toward an architectural glass award to be granted to artists working in stained glass, glass painting, acid etching, leaded work, dalle de verre, and/or glass appliqué.

Ontario Crafts Council Arts Endowment Fund

The Endowment fund was established in 2003 by an agreement with the Ontario Arts Council Foundation ("The Foundation"). For 2003 only, the Government of Ontario, through the Ministry of Culture, provided matching funds to those raised by the Organization, which was permitted to retain 66% of funds raised for general operations. The Foundation holds the endowment in trust for the Organization.

Internally Restricted Fund

John Mather Fund

The Organization established the John Mather fund in memory, and in recognition, of Mr. Mather's contribution to the Organization as Director and Treasurer. The objectives of the John Mather fund are to encourage the development and furtherance of crafts. The Organization can use the principal and interest earned on the fund at the discretion of the Executive Committee.

Operating Funds

The Operating funds include the General fund and the Invested in Capital Assets fund.

The General fund represents the excesses of revenue over expenses (expenses over revenue) accumulated from the ongoing operations of the Organization since its inception.

The Invested in Capital Assets fund records the net book value of the Organization's capital assets.

Financial instruments

The Organization records its financial instruments at fair value upon initial recognition. Subsequently, all financial investments are recorded in accordance with the following measurement bases:

<u>Asset/liability</u>	<u>Measurement</u>
Cash	Fair value
Investments and marketable securities	Fair value
Accounts receivable	Amortized cost
Accounts payable and accrued liabilities	Amortized cost
Long-term debt	Amortized cost

Ontario Crafts Council

(Operating as Craft Ontario)

Notes to the financial statements

December 31, 2015

3. Summary of significant accounting policies and description of Funds (continued)

Financial instruments (continued)

For items measured at fair value, any changes in fair value subsequent to initial recognition are recognized in the Statement of operations.

Transaction costs are expensed as they are incurred.

Revenue recognition

The Organization uses the restricted fund method of recording contributions. Restricted donations or grants are recognized as revenue of the appropriate restricted funds. All other restricted donations or grants for which no restricted funds have been established are deferred and recognized as revenue in the years in which the related expenses are incurred. Unrestricted donations and grants are recognized as revenue of the Operating fund.

Accrual accounting

The Organization follows the accrual basis of accounting whereby:

- (i) Retail revenue is recorded when goods or services are provided.
- (ii) Membership revenue is recognized evenly over the term of the membership.
- (iii) Revenue for advertising in publications that are produced for free distribution to members is recognized when the publication is ready for distribution. Revenue for advertising in publications that are produced for sale is recognized when the publications are sold.
- (iv) Unrestricted investment income is recognized as revenue of the Operating Fund when earned. Investment income from trust and endowment funds is added to the related trust fund or endowment.

Donated materials and services

Donated materials and equipment are recorded at fair market value received. The Organization receives a significant amount of donated services from members and volunteers, the fair market value of which is not readily determinable and would be offset by a matching increase in costs of maintaining its operations. Accordingly, the value of donated services is not reflected in the financial statements.

Inventory of merchandise

Inventory of merchandise, consisting of finished goods purchased for resale and a limited amount of the Organization's publications produced for sale, is valued at the lower of cost and net realizable value. Cost is determined on a specific item basis.

In addition to inventory purchased for resale, the Organization holds for resale a significant quantity and value of goods consigned by craftspeople. The value of consigned goods, which are not the property of the Organization, is not reflected in these financial statements. When consigned goods are sold, the retail value is recorded as sales of merchandise, and the related costs are recorded as cost of sales.

Donation pledges

The Organization receives, from time to time, pledges of donations from individual and corporate donors. The value of such pledges is generally recognized in the accounts of the Organization when the amounts are received, unless reasonable assurance exists with respect to the amount and collectability of the pledge, in which case it is recognized in advance of collection.

Ontario Crafts Council

(Operating as Craft Ontario)

Notes to the financial statements

December 31, 2015

3. Summary of significant accounting policies and description of Funds (continued)

Capital assets and amortization

Capital assets are recorded at cost. Amortization is provided annually over the estimated useful lives of the capital assets as follows:

Furniture, fixtures and equipment	5 years straight-line
Computer equipment	5 years straight-line
Computer application software	2 years straight-line
Leasehold improvements	Term of the related lease

Allocation of expenses

Management and employees perform a combination of functions; as a result, payroll costs are allocated to expense categories based on the estimated time dedicated to the functional activity. Such allocations are reviewed regularly by management.

Use of estimates

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions. These estimates and assumptions 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 revenue and expenses during the reporting period. Actual results could differ from those estimates. Balances which require some degree of estimation and assumptions include the allowance for doubtful accounts, the inventory obsolescence provision, accrued liabilities and the allocation of expenses.

4. Credit facility

The Organization has available, an unsecured bank overdraft facility limited to \$5,000 (2014 - \$5,000), none of which had been used during the year.

5. Investments

	2015	2014
	\$	\$
Shares	966	1,000
Mutual funds (money market fund)	256	255
	1,222	1,255

6. Marketable securities

Marketable securities are held by the Ontario Arts Council Foundation on account of the Endowment fund.

Ontario Crafts Council

(Operating as Craft Ontario)

Notes to the financial statements

December 31, 2015

7. Capital assets

			2015	2014
	Cost	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Furniture, fixtures and equipment	27,716	(22,596)	5,120	8,379
Computer equipment	12,214	(8,209)	4,005	6,020
Leasehold improvements	148,663	(142,000)	6,663	27,595
	188,593	(172,805)	15,788	41,994

8. Deferred revenue

	2015	2014
	\$	\$
Deferred donations and grants for future operations	214,366	181,029
Memberships (unexpired portion)	32,425	34,945
Subscriptions	6,231	6,659
	253,022	222,633

The Organization has received a grant for subsequent year operations of \$88,350 (2014 - \$93,000) from the Ontario Arts Council and \$32,000 (2014 - \$32,000) from the Toronto Arts Council, which are included above.

9. Ministry of Culture loan - interest free, non-cumulative, no due date

The loan is payable to the Province of Ontario through the Ministry of Culture (the "Ministry"), is non-interest bearing, and under the terms of the agreement with the Ministry, was payable in ten annual installments of \$24,000 commencing in 1997 and ending in 2006. Five annual payments totaling \$120,000 were made between 1997 and 2001. Pursuant to a Determination made on April 24, 2003 under the Ontario Financial Administration Act ("the Determination") subsequently ratified in the October 28, 2003 amendment to the debt agreement, payment of the annual installments from 2002 to 2006 totaling \$120,000, are not currently being enforced, although the debt has not been forgiven. The Organization expects that repayment of the debt will not be enforced in the following year and accordingly the balance has been reflected as a non-current liability in these financial statements.

Substantially all the assets of the Organization have been pledged as collateral with respect to the debt to the Province of Ontario. The restriction originally placed on the Organization during the repayment period, which previously prevented the Organization from receiving any operating, capital, or accommodation funding from the Province, has been removed for such time as the Determination remains in force.

10. Donations and fundraising revenue and fundraising expense

Included in donations and fundraising revenue are \$86,653 (2014 - \$25,783) of donated materials, with an offsetting charge included in fundraising expense.

Ontario Crafts Council

(Operating as Craft Ontario)

Notes to the financial statements

December 31, 2015

11. Invested in capital assets

	2015	2014
	\$	\$
Net assets invested in capital assets, beginning of year	41,994	65,442
Capital assets acquired during year, less disposals	-	2,900
Amortization of capital assets	(26,206)	(26,348)
Net assets invested in capital assets, end of year	15,788	41,994

12. Guarantees

In the normal course of business, the Organization enters into agreements that meet the definition of a guarantee.

- The Organization has provided indemnities under a lease agreement for the use of the occupied premises. Under the terms of this agreement, the Organization agrees to indemnify the counterparty for various items including, but not limited to, all liabilities, loss, suits and damages arising during, on or after the term of the agreement.
- The Organization indemnifies all directors, officers, employees and volunteers acting on behalf of the Organization for various items, including but not limited to, all costs to settle suits or actions due to service provided to the Organization, subject to certain restrictions.

The nature of these indemnification agreements prevents the Organization from making a reasonable estimate of the maximum exposure due to the difficulties in assessing the amount of liability which stems from the unpredictability of future events and the unlimited coverage offered to counterparties. Historically, the Organization has not made any payments under such, or similar, indemnification agreements and therefore no amount has been accrued with respect to these agreements. The Organization has purchased liability insurance to mitigate the cost of any potential future suits or actions.

13. Allocation of expenses

The Organization has allocated payroll expenses of \$398,717 (2014 - \$434,278) as follows:

	2015	2014
	\$	\$
Expense line		
Programs	22,360	35,705
Communications	-	979
Membership	27,857	33,486
Special projects	13,392	9,637
Gallery	35,175	46,843
Administration	117,615	116,079
The Guild Shop	182,318	191,549
	398,717	434,278

In addition, insurance expense of \$4,860 (2014 - \$4,860) and audit fees of \$10,845 (2014 - \$9,633) have been allocated to the Guild Shop.

Ontario Crafts Council

(Operating as Craft Ontario)

Notes to the financial statements

December 31, 2015

14. Fair values and risk management

The fair value of cash, accounts receivable, accounts payable and accrued liabilities approximate their carrying values due to their short-term maturity.

Short-term investments represent Guaranteed Investment Certificates and are recorded at cost plus accrued interest, which approximates fair value.

Investments are recorded at the year-end net asset value and bid price which represent fair value.

Interest rate risk

The Organization is exposed to interest rate risk on its investments. The Organization does not use any hedging instruments to manage this risk.

Credit rate risk

The Organization's credit risk is primarily attributable to its accounts receivables. The Organization manages this risk through proactive collection polices.

15. Lease commitments

The Organization's minimum annual lease payments for operating leases for premises to the end of the leases are as follows:

	\$
2016	172,350
2017	50,400
2018	55,650
2019	59,400
2020	59,400
2021	24,750
	<hr/> 421,950

16. Government remittances

Included in accounts payable is an amount of \$Nil (2014 - \$1,142) representing Harmonized Sales Tax owed to the government.

Ontario Crafts Council

(Operating as Craft Ontario)

Schedule of retail operations
year ended December 31, 2015

	2015	2014
	\$	\$
Revenue		
Sales of merchandise	978,656	1,110,597
Discounts allowed		
Staff discounts	(7,832)	(10,113)
Members' discounts	(24,345)	(25,552)
	946,479	1,074,932
Cost of sales	(473,058)	(542,778)
Gross margin (2015 - 48%; 2014 - 48%)	473,421	532,154
Expenses		
Personnel	182,679	191,789
Rent	165,600	165,600
Bank and charge card fees	23,520	25,526
Insurance and property tax	35,989	32,405
Amortization	20,674	20,674
Audit fees	10,845	9,633
Maintenance and utilities	10,308	9,900
Advertising and promotion	16,855	13,037
Supplies	6,465	5,657
Inventory shrinkage, breakage, and obsolescence	4,588	11,022
Postage and telephone	2,746	2,953
Travel	1,881	976
Equipment rental	-	185
	482,150	489,357
Net retail revenue	(8,729)	42,797

Retail operations comprise The Guild Shop. Retail operations exclude any allocations of expenses, except for payroll, insurance and audit costs (Note 13).



Image: Simon Oleekatavik,
Serpentine Stone Carving – Shaman

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MESSAGE FROM THE CHAIR

Since the last Annual General Meeting, Craft Ontario has experienced another year of growth and repositioning for a flourishing future, including celebrating the organization's milestone 40th Anniversary!

A key component of this past year has been intensive research and planning for moving Craft Ontario to a new location, which will provide an exciting new venue from which to strategically support the organization's vision and mandate. I am honoured and excited to serve as Chair of the Board during this time of transition, and to support putting our best foot forward for the years to come.

Altogether, it has been a very dynamic year! In addition to planning for the future, Craft Ontario has participated in the Canada-wide Craft Year 2015 celebrations through outstanding annual programming, as well as special initiatives such as the international Naked Craft touring exhibition and symposium, and Citizens of Craft exhibitions and presentations. This past year it was also my pleasure to host the Craft Awards Ceremony, and my congratulations go to the 2015 recipients, including Beth Alber as the recipient of the prestigious John and Barbara Mather Award for Lifetime Achievement.

Fundraising is always an important component of Craft Ontario's annual initiatives, and the Craft on Tap event was a great evening of education and entertainment – including a beautiful handmade beer stein by Thomas Aitken.

Special thanks to everyone who helped to make the event a great success!

Fundraising events are only part of Craft Ontario's fiscal strategy. As an organization we are fortunate to have many generous supporters - from government organizations to patrons and members. We are eternally grateful to all of you, without whom we could not have come this far. Thank you!

I want to extend my deep gratitude to the members of Craft Ontario for continually contributing to your organization and community. I also want to acknowledge the many individuals who generously volunteer their time, energy, and expertise to support and guide the important initiatives of Craft Ontario. Furthermore, my thanks go to the Craft Ontario Board of Directors for their continued commitment to this organization.

Finally, special thanks go to Craft Ontario's talented and dedicated staff, led by Emma Quin. Together they bring such commitment and integrity to the organization, along with a future that is bright and full of promise. Please celebrate with me as we continue to work on a new era for Craft Ontario over the course of its next 40 years!



Taliaferro Jones
Chair of the Board



Image: K. Claire MacDonald, *Wind and Water* (detail).
Copper, brass, paint.

MESSAGE FROM THE CEO

2016 is an exciting time - it marks Craft Ontario's 40th Anniversary, and is the year that the organization will take a dynamic next step to become a new hub of cultural activity at 1106 Queen St. W. The move of both locations into one central space will bring together all aspects of Craft Ontario programming, and the Shop, Gallery, Inuit and Native Gallery, Membership services and office will be further complimented by the development of a new Craft Education Centre.

Looking back at 2015, there are successes to celebrate, as well as challenges to reflect upon. Worthy of significant celebration is the Citizens of Craft project, an initiative that required the enthusiasm and collaboration of all of Canada's provincial and territorial Craft Councils and the national Canadian Crafts Federation to accomplish. As a project that furthers our collective role in public education and audience development, we are excited by its reach and power to transform the contemporary craft landscape.

Strategic collaborations are also an area of celebration, and by working with over twenty local, provincial, national and international organizations, we were able to deliver high-impact programs that furthered our mandate of public education and access, along with the growth of member careers through promotion and support. I encourage you to read

through the following pages to review the extensive scope of work that Craft Ontario undertakes every year.

The most significant challenge of 2015, our financial deficit, stems from a steady decline in sales and visitors to the Craft Ontario Shop in Yorkville. Weak sales experienced throughout the year, combined with a decline in sales over the prior few years, resulted in a deficit for both the Shop and the overall organization. Craft Ontario, however, credits itself with the ability to adapt and change in response to trends, economic climates and sector needs, and implemented a plan to reverse this retail decline while reducing occupancy overheads by approximately 40%.

Our plan is heavily focused on the change of our location, and the related cost savings, which over the next three years is anticipated to reduce our fund deficiency in excess of \$40,000. The renovation of our new home is being financially supported through Canadian Heritage's *Canada Cultural Spaces Fund*, and the City of Toronto's *Culture Build Investment Program*, and these funds will allow us to create a presentation space on the ground floor that will flexibly meet the needs of diverse artistic programming requirements. It will also afford us the opportunity to design the mezzanine to house our administrative offices, boardroom, and an



expanded programming area for the Craft Education Centre.

To our members, volunteers, supporters, clients, community partners, colleagues, and funders, I extend my sincere thanks for your ongoing commitment to Craft Ontario, and for your belief in Canada's rich craft sector. I'd like to thank the hard working staff who pour their heart and soul into the success of this great organization - our full-time team is small so I will name them all: Janna Hiemstra, Rebecca Welbourn, Meranda MacKenzie, Yusun Ha, and Blandina Makkik - collectively they achieve miracles. We have other part-time and contract staff, all of whom are imperative to our success, and their names are listed in entirety on pages 22 and 23. Finally, a special thank-you to the Board of Directors, under

the leadership of Board Chair, Taliaferro Jones. Thank you for your guidance, thoughtfulness and ability to ask challenging and difficult questions.

I look forward to the next 40 years with optimism and excitement, a new chapter is about to begin.

Emma Quin,
CEO

EXHIBITIONS

I/16

JANUARY 19 — FEBRUARY 28, 2015

A showcase of new work from the 2015 graduating class of Sheridan College's Furniture Craft and Design program: Tobias Cavan, Nathan Clarke, Josh Fawcett-Drummond, Chris Friedrich, Kyle Gibbons, Wooju Kim, Jared Lawee, Ashley MacDonald, Matt MacDonald, Young Jun Moon, Eric O'Hara, Cassic He, Tim Steadman, Stefan Tobolka, Leah Van Bergeyk, and Jake Whillans. Programmed as part of the Toronto Design Offsite Festival, the exhibition reflects each individual's growth as maker and designer.

SENSORIAL OBJECTS

MARCH 6 — MAY 2, 2015

An exhibition of work by faculty from the OCAD University Fibre Studios: Ana Galindo, Chung Im Kim, Dorie Millerson, Eva Ennist, Kathleen Morris, Laurie Wassink, Lynne Heller, Meghan Price, Monica Bodirsky, and Rachel MacHenry. By experiencing an object through multiple and overlapping sensory perceptions, the work of the maker stands apart from that which is hastily produced, consumed and abandoned. Positioned as such, the objects in this exhibition draw attention to a renewed role for making, and hold clues to future pathways for human relationships with material culture.





LOOK/LISTEN

MAY 14 — JULY 4, 2015

Curated by Nathan Heuvingh, with the work of Michael Comeau, Anne Douris and Martin MacPherson, the exhibition explored the material culture of Toronto's music scene. Canada's alternative music community is marked and documented by a distinct material culture that exists as an essential component of local networks of musicians and makers. While recordings and live performances are a large part of the music experience, the music scene is also embodied by unique practices including DIY methods, experimentation and collaboration.

MATERIALIZIZE

JULY 9 — AUGUST 28, 2015

An annual juried exhibition of emerging work that celebrates a diversity of creative, innovative and skilled incarnations of material culture. Juried by Deborah Wang and Greg Sims, Materialize included the work of: Anouk Desloges, Courtney Downman, Dani Ortman, Elycia Sarwer-Foner Androsoff, Hoda Zarbaf, Jake Whillans, Jay Joo, Jennifer Tsuchida, Jill Usher, Joon Hee Kim, K. Claire MacDonald, Marie-Eve G. Castonguay, Meghan Scott, Michael Kwan, Nadya Fedotova, Nathan Clarke, Patricia Wong, Ronald Chan, Shelly Dwyer, Shuang Feng and Silvia Taylor.

SMALL TRANSGRESSIONS

SEPTEMBER 3 — OCTOBER 31, 2015

Fourteen ceramic artists developed new work that crossed boundaries of their individual practices through a ten month mentorship program led by Linda Sormin, and run by FUSION: The Ontario Clay and Glass Association. Unsettling established ways of thinking and making through photography, video, pottery and sculpture, the exhibition presented work by Barbara Banfield, Celia Brandao, Susan Card, Kimberly Davy, LeeAnn Janissen, Dianne Lee, Jen Leis, Marney McDiarmid, Mary McKenzie, Michelle Mendlowitz, Bernadette Pratt, Geordie Shepherd, Krystal Speck, and Marlene Zagdanski.

Image (Left): Jake Whillans, *Lounge Chair*, 2014. White oak.

Image (Top): Shuang Feng, *Flow (detail)*. Sterling silver, copper, brass, nickel, Mokume, Cubic Zirconia.

CRAFTING SUSTAINABILITY CONFERENCE

MARCH 14 — MARCH 15, 2015
OCAD UNIVERSITY

Taking place on March 14 & 15 at OCAD University, the Crafting Sustainability Conference brought together 156 makers, researchers, educators and students to interrogate the pairing of craft and sustainable practice. With seven presentations and twenty speakers, the key questions and themes addressed by individual lectures and panel discussions centred on what it means to be a responsible maker in a contemporary context; what models exist for craft to adopt principles of ecological responsibility, social equity and economic viability; whether there are new modes of knowledge and appreciation that craft practice can offer as an embodied process of production; and identifying where the challenges lie in translating craft methodologies to late capitalist consumer culture.

Lectures and panel presentations included “Figuring a Way”, with Judith Leemann, Keynote Speaker; “The Sustainable Practice”, with Robert Mitchell, Ryan Taylor, Dr. Alia Weston, moderated by Ken Vickerson; individual presentations by Matt Ratto and Rachel Miller; “Emerging Sustainably: Craft Graduate Panel”, with Theresa Duong, Simon Ford, Jen Kneulman, Marcelina Salazar, Silvia Taylor, moderated by Dorie Millerson; the Inuit Communities Panel, with Blandina Makkik, Ryan Oliver, Koomuatuk Sapa Curley, moderated by Anna Hudson; and “From Craftivism to Craftwashing”, a conversation with Anthea Black and Nicole Burisch, moderated by Lynne Heller. The keynote lecture by Judith Leemann can be found on Craft Ontario’s Vimeo channel.

The Conference was delivered in partnership with OCADU’s MAAD Department, and generously supported by the Ontario Arts Council, the Canada Council for the Arts, Harbourfront Centre’s Craft and Design Department, the Sheridan College Craft & Design Program, Haliburton School of The Arts: Fleming College, Charles Street Video, and the OCAD U Office of Diversity, Equity, and Sustainability Initiatives.

Support programming for the Conference also included Come Eat with Us, a juried exhibition of student work that showcased objects in relation to ideas, strategies and experiences of the slow food movement; a Natural Dye Workshop with the

Image (Right): Marcelina Salazar, *Nesting Bowls*, 2014.
Wood-fired, soda-glazed, porcelain.

Contemporary Textile Studio Co-op, led by Thea Haines and Rachel MacHenry; a tour of the OCADU Materials Innovation Centre; a reception for Sensorial Objects, an exhibition of work by OCADU faculty in the Fibre Studios at the Craft Ontario Gallery; the MEND IT booth hosted by FELT, and featuring a mending kit by Janet Morton; and the Ontario launch of Citizens of Craft.

CITIZENS OF CRAFT

The national Citizens of Craft project also launched in 2015, with the aim to bring a unified voice to the support and advocacy of craft, while building a larger, more educated audience for the sector. The culmination of the efforts of the provincial and territorial Councils and the CCF are realized in the Citizens of Craft website (www.citizensofcraft.ca), where people can experience and locate craft from Whitehorse to St. John's. This website allows everyone, Canadians and visitors to our country alike, to experience and access craft more readily and in a rich and easily searchable environment.

Third phase improvements have included the ability to create and promote events, the addition of fields to profile stores that stock your work, and easier functionality in turning on or off the map and location information. There are over 500 profiles in the database to date, and another 500+ in progress, with Quebec, BC and Ontario leading in numbers.



NAKED CRAFT

JUNE 20 – SEPTEMBER 6, 2015
ART GALLERY OF BURLINGTON

SEPTEMBER 26 – NOVEMBER 28, 2015
CENTRE MATERIA

JANUARY 14 – APRIL 10, 2016
ART GALLERY OF NOVA SCOTIA

Naked Craft is a multi-layered project that programmed a 10-day residency entitled MAKEworkshop at the Art Gallery of Burlington last June, alongside the opening of the Naked Craft exhibition, and followed by the one-day Naked Craft Symposium. The exhibition has since toured to Quebec City where it opened alongside the CCF's conference Igniting Citizenship, and their symposium inspired by this project, entitled Naked Craft En Direct. Then in January of this year, it opened at the Art Gallery of Halifax. In April the exhibition will cross the Atlantic for a three-venue tour in Scotland, where it will travel to diverse and regional locations including the northern town of Thurso, the Barony Craft Centre in West Kilbride, and Peebles, which is located just south of Edinburgh. Layered with the exhibition's final showing will be the concluding Naked Craft Symposium at the Edinburgh College of Art.

We would like to thank our partners the Art Gallery of Burlington, NSCAD University, and the Edinburgh College of Art. As a collective the four organizations we formed the Naked Craft Network (www.nakedcraftnetwork.com) in order to develop a better understanding of geopolitical regions of craft practice, and the reciprocal role that the material production of craft plays in building, maintaining and disseminating identities in a global arena of commerce and culture.



CRAFT EXPORT READINESS

In 2015 Craft Ontario received generous funding from the Ontario Trillium Foundation to embark on phase two of the Craft Export Readiness project. Beginning with enhancing the existing database, resource lists and images were updated, and we added a concise How-To video tutorial. In addition, three Craft Ontario members starred in mentorship videos, where they share their success strategies related to exporting their own work. Finally, a plan for new e-learning tools was set in motion, and will result in an upcoming suite of webinars and e-learning courses for members.

CRAFT SHOW

The second annual Craft Ontario Craft Show took place over three days on Thanksgiving weekend in 2015. We saw a rise in the number of exhibitors and the show was celebrated for its representation of high caliber craft. The continuation of this member requested program led to increased exposure for our members, and the organization as a whole. Many exhibitors noted follow-up sales, network growth and retail relationships as a result of their participation.

CRAFT ON TAP

A partnership with Mill Street Brewery, and a shared passion for craft, resulted in a new fundraising event - Craft on Tap. This themed event took place in the Mill Street Brewery lounge, and featured a VIP tour of the brewery, craft beer and canapé tasting, and a silent auction and raffle. Generous support from members and local businesses was provided through over 80 donations, and resulted in a great success for the evening with a total of \$12,000 raised.

Image: Renato Foti, *Retro Mesh Oval Series 2*, 2014. Fused and slumped glass.



MEMBERSHIP

In 2015, Craft Ontario served approximately 1400 members across the province. Of those 1400 members, 51% were Craft Professionals members, 14% were Standard members, 25% were Student members, 5% were Affiliate members, and 2% were Business members. Of our Craft Professional and Student members, 42% live in Toronto, 16% live in Southwest Ontario, 22% live in South Central Ontario, 9% live in Central Ontario, 9% live in East Ontario, 1% live in Northeast Ontario, and less than 1% live in the Northwest and Far North regions of Ontario.

HOLIDAY POP UP SHOP

The 2015 Craft Ontario Holiday Pop-Up Shop included the work of forty-eight talented members, and offered the savvy shopper a one-stop opportunity to find perfect gifts for the holiday season. Hosted at the 990 Queen Street Gallery space in the heart of Toronto's Art & Design district, this juried member program experienced it's most successful year of sales to date.



Image (Above): Katrina Tompkins, *Cameo Cork Trivet / Corian Food Server*.
Image (Right): Alexi Hunter, *Fruit Bowl Glass*.

CRAFT ONTARIO SHOP

The overall retail economic climate and shift in the Yorkville neighborhood presented a challenging year. However, with the amazing passion and dedication of staff and volunteers, the Shop continued to serve its mandate to support members through sales, and to present the best of contemporary craft to the public.

Throughout 2015 the Shop also presented ten featured collections and events, which included over fifty makers and artists: Terrain, Tapestries from Baker Lake and Pangnirtung, COStyle, COSX, The Northwest Territories' Crafts, Joseph Sagaj Demonstration, Emerging Artists from the Kinngait Studios, Fishtank - Zero Waste, Steve Smith Feature, book launch for George Walker's Trudeau - La Vie en Rose, and the Annual Cape Dorset Print Collection.

Of the over four-hundred makers and artists represented at the Shop throughout the year, forty were new additions, which diversified the Shop's selection and engaged clientele. For the first time in more than a decade, the Shop re-introduced Canadian wearables, which helped to increase the textile department's revenue by 45% from 2014.

Overall, the Shop worked throughout the year to not only showcase craft as an integral part of everyday life, but also as a practice that sparks discourse about current issues and the place that craft has in today's culture.





Image: Victoria Manguqsualuk, *Chasing* (detail).

INUIT & NATIVE GALLERY

The Inuit and Native Gallery continues to hold its head up high in this year of adversity which saw 6 galleries specializing in this field close their doors across the country. With well over three hundred thousand dollars in sales, the Inuit & Native Gallery remains a crucial element of the Craft Ontario family. Strong connections with our suppliers ensured that we kept up our reputation as carriers of the best selection of Inuit and Native arts and crafts in Toronto. A few highlights from 2015:

With the gracious support of the Nunavut Development Corporation, we were very honoured to present a Baker Lake wall hanging exhibit, as well as a sampling of Baker Lake drawings and Pangnirtung tapestries. The great Jesse Oonark's daughter, Victoria Mamguqsualuk featured prominently with her exquisite embroidery technique, seamlessly integrating old Inuit views alongside snowmobiles and all-terrain vehicles in vivid hunting scenes.

Working with Arctic Canada Trading, (the economic development arm of the Northwest Territories government) Dene artist Cathy Kotchea from Fort Liard, was able to visit with us and demonstrate her beadwork and quillwork in the gallery. Our customers were amazed to handle the raw materials used to create incredible birch bark baskets and greatly enjoyed trying their hand at quillwork.

In Cape Dorset, as the older generation of Inuit artists pass on, contemporary artists explore themes based on modern Inuit life, the outside world and western inspired

concepts. We welcomed the younger Inuit visual artist's exploration and were delighted to present some of these new visions on paper in our gallery in July. Much gratitude to our dear friends at Dorset Fine Arts for helping to make this a success.

In August the Nunavut Arts and Crafts Association invited Blandina to be a guest speaker at the annual Nunavut Arts Festival held in Rankin Inlet. An event that celebrates the art created in Nunavut, and is an incredible opportunity to connect with artists as well as sourcing new works.

We were the only gallery presenting Mohawk ceramist Steve Smith's work outside his studio. Steve uses the ancient style of abstract symbolism and pictographs based on nature, while incorporating Iroquoian beliefs on his works of art. His work is highly sought after by collectors, and having this exclusivity was high tribute indeed from a great artist. The annual Cape Dorset collection print sales opened this year on a Saturday, October 10th and as always, an exciting day, as it is when we generate the most sales in a single day.

Blandina Makkik
Director, Inuit & Native Gallery

STUDIO MAGAZINE

2015 was a year of consolidation and evaluation. Having spent the last six years establishing Studio as the primary national Craft and Design publication, the past year presented several opportunities to take stock and decide on next steps for the future.

The most significant change of the year was the departure of Managing Editor, Jenn Neufeld, who was a key element in growing the magazine - her calm, organized presence will be sorely missed. The ensuing review of Studio's staff organization and workflow resulted in combining the Managing Editor and Editor in Chief roles into a single position, which will allow for greater efficiencies on a move-forward basis.

2015 was also a period of success with the hard numbers of the magazine: Studio's recurring grants continue to grow in value, and both individual and group subscriptions are steadily increasing.

Face-to-face meetings are indispensable to growth at this stage, and Editor in Chief, Leopold Kowolik, visited Studio's partners in British Columbia, Alberta and Quebec, including the annual Canadian Crafts Federation / Fédération Canadienne des Métiers d'Art meeting in September, where he was able to meet many representatives of Canada's craft communities. These meetings helped to foster Studio's role as a national publication, and to further develop its potential.

Studio's great value is shown in the respect it receives from academics, senior professional

craftspeople and those throughout the international field of craft and design, and it is the magazine's mandate to constantly improve contemporary craft discourse that drives this value. While continuing to pursue this mandate, the upcoming year will also involve a renewed focus on developing revenue streams to continue growing Studio's impact and reach.



Top Image: Benjamin Kikkert, *Telephone Landscape*, 2012. Glass, copper, steel. Image courtesy of the artist.

CELEBRATING EXCELLENCE

Craft Awards recipients are accomplished and dedicated practitioners in the field of craft and design. From makers that create innovative and exceptional work to curators, administrators, writers and volunteers who support the craft community, each recipient is recognized as an important contributor to contemporary craft practice.

2015 CRAFT AWARD RECIPIENTS

JESSE BROMM

THE POTTERY SUPPLY HOUSE CLAY OR GLASS SUPPLY GRANT

MARIE-EVE G. CASTONGUAY

WOMAN'S ASSOCIATION OF THE MINING INDUSTRY OF CANADIAN SCHOLARSHIP

MAGDOLENE DYKSTRA

CRAFT ONTARIO VOLUNTEER COMMITTEE MID-CAREER AWARD FOR EXCELLENCE

STEPHANIE FLOWERS

TUCKERS POTTERY SUPPLIES LTD. CLAY SUPPORT GRANT

RENATO FOTI

LILY YUNG MEMORIAL

SARAH HALL

PATTIE WALKER MEMORIAL AWARD IN ARCHITECTURAL GLASS

CASSIC HO

DON MCKINLEY AWARD FOR EXCELLENCE IN WOOD

CAREY JERNIGAN

RBC EMERGING ARTISTS STUDIO SETUP AWARD

JOON HEE KIM

CRAFT ONTARIO VOLUNTEER COMMITTEE UNDERGRADUATE AWARD

SIMON KITZ

JAMES H. MCPHERSON AWARD IN WOODWORKING

K. CLAIRE MACDONALD

LACY AND CO. LTD. JEWELLERY SUPPLY GRANT

LINDSAY MONTGOMERY

CRAFT VOLUNTEER COMMITTEE EMERGING PROFESSIONAL AWARD

SHAWNA MUNRO

MARY ROBERTSON TEXTILE SCHOLARSHIP

DANI ORTMAN

HELEN FRANCIS GREGOR SCHOLARSHIP

MARY PHILPOTT

HELEN COPELAND MEMORIAL AWARD IN CERAMICS

SHAY SALEHI

ONE OF A KIND SHOW CRAFT COMMUNITY AWARD

NURIELLE STERN

CRAFT ONTARIO VOLUNTEER COMMITTEE AWARD

KATRINA TOMPKINS

KINGCRAFTS/LADY FLAVELLE SCHOLARSHIP

JAKE WHILLANS

A & M WOOD SPECIALTY INC. WOOD SUPPLY GRANT

CHERYL WILSON SMITH

CRAFT ONTARIO VOLUNTEER COMMITTEE AWARD

2015 VOLUNTEER COMMITTEE OUTSTANDING SERVICE AWARD

JANE MOORE
FERN HELLARD

2015 AFFILIATE AWARD RECIPIENTS

ALISA GREVE
PRESENTED BY MOHAWK COLLEGE

DANIELLE GOULET
PRESENTED BY GEORGIAN COLLEGE

DEB SZWED
PRESENTED BY THE ONTARIO
HOOKING CRAFT GUILD

STANLEY MARSHALL
PRESENTED BY MUSKOKA ARTS & CRAFTS

PASHA MOEZZI
PRESENTED BY GEORGE BROWN COLLEGE

NICOLE WADDICK
PRESENTED BY WATERLOO POTTERS WORKSHOP

JANET KEEFE
PRESENTED BY OTTAWA GUILD OF POTTERS

UHNA HILL
PRESENTED BY ARTS BURLINGTON

EMILY BARON
PRESENTED BY FLEMING COLLEGE

CHERYL WILSON SMITH
PRESENTED BY FUSION

AURÉLIE GUILLAUME
PRESENTED BY L.A. PAI GALLERY



CELEBRATING EXCELLENCE

JOHN & BARBARA MATHER AWARD FOR LIFETIME ACHIEVEMENT

BETH ALBER

NOMINATED BY ANNE BARROS, MARY CORCORAN, MELINDA MAYHALL, WENDY SHINGLER AND LOIS BETTERIDGE

Beth Alber began her commitment to craft in 1970 when she entered Sheridan College School of Craft and Design. There she focused on metal work and immediately after graduation, took up part-time teaching in the metal studio at Mohawk College. In 1979, she moved to the Ontario College of Art and Design from which she recently retired as Professor Emerita. During these past four decades, Alber has been a teacher and mentor, a recognized artist and silversmith, a curator and promoter of the best in the fields of fine craft and public art.

Alber continued to pursue advanced study at the Nova Scotia College of Art and Design where she received an MFA in 1994. There she absorbed NSCAD's approaches to conceptual art, feminism and craft history. She returned to OCADU to invigorate the Jewellery Department where she was known for a certain strictness in her demand for design integrity and conceptual development. Alber has also been an active member and President of the Metal Arts Guild where she helped organize numerous exhibitions, catalogues, workshops and an international conference.

As a craftsperson her work has been recognized internationally. In 2007, she completed a beautifully wrought mace for the University of Ontario Institute of Technology. Her best-known work is the commission of public art for the Women's Monument Project in Vancouver, BC. The design and installation of this memorial to the 14 students killed at Montreal's Ecole Polytechnique in 1989 bear witness both to her aesthetic and feminist sensibilities.

Alber is currently part of a silversmithing collective that exhibits regularly across Canada. In a series of themed shows the group promotes innovation in the traditional craft of silversmithing. She is also one of the founders of the *new* gallery collective, and Alber contributed enormously to its success as a venue for exhibiting craft based art from 2003 to 2011. In both her writing and lectures, Alber is enthusiastic about craft – searching out the work of historic craft movements and recording the current practice of Canadian jewelers.

Alber's professionalism and dedication have helped to raise the level of craft not only in Ontario, but in Canada. Both her students and her peers acclaim her worthiness to be honoured for these exceptional qualities.



Top Image: The John & Barbara Mather Award for Lifetime Achievement Medal, re-designed in 2015 by Wei Zhou.
Bottom Image: Beth Alber, Wendy Shingler, Lois Betteridge, and Anne Barros at the 2015 Craft Awards Ceremony.

OUR COMMUNITY

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*Held position for a portion of the year

OUR COMMUNITY

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Burlington Potters' Guild
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Canadian Museum of History
Canadian Society For Creative Leathercraft
Capital Artisans Guild
CARFAC
Dundas Art & Craft Assoc.
Fusion: The Ontario Clay And Glass Assoc.
The Gardiner Museum of Ceramic Art
Georgian College School of Design and Visual Art
Glass Art Association Of Canada
Guelph Creative Arts Association
Haliburton School of Art + Design
Harbourfront Centre Craft & Design
Huron Festival Of The Arts & Crafts
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Pine Tree Potters Guild
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Simcoe County Arts & Crafts Association
The Maker's Hand
The Potters Guild of Hamilton and Region
The Potters Studio Inc.
Thunder Bay Potters Guild

Tillsonburg District Craft Guild
Tillsonburg District Craft Guild
Toronto Bead Society
Toronto Potters
Waterloo Potters' Workshop
Williams Mill Visual Arts Centre
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Our provincial and territorial counterparts
Artscape
CARFAC Ontario
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Fleming College
Fusion: The Clay and Glass Association
Harbourfront Centre
Interior Design Show
Mill Street Brewery
NSCAD University
OCAD University
OCADU's Office of Diversity, Equity and Sustainability Initiatives
Sheridan College
SOS Design Inc
The Art Gallery of Burlington
The Canadian Craft Federation
The Gardiner Ceramic Museum
Toronto Offsite Design Festival
WorkinCulture

MEDIA PARTNERS

Craft Ontario continued to greatly benefit from the media sponsorship support of Metroland Media and NOW Magazine in 2015. We placed several print and digital advertisements to promote our programming and retail spaces to new audiences.



Image: Nurielle Stern, *Creek & Crossing*, 2015
Glazed ceramic and digital video projection on
distressed mirror, wooden chairs, milkpaint.

DONORS & PATRONS

FEDERAL, PROVINCIAL & MUNICIPAL PUBLIC SUPPORT

Government of Canada, Canadian Heritage, Citizens of Craft Project	\$239,005
Ontario Trillium Foundation Government of Ontario Citizens of Craft Project	\$22,500
Ontario Trillium Foundation, Craft Readiness Export Program	\$99,100
Ontario Arts Council, ASO Operating Grant	\$88,350
Toronto Arts Council, Operating Grant	\$32,000
Canada Council for the Arts, Grant to Literary Art Magazines	\$11,261
Government of Canada, Canadian Heritage, Aid to Publishers	\$13,100

PRIVATE SECTOR SUPPORT

J.P. Bickell Foundation	\$20,000
Kenneth Greenberg	\$5,000
The McLean Foundation	\$5,000
The Henry White Kinnear Foundation	\$2,000

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\$500-\$999

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MESSAGE FROM THE TREASURER

As 2014 was a challenging year for Craft Ontario, so was 2015. Emma Quin, our CEO, has clearly outlined the major problems that we faced in 2015 and presented strategic, operational changes which the Board believes will provide solutions to these issues.

The retail climate in the Yorkville neighborhood of Toronto has continued to impact the organization's financial health. Sales at the Craft Ontario Shop declined a further \$220,000. In response to this decline in sales, operating and payroll costs were reduced by approximately \$42,000. It is important to note that there is a limit to reducing operational costs without compromising the service necessary to maintain a viable operation. As a result of the continued decline in sales at the Craft Ontario Shop, alongside an expected increase to the existing high rent costs, we will not be renewing our lease at 118 Cumberland Street, and will move the Craft Ontario Shop to our new central location at 1106 Queen Street West. This new location will also house the Craft Ontario Gallery, Inuit & Native Gallery and administrative offices.

As in past years, corporate grants and donations continue to lag as we compete with other not-for-profit and charitable organizations for assistance from the corporate sector. Fundraising and membership fees have also continued to be somewhat problematic showing a \$3000 decline.

On a positive note, the consolidation of all of our operations into one central location in 2016 will not only reduce total location rental expenses, but will also make staffing easier to manage, and result in substantial cost savings. In addition to consolidating our operations, our staff has established a three year budget that aims to reduce our deficit significantly by 2018. The advertising sponsorships negotiated in 2014 with NOW Magazine and Metroland Media have reduced actual cash costs and enabled Craft Ontario to reach a wider and more diversified audience.

There has been no change in the status of funds owed to the Government of Ontario. This issue is clearly set out in the Notes to the 2015 Financial Statements.

On a final note, I would like to recognize that our Craft Ontario staff has again done a wonderful job amidst challenging financial times, and we should all be very proud of the work they accomplished in 2015.



John M. Arnold, Treasurer

FINANCIAL STATEMENTS OF CRAFT ONTARIO

FORMERLY ONTARIO CRAFTS COUNCIL

DECEMBER 31, 2015

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Independent Auditor's Report

To the Members of
Ontario Crafts Council
(Operating as Craft Ontario)

We have audited the accompanying financial statements of Ontario Crafts Council (Operating as Craft Ontario), which comprise the balance sheet as at December 31, 2015, the statements of operations, changes in fund balances, and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

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

Auditor's Responsibility

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

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

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

Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of Ontario Crafts Council as at December 31, 2015 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Emphasis of Matter

Without qualifying our opinion, we draw attention to Note 2 in the financial statements which indicates that Ontario Crafts Council had a General Fund deficit of \$287,586 as at December 31, 2015. This condition, along with other matters as described in Note 2, indicate the existence of a material uncertainty that may cast significant doubt about Ontario Crafts Council's ability to continue as a going concern.

Deloitte LLP

Chartered Professional Accountants
Licensed Public Accountants
March 31, 2016

Ontario Crafts Council

(Operating as Craft Ontario)

Balance sheet

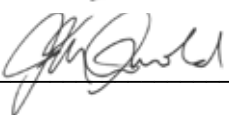
as at December 31, 2015

	2015	2014
	\$	\$
Assets		
Current assets		
Cash	334,246	366,323
Accounts receivable	49,980	44,139
Investments (Note 5)	1,222	1,255
Inventory of merchandise	108,079	128,342
Prepaid expenses and deposits	6,177	6,946
	499,704	547,005
Marketable securities - restricted (Note 6)	67,610	66,015
Capital assets (Note 7)	15,788	41,994
	583,102	655,014
Liabilities		
Current liabilities		
Accounts payable and accrued liabilities (Note 16)	232,035	243,544
Deferred revenues (Note 8)	253,022	222,633
	485,057	466,177
Ministry of Culture loan - interest free, non-cumulative, no due date (Note 9)	120,000	120,000
	605,057	586,177
Fund balances		
Operating Funds		
Invested in capital assets (Note 11)	15,788	41,994
General	(287,586)	(222,355)
	(271,798)	(180,361)
Trust Funds (Note 3)		
Awards Trust Funds	55,747	53,497
Bruce Cochrane Award Fund	1,465	1,465
Helen Copeland Award Fund	16,000	17,150
Lily Yung Award Fund	38,279	39,429
Pattie Walker Award Fund	26,108	27,008
Ontario Woodworkers' Association Fund	2,305	2,305
Endowment Fund	71,147	69,552
Internally Restricted Fund		
John Mather Fund	38,792	38,792
Total Trust, Endowment and Internally Restricted Funds	249,843	249,198
Total Fund balances	(21,955)	68,837
	583,102	655,014

Approved by the Board



Director



Director

Ontario Crafts Council

(Operating as Craft Ontario)
Statement of operations
year ended December 31, 2015

	2015		2014				
	Endowment		Trust Funds				
	Fund	Awards	Helen Copeland Award Fund	Lily Yung Award Fund	Pattie Walker Award Fund	Operating Fund	Total
Revenue							
Retail operations, net of expenses - Schedule	-	-	-	-	-	(8,729)	42,797
Donations and fundraising (Note 10)	-	5,750	-	-	250	129,840	82,144
Foundations/major gifts	-	-	-	-	-	7,000	22,000
Ontario Arts Council operating grant (Note 8)	-	-	-	-	-	93,000	93,000
Employment grants	-	-	-	-	-	-	7,179
Property tax rebate grants	-	-	-	-	-	4,609	4,261
Other revenue	-	-	-	-	-	9,207	20,379
Other Grant revenue	-	-	-	-	-	40,504	-
Interest revenue	1,595	-	-	-	-	2,779	6,214
	1,595	5,750	-	-	250	276,615	277,974
Membership fees revenue	-	-	-	-	-	72,734	75,798
Membership expenses	-	-	-	-	-	(33,413)	(39,616)
	-	-	-	-	-	39,321	36,182
Programs revenue	-	-	-	-	-	49,184	38,510
Programs expense	-	(3,500)	(1,150)	(1,150)	(1,150)	(96,301)	(108,463)
	-	(3,500)	(1,150)	(1,150)	(1,150)	(47,117)	(69,953)
Special projects revenue	-	-	-	-	-	364,455	179,455
Special projects expense	-	-	-	-	-	(364,455)	(171,734)
	-	-	-	-	-	-	7,721
Studio magazine revenue	-	-	-	-	-	81,171	81,565
Studio magazine expenses	-	-	-	-	-	(47,153)	(52,476)
	-	-	-	-	-	34,018	29,089
Publications revenue	-	-	-	-	-	6,779	7,973
Publications expense	-	-	-	-	-	(24,462)	(18,336)
	-	-	-	-	-	(17,683)	(10,363)
Gallery revenue	-	-	-	-	-	47,952	34,933
Gallery expenses	-	-	-	-	-	(68,149)	(88,644)
	-	-	-	-	-	(20,197)	(53,711)
Expenses (Note 13)							
Personnel	-	-	-	-	-	129,051	121,525
Fundraising (Note 10)	-	-	-	-	-	100,173	6,083
Rent and utilities	-	-	-	-	-	67,585	65,049
Administration	-	-	-	-	-	24,962	42,141
Professional fees	-	-	-	-	-	29,091	26,146
Amortization	-	-	-	-	-	5,532	5,674
	-	-	-	-	-	356,394	266,618
Total revenue	1,595	5,750	-	-	250	898,890	696,208
Total expenses	-	(3,500)	(1,150)	(1,150)	(1,150)	(990,327)	(745,887)
Excess of revenue over expenses (expenses over revenue)	1,595	2,250	(1,150)	(1,150)	(900)	(91,437)	(49,679)

Ontario Crafts Council

(Operating as Craft Ontario)
Statement of changes in fund balances
year ended December 31, 2015

	Trust Funds										Internally Restricted		Operating Funds		2015	2014
	Awards Trust Fund	Bruce Cochran Award Fund	Helen Copeland Award Fund	Lily Yung Award Fund	Pattie Walker Award Fund	Woodworkers Association Fund	Endowment Fund	John Mather Fund	Invested in capital assets	General Fund	Total	Total	Total	Total	Total	Total
Balances, beginning of the year	53,497	1,465	17,150	39,429	27,008	2,305	69,552	38,792	41,994	(222,355)	(180,361)	68,837	118,516			
Excess of revenue over expenses (expenses over revenue) for the year	2,250	-	(1,150)	(1,150)	(900)	-	1,595	-	(26,206)	(65,231)	(91,437)	(90,792)	(49,679)			
Balances, end of the year	55,747	1,465	16,000	38,279	26,108	2,305	71,147	38,792	15,788	(287,586)	(271,798)	(21,955)	68,837			

Ontario Crafts Council

(Operating as Craft Ontario)

Statement of cash flows

year ended December 31, 2015

	2015	2014
	\$	\$
Operating activities		
Excess of expenses over revenue	(90,792)	(49,679)
Items not affecting cash		
Amortization of capital assets	26,206	26,348
Changes in non-cash components of working capital		
Accounts receivable	(5,841)	(18,174)
Inventory of merchandise	20,263	43,078
Prepaid expenses and deposits	769	(2,858)
Deferred revenues	30,389	(5,804)
Accounts payable and accrued liabilities	(11,509)	47,664
	(30,515)	40,575
Investing activities		
Additions to capital assets	-	(2,900)
Net increase in investments and marketable securities	(1,562)	(3,529)
	(1,562)	(6,429)
Net cash (outflow) inflow	(32,077)	34,146
Cash, beginning of the year	366,323	332,177
Cash, end of the year	334,246	366,323

Ontario Crafts Council

(Operating as Craft Ontario)

Notes to the financial statements

December 31, 2015

1. Purpose of the Organization and mission statement

The vision of Ontario Crafts Council (the "Organization") is for a world where craft is acknowledged as a source of enrichment in life and valued for its artistic, cultural and economic merit.

The Organizations mission is to champion, promote and support craft by:

- Being the leading advocating voice for craft makers in Ontario;
- Maximizing craft makers' potential as artists and entrepreneurs;
- Providing a forum for critical debate; and
- Enhancing the public's enjoyment of craft through education and access and providing opportunities to commission, lease and purchase objects.

The Organization adopted the name Craft Ontario as its operating name on February 13, 2014.

The Organization is a registered charity and, as such, is exempt from income taxes.

2. Basis of presentation

These financial statements have been prepared on the basis of accounting principles applicable to a going concern, which contemplates the realization of assets and the payment of liabilities in the normal course of operations and the achievement of positive cash flows. The General Fund had a deficit at December 31, 2015 of \$287,586 (2014 - \$201,711). The continuation of the Organization as a going concern is dependent upon the achievement of positive cash flows from operations and the discharge of its long-term debt, should repayment of that debt be enforced (Note 9).

3. Summary of significant accounting policies and description of Funds

The financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations, published by the Chartered Professional Accountants of Canada, using the restricted fund method of accounting for contributions. The significant accounting policies are summarized below:

Fund accounting

The financial statements of the Organization segregate the following funds:

Trust Funds

(i) Awards Trust Fund

The interest from the Awards Trust fund is used to provide bursaries and grants to individual Ontario craftspeople to achieve or to recognize higher standards of excellence. The capital of this fund is not expendable.

(ii) Bruce Cochrane Award Fund

This fund was established by donations of \$605 in 2011 to honour Bruce Cochrane's long-standing commitment to the field of ceramics. The Organization has agreed to accept funds to be used for an annual award up to the amount of \$250, for as long as the fund allows. The capital of this fund is expendable.

(iii) Helen Copeland Award Fund

This fund was established by donations of \$19,150 in 2011 in memory of Helen Copeland. The Organization has agreed to accept funds to be used for an annual award up to the amount of \$1,000, for as long as the fund allows. The capital of this fund is expendable.

Ontario Crafts Council

(Operating as Craft Ontario)

Notes to the financial statements

December 31, 2015

3. Summary of significant accounting policies and description of Funds (continued)

Fund accounting (continued)

Trust Funds (continued)

(iv) Ontario Woodworkers Association fund

This fund was established when the net assets of the Ontario Woodworkers Association were transferred to the Organization. The fund is to be used annually towards a woodworking award up to the amount of \$175. The capital of this fund is not expendable.

(v) Lily Yung Award Fund

This fund was established in 2010 in memory of Lily Yung. The Organization has agreed to accept funds to be used for an annual award up to the amount of \$1,000. The capital of this fund is not expendable.

(vi) Pattie Walker Memorial Award Fund

This fund was established in 2013 in memory of Pattie Walker. The fund is to be used toward an architectural glass award to be granted to artists working in stained glass, glass painting, acid etching, leaded work, dalle de verre, and/or glass appliqué.

Ontario Crafts Council Arts Endowment Fund

The Endowment fund was established in 2003 by an agreement with the Ontario Arts Council Foundation ("The Foundation"). For 2003 only, the Government of Ontario, through the Ministry of Culture, provided matching funds to those raised by the Organization, which was permitted to retain 66% of funds raised for general operations. The Foundation holds the endowment in trust for the Organization.

Internally Restricted Fund

John Mather Fund

The Organization established the John Mather fund in memory, and in recognition, of Mr. Mather's contribution to the Organization as Director and Treasurer. The objectives of the John Mather fund are to encourage the development and furtherance of crafts. The Organization can use the principal and interest earned on the fund at the discretion of the Executive Committee.

Operating Funds

The Operating funds include the General fund and the Invested in Capital Assets fund.

The General fund represents the excesses of revenue over expenses (expenses over revenue) accumulated from the ongoing operations of the Organization since its inception.

The Invested in Capital Assets fund records the net book value of the Organization's capital assets.

Financial instruments

The Organization records its financial instruments at fair value upon initial recognition. Subsequently, all financial investments are recorded in accordance with the following measurement bases:

<u>Asset/liability</u>	<u>Measurement</u>
Cash	Fair value
Investments and marketable securities	Fair value
Accounts receivable	Amortized cost
Accounts payable and accrued liabilities	Amortized cost
Long-term debt	Amortized cost

Ontario Crafts Council

(Operating as Craft Ontario)

Notes to the financial statements

December 31, 2015

3. Summary of significant accounting policies and description of Funds (continued)

Financial instruments (continued)

For items measured at fair value, any changes in fair value subsequent to initial recognition are recognized in the Statement of operations.

Transaction costs are expensed as they are incurred.

Revenue recognition

The Organization uses the restricted fund method of recording contributions. Restricted donations or grants are recognized as revenue of the appropriate restricted funds. All other restricted donations or grants for which no restricted funds have been established are deferred and recognized as revenue in the years in which the related expenses are incurred. Unrestricted donations and grants are recognized as revenue of the Operating fund.

Accrual accounting

The Organization follows the accrual basis of accounting whereby:

- (i) Retail revenue is recorded when goods or services are provided.
- (ii) Membership revenue is recognized evenly over the term of the membership.
- (iii) Revenue for advertising in publications that are produced for free distribution to members is recognized when the publication is ready for distribution. Revenue for advertising in publications that are produced for sale is recognized when the publications are sold.
- (iv) Unrestricted investment income is recognized as revenue of the Operating Fund when earned. Investment income from trust and endowment funds is added to the related trust fund or endowment.

Donated materials and services

Donated materials and equipment are recorded at fair market value received. The Organization receives a significant amount of donated services from members and volunteers, the fair market value of which is not readily determinable and would be offset by a matching increase in costs of maintaining its operations. Accordingly, the value of donated services is not reflected in the financial statements.

Inventory of merchandise

Inventory of merchandise, consisting of finished goods purchased for resale and a limited amount of the Organization's publications produced for sale, is valued at the lower of cost and net realizable value. Cost is determined on a specific item basis.

In addition to inventory purchased for resale, the Organization holds for resale a significant quantity and value of goods consigned by craftspeople. The value of consigned goods, which are not the property of the Organization, is not reflected in these financial statements. When consigned goods are sold, the retail value is recorded as sales of merchandise, and the related costs are recorded as cost of sales.

Donation pledges

The Organization receives, from time to time, pledges of donations from individual and corporate donors. The value of such pledges is generally recognized in the accounts of the Organization when the amounts are received, unless reasonable assurance exists with respect to the amount and collectability of the pledge, in which case it is recognized in advance of collection.

Ontario Crafts Council

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Notes to the financial statements

December 31, 2015

3. Summary of significant accounting policies and description of Funds (continued)

Capital assets and amortization

Capital assets are recorded at cost. Amortization is provided annually over the estimated useful lives of the capital assets as follows:

Furniture, fixtures and equipment	5 years straight-line
Computer equipment	5 years straight-line
Computer application software	2 years straight-line
Leasehold improvements	Term of the related lease

Allocation of expenses

Management and employees perform a combination of functions; as a result, payroll costs are allocated to expense categories based on the estimated time dedicated to the functional activity. Such allocations are reviewed regularly by management.

Use of estimates

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions. These estimates and assumptions 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 revenue and expenses during the reporting period. Actual results could differ from those estimates. Balances which require some degree of estimation and assumptions include the allowance for doubtful accounts, the inventory obsolescence provision, accrued liabilities and the allocation of expenses.

4. Credit facility

The Organization has available, an unsecured bank overdraft facility limited to \$5,000 (2014 - \$5,000), none of which had been used during the year.

5. Investments

	2015	2014
	\$	\$
Shares	966	1,000
Mutual funds (money market fund)	256	255
	1,222	1,255

6. Marketable securities

Marketable securities are held by the Ontario Arts Council Foundation on account of the Endowment fund.

Ontario Crafts Council

(Operating as Craft Ontario)

Notes to the financial statements

December 31, 2015

7. Capital assets

			2015	2014
	Cost	Accumulated amortization	Net book value	Net book value
	\$	\$	\$	\$
Furniture, fixtures and equipment	27,716	(22,596)	5,120	8,379
Computer equipment	12,214	(8,209)	4,005	6,020
Leasehold improvements	148,663	(142,000)	6,663	27,595
	188,593	(172,805)	15,788	41,994

8. Deferred revenue

	2015	2014
	\$	\$
Deferred donations and grants for future operations	214,366	181,029
Memberships (unexpired portion)	32,425	34,945
Subscriptions	6,231	6,659
	253,022	222,633

The Organization has received a grant for subsequent year operations of \$88,350 (2014 - \$93,000) from the Ontario Arts Council and \$32,000 (2014 - \$32,000) from the Toronto Arts Council, which are included above.

9. Ministry of Culture loan - interest free, non-cumulative, no due date

The loan is payable to the Province of Ontario through the Ministry of Culture (the "Ministry"), is non-interest bearing, and under the terms of the agreement with the Ministry, was payable in ten annual installments of \$24,000 commencing in 1997 and ending in 2006. Five annual payments totaling \$120,000 were made between 1997 and 2001. Pursuant to a Determination made on April 24, 2003 under the Ontario Financial Administration Act ("the Determination") subsequently ratified in the October 28, 2003 amendment to the debt agreement, payment of the annual installments from 2002 to 2006 totaling \$120,000, are not currently being enforced, although the debt has not been forgiven. The Organization expects that repayment of the debt will not be enforced in the following year and accordingly the balance has been reflected as a non-current liability in these financial statements.

Substantially all the assets of the Organization have been pledged as collateral with respect to the debt to the Province of Ontario. The restriction originally placed on the Organization during the repayment period, which previously prevented the Organization from receiving any operating, capital, or accommodation funding from the Province, has been removed for such time as the Determination remains in force.

10. Donations and fundraising revenue and fundraising expense

Included in donations and fundraising revenue are \$86,653 (2014 - \$25,783) of donated materials, with an offsetting charge included in fundraising expense.

Ontario Crafts Council

(Operating as Craft Ontario)

Notes to the financial statements

December 31, 2015

11. Invested in capital assets

	2015	2014
	\$	\$
Net assets invested in capital assets, beginning of year	41,994	65,442
Capital assets acquired during year, less disposals	-	2,900
Amortization of capital assets	(26,206)	(26,348)
Net assets invested in capital assets, end of year	15,788	41,994

12. Guarantees

In the normal course of business, the Organization enters into agreements that meet the definition of a guarantee.

- The Organization has provided indemnities under a lease agreement for the use of the occupied premises. Under the terms of this agreement, the Organization agrees to indemnify the counterparty for various items including, but not limited to, all liabilities, loss, suits and damages arising during, on or after the term of the agreement.
- The Organization indemnifies all directors, officers, employees and volunteers acting on behalf of the Organization for various items, including but not limited to, all costs to settle suits or actions due to service provided to the Organization, subject to certain restrictions.

The nature of these indemnification agreements prevents the Organization from making a reasonable estimate of the maximum exposure due to the difficulties in assessing the amount of liability which stems from the unpredictability of future events and the unlimited coverage offered to counterparties. Historically, the Organization has not made any payments under such, or similar, indemnification agreements and therefore no amount has been accrued with respect to these agreements. The Organization has purchased liability insurance to mitigate the cost of any potential future suits or actions.

13. Allocation of expenses

The Organization has allocated payroll expenses of \$398,717 (2014 - \$434,278) as follows:

	2015	2014
	\$	\$
Expense line		
Programs	22,360	35,705
Communications	-	979
Membership	27,857	33,486
Special projects	13,392	9,637
Gallery	35,175	46,843
Administration	117,615	116,079
The Guild Shop	182,318	191,549
	398,717	434,278

In addition, insurance expense of \$4,860 (2014 - \$4,860) and audit fees of \$10,845 (2014 - \$9,633) have been allocated to the Guild Shop.

Ontario Crafts Council

(Operating as Craft Ontario)

Notes to the financial statements

December 31, 2015

14. Fair values and risk management

The fair value of cash, accounts receivable, accounts payable and accrued liabilities approximate their carrying values due to their short-term maturity.

Short-term investments represent Guaranteed Investment Certificates and are recorded at cost plus accrued interest, which approximates fair value.

Investments are recorded at the year-end net asset value and bid price which represent fair value.

Interest rate risk

The Organization is exposed to interest rate risk on its investments. The Organization does not use any hedging instruments to manage this risk.

Credit rate risk

The Organization's credit risk is primarily attributable to its accounts receivables. The Organization manages this risk through proactive collection polices.

15. Lease commitments

The Organization's minimum annual lease payments for operating leases for premises to the end of the leases are as follows:

	\$
2016	172,350
2017	50,400
2018	55,650
2019	59,400
2020	59,400
2021	24,750
	<hr/> 421,950

16. Government remittances

Included in accounts payable is an amount of \$Nil (2014 - \$1,142) representing Harmonized Sales Tax owed to the government.

Ontario Crafts Council

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Schedule of retail operations
year ended December 31, 2015

	2015	2014
	\$	\$
Revenue		
Sales of merchandise	978,656	1,110,597
Discounts allowed		
Staff discounts	(7,832)	(10,113)
Members' discounts	(24,345)	(25,552)
	946,479	1,074,932
Cost of sales	(473,058)	(542,778)
Gross margin (2015 - 48%; 2014 - 48%)	473,421	532,154
Expenses		
Personnel	182,679	191,789
Rent	165,600	165,600
Bank and charge card fees	23,520	25,526
Insurance and property tax	35,989	32,405
Amortization	20,674	20,674
Audit fees	10,845	9,633
Maintenance and utilities	10,308	9,900
Advertising and promotion	16,855	13,037
Supplies	6,465	5,657
Inventory shrinkage, breakage, and obsolescence	4,588	11,022
Postage and telephone	2,746	2,953
Travel	1,881	976
Equipment rental	-	185
	482,150	489,357
Net retail revenue	(8,729)	42,797

Retail operations comprise The Guild Shop. Retail operations exclude any allocations of expenses, except for payroll, insurance and audit costs (Note 13).



Image: Simon Oleekatavik,
Serpentine Stone Carving – Shaman

Cover: Courtney Downman, *Carved Grey Orb*, 2015.
Blown, Saw Carved and Flame-polished Glass.

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Designed by Rebecca Welbourn.



