



ONTARIO CRAFTS COUNCIL

2009

ANNUAL REPORT



ONTARIO CRAFTS COUNCIL

Supporting craftspeople and advocating on behalf of craft for over thirty years.

As a dynamic, member-based, not-for-profit arts service organization, the OCC exists to significantly grow recognition and appreciation of craft and craftspeople by building a strong, talented, distinct craft community and acting as an advocate on its behalf.

Charitable tax number: 11887 8511 RR 0001

Administrative Office

990 Queen Street West
Toronto, Ontario, Canada
M6J 1H1
t: 416-925-4222
f: 416-925-4223
info@craft.on.ca
www.craft.on.ca

The Guild Shop

118 Cumberland Street
Toronto, Ontario, Canada
M5R 1A6
t: 416-921-1721
f: 416-921-3688
theguildshop@craft.on.ca
www.theguildshop.ca



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MESSAGE FROM THE PRESIDENT

IT'S BEEN SIX YEARS SINCE I WAS ASKED to join the board of the OCC and this is my last opportunity to address you as President.

2009 was an exciting year for the OCC. The biggest achievement of the year was certainly our participation in the 2009 Cheongju International Craft Biennale. The opportunity for our members to showcase their work on the international stage cannot be downplayed. For the OCC to take a leading role in organizing this event and the subsequent exhibition during the winter Olympics speaks volumes about the determination and persistence of the staff and board. My special thanks to Emma Quin, Executive Director of the OCC, who always managed to find a way to keep the project moving forward. Overall, this project involved an incredible amount of planning, and this work was shared by many of the Provincial Crafts Councils under the umbrella of The Canadian Crafts Federation. I hope this fruitful collaboration between the Provincial Crafts Councils can be parlayed into a strong national voice for craft in Ottawa. I am proud of the pivotal role that the OCC played in the realization of this project and am sure it will remain a benchmark exhibition of Canadian Craft far into the future.

The OCC has been working on increasing our regional support for a number of years, and 2009 saw the further fruition of our Growing Ontario's Craft Community initiative. As a regional member myself, it has been great watching and attending events sponsored by the OCC. Currently the focus is on the Southwest Region, and we will wrap up with the Northern region in 2011-12. We are hoping that the momentum created by these events will lead to sustainable participation and presence throughout the Province.

Five years ago I accepted the Presidency of the board during a difficult point in our history. I would like to take this moment to thank again to board members Debbie Steer, Francoise Cockburn and especially Janice Warren for their support and strength through those difficult times. Since that time, and with the

rebuilding of board and staff, there has been quite a transformation, and a brief list of the highlights I have experienced from the past few years include:

- Building a sustainable presence for the OCC throughout Ontario.
- A new gallery and office space on Queen Street West.
- Outreach and sharing with other Provincial Crafts Councils across Canada, including the expansion of Studio magazine to the national level.
- Stabilization of our financial situation.
- More active participation with educational institutions such as Sheridan, Haliburton and OCAD.
- Development of partnerships with diverse organizations to forward our mission.
- Enhancements to membership services.
- Participation in the 2009 Cheongju International Craft Biennale.
- Increased support from the Ontario Arts Council.
- Renewal of the biennial Members exhibition.

All of these achievements have resulted from a strong working relationship between the Board and Executive Director and staff.

As we move forward with the organization, opportunities for growth are many. With the help of a new generation of enthusiastic volunteers our future looks bright. Although my term as President is ending, I will still sit on the board as Past President. I have also accepted a position on the board of the Canadian Crafts Federation where I will advocate for Craft at the national level.

The mission remains the same for the OCC: to communicate that Craft is a vital and valuable part of our society; to mentor young craftspeople and help them as they struggle to become established; to honour and celebrate our "living treasures" - those who have carved out a career in this all-consuming field of endeavour - our craftspeople. I thank all of you for the opportunity to learn, to grow, and to serve.



Mark Lewis



MESSAGE FROM THE EXECUTIVE DIRECTOR

OPTIMISM, ENTHUSIASM AND BIG IDEAS characterized 2009 at the Ontario Crafts Council, however, this was paired with caution as we braced and responded to the impact of the recession. Despite the challenges faced, great things were accomplished throughout the year and it delights me to share an overview of these accomplishments with you.

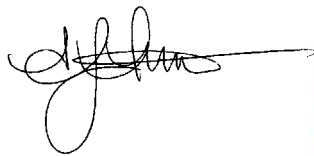
2009 signaled an important year for the OCC - in fact, it signaled an important year for Canadian craft in general. We not only launched important new programming in Ontario, but also played an extremely active role in planning and implementing Canada's guest country appearance at the Cheongju International Craft Biennale (CICB) in South Korea. Canada's Pavilion, consisting of the Unity & Diversity exhibition, the Educational Center, and the Canadian Boutique, turned out to be an incredible accomplishment and is the largest ever international undertaking for Canada's craft sector. Unity & Diversity was on display at the CICB from September 23 to November 1, 2009, and then a selected portion was further installed as part of the Cultural Olympiads at the Museum of Vancouver.

Here at home, regional programming took centre stage as we concluded phase one programming for Growing Ontario's Craft Community in Eastern Ontario and then geared up to focus on Southwestern Ontario, both of which have presented highly successful Masterworks juried travelling exhibitions. Equal excitement was experienced in the new funding received from the Eastern Ontario Community Futures Development Corporation, through the Federal Development Agency for Southern Ontario, which allowed us to extend our Eastern programming for an additional six months. This support, in combination with the already generous support of the Ontario Trillium Foundation, has ensured that Ontario's regions receive much needed programming. Maintaining this level of regional activity remains a pressing priority for the OCC, and I'd like to extend my heartfelt thank you to the volunteers that form our regional steering committees - your efforts do not go unnoticed.

Equally important to our efforts in the regions are our ongoing initiatives such as our CraftTalks lecture series; CraftSmarts workshop series; the OCC Gallery and its in-house exhibitions; our Awards & Scholarships Program that continues to see increases in applicants year-over-year; Studio magazine which reached an acclaimed high in 2009 by officially expanding to a National publication; and of course The Guild Shop, which even under the extreme challenges of a global recession still managed to act as an essential venue for providing Ontario craftspeople with an income.

I encourage you to read on and garner more specific details about the projects undertaken in 2009, as well as to learn about the full impact our programs and services deliver.

A year like 2009 could not have happened without the tremendous commitment of a lot of people, so I would like to take the time to congratulate and celebrate our entire staff, board, volunteers, patrons and members. Collectively within this group of people there is an infinite amount of innovation, creativity, and dedication that leads to the support, growth and prosperity of Ontario's vibrant crafts community - a community of people I am incredibly proud to know and to work for. Beyond recognizing and thanking the people that make craft in Ontario tick is the need to recognize our funders. Further to those organizations already mentioned, I would like to extend my sincere thanks to the Ontario Ministry of Culture and the Ontario Arts Council whose financial support provides a necessary lifeline for our organization. Thanks to all.



Emma Quin



CELEBRATING EXCELLENCE IN CRAFT

EVERY YEAR THE ONTARIO CRAFTS COUNCIL HAS MANY OPPORTUNITIES to encourage, foster and celebrate the achievements of craftspeople throughout the province. One of the most diverse programs that offers this opportunity is the *Awards & Scholarships Program*, with awards that celebrate excellence, scholarships that foster continued education, and grants to help build independent studios, develop web marketing, buy supplies, and in general help build the careers of aspiring and established craftspeople. In 2009 just over \$21,000 was awarded to twenty-three outstanding makers and two recipients working in support of craft.

Awards & Scholarships Program

Growing the Future - SCHOLARSHIPS

Kingcrafts/Lady Flavelle Scholarship, \$1,500
Amanda McCavour

Helen Frances Gregor Scholarship, \$500
Caitlin Erskine-Smith

Ontario Crafts Council Undergraduate Scholarship, \$500
Noelle Hamlyn-Snell

Ontario Crafts Council Scholarship, \$1,000
Julie Moon

OCC Volunteer Committee Scholarship, \$1,500
Tiana Roebuck

The Mary Diamond Butts Scholarship in Embroidery and Needlecraft, \$300
Carolyn Barnett

Mary Robertson Textile Scholarship, \$500
Caitlin Erskine-Smith

The Women's Association of the Mining Industry of Canada Scholarship for Jewellery Design, \$500
Amanda Delacruz

Recognizing Excellence - AWARDS

L. Adamson/ A. Moallemi Photography Grant, \$700
Kasia Czarnota

Hey Frey Memorial Award, \$100
Pattie Walker

OCC Studio Setup Grant, \$1,000
Brad Turner

OCC Volunteer Committee Emerging Professional Grant, \$1,000
Patrycja Zwierzynska

OCC Volunteer Committee Emerging Professional Grant, \$1,000
Micah Adams

Volunteer Committee Established Professional Award, \$1,500
Alain Belanger

RBC/Lakatos Craft Career Award, \$450
Michelle Mendlowitz

The ARTexe Web Marketing Grant for Undergraduates, valued at \$1,000
Sylvia Nan Cheng

Digital Chaos /SOS Design Web Marketing Grant, valued at \$2,500
Left Right Design

Clay or Glass Supply Grant
Sponsored by *The Pottery Supply House*, \$500
Patrick Yeung

Clay Supply Grant
Sponsored by *Tucker Pottery Supplies Ltd.*, \$500
Robin Tieu

Don McKinley Award for Excellence in Wood, \$150
Darryl Ferretti

Fibre Supply Grant
Sponsored by *Sureway Trading Enterprises*, \$150
Andrea Graham

James H. McPherson Award in Woodworking, \$500
Jong-Hyuk Jang

Jewellery Supply Grant, Sponsored by *Lacy and Co. Ltd.*, \$200
Sarah Troper

Tommia Vaughan-Jones Award for Excellence in Metal Arts, \$1,000
Annie Tung

Wood Supply Grant, Sponsored by *A & M Wood Specialty Inc.*, \$250
William Hampton





Awards Recognizing Work in Support of Craft

OCC Craft Curator Award, \$1,500
plus a 2010 exhibition space at the OCC Gallery
Lafreniere & Pai Gallery

*Jean Johnson/Melanie Egan Award
for Curatorial Excellence*, \$500
Virginia Eichhorn for *Annie E. Brown:*
In Memory at the Canadian Clay & Glass Gallery

Design Awards

Every year Affiliate Members are encouraged to present the OCC Design Award to a participant in a juried exhibition. These awards recognize excellence in design, and in addition to being presented with a certificate of achievement, recipients receive a one year Craft Professional membership with the OCC.

Ottawa Guild of Potters: **Jane Snider**

Mohawk College: **Anthony Cabral**

York Heritage Quilters' Guild: **Daniela Tiger**

Fleming College: **Wayland Gill**

Waterloo Potters Workshop: **Natalie Prevost-Mero**

Canadian Society for Creative Leatherwork: **Jan Malec**

Quinte Arts Council: **Saga Sabin, Jim Christy** (honourable mention)

Georgian College: **Michel Alphonse**

Toronto Outdoor Art Exhibition: **Robert Peyregatt**

The 2009 One of a Kind Award for Excellence Presented by the OCC

Patrick Yeung was the recipient of the 2009 *One of a Kind Award for Excellence* presented by the Ontario Crafts Council, which included a \$1000 cash prize, a booth at a 2010 One of A Kind Show, and a one year membership with the OCC. Patrick Yeung is a Toronto based functional potter. After graduating from the ceramic program at the Sheridan College Institute of Technology and Advanced Learning in 2006, he continued his studies with a 2 year apprenticeship with Dundas potter Scott Barnim.





2009 CHEONGJU INTERNATIONAL CRAFT BIENNALE

IN 2009 THE OCC WAS ABLE TO ENGAGE in a unique opportunity to celebrate excellence in craft through the Canadian Pavilion at the *2009 Cheongju International Craft Biennale*. Working alongside the Canadian Craft Federation / Federation canadienne des metiers d'art (CCF/FCMA), and sister Craft Councils, the OCC worked to send 73 objects created by 75 Ontario craftspeople in the largest ever national craft exhibition, *Unity & Diversity*. In addition, 913 objects created by 46 Ontario craftspeople were displayed in the *Canadian Boutique*.

The OCC also worked to raise funds in order to send 11 members onsite to the Biennale which included: a \$5,000 travel grant offered by the OCC Volunteer Committee to Wendy Walgate; four \$1,000 travel grants to emerging craftspeople represented in *Unity & Diversity*, Kate Jackson, Arron Lowe, Noelle Hamlyn Snell and Annie Tung; and one mid-career \$1,000 travel grant to Mark Jaroszewicz. In support of our educational and cultural institutions we also assisted five attendees with their travel costs: Bruce Cochrane representing Sheridan College, Robert Mitchell representing OCAD, Paul McClure representing George Brown, Melanie Egan representing Harbourfront Centre, and Patty Johnson representing the North-South Project.

Wrapping up the Canadian Pavilion involved sending a condensed version of *Unity & Diversity* to Vancouver during the 2010 Winter Olympics. This allowed for the production of an additional catalogue alongside the full exhibition catalogue (which includes all 215 works from across Canada) to ensure that the legacy of this historical event for Canadian craft lives on.



RAISING AWARENESS ABOUT CONTEMPORARY CRAFT

ONE OF THE ONGOING PRIORITIES OF THE OCC is to educate on the relevance and diversity of contemporary craft. As such, it is no surprise that this goal finds its way into the full range of OCC programs and services including publications, exhibitions, lectures and workshops, and 2009 produced several exciting new endeavours to connect people with craft.

Studio Magazine

The Spring/Summer 2009 issue was an exciting moment for *Studio* as it went national for the first time under the new title *Studio: Craft and Design in Canada*. With a mandate to explore critical craft discourse, provide engaging commentary and to celebrate modern Canadian makers, *Studio* moved forward to eloquently provide a national perspective while being inclusive of regional voices and issues. To inaugurate *Studio's* launch on the national scene, curator Rachel Gotlieb addressed whether Canada has a national voice in craft, and glass artist David James profiled the 2009 Saidye Bronfman Award winner, Kevin Lockau, with his unique and quintessentially Canadian work.

The following Fall/Winter 2009 issue of *Studio* focused on craft and education. The state of craft education in Canada and abroad was examined through the lens of a number of educators, administrators and craftspeople. Sandra Alfoldy used objects selected from the largest-ever international Canadian craft exhibition, *Unity & Diversity*, to trace an overview of craft education in Canada.

In 2009 *Studio* was also the recipient of a grant from the Ontario Ministry of Culture to produce a thirty-six page full-colour insert of all the Ontario-based *Unity & Diversity* and *Boutique* work, which was then placed in 2000 copies for distribution at the *Cheongju International Craft Biennale* in South Korea.



CraftTalks

In an effort to make existing presentation programming coherent, as well as to increase the number of lectures and presentations hosted, the OCC launched a new series called *CraftTalks*. Taking place across the province and free to the general public, the OCC programmed a total of five Eastern region and Toronto-based *CraftTalks* sessions starting in September 2009. In addition, the OCC partnered with OCAD University's Material Art & Design Faculty to start presenting six *CraftTalks* per academic year in order to foster ongoing discourse about the role and significance of contemporary craft, as well as bridge the distance between craft and other creative fields such as visual art, architecture, design, sustainability and curatorial practice. These sessions are recorded and available as podcasts through the OCC website at: www.craft.on.ca/Programs/CraftTalks.

CraftSmarts

Likewise in late 2009, the OCC launched a series of professional development workshops and presentations called *CraftSmarts*. Between the Eastern region and Toronto, eight *CraftSmarts* took place that addressed a range of topics such as learning effective booth design, writing grants, working in Precious Metal Clay, and developing safe working practices. The OCC has also been busy partnering with other organizations to make these workshops more accessible to a wider public including CARFAC and the Ontario Arts Council. Overall, *CraftSmarts* are intended to assist in the professional development of craft careers, as well as to expand opportunities and act as a base for networking between craftspeople.



OCC GALLERY EXHIBITIONS

January 20 - March 1

DIwhy?

Collaborating with Toronto Craft Alert, the OCC organized and hosted a juried call for entry centering on the theme of DIY (do-it-yourself), and invited three jurors, Allyson Mitchell, Michelle Rothstein, and Jen Anisef, to help shape the exhibition through their backgrounds in alternative craft communities. The exhibition included fourteen diverse makers with work addressing everything from gendered identity to anti-corporate branding. For additional programming the OCC hosted a film screening of Faythe Levine's documentary, *Handmade Nation*, which was followed by a group discussion on what it means to be a DIY maker.

May 7 - May 31

Talking Earth and Flying Fish

Talking Earth and Flying Fish demonstrated the OCC's commitment to promoting Ontario First Nations' work every two years with a full-scale exhibition. Curated by Blandina Makkik, Director of the Inuit and Native Gallery at The Guild Shop, Talking Earth and Flying Fish featured the eloquent voices of six First Nations Ontario artists, Bud Henry (Onondaga), John Sabourin (Dene), Mark Dorey (Mi'kmaq), Michael Robinson (Metis), Steve Smith (Mohawk) and Willy Skye (Seneca), who presented their vision in sculptures, paintings, prints and clay. Opening night featured two Haudenosaunee performers from the Six Nations longhouse tradition, storytelling by Mark Dorey, poetry reading by Michael Robinson, and a ceremonial lighting of a qulliq (Inuit stone lamp).

April 2 - May 3

Human Forum: Sheridan Furniture and Textiles

In 2009 the OCC welcomed Sheridan's Textile and Furniture graduating students to create and present a group show in order to promote their emerging careers as professional craftspeople. The exhibition took shape with the work of eighteen students that opened up the historical relationship between textiles and furniture, where both have been primary elements of domestic interiors for centuries. Human Forum demonstrated an inquiring spirit, an exceptional level of craft, and a desire on the part of the exhibiting students to become part of the historical continuum relating the body to the interior, and the interior to the contemporary world around us.

March 5 - March 29

Symphony: Ottawa Guild of Potters Juried Exhibition

The Ottawa Guild of Potters is an OCC affiliate member organization, and Symphony constituted one of the ways in which the OCC strives to support local craft organizations, as well as further craft dialogue between Ontario's regions. After more than thirty years in the landscape of Ottawa's artistic community, the Ottawa Guild of Potters (OGP) came together to create a ceramic, symphonic work, displaying the vast array of talents brought to the Guild.

June 3 - July 3

Award Winners 2009

The Award Winners 2009 exhibition included the work of twenty-four craftspeople that received an Award or Scholarship, and once again proved to be one of the OCC's most popular exhibitions by making the Toronto area Akimbo hit-list and receiving over a thousand visitors.



July 16 - August 30

Seduced by Clay

Curated by Gail Crawford and Jonathan Smith, Seduced by Clay is a major travelling exhibition developed by the Burlington Art Centre from its permanent collection that showcases important works and artists from Canada's history of Studio Ceramics.

September 2 - September 25

Turning 60 Naturally

Turning 60 Naturally showcased the woodworking of long-time member, Doug Magrath, and celebrated his success as an established craftsman. The exhibition design involved showing the processes of Magrath's work, and served to educate visitors in regard to sustainable practices involving material-saving techniques and alternative ways to harvest wood.

October 8 - November 7

Multiplicity

Multiplicity was a group exhibition consisting of five established artists each working in different craft media: Carolynn Bloomer (ceramics), Allan Bell (wood), Vivienne Jones (metal), Valerie Knapp (textiles), and Karli Sears (glass). Themes in individual processes and final aesthetics brought the work of each artist together – sometimes through the use of found materials created into groups and series, and in other cases the form of the work itself established a rationale for their grouping in the recurrence and duplication of shape, function and colour.

November 12 - December 31

Ontario Craft '09

Between 1975 to 1995 the OCC has held juried exhibitions in order to celebrate, examine, and assess the state of Ontario craft, and 2009 constituted the second time this tradition was renewed through the Queen St. W. Gallery. Ontario Craft '09 was juried by Jean Johnson, Jonathon Bancroft-Snell and Shaun Moore who selected Keith Campbell for the Award of Excellence, Kasia Czarnota for Best in Show, and Annie Tung for Honorable Mention. With 44 finalists, Ontario Craft '09 offered a delightful and intriguing mix of our province's most creative and talented makers.

INUIT AND NATIVE GALLERY

The Inuit and Native Gallery is the oldest of its kind in Toronto and operates out of The Guild Shop in Yorkville. In 2009 special programming included an exhibition of original drawings by established Cape Dorset artists *Mary Pudlat* and *Kavavow Mannomee* (May 13 to June 16). In addition, 2009 marked the 50th anniversary of Kinngait Studios in Cape Dorset. To celebrate this momentous milestone, thirty-six new prints were created that include works from renowned artists as well as contributions from an exciting new generation of artists, and not surprisingly opening day sales exceeded 2008 sales. Gallery director Blandina Makkik was also awarded a mentoring grant from the Ontario Arts Council. This opportunity enabled her to undertake professional development opportunities, along with her mentor Ann Tompkins, which culminated in a research trip to the Cape Dorset print studios and visits with renowned sculptors.

JEWELLERY FEATURE

In 2009, eight jewellers were invited to showcase their work in our *Jewellery Feature* case, situated in the *OCC Gallery* at 990 Queen Street West: congratulations to Vanessa Yanow, Karen Pasieka, Amy Johnson, Suzanne Carlsen, Setsuko Sanagawa, Tracey Martin, Efrat Deutsch and Emma Gerard.





TOURING AND OFF-SITE EXHIBITIONS

January 5 – February 22

Elemental Connections

Elemental Connections: An Exhibition of Sustainable Craft was first curated by Arlene Gehring and exhibited at the OCC Gallery in 2007. Since then it has travelled to First Canadian Place in Toronto (2007), the Alberta Craft Council in Edmonton (2008), and finished early in 2009 at the Saskatchewan Craft Council in Saskatoon. *Elemental Connections* has been widely received and supported, in addition to programming that included two panel discussions, one in Toronto and the other at the Tom Thompson Gallery in Owen Sound. *Elemental Connections* included work of twenty-two artists from across Canada, and situated craft as having a unique role to play in terms of sustainability and the environment.

March 17 – October 18

Masterworks East

Masterworks East showcased an outstanding selection of juried craft objects from Eastern Ontario as part of the first year of programming for *Growing Ontario's Craft Community*. Imperative to the project was the goal of growing an interested and engaged public for contemporary Canadian craft, and *Masterworks East* was more than successful by displaying the work of thirty-six craftspeople that advocated for craftsmanship, innovative design, conceptual prowess and artistic expression. *Masterworks East* toured to five different venues in Eastern Ontario: the Cornwall Regional Art Gallery, the John M. Parrot Gallery, Rails End Arts Centre, South of 60 Arts Centre and the Ottawa School of Art Orleans Campus Gallery.

September 12 – September 27

Made of Wood Show Juried Exhibition

In 2009 the OCC embarked on a collaboration with the Made of Wood Show and the Dufferin County Museum and Archives to offer an off-site exhibition celebrating “all things wood”. In order to introduce a professional juried exhibition into the Made of Wood Show’s overall programming, the OCC worked to organize the call, and contracted three established woodworkers Stephen Hogbin, Jim Lorriman and Ray Prince as jurors. Entries to the call came from across Ontario and even Newfoundland, and ended up creating a fascinating survey of approaches to various techniques and styles.

Masterworks Southwest

As part of the second phase of *Growing Ontario's Craft Community*, plans for the 2010 Southwestern region touring exhibition were well underway by the end of 2009. Following in the footsteps of the successful *Masterworks East*, there was a great deal of anticipation, and the call for entry received one hundred submissions of work. The jury ended up selecting thirty-two artists in preparation for the tour to five venues in 2010.

SATISFYING YOUR PASSION FOR CRAFT

THE GUILD SHOP

WITHIN AN EVER CHANGING RETAIL LANDSCAPE, The Guild Shop continued strong in its mission to provide the finest selection of Canadian craft to an audience appreciative of unique, hand-made creations. While 2009 saw many retailers reducing inventory levels and drastically slashing prices, The Guild Shop remained focused on representing the best of our members' works at prices that reflect their value.

Both staff and volunteers spent much of 2009 assisting in preparations for the Cheongju International Craft Biennale *Canadian Boutique*. From selecting and packing work for overseas transport to the design and branding of the showroom, the *Boutique* was an unprecedented retail endeavor for the OCC, and gave vendors a unique opportunity to receive international exposure. The Guild Shop also hosted a special opening reception for Biennale events, and had the pleasure of having Aileen Carroll, former Ontario Minister of Culture, attend in person to congratulate craftspeople participating in the Biennale.

2009 brought the premiere launch of The Guild Shop's E-store. The website went live in tandem with the opening reception for *Unity & Diversity* in South Korea, and made The Guild Shop available to customers around the world. The international spotlight continued to shine on The Guild Shop as it was selected to provide official gifts for the visiting Japanese Emperor and Empress commemorating the 80th anniversary of diplomatic relations between Canada and Japan.

In many ways 2009 was an exciting year for The Guild Shop, and overall, with twelve new OCC members accepted into the Guild Shop through the *Marketing your Craft Program*, and a net positive contribution back to the OCC, The Guild Shop returned \$550,000 in cost of goods to the craft community.



KEEPING YOU IN THE LOOP

The OCC does its best to keep everyone on board with what is happening with new and continued programming, as well as to help spread the word on what is happening in the larger community. Through our web-based and print publications, we help inform on business development opportunities, exhibitions, community events, and more – were always ready to share!

www.craft.on.ca

The OCC website is in many ways an extensive map of the organization's programs and services, and has more information to offer than can be taken in on one sitting. In 2009 the major developments to the site included a news section for Eastern and South-western updates, as well as pages for new programming such as *CraftTalks*, *CraftSmarts* and the *Quilt of Possibilities*.

Craftfl@sh

The OCC member e-newsletter, *Craftfl@sh*, continued its monthly delivery of news, updates and opportunities with a transition to a new email service provider, MailChimp. Along with this change came an updated design, as well as the much appreciated support of Volunteer Committee members Jane Allen and Michele Fordyce in receiving and compiling information.

CraftSource

With 2009 as its 34th year in print, the OCC annual craft shows and resource guide continued to be a sought-out publication for craftspeople across Ontario. In 2009 the craft resource listings were increased by 14%, and an additional seven businesses offered OCC member discounts.

Craft in Toronto Brochure

Compiled and produced by the OCC Volunteer Committee, the *Canadian Crafts in Toronto* brochure promoted eighteen craft-based organizations, including four new participants, in 2009. The brochure is distributed to hotels, shops, information kiosks and libraries throughout Southern Ontario in order to help connect people with craft.



GETTING CRAFT NOTICED

THE GUILD SHOP ONLINE

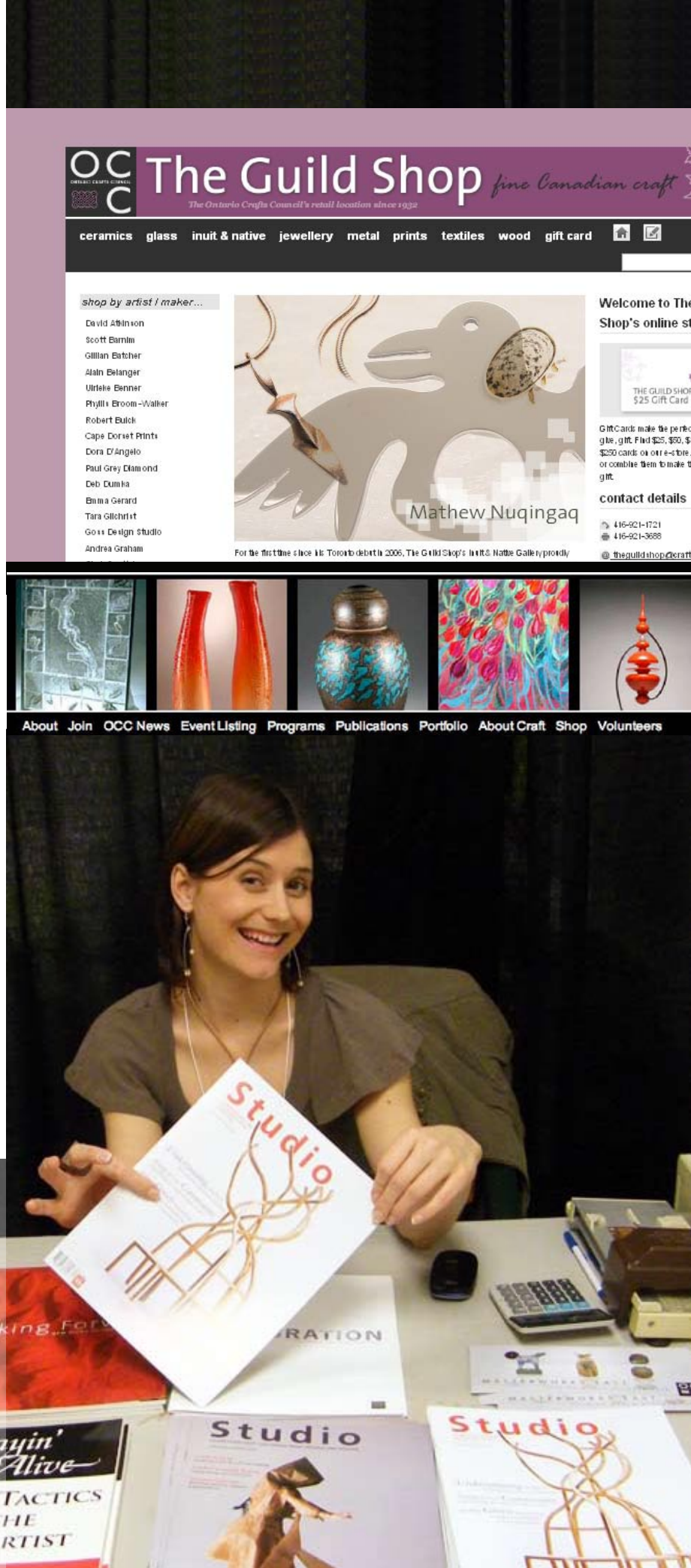
One of the ways in which the OCC strives to make sales for its members is by profiling their work online. In 2009 an entirely new website was launched for The Guild Shop at www.theguildshop.ca, so that people can browse and buy craft from home. With customers and collectors from Canada and the U.S. to Australia and the Netherlands, The Guild Shop e-store is making Canadian craft available to an international clientele unlike ever before.

PORTFOLIO OF MAKERS

Likewise, the OCC online Portfolio of Makers grew in 2009 with almost one hundred craftspeople displaying their work and taking the opportunity to be contacted for sales and commissions. Highlighting both established and emerging makers, www.craft.on.ca/Portfolio continued to prove its worth in allowing for members to achieve increased web exposure.

ADVERTISING

As a means of developing relationships within the craft community, as well as the opportunity to profile work and events, advertising was specifically focused on and developed during 2009. In particular, Studio magazine's transformation into a national publication increased advertising support by 48% from 2008. Valerie McLean, OCC Member Services Coordinator, was also put in charge of Advertising and Subscriptions, and developed a new Boutique advertising section that allowed Craft Professional Members to partake in discounted advertising opportunities at a national level.



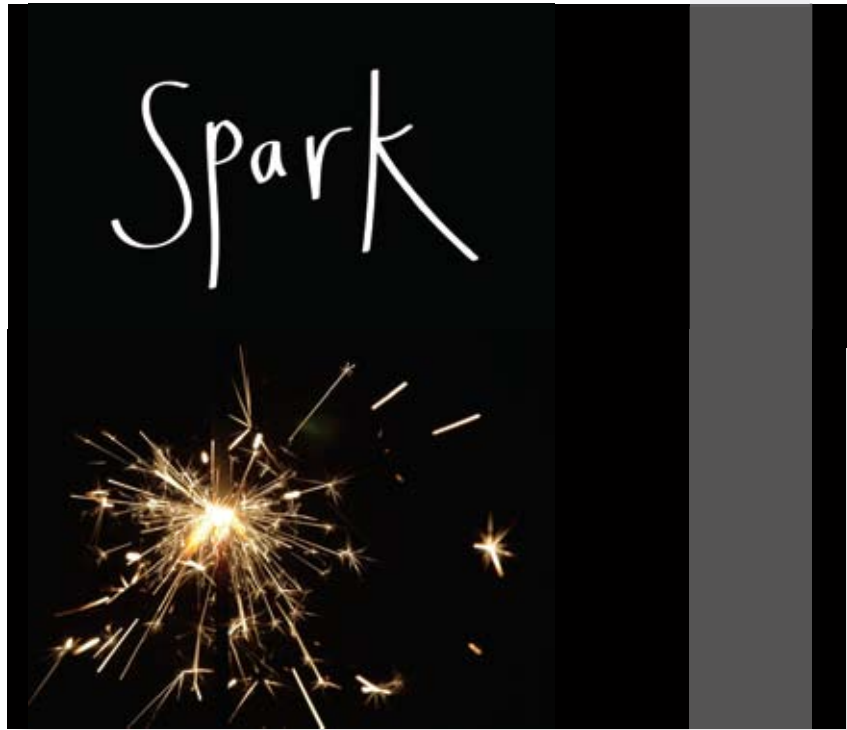
MAKING CONNECTIONS

WHILE MANY OF THE OCC'S PROGRAMS AND SERVICES are geared towards individual craftspeople, 2009 marked new development in the organization's commitment to building community, as well as seeking out partnerships with new organizations to help create a more extensive cultural network for craft.

SPARK!

In July 2009, eleven craftspeople working in different media were 'locked' in together at Beaver Valley Glassworks (Kimberley, Ontario) as participants in the first ever *SPARK!* collaborative event. For three days Andrea Graham, Aneela Dias D-Sousa, Caitlin Erskine-Smith, Jane Thelwell, Jim Lorriman, Mark Lewis, Nadia Tasci, Shannon Kennedy, Yusun Ha, Davoud Khosravi, and Carolyn Scandiffio pushed the boundaries of traditional craft practice to create fifty-one collaborative works, which were then put on display at the OCC Gallery during the city-wide art event, *Nuit Blanche*.

The event came to close on October 7th, 2009 when the collaborative works, and fifty-six additional donated craft items, went up for auction at the *SPARK! Party*. Hosted by Red Bull 381 Projects, the *SPARK! Party* raised over \$18,000 in support of OCC Programming, in addition to the generous support of Scotia Bank, Parker Pad & Printing Ltd., PMC-Source Canada, Wellington Brewery, Mokuba Ribbons, The Japanese Paper Place, and Lee Valley Tools.



QUILT OF POSSIBILITIES

An additional partnership formed in 2009 was with the Friends of the Greenbelt Foundation who approached the OCC about collaborating on a community quilt project. In celebration of the 5th anniversary of Ontario's Greenbelt, an open call for entry was sent to both members and the general arts community, and Kate Busby was secured as Project Curator to orchestrate the final quilt. In the end fifty-six participants from across Ontario and even as far away as BC and Switzerland contributed individual squares representative of a personal connection with the Greenbelt. Due to the final success of the *Quilt of Possibilities*, the project was extended into 2010 in order to tour across Ontario. More information on how the project has progressed, as well as a time-lapse video of the Quilt being assembled, can be found at: www.craft.on.ca/Programs/Greenbelt.



SUPPORTING THE FUTURE OF CRAFT IN CANADA

GROWING ONTARIO'S CRAFT COMMUNITY

In everything the OCC does there is a commitment to developing the craft community and ensuring that craft has a place in the cultural landscape of Ontario and across the country. In 2009 *Growing Ontario's Craft Community* had a very substantial impact in this regard. With the assistance of an Ontario Trillium Foundation Grant and further support from the Mclean and Henry White Kinnear Foundations, Phase one in Eastern Ontario was completed in October 2009, and programming in the Southwestern region started up with the hire of the new Regional Representative, Mary Calarco.

At the same time, additional funding was approved from the Eastern Ontario Community Futures Development Corporation, through FEDDEV, to extend the Eastern Regional Representative's contract, and Sara Washbush continued in her role part-time to deliver additional workshop programming, partly in collaboration with CARFAC Ontario, and to prepare for an Eastern region Gallery booth at the 2010 Spring One of a Kind Show in Toronto. Overall, 2009 was a busy year for the Eastern region with a *Building your Successful Crafts Career* conference in Ottawa, wrapping up the very popular *Masterworks East* exhibition tour, *CraftTalks* and *CraftSmarts* programming, many studio and event visits, networking meetings with craft and cultural based organizations, and not to mention the Eastern Members Social Event.

Likewise, diving into the Southwestern region, the new Regional Representative started off by attending a round-table consultation by Ontario Nonprofit Network and Canadian Community Economic Development Network to discuss regional needs and roadblocks of area nonprofit organizations. She also started to visit shows, fairs, galleries and art centers, began planning for a members gathering, started coordinating the *Masterworks Southwest* touring exhibition as well as a second collaboration with the Made of Wood Show to help run the juried exhibition component. Essentially, *Growing Ontario's Craft Community* truly grew into its own in 2009, and provided a solid base for future involvement in both the Eastern and Southwestern regions, and for new development in the Northern region for later in 2010.



MATHER AWARD WINNERS

Mather Award

One of the most meaningful ways that the OCC supports the future of craft is by recognizing the people who have worked hard to make a difference, and pave the way for new developments in a shared community that is passionate about craft. Recipients of the Mather Award are always fully committed makers, administrators, academics, collectors or patrons that have made a real impact on fostering craftspeople and their work in Ontario, and the OCC extends its congratulations to the 2009 winners.

John Mather was the founding treasurer of the Crafts Council and, in 1972, was President of the Ontario Crafts Foundation. As president of Indusmin Limited, John Mather established the company's unique collection of crafts. Historically, three medals sponsored by the Mather Family have been awarded annually for service to crafts over an extended period of time. Our 2009 recipients are:

David Kaye

Nominated by the OCC Board of Directors

Over the last four decades, David has been active both as a maker and supporter of Canadian craft. David is himself a talented fibre artist with an overwhelming list of exhibitions, awards and accolades achieved locally, nationally and internationally. His work can be found in many highly respected private and corporate collections around the world.

In addition to his career as a craftsperson, David has been in the gallery business for more than two decades. In this role David has educated numerous collectors about the intrinsic value of craft, developed a keen eye for quality and craftsmanship, and helped support and propel many people's careers. David also volunteers extensively in the crafts sector, most notably as the Chair of the Textile Museums Shadow Box Fundraiser. He has also sat on numerous craft juries, including the OCC's *Ontario Craft '07*.

Undoubtedly, one of David's most recognizable accomplishments is the David Kaye Gallery. He opened the space on April 5, 2006 with a mandate to exhibit objects, jewellery, and paintings by artists and makers at all career levels who demonstrate exceptional talent and need for support. His success in this endeavour is clear as his opening receptions are always packed wall-to-wall with makers, enthusiasts and collectors – a true testament to David's ability to both engage and support this vital community.

Lillian Forester

Nominated by FUSION

In 1972 Lillian discovered clay at Humber College. Since then she has gone on to demonstrate enormous energy, professionalism and dedication to Ontario's craft community for over 35 years.

Since 1974 Lillian has served in many volunteer capacities while living in the community of Burlington, and later in the Peterborough area. She has sat on the boards of numerous art service organizations and guilds including the Burlington Potters Guild (Executive), the Burlington Arts Centre (President), the Burlington Endowment Foundation and the Kawartha Potters Guild (President). She has been involved in numerous fundraising efforts with each of these organizations, becoming instrumental in the development and implementation of various workshops, speakers series and exhibitions.

Most recently Lillian served on the FUSION Board of Directors in the role of Director at Large, subsequently moving to Board Chair, and ultimately, President. Since this time she has retired from the Board but has continued her involvement by organizing FUSION's Annual Winter Workshop and sitting on the committee for FUSION's Pottery and Glass Show.

Jonathon Bancroft-Snell

Nominated by FUSION

For much of his early career Jonathon found himself involved in the world of design, but it was not until 2000 when he opened his new Gallery in London, Ontario, that his full impact on Canada's craft community began to be felt.

From the initial goal of being a completely Canadian-based art gallery, Jonathon's Gallery has continued to grow over the years, ultimately coalescing into becoming one of the largest and finest contemporary ceramic galleries in Canada. In 2006 the Jonathon Bancroft-Snell Gallery expanded to its present size of over 4,500 sq. ft. and now showcases some of Canada's finest artists working in ceramics, metal and paint. In addition to his work at the Gallery, Jonathon has also been active in the revitalization of downtown London and has been instrumental in the success of many local fundraising initiatives.

To quote Ann Mortimer C.M. RCA, "His support for individual artists, including myself has been wholehearted and sincere and the combination of his many qualities, knowledge, endless energy and a particularly charming mixture of aggression and persuasion cast the work of a gallery owner in a new and blessedly refreshing light."



OAC EXHIBITION ASSISTANCE

In 2009 the OCC got on board with the Ontario Arts Council Exhibition Assistance Program. As a province-wide recommender, a total of \$8,500 was given out to nine craftspeople in support of their exhibition-based projects. We look forward to receiving more applications in future years, and hope for a corresponding increase in government funding to craft-related programming.

SUPPORTING POSTSECONDARY EDUCATION PROGRAMS

While the OCC makes a point of working with students on various levels, in 2009 there was also an effort to support educational institutions with craft-based programs. Emma Quin, OCC Executive Director, was actively involved with the Program Advisory Committees at both Sheridan and Haliburton. In addition, the OCC hosts a yearly exhibition of work by Sheridan studio-based graduating students, and supports the OCAD University's Material Art & Design's program through the *CraftTalks* lecture series.

FUNDRAISING

2009 was a successful year for both our Annual Members Campaign (AMC) and Patron Members Campaign (PMC). The first is a campaign by members for members, and Don Stuart and Noelle Hamlyn-Snell very generously donated their time to write letters on behalf of the organization. The end result was a total of \$9,259 raised in donations, and likewise, OCC Patron members were very generous in their total donation of \$6,496.

Even despite the hard economic climate of 2009, the support given to the OCC in financial terms was beyond expectations, and very gratefully received. The OCC extends a heartfelt thank you to all of our members, donors, patrons, as well as government, foundation and corporate funders, who contributed to keeping the OCC on track throughout 2009.

CANADIAN CRAFTS FEDERATION AND STRATEGIC THOUGHT

Placing Ontario craft in the large context of the national and international craft scene is part of the OCC's strategic objectives. As a founding member of the Canadian Craft Federation / Federation canadienne des metiers d'art (CCF/FCMA), the OCC continued to play an active role in organizing special projects. These included the development of www.canadiancraftsfederation.ca, as well as www.unityanddiversity.ca, and Canada's Guest Country Pavilion at the 2009 *Cheongju International Craft Biennale*.



2009 DONORS

The Ontario Crafts Council gratefully acknowledges the generosity of our donors. Through their contributions we are able to deliver the essential programs and services that are necessary for growing a vital cultural infrastructure in Ontario and across Canada. Thank you to all our members and donors who supported the work of the OCC in 2009.

Federal, Provincial & Municipal Public Support

Ontario Arts Council, Arts Service
Organization Operating Grant – \$93,000

Ontario Arts Council,
International Touring Program - \$120,000

The Ontario Trillium Foundation -
\$38,400 (\$216,000 over three years)

Ontario Ministry of Culture,
International Cultural Initiatives - \$34,000

Toronto Arts Council - \$4,000

Private Sector Support

Friends of the Greenbelt Foundation – \$7,000

G2 Foundation Inc. - \$5,000

The McLean Foundations - \$5,000

The George Lunan Foundation - \$2,500

The Henry White Kinnear Foundation - \$2,000

Love Family Fund at the Toronto

Community Foundation - \$1,701

The William and Nona Heaslip Foundation - \$1,000

Creating a Legacy

OCC Patron Members

OCC Partners Circle \$1,000 - \$4,999

William J. Corcoran

Craft Benefactor: Patron Level III \$500 - \$999

Yveline Audemars

Craft Supporter: Patron Level II \$250 - \$499

Alice Fournier
Barbara E. Malcolm
Barbara Goldring
Gilles Latour
Honor De Pencier
Joan Chalmers
Margaret Rieger

Craft Collector: Patron Level I \$175 - \$249

Alan Frosst
Alice Hubbes
Andrea Tuck-Jackson
Bernardo Stramwasser
Bill Etherington
Bombardier Aerospace
Brian Forster
Canadian Resort
Development Association
David Hedley
Doug Leatherdale
Elizabeth Irving
Frank Delling

Harvey Manning
Jane Bright
Janet Brown
Jasmine Watts
Jeremy Curthoys
Jerry Smith
Jocelyn Allen
Louise MacCallum
Mary K. Wemp
Michael Barnstijn
Michael Smith
Patricia A. McFarlane
Paul Becker
Scott Knaut
Susan Rothfels
Wendy Sue Lyttle

Individual & Annual Members Campaign

\$1,000 - \$2,500

Barbara Mather
Frederick Murrell
Janis Parker
Kingcrafts
Richard La Prairie
Rosedale ScotiaMcLeod

\$500 - \$999

David and Dorothy
McPherson
Gilles Latour
Joyce Seagram
Melinda Mayhall
Royal Bank of Canada

\$250 - \$499

Beverly M. Adam
Emma Quin
Harbourfront Centre -
Craft Studios
Helene Lavine
Jean Johnson
Paul Becker
Robert K. Mitchell

\$100 - \$249

Adrienne Nevile
Anita Verstraete
Ann Roberts
Anne Sportun
Barbara Bolin
Caitlin Lawrence
Cancheng Lai
Celia Hirsh
Cindy Dachuk
Clare Booker
Diana Reitberger
Donald Stuart
Dorothy M. Purchase
Eleanor Walker
Elizabeth Ludviks
Elvino Sauro
Heather Daymond

James G. Lorriman
James Richardson
Jane Buckles
Jane Moore
Judith Ostrower
Karen Jack Designs
Keith Campbell
Kirk McEathron
Leslie Adamson
Linda E. McKnight
Lois E. Betteridge
Lorraine Dawson
Oz Parsons
Paul Portelli
Penny Milton
Ray Prince
Rudolph Schafron
Sarah Uffelmann
Sarah Uffelmann
Steve Heinemann
Susan Low-Beer
Susan V. Corrigan
Wendy Stanwick

\$1 - \$99

Aaron M. Milrad
Alan Moon
Andrea Graham
Ankaret Dean
Anne Barros
Bonnie Sylvia
C. Kennedy May
Carol Strom
Carol-Ann Michaelson
Carolyn DiPasquale
Christine Marie Ford
David W. Dawson
Designer Silks
By Britta
Diana Bennett
Doris Dohrenwend
Elsa B. Elliott
Elsa Broder
Elsie M. Cooper
Eric Tardif
Ernestine Tahedl
Eugenia Timofte
Heather Cote
Helen Paul
James E. Pinto
Janice A. Smith
Janis Kerman

JenniferSmith-Windsor
Jeremy Gawen
John Clifford
Judith James
Judith Rygiel
Jung-Do Lee
Karin Clifford
Katherine McKellar
Kazadaza Designs
Le Potier du Village
Lily Yung
Lisa Brunetta
Margaret Lim
Marian Jaworski
Mark Thompson
Michael Anderson
Michael Barnstijn
Mika Beder
Monique Van Wel
Pamela Rosenthal
Pantoufles Garneau
Slippers
Patricia A. Tolmie
Patricia Burns-Wendland
Patricia Harris
Peter Rand
Phyllis Broom-Walker
Rex Lingwood
Robert Cripps
Robert Jekyll
Rockcliffe Pottery
Sandra Lowry
Sarah Toomey
Sheila North Baker
Stefan & Karen Smeja
Stephen Hogbin
Steven Golick
Steven Irvine

In-Kind Donations

\$500 - \$999

Alexandra Anagnostou
James G. Lorriman
Sara Washbush
The Pottery Supply
House
Tucker's Pottery
Supplies Inc.

\$250 - \$499

Burnt Normal Pottery
David Thai
Lissa Brunet
Mark Lewis
Nadia Tasci
Paull Rodrigue
Salisbury Studios Ltd.
Shane McNutt
Tara Marsh
Trio Design Glassware

\$100 - \$249

Andrea Ripley
Angora Forest Designs
Cynosure Jewelry
Deborah Sanderson
Filipa Pimentel
June Pham
Masterpiece Cabinets
Michelle Mendlowitz
Noelle Hamlyn-Snell
Pamela Lauz
Ray Prince
Richard Fisher
Rudolph Schafron
Scott Barnim
Starfire Studios

\$1 - \$99

Hilary Cosgrove
Imagine Wood
Julie Moon
Martha B. Griffith
Robin Tieu
Slashpile Designs
Valerie McLean

SERVING THE CRAFT COMMUNITY

MEMBERSHIP

Getting at the heart of what we do, serving the craft community happens across all of our programming, but perhaps the most obvious point at which a good deal of this energy becomes focused is towards the people that make up the Council: our Membership. In 2009 the OCC served approximately 1500 members, and grew 4%, with an 11% retention increase from 2008. Growth in our regional membership through *Growing Ontario's Craft Community*, clocked in at 19% in the Eastern region, and 17% in the Southwestern region. Furthermore, out of all new memberships in 2009, 51% were Craft Professionals, and out of our 196 student members, 52% were renewing students from 2008 with the remaining 48% joining as new members in 2009.

Member benefits such as the merchant services program continued to be highly recommended and used by Craft Professional members, and 17% of Craft Professional members signed onto the Portfolio of Makers program, which is an increase of 5% from 2008.

The membership brochure material developed in 2008 also continued to have a positive impact on successfully communicating the benefits of membership to new craftspeople. And alongside both the Eastern and Southwestern Regional Representatives, the Member Services Coordinator attended eight local shows to visit with existing members and recruit new interest.

VOLUNTEER COMMITTEE

In 2009, the Volunteer Committee consisted of 38 members, 22 active and 16 sustaining. In total the Committee met ten times, with business meetings followed by presentations from practicing craftspeople. Two meetings were held offsite at Harbourfront Centre and Burr House, and the Annual General Meeting was held at the Lambton Golf and Country Club. Out of their total 1,765 donated hours, Volunteers worked to support staff at the Guild Shop, the Office and Gallery, as well as contribute to special projects, Craftfl@sh, and the Scholarship & Awards Program. Over the course of the year fundraising remained the major focus of the Committee, and they continued to provide funds for two Emerging Professional Grants, a Scholarship, a one-time Award for an Established Craftsperson, and juried financial support to send recipient Wendy Walgate to the 2009 Cheongju International Craft Biennale.

ACCOUNTING

For a third year Deloitte and Touch performed the audit of the Ontario Crafts Council's finances, and again they were professional, courteous, and a pleasure to work with. Tighter financial and accounting controls in 2009 resulted in a reduced number of auditor adjustments to our financial statements. This number decreased to four adjustments in 2009 as opposed to twelve in 2008. Management, under guidance from our Finance Committee, looks to reduce this number to zero in future years.

In 2009, with an overwhelming positive response, the OCC began to accept PayPal payments for membership fees and other selected programming fees. Processing payments in this fashion provided a simple on-line secure payment option to members, while at the same time providing improved workflow for staff.

The day-to-day Accounting Ran Smoothly. All A/P, A/R, G/L 's were done accurately and in a timely manner. The Auditor's reports were prepared on an accrual basis, according to standard requirements. Monthly and Year-End reports were prepared and submitted before deadlines.

CASH FLOW

In 2009 we had a net cash inflow of \$1,054, which speaks positively to our ability to manage finances in challenging economic times. Payments to vendors at The Guild Shop remained in a net 60 day payment schedule resulting in a number of unpaid bills at the end of the fiscal year. However, all service invoices were paid and cleared prior to the close of the year.





913:

Number of craft objects sent to the *Canadian Boutique* in South Korea

550,000:

Total dollar amount given back to the crafts community through The Guild Shop



75:

Number of Ontario craftspeople participating in *Unity & Diversity*

2009 Snap Shot



34,616:

Total dollar amount donated through Patron, individual and in-kind donations

313,601:

Total dollar amount of federal, provincial and municipal funds secured to support the OCC's mandate



54:

Number of pages in the Spring/Summer 2009 issue of the nationally distributed *Studio: Craft and Design in Canada*.

UNLIMITED:

Ideas and possibilities

21,000:

Total dollar amount given to twenty-three outstanding makers and two recipients working in support of craft through the Awards & Scholarships Program



56:

Total number of artists contributing to the *Quilt of Possibilities*

14:

Total number of local, regional, national and international exhibitions in which the OCC was involved

12:

Number of communities visited by the Southwestern Regional Coordinator, Mary Calarco, in her first two months of work



11:

Total number of SPARK! participants



1765:

Number of hours contributed by the Volunteer Committee



OCC TREASURER'S REPORT

As for many people, indeed for most of the economy, 2009 was a most unusual and challenging year for the OCC. Beginning with recognition that the entire world was in a recession of historic magnitude, it required us to adjust our budget to recognize the realities. And we did.

We lowered our expectations of The Guild Shop's sales, reduced its expenses, asked our landlord to recognize the difficult climate by giving us a modest reduction in charges, and monitored our costs and cash flows even more carefully than usual – which is already very careful. In addition, we felt obliged to change the consignment split in the fall to 55:45 to recognize that The Guild Shop was not making the contribution to the overall finances of the OCC that it needs to (and, indeed, if shared functions like audit and insurance costs were properly allocated instead of just being accounted as overheads, it would have been making no contribution at all). Without this change, 2009 would have been a VERY negative year, threatening the continued existence of the OCC. Carrying this change forward, we are looking forward to a much more solid 2010.

At the same time, last year we were preparing for and experiencing the excellent exposure and thrill of recognition that the Canadian Pavilion at the 2009 Cheongju International Craft Biennale accorded us. Along with this event came increased expenditures, increased grants to fund them, increased responsibility and coordination with our provincial colleagues, and increased workloads for all individuals involved – not to mention increases resulting from the expansion of our regional operations facilitated by the Trillium grant. You have heard elsewhere about the results of all these activities. Here are the financial results.

Membership fees, which account for about 20% of our revenues (taking the measure of our revenues as including the contribution from but not the total sales revenues of The Guild Shop), slipped slightly from over \$136,000 to under \$135,000.

Cheongju sales disappointed, undoubtedly as a result of reduced attendance owing to the extraordinary admission procedures occasioned by the H1N1 flu scare. They were only \$24K and contributed \$12K to our revenues.

Of the reported loss, over 100% was the non-cash charge for depreciation and amortization, mostly of The Guild Shop renovation which was fully paid for in advance. I could suggest that as a fully funded non-cash charge this item could be ignored, but that would be a little cavalier – however, if one looks to the example of the past in how specific funds were raised to provide for the renovation, the concept of funding for the future potential capital replacement seems less poignant than it would in a purely commercial organization.

Understandably, given the significance of the unique differences caused by Cheongju, there was a contraction in the balance sheet including particularly Investments where excess cash from grants received in 2008 for 2009 expenditure were an unusually large \$152K vs. \$33K at the 2009 year end. The reduction in deferred revenue similarly reflects the Cheongju activity at the end of 2008 but not 2009.

Donations and Fundraising suffered a significant fall in 2009 from \$164K to \$48K primarily because of the inclusion in 2008 of \$76K towards the Guild Shop renovations and because of having only one event in 2009 versus two in 2008, and a significantly higher volume of donations in-kind in 2008 (which increase both income and expense in that year). Other revenue was \$7K having been \$51K in 2008 from the inclusion of the one time GST refund covering several prior years. If the increased expense of special projects (primarily Cheongju) is deducted, then expenses in total were down for the year.

We are now in a different but still fundamentally uncertain economic environment. We continue to be cautious in our budgeting and vigilant in our monitoring. The challenge is to build TGS revenues and contributions back up to higher levels reflecting the usual value of such carriage trade retail space. So far in 2009 this is proving to be the case, in the first three months we have experienced an increase over budget of 15% - seeing sales of \$199K vs. \$160K for the same period in 2008.

Respectfully submitted,
James Richardson, CFO

FINANCIAL STATEMENTS OF **ONTARIO CRAFTS COUNCIL**

DECEMBER 31, 2009

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Auditors' Report

To the Members of the
Ontario Crafts Council

We have audited the balance sheet of the Ontario Crafts Council (the "Council") as at December 31, 2009 and the statements of operations, changes in fund balances and cash flows for the year then ended. These financial statements are the responsibility of the Council's management. 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 plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Council as at December 31, 2009 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Deloitte & Touche LLP

Chartered Accountants
Licensed Public Accountants
March 19, 2010

Ontario Crafts Council

Balance sheet as at December 31, 2009

	2009	2008
	\$	\$
Assets		
Current		
Cash	196,834	195,780
Short-term investments	33,052	152,356
Accounts receivable	31,891	41,750
Inventory of merchandise	124,752	134,317
Prepaid expenses and deposits	5,632	5,915
	392,161	530,118
Investments (Note 6)	54,815	-
Marketable securities - restricted (Note 7)	50,641	44,797
Capital assets (Note 8)	123,121	145,340
Total assets	620,738	720,255
Liabilities		
Current		
Accounts payable and accrued liabilities	224,990	240,449
Deferred revenues (Note 9)	187,336	260,734
Current portion of obligations under capital leases (Note 12)	277	1,149
	412,603	502,332
Long-term debt (Note 11)	120,000	120,000
Obligations under capital leases (Note 12)	-	109
	532,603	622,441
Fund balances		
Operating Fund		
Invested in capital assets (Note 13)	122,844	144,082
General	(181,901)	(188,649)
	(59,057)	(44,567)
Trust Funds		
Awards Trust Funds	51,917	52,950
Ontario Woodworkers' Association Fund	2,305	2,305
Endowment Fund	54,178	48,334
Internally Restricted Fund		
John Mather Fund	38,792	38,792
Total fund balances	88,135	97,814
Total liabilities and fund balances	620,738	720,255

Approved on behalf of the Board



Director



Director

Ontario Crafts Council

Statement of operations
year ended December 31, 2009

	2009		2008	
	Awards Trust Fund	Operating Fund	Total	Total
	\$	\$	\$	\$
Revenues				
Retail operations, net of expenses - Schedule	-	19,247	19,247	66,234
Donations and fundraising (Note 11)	-	48,184	48,184	164,217
Foundations/Major gifts	-	9,201	9,201	22,521
Ontario Arts Council operating grant (Note 11)	-	92,000	92,000	76,500
Employment grants	-	16,697	16,697	10,710
Property tax rebate grants	-	2,838	2,838	2,511
Membership fees	-	134,754	134,754	136,928
Programs	-	47,307	47,307	24,402
Special projects	-	247,009	247,009	24,820
Ministry of Culture CICB	-	34,000	34,000	-
Communications	-	65,234	65,234	36,881
Publications	-	9,833	9,833	12,060
Other revenue	-	7,393	7,393	51,687
Gain on sale of capital assets	-	-	-	335
Interest revenue	1,367	495	1,862	8,302
	1,367	734,192	735,559	638,108
Expenses				
Personnel	-	110,598	110,598	139,838
Fundraising (Note 11)	-	28,118	28,118	64,857
Rent and utilities	-	46,888	46,888	48,723
Membership	-	46,214	46,214	45,658
Communications	-	65,968	65,968	56,434
Publications	-	13,217	13,217	17,200
Programs	2,400	90,052	92,452	52,885
Special projects	-	222,298	222,298	31,213
Ministry of Culture CICB	-	34,000	34,000	-
Administration	-	46,589	46,589	47,750
Professional fees	-	38,041	38,041	30,238
Amortization	-	6,699	6,699	22,845
Other expense	-	-	-	16,189
	2,400	748,682	751,082	573,830
Excess of revenues over expenses (expenses over revenues)	(1,033)	(14,490)	(15,523)	64,278

Ontario Crafts Council

Statement of changes in fund balances year ended December 31, 2009

	2009										2008									
	Trust Funds					Internally Restricted Funds					Operating Fund					Total				
	Awards Trust Fund	Woodworkers Association Fund	Ontario Fund	Endowment Fund	John Mather Fund	Invested in capital assets	General Fund	Total	Operating Fund	Total	Operating Fund	Total	Operating Fund	Total						
Balances, beginning of year	\$ 52,950	2,305	2,305	48,334	38,792	144,082	(188,649)	(44,567)	97,814	36,958										
Excess of revenue over expenses (expenses over revenue) for the year	(1,033)	-	-	-	-	(25,326)	10,836	(14,490)	(15,523)	64,278										
Change in unrealized (loss)/gain on available for sale assets	-	-	-	5,844	-	-	-	-	5,844	(3,422)										
Capital lease obligations	-	-	-	-	-	981	(981)	-	-	-										
Additions to capital assets	-	-	-	-	-	3,107	(3,107)	-	-	-										
Balances, end of year	\$ 51,917	2,305	2,305	54,178	38,792	122,844	(181,901)	(59,057)	88,135	97,814										

Ontario Crafts Council

Statement of cash flows year ended December 31, 2009

	2009	2008
	\$	\$
Operating activities		
Excess of revenues over expenses	(15,523)	64,278
Items not affecting cash		
Gain on sale of capital asset	-	(335)
Amortization of capital assets	25,326	22,845
Amortization of deferred capital grants	-	(1,437)
Change in non-cash components of working capital		
Accounts receivable	9,859	(4,476)
Inventory of merchandise	9,565	(36,458)
Prepaid expenses and deposits	283	(927)
Deferred revenues	(73,398)	129,357
Accounts payable and accrued liabilities	(15,459)	49,474
Cash (used in) provided by operating activities	(59,347)	222,321
Financing activity		
Capital lease financing repaid	(981)	(3,174)
Cash used in financing activity	(981)	(3,174)
Investing activities		
Proceeds on sale of capital assets	-	650
Addition to capital assets	(3,107)	(136,832)
Endowment Fund - unrealized gain (loss)	5,844	(3,422)
Net decrease (increase) in investments	58,645	(43,108)
Cash provided by (used in) investing activities	61,382	(182,712)
Net cash inflow	1,054	36,435
Cash, beginning of year	195,780	159,345
Cash, end of year	196,834	195,780

Ontario Crafts Council

Notes to the financial statements

December 31, 2009

1. Purpose of the Organization and mission statement

The vision of the Ontario Crafts Council (the "Council") is to have craft recognized as a valuable part of life and the excellence of Ontario craft and craftspeople acknowledged across Canada and around the world. As a dynamic, member-based, not-for-profit arts service organization, the Ontario Crafts Council exists to significantly grow recognition and appreciation of craft and craftspeople by building a strong, talented, distinctive craft community and acting as an advocate on its behalf.

The Council 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 the year-end of \$181,901 (2008 - \$188,649). The continuation of the Council 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.

3. Changes in accounting policies

Series of Sections 4400 – Not-for-profit organizations

In September 2008, the Canadian Institute of Chartered Accountants ("CICA") issued amendments to several of the existing sections on accounting, measurement and financial reporting by Not-for-profit organizations contained in the 4400 series of Sections of the CICA Handbook. The adoption of these amendments has not resulted in any change in how the Council accounts for its transactions, but the disclosure of allocated expenses is required and is presented in Note 16.

Section 1000 – Financial statement concepts

On January 1, 2009, the Organization adopted the amendments made to Section 1000 "Financial statements concepts". The amended section requires an entity to demonstrate that any expenditure that it wishes to present as an asset meets the conceptual definition of an asset or is permitted to be recorded as assets under specific CICA Handbook section, and any revenue that is presented as a liability must meet the definition of restricted contribution under Section 4410. The adoption of these amendments has not resulted in any change in how the Council accounts for its transactions.

Credit risk and the fair value of financial assets and financial liabilities

In January 2009, the Emerging Issues Committee issued EIC-173 "Credit risk and the fair value of financial assets and financial liabilities". This abstract requires that an entity's own credit risk (for financial liabilities) and the credit risk of the counterparty (for financial assets) should be taken into account in determining the fair value of financial assets and financial liabilities, including derivative instruments. The adoption of this EIC did not have any effect on the financial statements.

Ontario Crafts Council

Notes to the financial statements

December 31, 2009

4. Summary of significant accounting policies and description of Funds

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles applicable to a not-for-profit organization published by the Canadian Institute of Chartered Accountants, using the restricted fund method of accounting for contributions. The significant accounting policies are summarized below:

Fund accounting

The financial statements of the Council 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) Ontario Woodworkers Association fund

This fund was established when the net assets of the Ontario Woodworkers Association were transferred to the Council. 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.

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 Council, which was permitted to retain 66% of funds raised for general operations. The Foundation holds the endowment in trust for the Council.

Internally Restricted fund

John Mather Fund

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

Fund accounting

Operating Fund

The Operating fund includes 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 Council since its inception.

The Invested in Capital Assets fund records the net book value of the Council's capital assets, less any related debt and unamortized capital grants.

Ontario Crafts Council

Notes to the financial statements

December 31, 2009

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

Financial instruments

The Council has classified each of its financial instruments into the following accounting categories. The category for an item determines its subsequent accounting under the revised standards.

<u>Asset/Liability</u>	<u>Category</u>	<u>Measurement</u>
Cash and investments	Held for trading	Fair value
Marketable securities	Available for sale	Fair value
Accounts receivable	Loans and receivables	Amortized cost
Accounts payable and accrued liabilities	Other liabilities	Amortized cost
Long-term debt	Other liabilities	Amortized cost

- Held-for trading items are carried at fair value, with changes in their fair value recognized in the Statement of operations.
- Available for sale items are carried at fair value, with changes in their fair value recognized in the Statement of changes in net assets.
- Loans and receivables are carried at amortized cost, using the effective interest method, net of any impairment.
- Other liabilities are carried at amortized cost, using the effective interest method.

As allowed under Section 3855 "Financial Instruments – Recognition and Measurement", the Organization has elected not to account for non-financial contracts as derivatives, and not to account for embedded derivatives in non-financial contracts, leases and insurance contracts as embedded derivatives.

The Organization has elected to follow the disclosure requirements of Section 3861 "Financial Instruments – Disclosure and Presentation" of the CICA Handbook.

Revenue recognition

The Council 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 Council follows the accrual basis of accounting whereby:

- (i) Retail revenue is recorded when goods or services are delivered.
- (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 Council 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.

Ontario Crafts Council

Notes to the financial statements

December 31, 2009

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

Inventory of merchandise

Inventory of merchandise, consisting of finished goods purchased for resale and a limited amount of the Council'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 Council 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 Council, 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.

Investments

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

Investments are recorded at their fair value.

Transaction costs are expensed as they are incurred.

Donation pledges

The Council 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 Council when the amounts are received, unless reasonable assurance exists with respect to the amount and collectibility of the pledge, in which case it is recognized in advance of collection.

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	6 years straight-line
Computer equipment	4 years straight-line
Computer application software	2 years straight-line
Leasehold improvements	Term of the related lease

Lease inducement

The lease inducement is amortized on a straight-line basis over the term of the lease.

Capital grants

Amounts received for capital grants are amortized at the same rate as the related capital asset.

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 generally accepted accounting principles 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. Accounts requiring significant estimates and assumptions include the valuation of investments, the inventory obsolescence provision and accrued liabilities.

Ontario Crafts Council

Notes to the financial statements

December 31, 2009

5. Credit facility

The Council has available an unsecured bank overdraft facility limited to \$5,000 (2008 - \$5,000), none of which had been used during the year or at the year end.

6. Investments

	2009	2008
	\$	\$
Fixed income (Provincial debt instrument)	53,758	-
Mutual funds (money market fund)	1,057	-
	<u>54,815</u>	<u>-</u>

7. Marketable securities

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

8. Capital assets

	2009		2008	
	Cost	Accumulated depreciation	Net book value	Net book value
	\$	\$	\$	\$
Furniture, fixtures and equipment	32,419	30,849	1,570	2,545
Computer equipment	63,599	60,778	2,821	3,014
Computer application software	36,475	35,035	1,440	-
Leasehold improvements	162,051	44,761	117,290	139,781
	<u>294,544</u>	<u>171,423</u>	<u>123,121</u>	<u>145,340</u>

Furniture, fixtures, equipment, and computer equipment include items acquired under capital lease with a cost of \$7,524 (2008 - \$7,524) and accumulated depreciation of \$5,011 (2008 - \$3,507).

9. Deferred revenues

	2009	2008
	\$	\$
Deferred donations and grants for future operations (Note 11)	115,901	184,950
Memberships (unexpired portion)	61,931	64,066
Future publications	6,750	7,476
Lease inducement	2,254	3,742
Awards	500	500
	<u>187,336</u>	<u>260,734</u>

Ontario Crafts Council

Notes to the financial statements

December 31, 2009

10. Long-term debt

The debt 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 totalling \$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 totalling \$120,000, are not currently being enforced, although the debt has not been forgiven. Neither the Council nor the Ministry expects that repayment of the debt will 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 Council have been pledged as collateral with respect to the debt to the Province of Ontario. The restriction originally placed on the Council during the repayment period, which previously prevented the Council from receiving any operating, capital, or accommodation funding from the Province, has been removed for such time as the Determination remains in force.

11. Donations and fundraising revenue and fundraising expense

Included in donations and fundraising revenue are \$8,029 (2008 - \$38,106) of donated materials, with an offsetting charge included in fundraising expense. The Council has received a pledge for a grant for subsequent year operations of \$93,000 (2008 - \$92,000) of which \$93,000 (2008 - \$92,000) had been received by the year-end and is included in deferred revenue.

12. Lease commitments

The Council's minimum annual lease payments for capital leases and for operating leases covering premises to the end of the leases are as follows:

	Capital leases	Operating leases
	\$	\$
2010	277	183,900
2011	-	130,500
Total future minimum lease payments	277	314,400
Less imputed interest	-	-
Balance of obligations under capital lease	277	
Less current portion	277	
Long-term obligations under capital lease		

Interest expense for the year on the capital leases amounted to \$174 (2008 - \$344).

Ontario Crafts Council

Notes to the financial statements

December 31, 2009

13. Invested in capital assets

	2009	2008
	\$	\$
Net assets invested in capital assets, beginning of year	144,082	25,799
Capital assets acquired during year, less disposals	3,107	136,517
Obligations under capital leases	981	3,174
Amortization of capital assets	(25,326)	(22,845)
Amortization of capital grants	-	1,437
Net assets invested in capital assets, end of year	122,844	144,082

14. Guarantees

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

- The Council has provided indemnities under a lease agreement for the use of the occupied premises. Under the terms of this agreement, the Council 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 Council indemnifies all directors, officers, employees and volunteers acting on behalf of the Council for various items, including but not limited to, all costs to settle suits or actions due to service provided to the Council, subject to certain restrictions.

The nature of these indemnification agreements prevents the Council 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 Council has not made any payments under such, or similar, indemnification agreements and therefore no amount has been accrued with respect to these agreements. The Council has purchased liability insurance to mitigate the cost of any potential future suits or actions.

15. Capital disclosures

The Council has externally imposed restrictions on some of its fund balances, as described in Note 4. The Council has complied with these restrictions.

16. Allocation of expenses

The Council has allocated payroll expenses of \$490,339 (2008 - \$445,911) as follows:

	2009	2008
	\$	\$
Expense line		
Programs	8,870	11,003
Communications	38,113	43,176
Membership	31,718	30,135
Special projects	70,596	14,972
Fundraising	7,297	9,796
Administration	97,606	128,770
The Guild Shop	206,139	208,059
Total	460,339	445,911

17. Comparative amounts

Certain of the prior year comparative amounts have been reclassified to conform with the presentation adopted for the current year.

Ontario Crafts Council

Schedule of retail operations year ended December 31, 2009

	2009	2008
	\$	\$
Revenue		
Sales of merchandise	1,041,884	1,169,595
Cost of sales	(541,991)	(610,217)
Gross margin (2009 - 48.0%; 2008 - 47.8%)	499,893	559,378
Expenses		
Personnel	214,491	216,359
Rent	151,500	145,500
Bank and charge card fees	22,790	25,202
Depreciation	18,389	1,843
Other expenses	15,937	15,273
Members' discounts	14,050	23,050
Maintenance and utilities	12,220	12,414
Advertising and promotion	12,096	14,463
Supplies	8,560	12,299
Inventory shrinkage, breakage, and obsolescence	6,303	8,245
Postage and telephone	3,316	6,358
Travel	918	2,761
Equipment rental	76	686
Occupancy insurance and property tax	-	8,691
	480,646	493,144
Net retail revenue	19,247	66,234

Retail operations comprise The Guild Shop. Retail operations exclude any allocations of expenses, except for payroll costs (Note 15).

DIRECTORY

EXECUTIVE AND BOARD OF DIRECTORS

Mark Lewis, *President and Chair of the Long-range Planning Committee*
Gilles Latour, *Vice-President and Chair of the Membership Committee*
Janice Warren, *Chair of Nominations*
Jay Richardson, *Treasurer*
Susan Rothfels, *Secretary*
Andrea Graham
Cindy Dachuk
Eric Nay
Gord Thompson
Jane Bright
Mazie Pravia
Sandra Dupret
Sylvia Nan Cheng
Ramesh Sangameswar
Wendy Sue Lyttle



STAFF

990 Queen Street West

Emma Quin, *Executive Director*
Paul Wilson, *Accounts and Operations Manager*
Shauna Cake, *Communications Officer**
Katherine McKellar, *Special Projects Coordinator*
Valerie McLean, *Membership Services Coordinator*
Janna Hiemstra, *Gallery Coordinator*
Mary Calarco, *Southwestern Regional Coordinator**
Sara Washbush, *Eastern Regional Coordinator*
Laura Rea, *Graphic Designer*
Maxine Bell, *Special Projects Assistant*
Veronica Lucaks, *Communications Assistant**

The Guild Shop

Rob Ridgeway, *Manager*
Matt Karvonen, *Manager of Store Operations*
Blandina Makkik, *Director of the Inuit and Native Gallery*
Ann Tompkins, *Director Emeritus, the Inuit and Native Gallery*
Gill Birol, *Sales Associate*
Carol-ann Casselman, *Sales Associate*
Dora D'Angelo, *Sales Associate*
Yusun Ha, *Sales Associate*
Heather Korschuh, *Sales Associate*
Caitlin Lawrence, *Sales Associate*
Maurie Todd, *Sales Associate*
Jennifer Sarich Harvey, *Retail Marketing Coordinator**



COMMITTEES

Eastern Steering Committee

Jane Thelwell
Colette Beardall
Eiko Emori
Paul Matteau
Paul Portelli
Sara Jarvis
Susan McDonald
Emma Quin
Sara Washbush

Southwestern Steering Committee

Virginia Eichhorn
Shannon Kennedy
Juan Bohorquez
Emma Quin
Mary Calarco

Finance Committee

Jay Richardson
Mazie Pravia

Nominations/ Governance Committee

Janice Warren, Chair

Fundraising Committee

Gilles Latour, Chair
Janice Warren
James Dunne
Diana Reitberger
Emma Quin
Katherine McKellar

Editorial Committee

Gord Thompson, Chair
Jennifer Neufeld
Shauna Cake
Sandra Alföldy
melanie Egan
Stephen Hogbin
Gilles Latour
Charles Lewton-Brain
Eric Nay
Emma Quin
Tiana Roebuck
Arno Verhoven



Volunteer Committee 2009

Jane Bright, *Chair*
Michele Fordyce, *Chair**
Monica Peel, *Vice-Chair*
Jane Allen, *Secretary*
Joan Milburn, *Treasurer*
Leslie Adamson
Mary Brebner
Dorothy Burton
Mary Comi
Elsie Cooper
Mary Corcoran
Cherie Daitchman
Louise Dimma
Alice Fournier
Mary Lou Gilchrist
Barbara Goldring
Marcia Hays
Sandy Hore
Ona Humphries
Judy Kennedy
Ingrid Laidlaw
Kathy Lakatos
Katalin Lawford
Eva Lornic
Cynthia Macdonald
Adrian Mann
Pat Marshall
Sharon McLeod
Phyllis McTaggart
Jane Moore
Helen Paul
Rosiane Read
Damaris Robinson
Kay Saunders
Bunny Segal
Margaret Smith
Mary Wemp
Jennie Wilson

Volunteers

Cecilia Jabbaz
Jenn Neufeld
Juliet Searle
Roula Georgilis
Michael Faubert
Victoria Gudgeon
Samron Berhane

* held position for part of the year

AFFILIATE ORGANIZATIONS

260 Fingers Ceramic Exhibition
Art Gallery of Mississauga
Blue Mountain Foundation For The Arts
Brantford Potters' Guild
Burlington Art Centre
Burlington Handweavers & Spinners Guild
Burlington Potters' Guild
Cabbagetown Arts and Crafts
Canadian Bookbinders & Book Artists Guild
Canadian Embroiderers' Guild
Canadian Society For Creative Leathercraft
Cumberland Arts & Crafts Guild
Dundas Art & Craft Assoc.
Fusion: The Ontario Clay And Glass Assoc.
George Brown College
Georgian College School of Design and Visual Art
Georgina Arts Centre & Gallery
Guelph Creative Arts Association
Guelph Guild Of Handweavers & Spinners
Haliburton School of The Arts-Fleming College
Harbourfront Centre - Craft Studios
Huron Festival Of The Arts & Crafts
Ingersoll Creative Arts Centre
Kawartha Potters Guild
Kindred Spirits Artisans Of Paris
Living Arts Centre Mississauga
McClure & Egan Gallery
Metal Arts Guild
Mississauga Potters Guild
Mohawk College of Applied Arts & Technology
Muskoka Arts And Crafts Inc.
Neilson Park Creative Centre
Ottawa Artisans Guild
Ottawa Guild of Potters
Pine Tree Potters
Pomegranate Guild of Judaic Textiles
Potters Guild of Hamilton and Region
Potters Studio Inc.
Quinte Arts Council
Rails End Gallery & Arts Centre
River Guild Of Fine Craft
Scugog Council for the Arts
Simcoe County Arts & Crafts Association
The Valley Artisans Co-op
The Visual Arts Centre of Clarington
The Woodturners Guild of Ontario
Tillsonburg District Craft Guild
Toronto Bead Society
Toronto Potters
Waterloo Potters' Workshop
Woodlawn Pottery Studio
York Heritage Quilters Guild

IMAGE CREDITS

Cover

Amanda McCavour and Margaret Lim, *Untitled (Forest)*, 2009. Thread, Metal.

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Nick Chase, *Untitled*, 2009. Blown and sandblasted glass.

p.2

Brad Turner, *Elevated Balance #3*, 2009. Assembled handmade glass, stainless steel, comprised of two un-adhered components.

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Amanda McCavour, *Birds with Clouds*, 2009. Thread.

p.4

Michelle Mendlowitz, *Rocking Vase*, 2006. Medium/ Technique: slab built, mid fire stoneware.

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Catherine Vamvakas-Lay, *Pomegranate Seeds*, 2009. Glass, bronze.

p.6

Andrea Graham, *Perithecia*, 2007. Felted wool, organic finn, merino, karakul, silk fibres and threads.

p.7

Annie Tung, *Hold On series*, rings with hand-held locket and memento, 2008.

Fabricated, gold-plated brass, stainless steel, silver, acrylic.

Patrick Yeung, *Stacked Container*, 2006. Thrown stoneware with slip and glaze, Δ 10 salt-fired.

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2009 Cheongju International Craft Biennale Pavillion.

Robert Mitchell taking in *Unity & Diversity*.

Susan Warner Keene, *Dark Rebus #1*, 2009. Handmade paper, abaca, threads, pigment.

Mellisa Morrow, *PINE side table*, 2009. Laser cut steel, powder coat.

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Robert Mitchell, *Coast to Coast Bracelet*, 2009. Jewellery.

Mark Jaroszewicz, *Metamorphic Numerals*, 2009. Porcelain, rare earth magnets.

Mark Jaroszewicz's Biennale programming children's workshop.

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Kevin Lockau, *Behavioural Studies of Tolerance*, 2009. Sandcast glass, concrete, steel.

Emma Gerard, *Assigning Flaws*, 2009. Glass.

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Laura Trach Studio in Minden.

Masterworks East CraftTalks at the Cornwall Regional Art Gallery.

Eastern region CraftSmarts with Jane Thelwell.

Eastern region CraftTalks with Karel Aelterman.

Eastern region CraftSmarts with Shannon Kennedy from Cynosure Jewellery.

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Annie Tung, *Spoon Locket II*, 2008. Antique silver spoon, cast silver, hair, pearls, copper, patina, and silver.

Opening Reception for *Talking Earth and Flying Fish* exhibition.

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Suzanne Carlsen, *Animal Relocation Brooch*, 2009. Brass, linen, cotton, hand embroidery.

Maura Meng, *Nattiq All Stars*, 2008. Seal skin, womens size 8 Converse

Tiana Roebuck, *Pinstuck- Pincushion*, 2007. Computer printed silk, glass beads, cotton floss, steel, pearls.

Daryl Feretti, *Facet Bar Stools*, 2009. Black Walnut, nylon webbing.

Symphony Opening Reception.

Doug Magrath, *Natural Edge Bowl*, 2009. Walnut burl.

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Julie Lockau, *Seventy-one Boxes and Twenty-one Flowers (detail)*, 2007. Hand folded birch bark, roped grass, thread

John Goodyear, *Sphere of the Unknown*, 2009. Wood turned Walnut and Cherry.

Sandra Noble Goss, *History #1*, 2009. Brass, bronze, sterling, 24 k leaf, patina.

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Chandler Swain, *Tower*, 2009. Porcelain, stamped, stained and glazed.

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Top and bottom: *DIwhy?* exhibition opening reception.

Multiplicity exhibition.

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The new e-store website for The Guild Shop.

Portfolio of Makers.

Valerie McLean promoting *Studio* magazine.

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SPARK! logo

Evann Frisque working on a quilt square for the *Quilt of Possibilities*.

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Andrea Graham, *Untitled (pods)*, 2009. Felted wool fibre.

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Wendy Walgate, *Sleigh Ride (detail)*, 2009. White earthenware, slipcast, glazed.

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Unity & Diversity installation.

William Hampton, *'Point' Hall Table*, 2009. Red oak, glass.

Eastern region *CraftTalks* with Heather Inwood-Montrose.

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Sarah Troper, *One-Hundred Ribbons*, 2008 (detail). Fabricated and formed steel.

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Katherine McKellar, Andrea Graham, Lisa Whörle, and Carolyn Barnett at the *Award Winners 2009* opening reception.

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Julie Moon, *Bubble-head (detail)*, 2008. Coil and pinched porcelain, glaze and engobes.

Amanda Delacruz, *Labyrinth Bun Cage*, 2008. Copper.

Masterworks East exhibition.

Jim Lorriman, *A Touch of Elegance*, 2009. Lilac sticks.

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Amanda McCavour, *Birds with Clouds*, 2009. Thread.



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