

Topic	CRAFT INTERESTS		
Date	Oct 12 th 2018	Location	Halifax Central Library
Host(s)	Maegen Black, Director, Canadian Crafts Federation (CCF)		
Participants	<p>Sandra Dupret, President (CCF) & Dean of the Haliburton School of Art Arlene McCausland, Textile Artist (Prince Edward Island Craft Council) David Freeman, Luthier (Saskatchewan Crafts Council) Alison Norberg, Textile Artist (Manitoba Crafts Council) Mark Douenard, Blacksmith (Conseil des métiers d'art du Québec) Katie Parnham, Textile Artist (Newfoundland & Labrador Craft Council) Tara Owen, Jeweller (Alberta Craft Council) Frances Ennis, Community Worker, St. John's Newfoundland Glenn Piwowar, Mixed Media Artist (Yukon Arts Society) Kathleen Morris, Textiles Instructor, OCAD University Kim Bent, Textile Artist (Craft New Brunswick) Rosalyn Mercredi, Glass Artist & Gallery Owner, Yellowknife NWT</p>		
Notetaker(s)	Linda Brine, Shop Manager, Canadian Clay & Glass Gallery		
Facilitator(s)	Gilles Latour, Past President, Canadian Crafts Federation (CCF)		
Invitation	<p>This session will include an important open group discussion about cultural research in Canada, focusing on policy and research that impacts the craft (and larger cultural) sector. Board members are asked to attend, and Craft Council staff and sector reps from across the country are welcome to participate.</p>		
Perspectives and thoughts	<p>The question posed to the group for discussion contained three sections: <i>As a member of the cultural sector, what research or policies:</i> <i>a) currently exist and <u>help</u> your work, b) currently exist but <u>hinder</u> your work, and c) need to be created?</i></p> <p>The structure of this conversation helped the participants to think through the many different (but often overlooked) challenges and opportunities for sectoral development. The discussions are craft specific but the structures/suggestions may be easily transferable to other visual arts or culture sectors.</p> <ul style="list-style-type: none"> • Data exists at the provincial/territorial level through Craft Council membership databases, but is not being coordinated or gathered for national use. By working together to implement mutually agreed upon categories of information that members are required to update on an annual basis, we could pool this data to create a demographic/economic picture of the sector. • A proposal for export research was developed, not approved on it's first submission, but could be resubmitted with an update. This could be amended for wider cultural sector use. The lack of clarity for craft (and all cultural sectors) is extremely frustrating for artists. They are unable or unwilling to expand their practices because of the misinformation or lack of information available. Arts organizations have (off the record) discouraged artists from undertaking this type of activity because of the risk. There needs to be a new or more credible source for export guidance for artists in order to help improve this difficulty and open new economic opportunities for those wanting to sell outside of Canada (not just show). Can we encourage various government departments to talk to each other so that all are offering sound advice on cultural export actions for organizations and individual artists? We need to end the lip-service paid to craft, where government departments are in favour of craft as an economic and cultural sector, but do not provide the basic information and supports required to truly move the sector forward. 		

	<ul style="list-style-type: none"> ◦ Newfoundland government and Atlantic Canada Opportunities Agency are both undertaking industry strategy development work to try and address export issues. • Interest expressed to include craft voice from the Cultural Statistics Strategy Consortium (CSSC), a group organized by Canadian Heritage & Statistics Canada to review cultural stats & identify improvements. • The 1% - 5% policies in place for public space development (that this percentage is earmarked for art) is welcomed, but rarely accessed by the craft sector. Is there a better way to showcase the sector or connect members to opportunities? • The Artist Resale Right proposed by CARFAC would be a great benefit to craft artists and all visual artists. • The taxation issue (e.g. Steve Higgins – sculptor in Nova Scotia who was hit with a 14k tax bill after his professional grants were deemed as a hobby, ineligible for business expenses). Clarification of this type of tax concern for artists (at CRA and for artists experiencing audits) is a definite need in the community. This isn't a request for new funding or major changes, just a reduction in barriers – same for export. • Continued promotion of the sector is required from a celebration standpoint. There are excellent international programs for “Living National Treasures” - programs to celebrate master artisans as cultural treasures. Increasing public appreciation for the arts requires much more thought and discussion in future meetings. <p>Issues that continue to hinder the sector:</p> <ul style="list-style-type: none"> • Provincial/Territorial curriculum in public schools vary, craft (and culture in general) are dismissed, or are included but not implemented, are the first to get cut. How do we change the culture at this level – to push the idea of STEM to STEAM (Science, Technology, Engineering, Math – include ART) • Myths about the sector – increased research to clearly and accurately identify the depth and breadth of the sector, with case studies to make this information “real”, would be a great step.
<p>What research would be useful?</p>	<p>- Craft sector demographics and economics. Last study was done in 2003, desperately needs updating. The Statistics Canada information on craft is inaccurate, continued efforts to improve this (in partnership with Stats Can) would help, but this is a long term change. More immediate information self-generated by the sector is also required.</p> <p>- Evidence based export information to determine the accurate facts about what is happening now and what needs to be improved.</p>
<p>Whose voices are missing around the table?</p>	<ul style="list-style-type: none"> • Indigenous arts voices (this meeting included only one representative from the Indigenous arts community, representing a NWT perspective, a greater diversity of voices are welcomed and needed) • Emerging artist voices • policy makers & researchers
<p>Resources</p>	<p>None offered at this time.</p>
<p>What next steps were mentioned as a result of the Gathering?</p>	<ul style="list-style-type: none"> • <i>CCF to work with Executive Directors of Craft Councils to confirm a national standard for data collection & sharing.</i> • <i>CCF to join the CSSC to further discussion and support new strategies.</i> • <i>Continue to push for Artist Resale Right in all advocacy work at the federal level, so the sector knows we support this.</i> • <i>Reach out to American Craft Council to have discussion about export – what difficulties do both face when crossing borders?</i> • <i>Continue to connect with Mass Culture, and hold regional meetings wherever possible to drill down further on opportunities/challenges mentioned above.</i>