



KITCHENER-WATERLOO
ART GALLERY KWAG.CA

ANNUAL
REPORT
2023

BOARD OF DIRECTORS REPORT 2023



Danielle Deveau, Chair Bryce Kraeker, Vice-Chair

In 2023, the Kitchener-Waterloo Art Gallery continued to uphold its vision of amplifying the voices of diverse artists, expanding access to art's transformative impact and strengthening the gallery's distinctive legacy for future generations. KWAG continues to prioritize diversity in both curated exhibitions and Permanent Collection acquisitions. Our exhibitions push political boundaries and ask viewers to engage with difficult questions about humanity and sustainability. At a time of financial upheaval in the local arts community, 2023 also marked an important milestone in KWAG's path to sustainability as the gallery eliminated its accumulated deficit.

This year also marked the completion of year two of KWAG's 22/24 Strategic Plan and the first year of a new digital strategy, both of which are pushing the Gallery to innovate in how we reach and engage our public. The over 4300 works in the Permanent Collection are held in a public trust. As such, we take seriously our responsibility in preserving, and making accessible, these important works—including through digital channels.

On behalf of the Board, we would especially like to acknowledge the exceptional leadership of Executive Director Shirley Madill, who in 12 years has eliminated a \$328,000 accumulated deficit, modernized the Permanent Collection vaults and attracted exhibitions of critical renown in the Canadian contemporary art scene. Also, in 2023, as acknowledgement of the important role that Madill plays as a local arts leader, she received a Lifetime Achievement Award by Arts Awards Waterloo Region. Congratulations Shirley!

We would also like to extend our thanks and congratulations to gallery staff for making KWAG such a vital and important part of our local cultural community in 2023. It is a pleasure to serve on the Board and we are very much looking forward to another year of engaging contemporary art and important conversations.

Images: (Cover) Jessica Karuhanga, *Blue as the insides* (still), 2021. Single-channel video with sound, 15:18 mins. © Jessica Karuhanga.
(Back) Installation view, *SOS: A Story of Survival, Part II - The Body*, Kitchener-Waterloo Art Gallery, 26 August 2023 - 7 January 2024. Photo courtesy of KWAG, by LF Documentation.
(Above) Black & Gold 2023. Photo by Daniel Burton.

EXECUTIVE DIRECTOR REPORT 2023



Shirley Madill, Executive Director

In 2023, the Kitchener-Waterloo Art Gallery continued to share the pleasures of reflection, inspiration, provocation and imagination that contemporary art offers through public access to art, artists and the creative process. The Gallery's history of exhibiting the art of today is a constant presence in the work that we do as stewards of the largest and oldest art museum in the Region of Waterloo. As we think about this jewel of a public art gallery for today and for the future—developing the Collection with acquisitions of contemporary art, presenting groundbreaking exhibitions and programs, and proactively engaging our community—we are mindful of the fact that we are part of a continuum of visionary Board members and gallery staff. Making one's mark within this extraordinary landscape of achievement is by default a deferential endeavor. Occasionally, at very special moments, we become aware that we are actively making history, that history is happening right now and that we have the honour and privilege of being its humble agents.

This Annual Report marks a spectacular year of achievement advanced through the dedicated advocacy of KWAG's mission

of connecting people and ideas through art. The Gallery is not just a mirror reflecting our shared culture. It is a lively forum, a place where we meet, exchange ideas and foster mutual understanding. It is a safe place that offers rich dialogue and learning, where artists, curators, scholars, educators and the public gather to spark meaningful conversations about the world we inhabit and the challenges we face.

This report shares the successes of a year that saw KWAG continue to stand strong and unified. Despite so many challenges following a pandemic, 2023 was one of creative success and financial stability. We could not have accomplished this without the help of many. We owe our gratitude to the Board of Directors, KWAG staff, volunteers, our supporters and partners, without whom we would be unable to move toward our vision for the future. Our sincere thanks go to our government funders—the Canada Council for the Arts, Ontario Arts Council, City of Kitchener and City of Waterloo—as well as the many generous individuals, members, corporations and foundations that enable us to provide a full and diverse range of cultural programs to the public.

CURATORIAL REPORT 2023



Installation view of Kim Dorland, *Where are all the protest songs?* (detail), 2022. Oil on panel, 213.4 x 609.6 cm. in *SOS: A Story of Survival, Part II – The Body*, Kitchener-Waterloo Art Gallery, 26 August 2023 – 7 January 2024. Photo courtesy of KWAG, by LF Documentation.

Darryn Doull

Curator: Exhibitions & Programs

Fire is both an elemental power and symbolic process of transformation. We are hopelessly attracted to the hypnotizing leap and flutter of flame, seduced by its threat and humbled by its alchemy. For centuries, we have gathered around flame, to heat our bodies and warm our food. Somewhat more recently, fire has rained from the sky in a hateful destruction of nationalist geopolitics. In the 21st century, fire is a force that destroys and sustains bodies. The key is to be tender with all that remains and all that regrows.

We started the year with the fire of love. *Joyce Wieland: A Clutter of Love* reminded us of the power of solidarity. It celebrated the great disruptions that continue to establish new forms of collectivity, governance and understanding of the land around the world, despite a bruised hope for the future.

Jessica Karuhanga: Blue as the insides, was the artists' first solo exhibition at a public art gallery. Through poetic invocations of cultural symbols, artifacts and rituals, Karuhanga created immersive sensorial environments that collapsed linear embodiments of time. The light of Karuhanga's flame shone into the private reveries of Black life by synthesizing body, place and technology.

Cited inside the cut between slavery and resource extraction, between black lives matter and the matter of life, Denise Ferreira da Silva and Arjuna Neuman's film *Serpent Rain* was a glimpse into living *otherwise* and learning about ourselves through elemental impressions.

Finally, *SOS: A Story of Survival, Part II – The Body* explored what survival is, what it looks like and what it means to survive. Ultimately, both trauma and joy are congealed in an experience of the body. Is the heat of our body, like the curl of the flame, enough to transform the world and ensure both individual and collective survivals?

To be tender is to be in touch and attuned with another. It celebrates the beauty of our proximity. Closeness can be both a gateway to and a possible subterfuge of violence. As fire destroys, it creates opportunity for a new system to emerge. May we each find the same transformative potential in our own communities. All one or none, on this pale blue ball of chance.

COLLECTIONS REPORT 2023

Jennifer Bullock
Assistant Curator & Registrar

Seven works were accessioned into the Permanent Collection in 2023. Materially, these works included painting, printmaking, video and a wall-based sculptural neon light. These represent our first acquisitions of work by Jessica Karuhanga, Tessar Lo, and the late Tony Scherman; our third acquisition of work by Rita Briansky and our fifth acquisitions of work by David Milne and William Goodridge Roberts. This also marks only the second time that a public art gallery has acquired work by Karuhanga, marking a significant moment in her practice. The Collection now numbers 4,369 original artworks by local, regional, national and international artists.

Through exhibition and loan, 70 Permanent Collection artworks were on view to the public. In our galleries, six works formed the foundation of *Joyce Wieland: A Clutter of Love*. Three works were included in *SOS: A Story of Survival, Part II – The Body*, and another six works were featured in *Expressions 48: Wherever You Are. In Search of a Loss of Self and Crossing a Threshold* were drawn entirely from the Collection with a combined twenty-seven works on view.

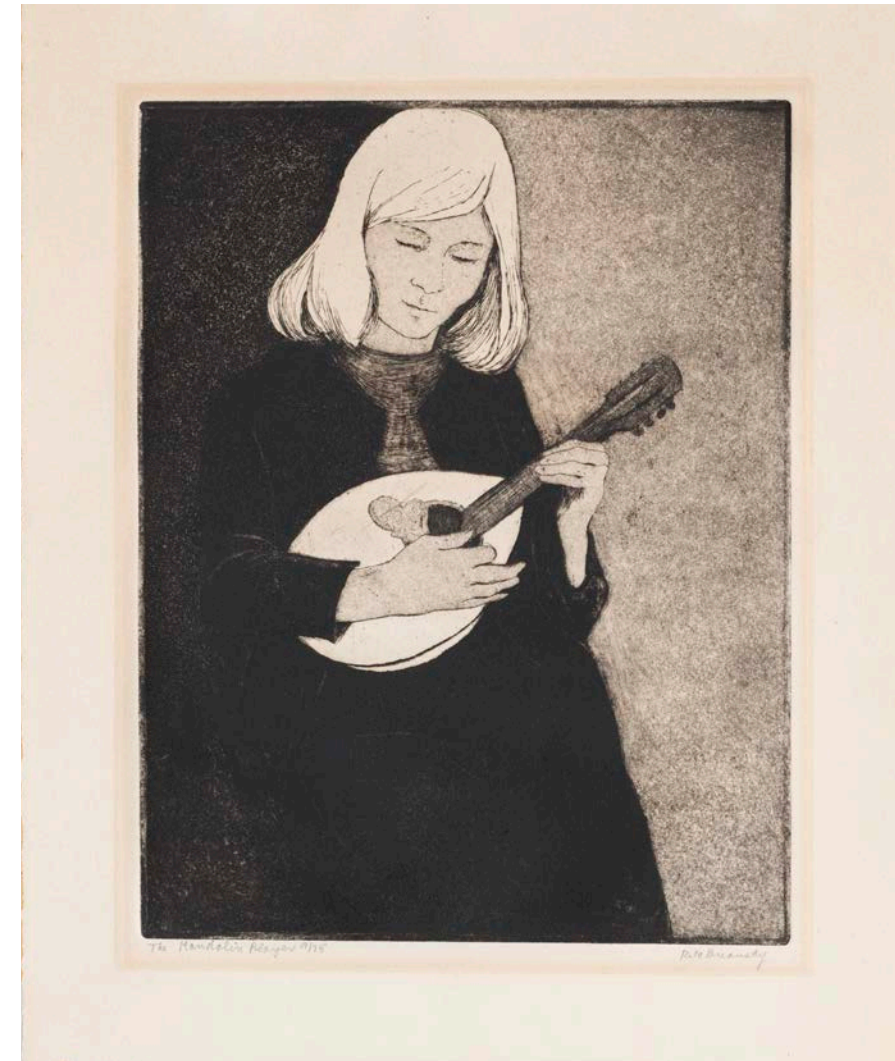
Another twenty-eight works were included in regional and national loans or outdoor installation in the sculpture garden. Our ongoing community partnerships include Centre for International Governance Innovation,

the City of Kitchener and Martin Luther University College.

In late 2022, KWAG loaned one painting by Norval Morrisseau entitled *Man or Indian as Being* to the Ken Seiling Waterloo Region Museum for their exhibition *Dibaajimowin: Stories from this Land*. This exhibition continued until 16 April 2023. Two installation works by Deanna Bowen are still touring with KWAG's *Deanna Bowen: Black Drones in the Hive*, the solo exhibition of the artist's work curated by former KWAG Senior Curator, Crystal Mowry. This exhibition will be on tour until Spring 2025.



ACQUISITIONS 2023



Previous:
Jessica Karuhanga
(Canadian)
Body and Soul,
2019 (2012)
Single-channel video with sound
02:06 minutes
Kitchener-Waterloo Art Gallery
Purchase: 2023.
Photo: KWAG, by
Toni Hafkenscheid.
(c) Jessica Karuhanga

Top Left:
Rita Briansky
(Canadian, b. Poland 1925)
The Mandolin Player, 1925
Etching
33 x 28 cm (sheet)
26 x 20.5 cm (impression)
Kitchener-Waterloo Art Gallery
Collection: Gift of the Estate
of Dr. James G. Stephens, in
memory of his wife Bette and her
lifelong love of art, 2023.
Photo: KWAG, by Robert McNair.
(c) Rita Briansky

Top Right:
Kelly Mark
(Canadian, b. 1967)
nothing never wins, 2011
Neon and transformers on panel
101.6 cm diameter x 7.6 cm depth
Kitchener-Waterloo Art Gallery
Collection: Gift of Sandra Forbes
and Stephen Grant, 2023.
Photo: KWAG, by Robert McNair.
(c) Kelly Mark



Top:
William Goodridge Roberts
 (Canadian, b. Barbados, 1904-1974)
Still Life with Oranges, 1922
 Oil on board, 30.5 x 40.6 cm
 Kitchener-Waterloo Art Gallery Collection:
 Gift of Sandra Forbes and Stephen Grant, 2023.
 © Estate of William Goodridge Roberts

Right:
Tessar Lo
 (Canadian, b. Indonesia 1984)
sad gambol, 2019
 Oil on canvas, 102 x 81.5 cm
 Kitchener-Waterloo Art Gallery Collection:
 Gift of Sandra Forbes and Stephen Grant, 2023.
 © Tessar Lo



Top left:
David B. Milne
 (Canadian, 1882-1953)
St. Michael's Cathedral, 1943
 Colour drypoint
 26.8 x 29.2 cm (sheet)
 18.7 x 21.3 cm (impression)
 Kitchener-Waterloo Art Gallery Collection: Gift of
 Mr. and Mrs. John M. and Elizabeth Kerr, 2023.



Bottom left:
Tony Scherman
 (Canadian, 1950-2023)
Jacques, 1999 (from the *About 1789* series)
 Drypoint etching
 Sheet: 52.9 x 50.9 cm
 Image: 29.1 x 29.6 cm
 Kitchener-Waterloo Art Gallery Collection: Gift of
 Sandra Forbes and Stephen Grant, 2023.
 © Estate of Tony Scherman

EXHIBITIONS 2023



Wait for the Wheel

26 October 2022 to 16 April 2023

Basia Irland, C.V. Stübbe-Teglbaerg, Dondi White, Jack Bechtel, Michael Falk, Michael Flomen, Otto Rogers, Salvador Dalí, Sara Graham, Takao Tanabe, William Acres and York Wilson

Curated by Jennifer Bullock

In Greek and Roman mythology, the goddess Tyche, or Fortuna, is the fickle mistress of our destinies. Sometimes she helps you win and sometimes she lets you lose. This imagery persisted from Classical antiquity through the Middle Ages and into the Renaissance. People imagined themselves as passengers on this metaphorical wheel of misfortune and advantage. Works in the exhibition explored this concept of fate's constant turning. If events follow an eternal cycle—an ending always followed by a beginning—one may trust that destruction will be followed by renewal; despair must give way to hope. One need only wait for the wheel.

Image: Installation view of *Wait for the Wheel*, Kitchener-Waterloo Art Gallery, 26 October 2022 - 16 April 2023. Photo courtesy of KWAG, by Robert McNair.

Joyce Wieland: A Clutter of Love

21 January to 21 May 2023

August Klintberg,
Fernanda Pessoa and
Joyce Wieland

Curated by Darryn Doull

With a core of six works from the Permanent Collection, *A Clutter of Love* surprised visitors with just how far ahead of the times Wieland's work truly was. Though approaching 50 years old, many of the works in the exhibition addressed subject matter that continues to be at the top of the news today, including women's bodily autonomy, Canadian nationalism and Indigenous representation. In a time of war, protest and dissent around the world, Wieland's message of solidarity was deeply felt, like the pulsing of blood in your ears on a quiet night. As we reached to kiss the present goodbye, we bid adieu to complacency and appreciated anew the power of our numbers.

This exhibition was presented with the support of KWAG's *Women of Influence for Women's Art*.

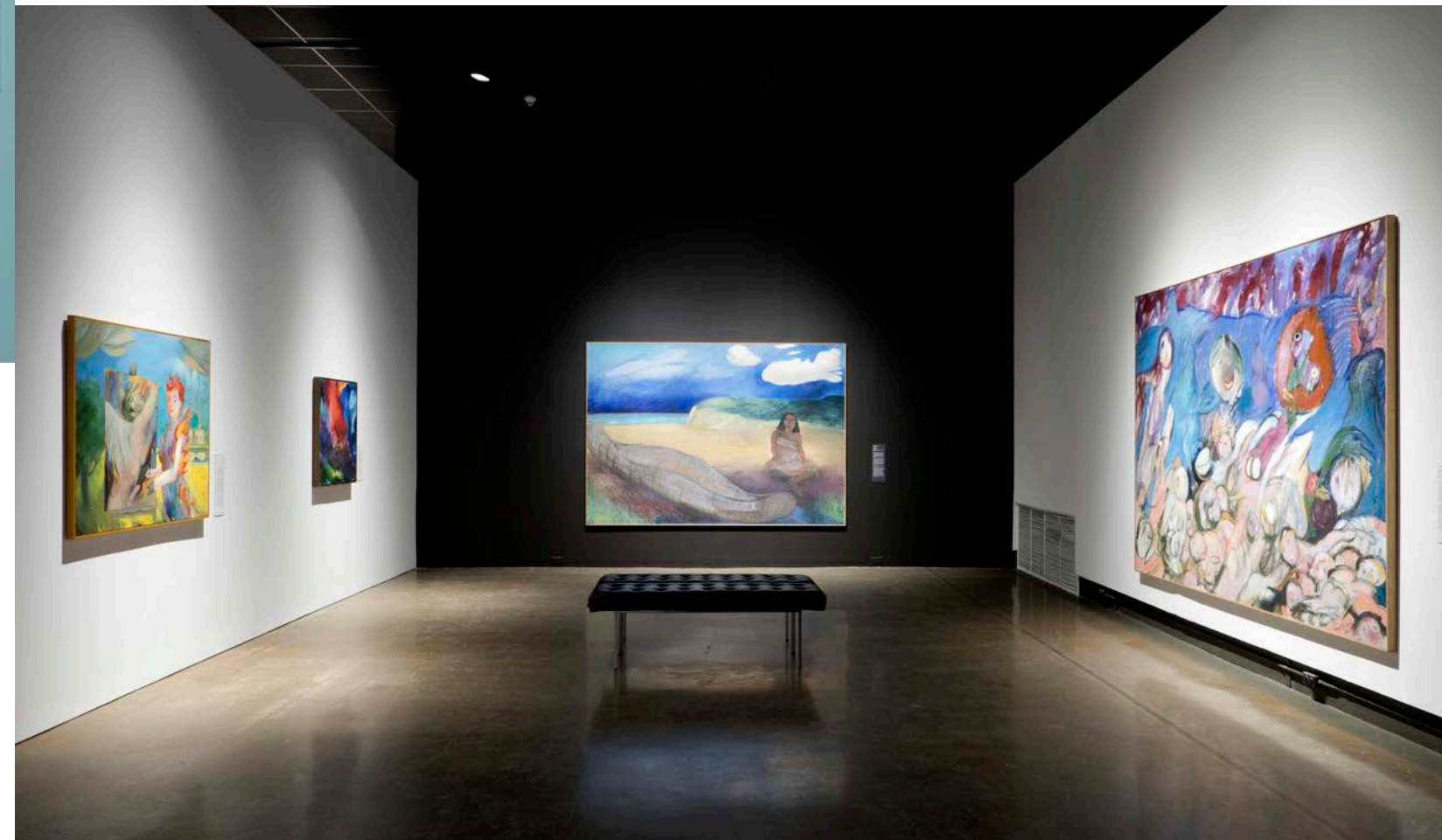


Image: Installation view, *Joyce Wieland: A Clutter of Love*, at the Kitchener-Waterloo Art Gallery, 21 January - 21 May 2023. Photo courtesy of KWAG, by Robert McNair.

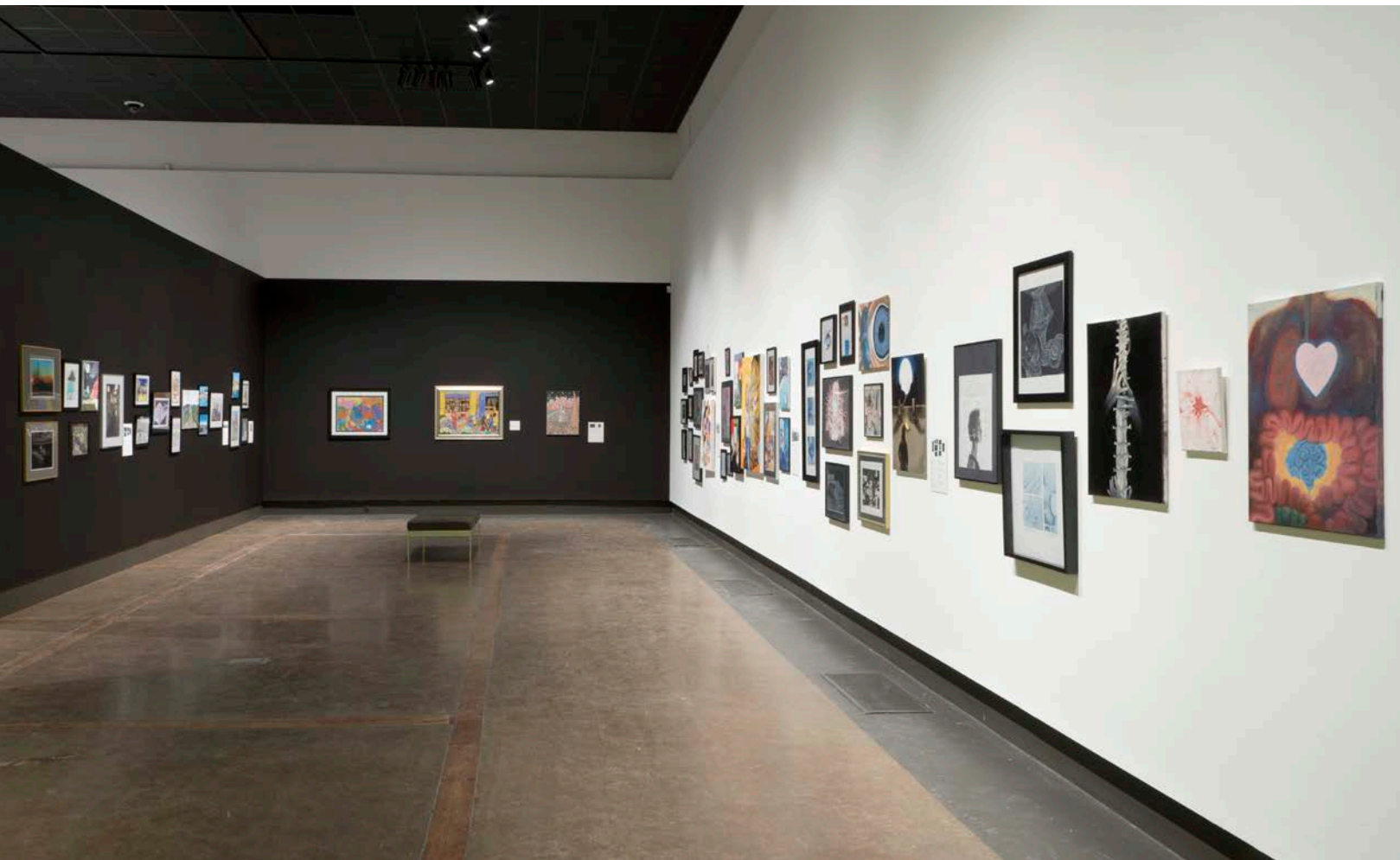
Expressions 48: Wherever You Are
4 February to 19 March 2023

Students from the Waterloo Region and Ann MacIntosh Duff, April Hickox, Mary Hecht, Menchu García Rendueles, Ron Bolt and Ruth Annaqtuusi Tularialik

Organized by the Public Programs Department

The 48th edition of *Expressions* continued our annual tradition of showcasing student art from across Waterloo Region. The theme, *Wherever You Are*, was inspired by Sarah Al-Dulaimi's *Summer Urban Landscape*. It encouraged students to embrace the present in representations of the physical, mental, emotional and artistic spaces that they were inhabiting at the time. *InSight* was the culmination of an Artist-in-Residence program that connected students with local artist Brenda Reid to produce soft sculptures. The results of their collaboration were featured in *Expressions*.

Expressions 48 was supported by the Waterloo Region District School Board and the Waterloo Catholic District School Board.



Jessica Karuhanga: Blue as the insides
8 April to 6 August 2023

Curated by Darryn Doull

Blue as the insides marked the first solo exhibition for Ugandan-Canadian artist Jessica Karuhanga. Through poetic invocations of cultural symbols, artifacts and rituals, Karuhanga created immersive installations that collapsed linear embodiment of times and uncovered aspects of histories and relations that were otherwise hidden or unknown. Questioning how cultural artifacts perform, Karuhanga centered aspects of Black subjectivity and embodiment. Image and sound cohered a spiritual resilience, guiding visitors as they peered into the private reveries of Black life.

This exhibition was presented with the support of KWAG's *Women of Influence for Women's Art*.

Images:
(Left) Installation view, *Expressions 48: Wherever You Are*, at the Kitchener-Waterloo Art Gallery, 4 February – 19 March 2023. Photo courtesy of KWAG, by Robert McNair.
(Top) Installation view, *Jessica Karuhanga: Blue as the insides*, at the Kitchener-Waterloo Art Gallery, 8 April – 6 August 2023. Photo courtesy of KWAG, by Toni Hafkenscheid.



Denise Ferreira da Silva and Arjuna Neuman: *Serpent Rain*
3 June to 1 October 2023

Curated by Darryn Doull

Serpent Rain is as much an experiment in working together as it is a film about the future. The collaboration between da Silva and Neuman began with the discovery of a sunken slave ship, and an artist asking a philosopher: how do we get to the post-human without technology. And the philosopher replying: maybe we can make a film without time. The result is a video that speaks from inside the cut between slavery and resource extraction, between black lives matter and the matter of life, between the state changes of elements, timeless and tarot. Together, it asks: what becomes of the human if expressed by the elements?

Serpent Rain was commissioned by Stefano Harney for the Bergen Assembly.



In Search of a Loss of Self
28 April to 10 September 2023

Adad Hannah, Colwyn Griffith, Elizabeth Eastman, Gabriel Cohen, George Douglas Pepper, Hédi Bouraoui, Jacques de Tonnancour, Jamelie Hassan, John Howlin, Judy Garfin, Kathleen Daly Pepper, Keiko Minami, Mary Hiester Reid, Norman Laliberté, Pardiss Amerian, Pierre-Leon Tétreault, Robert Hedrick and Wadi El Mahdy

The fourteenth instalment of the Community Curator Program approaches the Permanent Collection through an Islamic postcolonial lens. *In Search of a Loss of Self* explores suppressed and appropriated histories through artists from the Middle East and North Africa and relevant themes such as modernism, orientalism and the infinite. This collaborative research project seeks to unveil and mend the gaps in our collective understanding of these works. In this way, the exhibition becomes a constellation point for the continued (re-)learning of European art history in the West through embodied knowledge and relationality.

Curated by Soheila Esfahani and Mélika Hashemi

Image: (Top) Installation view, *In Search of a Loss of Self*, at the Kitchener-Waterloo Art Gallery, 28 April - 10 September 2023. Photo courtesy of KWAG, by Robert McNair. (Right) Denise Ferreira da Silva and Arjuna Neuman, *Serpent Rain*, 2016. Still image from single-channel video installation with sound, 30:00 mins. Commissioned by Stefano Harney and The Bergen Assembly, 2016. © courtesy of the Artists.

SOS: A Story of Survival, Part II - The Body

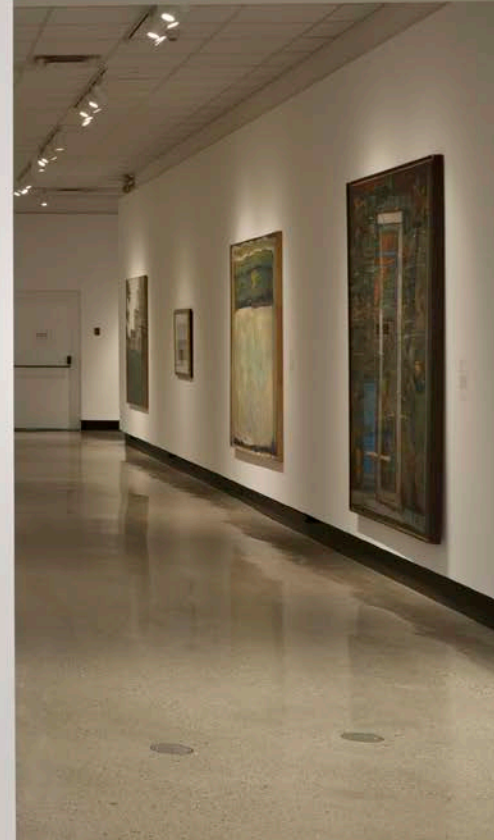
26 August 2023 to 7 January 2024

Adad Hannah, Amy Smoke, Arjuna Neuman, Bangishimo, Denise Ferreira da Silva, Erik O'Neill, FASTWÜRMS, John Marriott, Kim Dorland, Karine Giboulo, Mary Kavanagh, Paul Roorda, Stephen Andrews, Wendy Coburn, Will Gorlitz, and objects from the Ken Seiling Waterloo Region Museum

Curated by Darryn Doull

SOS: A Story of Survival is a three-part exhibition exploring what survival is, what it looks like and what it means to survive. For *Part II - The Body*, issues, frameworks, struggles and successes of local and global significance are brought together. Subjects include the absolute destruction of war and conflict, comfort with death as a way of living more fully, migration, food and housing insecurity, and the raucous collapse of our shared environment. The exhibition is a quietly contemporary project in that it does not pretend to find solutions to these extreme circumstances. We are past all of the tipping points. There is no going back.

This exhibition is supported by the Musagetes Fund, held at Waterloo Region Community Foundation, the Allan Harding MacKay Curatorial Endowment Fund and the Waterloo Region Arts Fund.



Crossing a Threshold

22 September 2023 to 18 February 2024

Adad Hannah, Jean McEwen, Lise Gervais, Michael Forster, Michael Thompson, Susanna Heller, Sylvain Bouthillette, Tony Urquhart and William MacDonell

Curated by Jennifer Bullock

A threshold is a place that is in between. It is liminal. The experience of liminality might differ with context, but always refers to that space—literal or metaphorical—between one thing and another. In crossing a threshold, we step from what was to what will be. Works in this exhibition have been chosen to explore varying states of betweenness.

We dwell within and pass through these transitory zones every day. Some are mundane, like stepping through a doorway to leave one room and enter another. Others are more significant, like crossing through adolescence in the process of becoming an adult. Walking a beach, every step falls between the land and the water. In an empty space, our thoughts might wander to imagine what went before while wondering what might come next.

Liminality exists after a moment of change but before the consequences of that change have fully resolved. Such moments of transition can hold equal parts trepidation and wonder. We leave what is known to enter what is not known. In crossing that threshold, we may experience a discomfort of the unknown while embracing the anticipation of undefined potential.

Images: (Left) Installation view, *SOS: A Story of Survival, Part II - The Body*, at the Kitchener-Waterloo Art Gallery, 26 August 2023 - 7 January 2024. Photo courtesy of KWAG, by LF Documentation. (Top) Installation view of *Crossing a Threshold*, at the Kitchener-Waterloo Art Gallery, 22 September 2023 - 18 February 2024. Photo courtesy of KWAG, by Robert McNair.





Jason Lujan: Utopian Aesthetic
14 October 2023 to 28 January 2024

Curated by Darryn Doull

Utopian Aesthetic addresses the process by which different cultures approach each other as a result of travel and communication. Sidestepping identity to focus on transnational experiences and aesthetics, the work relates the ways in which culture is exported and diffused into nations. The possibilities and limitations of the exchanging of ideas, meanings and values is centered while questioning concepts of authenticity and authorship. Lujan draws attention to transitive zones where processes of the unfamiliar become familiar, and the familiar becomes destabilized beyond expectation.

Image: (Above) Installation view, *Jason Lujan: Utopian Aesthetic* at the Kitchener-Waterloo Art Gallery, 14 October 2023 – 4 February 2024. Photo courtesy of KWAG, by LF Documentation. (Right top) Annie MacDonell, *Untitled*, work in progress, 2021. Courtesy of the Artist. Photo: Toni Hafkenscheid.

PUBLICATIONS

Annie MacDonell: The Beyond Within



Contributors

Texts by Crystal Mowry, Clara Schulmann, Leila Timmins and Yan Wu. Interviews with Vincent Braqua, Mäider Fortuné, Mathilde Girard, Annie MacDonell, Ian Murray and Cyril Neyrat. Scripts by Mäider Fortuné and Annie MacDonell.

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Co-Publishers

Kitchener-Waterloo Art Gallery, Robert McLaughlin Gallery, Simon Frasier University Galleries, MacKenzie Art Gallery, Illingworth Kerr Gallery and Art Metropole.

ISBN

9781738881413 (hardcover)

The Beyond Within is a book produced from, within and around the works in the exhibition by the same title. Located halfway between an artist book and an exhibition catalog, the 200-page book features images, film stills, and exhibition documentation alongside an interconnected network of critical texts, research material, film scripts, and conversations.

The concept and form of the book are shaped by the feminist approach of Fortuné and MacDonell, who use autofiction as a critical lever, lived experience as a political place, and narration as a field of experimentation. Like the relationships of exchange and circulation implicit in the collaboration of the two artists, the book is intended as a network of vital and intimate conversations that resonate with rather than describe the works in the exhibition.

Both the book and the exhibition explore a range of strategies for reorienting ourselves in relation to the world. Radical pedagogy, psychedelic experience, motherhood, friendship, astrology and artmaking itself become productive, if precarious, portals through which to escape the isolation of the self at the end of capitalism.

PUBLIC PROGRAMS REPORT 2023



Image: PD Day Camp. Kitchener-Waterloo Art Gallery, 2023. Photo courtesy of KWAG.

Desarée Roskopf, Public Programs Coordinator
Monique (Wozny) Morrison, Education Coordinator

In 2023, we prioritized inclusive, accessible and welcoming experiences for all visitors. With support from the Rotary Club, KWAG expanded Sensory Saturdays to include a Sensory Environment and backpacks for neurodivergent visitors and those wanting a more sensory-friendly experience. We also engaged tactile learners and visitors who are visually impaired through the introduction of touch and visual description tours. We continued to offer unique opportunities through the *Art of Seeing*, providing opportunities for medical students to develop observational and language skills through visual literacy, while engaging in self-care through artmaking.

New community connections were developed and existing ones strengthened through specialized workshops and free family programming. In partnership with the Family Centre, Autism Ontario, the Resilience Project, Waterloo Family Network, Kitchener Public Library, One Roof and YMCA of Three Rivers, KWAG provided tours and workshops that expanded our impact in the community.

Working together with school boards, independent and homeschool communities, we welcomed over 2,100 students for educational programming during the 2022-2023 academic year. *Expressions 48* further celebrated students' artistic talent and

creativity. Students responded to the theme *Wherever You Are*, inspired by Sarah Al-Dulaimi's *Summer Urban Landscape*. Artist Brenda Reid worked closely with students from Resurrection Catholic Secondary School to create soft textile sculptures for the *InSight* program.

Seniors Supporting Seniors explored creative ageing, promoted wellness and encouraged community connection for 55+ members through outreach and inreach workshops totaling nineteen sessions in 2023. With support from The City of Kitchener's Community Grant, *Art in the Park* brought weekly workshops to green spaces throughout the Region all summer.

Finally, the Youth Council convened bi-weekly to participate in art-based activities while developing participants' leadership skills and hosting events like *Ambush the Arts*. One goal of Youth Council is to create inclusive settings to explore education and career opportunities related to arts and culture, while fostering a lifelong relationship with the Gallery.

Some highlights for the year include:

- 4,347 visitors attended public programs in 2023
- 3,200 visitors for *Expressions 48*, which featured over 190 students from 44 schools
- Over 1,000 participants in *Seniors Supporting Seniors*

MARKETING & COMMUNICATIONS REPORT 2023



Image: Visitors enjoy *From Her Perspective: Portraits of Canadian Women Artists* on view in the Corridor Gallery, 2022. Photo courtesy of KWAG, by Scott Lee.

Lisa Narduzzi Graphic Designer

In 2023, the Marketing & Communications team continued to focus on the third pillar of KWAG's Strategic Plan: Engaging Communities. We ran a successful brand awareness campaign to increase the Gallery's visibility in the larger community. Using a multi-pronged approach, we placed tailored ads across several channels to reinforce the Gallery's mission of "connecting people and ideas through art". Ads ran simultaneously in the newspaper, on social media, on the internet and on a bus over a period of four weeks. Through this campaign, we were able to increase our reach in the region of Kitchener, Waterloo and Cambridge, reinforce our brand identity and strengthen the Gallery's position within the community.

Over the course of the year, we continued to focus our efforts on both digital and print advertising. On social media, we reached over 390,000 users through our organic posts and paid campaigns. This translated into significant growth in our social media accounts with a 37.5% increase in followers, as well as further engagement with our programs, events and exhibitions. Our email marketing campaigns performed well with a higher-than-average industry open rate and click

rate and an overall gain of 730 new email subscribers. We also secured a Google grant in 2023 to provide in-kind advertising for Google ads and Google search. Additionally, we ran print ads in significant publications across the Region and within the arts community, including The Record, Active Kitchener, Toque and C Magazine.

Our website redesign project started in 2023 with funds from the Ontario Trillium Foundation and is slated to launch in 2024 with an updated design, structure, format and content. This redesign will boost usability, accessibility, strengthen our branding and leverage the latest web design trends and technologies to increase functionality and performance and give the site a fresh new look and feel.

DEVELOPMENT REPORT 2023



Image: Feast for the Senses 15. Photo courtesy of KWAG, by Scott Lee.

Cera Frederiksen Development Coordinator

2023 was another exciting and eventful year for the Kitchener-Waterloo Art Gallery. We continued to offer our always popular Walk the Talk tours, Culture Talks, Artist Talks, and more. We were thrilled to welcome the usual attendees as well as the many new faces we saw in 2023.

Women of Influence for Women's Art continued championing and supporting work by women artists as funders of *Joyce Wieland: A Clutter of Love* and *Jessica Karuhanga: Blue as the insides*.

Feast for the Senses 14 brought Fire Master winner and Executive Chef of Other Bird, owner of Rapsallion & Co. Matthew Kershaw back to the Gallery for a second time as chef. Ashley Grant joined as sommelier. Feast for the Senses 15 welcomed Destiny Moser, owner of Foodzen and Cedar Spoon Catering and Caitlin Campeau, the sommelier and wine buyer for Provenance Wine Bar and Commissary. Attendees enjoyed delicious tapas-style food and drink pairings inspired by current exhibitions.

2023 saw the return of Black & Gold for the first time since 2019. Held at the beautiful Tapestry Hall in Cambridge, guests enjoyed

a delicious meal and spent the evening mingling and dancing under the twinkling lights of the Meander Exhibition. Mandi and the Vibe kept the party going all evening with their lively tunes and the Silent Auction and Art Auction created some friendly competition. We are so grateful to the sponsors and donors who made this event possible.

We wrapped up the year with our annual Towards an Equitable and Inclusive Future campaign. This ongoing campaign allows us to remove barriers to inclusion by funding new accessibility initiatives. Thank you to everyone who supported the campaign.

We appreciate everyone who has supported us throughout 2023. We would not be able to continue our work of amplifying the voices of diverse artists, expanding access to art's transformative impact and securing and strengthening its distinctive legacy for future generations without you. We are so thankful to the sponsors, funders and members recognized through this Annual Report who share our passion for public engagement and artistic leadership in the Waterloo region and beyond. Thank you!

FINANCIAL REPORT 2023



Image: Installation view of *Crossing a Threshold*, at the Kitchener-Waterloo Art Gallery, 22 September 2023 - 18 February 2024. Photo courtesy of KWAG, by Robert McNair.

Finance Committee

2023 presented new financial challenges consistent with the post-pandemic era. Inflation and related increases in supply costs meant that staff worked hard to manage expenditures and to be mindful of the resources available from core funding sources to support operations. At the end of the 2023 fiscal year, KWAG was fortunate to report an excess of revenue over expenditures for the year of \$45,897, a surplus in the unrestricted fund of \$1,101 and overall net assets of \$421,082. We received continued support from our funders and the community during another historic year, for which we are very grateful. We are also appreciative of the OAC Arts Recovery funding made available to KWAG.

Consistent with prior years, core annual funding provided by the City of Waterloo and the City of Kitchener comprised 35% of our overall revenue (33.84% in 2022). The Ontario Arts Council and the Canada Council for the Arts provided 17.8% of overall revenue in 2023 (19.5% in 2022). Collectively, these organizations provide critical support to our ongoing operations.

Revenues from public support, including individuals, corporations and foundations, increased by \$83,828.

Overall revenues increased \$13,818 (an increase of 1.1% over 2022) and expenditures decreased in 2023 by \$17,143 (a decrease of 1.3% over 2022).

Significant project grants from United Way Recovery Fund and Ontario Trillium Foundation provided support towards a new website and digital exhibitions. These projects will be completed in calendar 2024.

The KWAG Endowment Fund remains an important source of funding for operations, contributing \$17,359 in 2023. KWAG continues to engage professional investment management services to ensure stewardship of these funds.

With the close of the 2023 fiscal year, KWAG is proud to demonstrate strong stewardship of the resources and funding provided. We would like to extend our gratitude and thanks to all our partners, donors and community members who have supported KWAG as we navigated the trials, challenges and opportunities of 2023 and look forward to an exciting and engaging 2024.

THE KITCHENER-WATERLOO ART GALLERY

MANAGEMENT RESPONSIBILITY FOR FINANCIAL REPORTING DECEMBER 31, 2023

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INDEPENDENT AUDITORS' REPORT

The accompanying financial statements and all other information contained in this annual report are the responsibility of the management of The Kitchener-Waterloo Art Gallery. The financial statements have been prepared by management in accordance with Canadian accounting standards for not-for-profit organizations and have been approved by the Board of Directors.

Preparation of financial information is an integral part of management's broader responsibilities for the ongoing operations of The Kitchener-Waterloo Art Gallery. Management maintains a system of internal accounting and administration controls which are designed to provide reasonable assurance that transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial information. Such information also includes data based on management's best estimates and judgements. Management has determined that the enclosed financial statements are presented fairly and on a consistent basis with prior years, in all material respects.

The Finance Committee of the Board of Directors meets with the Executive Director and Director of Finance and Administration of The Kitchener-Waterloo Art Gallery on a periodic basis and reports to the Board of Directors thereon. In addition, the Finance Committee and Board of Directors review and approve the annual financial statements. The Finance Committee also conducts a regular audit of the permanent collection of the Kitchener-Waterloo Art Gallery.

The financial statements have been audited by the external auditors, Graham Mathew Professional Corporation, authorized to practise public accounting by the Chartered Professional Accountants of Ontario, in accordance with Canadian generally accepted auditing standards. The external auditors have full and free access to management, the Finance Committee and the Board of Directors. The Independent Auditors' Report, dated April 17, 2024, expresses their unqualified opinion on the 2023 financial statements.

Handwritten signature of Shirley Madill in cursive.

Shirley Madill
Executive Director

Handwritten signature of Jenna Winter in cursive.

Jenna Winter
Director of Finance and Administration

To the Members of
The Kitchener-Waterloo Art Gallery

Opinion

We have audited the accompanying financial statements of **The Kitchener-Waterloo Art Gallery** (the "Gallery"), which comprise the statement of financial position as at December 31, 2023, and the statements of revenue and expenditure, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Gallery as at December 31, 2023, and its financial performance and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

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

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

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

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

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

Auditors' Responsibilities for the Audit of the Financial Statements

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

INDEPENDENT AUDITORS' REPORT (CONTINUED)

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

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

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Carolan Mathew Professional Corporation

Cambridge, Ontario
April 17, 2024

Chartered Professional Accountants, authorized to practise public accounting by the Chartered Professional Accountants of Ontario

**STATEMENT OF REVENUE AND EXPENDITURE
YEAR ENDED DECEMBER 31, 2023**

	2023 \$	2022 \$
Revenue (pages 13 - 14)		
Government grants	433,969	414,270
Arts agencies	220,855	239,255
Project grants	18,845	119,384
Exhibitions	62,307	64,316
Education	105,402	80,422
Public support	291,809	234,956
Foundations	66,934	39,959
Investments (note 11)	37,655	31,396
	1,237,776	1,223,958
Expenditure		
Curatorial and exhibition	316,023	371,862
Development and fundraising	111,440	74,217
Public programs	174,428	163,878
Marketing and communications	152,662	122,780
Administration	292,607	332,315
Building and occupancy	135,901	140,575
Visitor Services and Volunteer Programs	92,006	86,583
	1,275,067	1,292,210
Deficiency of revenue over expenditure from operations	(37,291)	(68,252)
Amortization of deferred capital contributions	26,547	28,638
Amortization of capital assets	(38,241)	(38,830)
Deficiency of revenue over expenditure invested in capital assets	(11,694)	(10,192)
Other items		
Loan forgiveness	20,000	
COVID-19 Government funding	74,882	133,132
	94,882	133,132
Total excess of revenue over expenditure for year	45,897	54,688

**STATEMENT OF CHANGES IN NET ASSETS
YEAR ENDED DECEMBER 31, 2023**

	Invested in Capital Assets (note 3(f)) \$	Endowment Funds (note 3(f)) \$	Unrestricted (note 3(f)) \$	2023 \$	2022 \$
Net assets (deficiency), beginning of year	29,786	384,134	(38,735)	375,185	320,497
Excess (deficiency) of revenue over expenditure	(11,694)		57,591	45,897	54,688
Invested in capital assets (note 16)	17,755		(17,755)		
Net assets (deficiency), end of year	35,847	384,134	1,101	421,082	375,185

The explanatory financial notes form an integral part of these financial statements.

**STATEMENT OF FINANCIAL POSITION
DECEMBER 31, 2023**

	2023 \$	2022 \$
ASSETS		
Cash	234,655	363,689
Accounts receivable	42,856	44,162
Prepaid expenses	43,410	26,454
Grants receivable	27,200	
Current assets	348,121	434,305
Investments		
Allan MacKay Curatorial Fund (note 13)	101,560	113,962
Endowment (note 12)	450,738	433,955
Capital assets (note 4)	116,704	100,708
Art collection (note 5)	100	100
	1,017,223	1,083,030
LIABILITIES		
Accounts payable and accrued liabilities (note 6)	57,659	57,912
Deferred revenue (note 9)	331,021	399,191
Current liabilities	388,680	457,103
Deferred revenue, Endowment (note 12)	66,604	49,820
Deferred capital contributions (note 8)	80,857	70,922
Deferred revenue, Allan MacKay Curatorial Fund (note 13)	60,000	70,000
Long-term debt (note 7)		60,000
	596,141	707,845
NET ASSETS		
Invested in capital assets (note 10)	35,847	29,786
Endowment funds (notes 12 and 13)	384,134	384,134
Unrestricted	1,101	(38,735)
	421,082	375,185
	1,017,223	1,083,030

APPROVED BY THE BOARD



Director



Director

The explanatory financial notes form an integral part of these financial statements.

**STATEMENT OF CASH FLOWS
YEAR ENDED DECEMBER 31, 2023**

	2023 \$	2022 \$
Cash flows from operating activities:		
Excess of revenue over expenditure for year	45,897	54,688
Items not involving cash:		
Amortization of capital assets	38,241	38,830
Amortization of deferred capital contributions	(26,547)	(28,638)
Loan forgiveness	(20,000)	
	37,591	64,880
Net change in non-cash working capital balances relating to operations:		
Accounts receivable	1,306	(36,834)
Prepaid expenses	(16,956)	(887)
Accounts payable and accrued liabilities	(253)	865
Deferred revenue	(68,170)	(136,010)
Grants receivable	(27,200)	107,034
	(73,682)	(952)
Cash flows from investment activities:		
Change in investments	(4,381)	59,785
Change in deferred revenue, investments	6,784	(61,480)
Purchase of capital assets	(54,237)	(21,929)
	(51,834)	(23,624)
Cash flows from financing activities:		
Capital contributions received	36,482	9,781
Repayment of long-term debt	(40,000)	
	(3,518)	9,781
Net decrease in cash	(129,034)	(14,795)
Cash position, beginning of year	363,689	378,484
Cash position, end of year	234,655	363,689

The explanatory financial notes form an integral part of these financial statements.

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2023**

1. Basis of Presentation of Financial Statements

These financial statements have been prepared by management on a going concern basis, which presumes that The Kitchener-Waterloo Art Gallery (the "Gallery") will be able to realize its assets and discharge its liabilities in the normal course of business for the foreseeable future. The Gallery has a working capital deficiency at the end of the year.

2. Nature of Business

For the benefit of current and future generations, the Gallery collects, preserves, researches, interprets and exhibits the visual arts and offers dynamic public programming relating to the visual arts, all with a view to inspiring creativity and appreciation of the visual arts in the Region. The Gallery is incorporated as a non-profit organization without share capital.

As the Gallery is a registered charity under the Income Tax Act, its income is not taxable and it is eligible to issue official income tax receipts for charitable donations.

3. Summary of Significant Accounting Policies

The financial statements were prepared in accordance with Canadian accounting standards for not-for-profit organizations and include the following significant accounting policies:

(a) Amortization of capital assets

The Gallery amortizes capital assets on a straight-line basis over their estimated useful lives:

Computer equipment	5 years
Computer software	2 years
Furniture, fixtures and equipment	5 years
Collection management equipment	5 years
Building improvements	10 - 20 years

(b) Art collection

The Gallery holds a collection of works of art in public trust for the benefit of Canadians, present and future. The collection is shown on the statement of financial position as an asset at a nominal value of \$100. Acquisitions of works of art and related costs are reflected in curatorial and exhibition expenditures on the statement of revenue and expenditure in the year of acquisition. Items contributed to the collection are not recorded in the accounts.

(c) Financial instruments

Investments are shown on the statement of financial position at their fair values at the year-end date, with changes in fair value recognized in the statement of revenue and expenditure. All other financial assets and liabilities are recorded at amortized cost less any discovered impairment.

(d) Deferred revenue

Deferred revenue represents revenue received for which the related expenditures have not been made.

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2023**

3. Summary of Significant Accounting Policies (Continued)

(e) Deferred capital contributions

Capital contributions for the purposes of acquiring amortizable capital assets or reducing debt applicable to capital assets are deferred and amortized on the same basis as the related capital assets.

(f) Fund accounting

To ensure observation of restrictions placed on the use of resources available to the Gallery, the accounts are maintained in accordance with the principles of fund accounting. The resources are classified for accounting and reporting purposes into the following funds which have been established according to their nature and purpose:

The **Invested in Capital Assets fund** reports the assets, liabilities, revenue and expenditures related to the capital assets acquired by the Gallery.

The **Endowment fund**, consists of restricted donations received by the Gallery which have been allocated for specific use by the funder.

The **Unrestricted fund** accounts for the organization's program delivery and administrative activities.

(g) Revenue recognition

The Gallery follows the deferral method of accounting for contributions. Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable, if the amount to be received can be reasonably estimated and collection is reasonably assured.

Endowment fund contributions are recognized as direct increases in net assets. Income earned on resources held for endowment and realized and unrealized gains are deferred and recognized as income of the operating fund when used in accordance with the restrictions of the endowment fund.

(h) Contributed services and materials

Donations of materials and services are not reflected in these financial statements because of the impracticality of the record keeping and valuation of them.

(i) Use of estimates

The preparation of these financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the current period. These estimates are reviewed periodically and adjustments are made to income as appropriate in the year they become known.

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2023**

	2023 \$	2022 \$
4. Capital Assets		
Cost		
Computer equipment	41,494	38,990
Computer software	53,209	16,726
Furniture, fixtures and equipment	148,917	133,667
Collection management equipment	107,856	107,856
Building improvements	556,395	556,395
	907,871	853,634
Accumulated amortization		
Computer equipment	27,657	21,603
Computer software	16,726	16,726
Furniture, fixtures and equipment	111,708	90,690
Collection management equipment	107,856	107,856
Building improvements	527,220	516,051
	791,167	752,926
Net Book Value	116,704	100,708

5. Art Collection

The Gallery's permanent collection, consisting of over 4,300 works of art, is held in perpetuity and public trust for the benefit of all Canadians. The Gallery acquires artworks for the collection by purchase, gift or bequest.

Acquisitions in the year, by funding source are as follows:

Purchases	13,500	6,100
Donations, at estimated fair value	30,000	57,200
	43,500	63,300

The permanent collection is insured for \$15,920,228. As it is challenging for an art museum to insure an art collection at its entire value, this amount is determined through an evaluation of selected works of art that are the highest in value.

6. Accounts Payable and Accrued Liabilities

Accounts payable and accrued liabilities	57,659	46,523
Government remittances payable	NIL	11,389
	57,659	57,912

7. Long-Term Debt

Canada Emergency Business Account Loan, \$20,000 forgivable if repaid by January 18, 2024. Repaid during the year.	NIL	60,000
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**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2023**

	2023 \$	2022 \$
8. Deferred Capital Contributions		
Balance, beginning of year	70,922	89,779
Grants received for purchase of capital assets	36,482	9,781
	107,404	99,560
Amortization	(26,547)	(28,638)
	80,857	70,922
9. Deferred Revenue		
Corporate sponsorships	31,500	24,000
Allan MacKay Curatorial Fund	8,203	10,605
Year End Campaign	7,385	15,832
Women of Influence for Women's Art	29,216	35,520
Project grants	117,181	72,438
Bequest	100,000	
Various	37,536	37,059
Ontario Arts Council Operating Grant		128,855
OAC and Canada Council Recovery		74,882
	331,021	399,191
10. Net Assets Invested in Capital Assets		
(a) Net assets invested in capital assets are calculated as follows:		
Capital assets	116,704	100,708
Deduct		
Amounts financed by deferred capital contributions	(80,857)	(70,922)
	35,847	29,786
(b) Change in net assets invested in capital assets is calculated as follows:		
Amortization of capital assets	(38,241)	(38,830)
Amortization of deferred capital contributions	26,547	28,638
	(11,694)	(10,192)
Purchase of capital assets, net of disposals	54,237	21,929
Amounts funded by contributions	(36,482)	(9,781)
	17,755	12,148
Change in net assets invested in capital assets	6,061	1,956
11. Investment Income		
Investment income earned is reported as follows:		
Unrestricted resources	14,360	5,622
Ontario Arts Council Endowment (note 14)	5,936	6,357
Income earned on resources held for endowment:		
Unrestricted	17,359	19,417
Total investment income recognized as revenue	37,655	31,396

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2023**

12. Endowment Funds

Contributions restricted for endowment funds consist of restricted donations received by the Gallery. From the time of its receipt, the endowment principal is to be maintained for not less than 10 years. All donations to the endowment fund shall be pooled in a separate account held by a third party.

The Board of Directors may make a distribution in each calendar year to the operating account of the Gallery not exceeding 4% of the market value of the assets of the endowment fund on December 31 of the preceding year. No distribution is allowed in a calendar year when the market value of the assets of the endowment fund at the previous December 31 is less than 104% of the sum of all donations to the endowment fund. However, the Board of Directors may continue distributions for two calendar years regardless of the market value of the assets in the endowment fund. After making two such distributions, there shall be no further distribution until the year after, when the market value of assets in the endowment fund exceeds 104% of the sum of all donations to the endowment fund.

13. Allan MacKay Curatorial Fund

During fiscal 2010, the Gallery received a grant in the amount of \$200,000 from the City of Kitchener Musagetes Arts & Culture Fund established in the name of Allan MacKay to cover the cost of special exhibits to be held at the Gallery. Beginning in 2011, the Allan MacKay Curatorial Fund is being disbursed at a rate not exceeding \$10,000 per year plus any income earned on the invested funds. Any amount not spent in a given year may be spent in any subsequent year. Income earned on the grant monies invested by the Gallery is deferred.

14. Ontario Arts Council Endowment Fund

The Gallery has entered into an agreement to establish a permanent endowment fund with the Ontario Arts Council Foundation. Under the terms of the agreement, the invested capital cannot be withdrawn and only the related income can be paid to the Gallery. Accordingly, this endowment fund is not presented in these financial statements.

The estimated market value of the endowment fund as at December 31, 2023 is \$129,354 (\$116,256 in 2022). During the year the Gallery received \$5,936 (\$6,357 in 2022) from the endowment fund.

15. Commitments and Contingencies

The Gallery has an agreement with The Centre in the Square Inc. to occupy the Art Gallery premises for a twenty-year period, which commenced on completion of the Art Gallery building in 1980, with successive automatic renewal periods of ten years. The Gallery has agreed to make an annual contribution to the costs related to the premises. In 2023 this amount was \$111,618 (\$107,222 in 2022). It is anticipated that future annual contributions will be comparable to those of 2023 and 2022.

16. Interfund Transfers

An amount of \$17,755 (\$12,148 in 2022) was transferred from Unrestricted Funds to the Funds Invested in Capital Assets in order to assist in funding disbursements for capital purchases.

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2023**

17. Financial Instruments

The entity is exposed to various risks through its financial instruments. The following analysis provides a measure of the entity's risk exposure and concentrations at the year end date.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities. The entity is exposed to this risk mainly in respect of its accounts payable and accrued liabilities.

Credit risk

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The entity is exposed to credit risk with respect to its accounts receivable. The entity provides credit to its clients in the normal course of its operations.

Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk and other price risk. The entity is mainly exposed to interest rate risk and other price risk.

Interest rate risk

The entity is exposed to interest rate risk on its floating interest rate financial instruments. Floating-rate instruments, such as the operating line, subject the entity to a cash flow risk.

Other price risk

Other price risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices (other than those arising from interest rate risk or currency risk), whether those changes are caused by factors specific to the individual financial instrument or its issuer, or factors affecting all similar financial instruments traded in the market. The entity is exposed to other price risk through its investments.

**SCHEDULE OF REVENUE
YEAR ENDED DECEMBER 31, 2023**

	2023 \$	2022 \$
Government grants		
City of Kitchener	353,644	337,770
City of Waterloo	80,325	76,500
	433,969	414,270
Arts agencies		
Ontario Arts Council	128,855	128,855
Canada Council for the Arts	92,000	110,400
	220,855	239,255
Project grants		
City of Kitchener	4,783	3,000
City of Waterloo	9,900	
Ontario Seniors' Secretariat	4,162	427
Young Canada Works - BCH		12,779
Ministry of Tourism		3,500
Canada Council for the Arts - Touring Assistance		53,064
Canada Council for the Arts - Digital Generator		40,000
New Horizon's		6,614
	18,845	119,384
Exhibitions		
Exhibition fees	40,435	44,000
Allan MacKay Curatorial Fund	21,281	20,000
Sale of catalogues and books	591	316
	62,307	64,316
Education		
Waterloo Catholic District School Board	23,690	27,410
Waterloo Region District School Board	5,000	7,684
Summer employment grants	16,475	8,187
Registration - public programs	59,401	36,148
Tours - other groups	836	993
	105,402	80,422
Public support		
Corporate sponsorships	102,297	92,743
Corporate donations	5,725	3,818
Individual donations	69,882	76,742
Voluntary admissions	2,966	1,879
Fundraising	55,340	28,888
Women of Influence for Women's Art	25,000	12,500
Other	30,599	18,386
	291,809	234,956

**SCHEDULE OF REVENUE (CONTINUED)
YEAR ENDED DECEMBER 31, 2023**

	2023 \$	2022 \$
Foundations		
Astley Family Foundation	11,000	4,400
The Waterloo Region Record and Lyle S. Hallman Kids to Camp Fund held at Waterloo Region Community Foundation		1,675
Elizabeth L. Gordon Art Programme of the Walter and Duncan Gordon Foundation		6,684
The Musagetes Fund held at Waterloo Region Community Foundation	25,000	20,000
Ontario Trillium Foundation	5,972	
Waterloo Region Arts Fund		7,200
United Way Recovery Fund	24,962	
	66,934	39,959
Investment income (note 11)	37,655	31,396
Total revenue	1,237,776	1,223,958

BOARD OF DIRECTORS & COMMITTEES 2023

Chair

Danielle Deveau

Vice-Chair / Past Chair

Bryce Kraeker

VP, Finance & Treasurer

Alex Hardy

Board Members

Aaron Shull
David Schnider
Hans Roach (from May)
Irena Kramer
Jeff Howald
Judith Stephens-Wells (to May)
Kristine Schumacher
Logan MacDonald
Murray Gamble (to May)
Nancy Campbell (to May)
Rebecca O'Reilly (from May)
Robin Lindner
Stephanie Stretch (from May)

Executive Committee

Danielle Deveau, Chair
Alex Hardy
Bryce Kraeker

Finance Committee

Alex Hardy, Chair
Daneille Deveau
Bryce Kraeker
Shelly Mitchell (to April)
Jenna Winter (from May)

Development Committee

Stephanie Stretch
Robin Linder
Kristine Schumacher
Danielle Deveau
Irena Kramer
Rebecca O'Reilly
Cera Frederiksen

Permanent Collection Committee

Judith Stephens-Wells, Chair (to November)
Logan MacDonald, Chair (from November)
Anne Brydon
Bryce Kraeker (from November)
Doug Kirton
Darryn Doull
Jennifer Bullock
Lois Andison
Murray Gamble
Soheila Esfahani
Senta Ross

Women of Influence for Women's Art

Beverly Harris
Kristine Schumacher
Cera Frederiksen

Black & Gold Committee

Senta Ross
Patricia Lawler
Kate Peister
Cera Frederiksen

Shirley Madill, *Executive Director*, is Ex-Officio on all committees

GALLERY STAFF 2023



Executive Director

Shirley Madill

Curator: Exhibitions & Programs

Darryn Doull

Director of Finance & Administration

Shelly Mitchell (to April)
Jenna Winter (from May)

Director of Public Programs

Eleonora Sermoneta (to April)

Manager, Marketing & Communications

Amanda Bjarnason

Development Coordinator

Cera Frederiksen

Assistant Curator & Registrar

Jennifer Bullock

Preparator

Lawrence Salza

Public Programs Coordinator

Desarée Roskopf

Education Coordinator

Monique (Wozny) Morrison

Visitor Services and Volunteer Coordinator

Yexin Tan

Gallery Attendants

Stephanie Farrow
Terrina Reitzel

Gallery Assistants

Aala Ibrahim
Teddy Gillis

Artist Educators

Ashley Guenette
Brenda Reid
Canan Altinkas
Catherine Mellinger
Janice Saunders
Edina Pervanic
Grace Boileau
Maram Farra

Phan Thanh Truc
Rebecca Schuehle

Runyi Xue
Sarah Martin
Sumaira Tazeen Shiekh
Tyra Singh

Exhibition Installation Crew

Jack Winn
Robert Achtemichuk
Sarah Kernohan
Soroush Dabiri

Summer Staff

Connor Rothe
Faith Sousa
Isaac Zepeda-Ayala
Olivia Zurell

Contract Photographers

Toni Hafkenscheid
Scott Lee
Robert McNair
LF Documentation

Contract Graphic Designer

Lisa Narduzzi

Image: (Right) Black & Gold 2023. Photo by Daniel Burton.

EXHIBITION & PROGRAMMING PARTNERS 2023

EXHIBITION PARTNERS

Museum London

- Equipment loan in support of *Jessica Karuhanga: Blue as the insides*

Resurrection Catholic Secondary School

- *InSight* partner school, *Expressions 48: Wherever You Are*

Robert McLaughlin Gallery

- Co-production and tour partner for *Annie MacDonell: The Beyond Within*

Vtape

- Exhibition support for *SOS: A Story of Survival, Part II - The Body*

KWAG also acknowledges the following organizations and individuals who supported our exhibitions through loans of artwork:

- Art Gallery of Guelph
- Canadian Filmmakers Distribution Centre, Toronto
- Collection Majuda, Pierre and Anne-Marie Trahan, Montréal
- Robert McLaughlin Gallery, Oshawa
- Patel Brown Gallery, Toronto

PROGRAMMING PARTNERS

Alzheimer Society Waterloo Wellington

- Dementia-Friendly Training

Autism Ontario

- Adult Art Program
- Youth Art Program

City of Kitchener

- Ambush the Arts
- Art in the Park
- Walk the Talk: Architecture Tours

Conseil Scolaire Viamonde

- School Programs (JK-Grade 12)

Kitchener Public Library

- Film Screening
- Seniors Supporting Seniors

Kitchener-Waterloo Multicultural Centre

- "Let's Talk" Newcomer Youth Program

Kitchener-Waterloo Symphony

- Pre-concert children's activities

McMaster University, Department of Family Medicine

- Art of Seeing

ONERoof

- Youth "Touch" Tour

Raffi Armenian Theatre

- Youth Art Program for MLL and Refugee Students

Schlegel-UW Research Institute for Aging

- Seniors Supporting Seniors

The Resilience Project

- Partner Workshops
- Youth Art Workshops

University of Waterloo

- Walk the Talk: Architecture Tours

Waterloo Catholic District School Board

- School Programs (JK-Grade 12)
- *Expressions 48: Wherever You Are*
- Insight Program

Waterloo Public Library

- Seniors Supporting Seniors

Waterloo Region District School Board

- School Programs (JK-Grade 12)
- *Expressions 48: Wherever You Are*

Waterloo-Wellington Family Network

- Adult workshops for individuals with physical and developmental disabilities

Wellbeing Waterloo Region

- Exhibition Tour

YMCA of Three Rivers

- Newcomer Art Programs

Image: (Right) *Expressions 48* Exhibition Opening, Kitchener-Waterloo Art Gallery, 2023. Photo courtesy of KWAG.



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Image: (Right) Feast for the Senses 14. Photo: Scott Lee.



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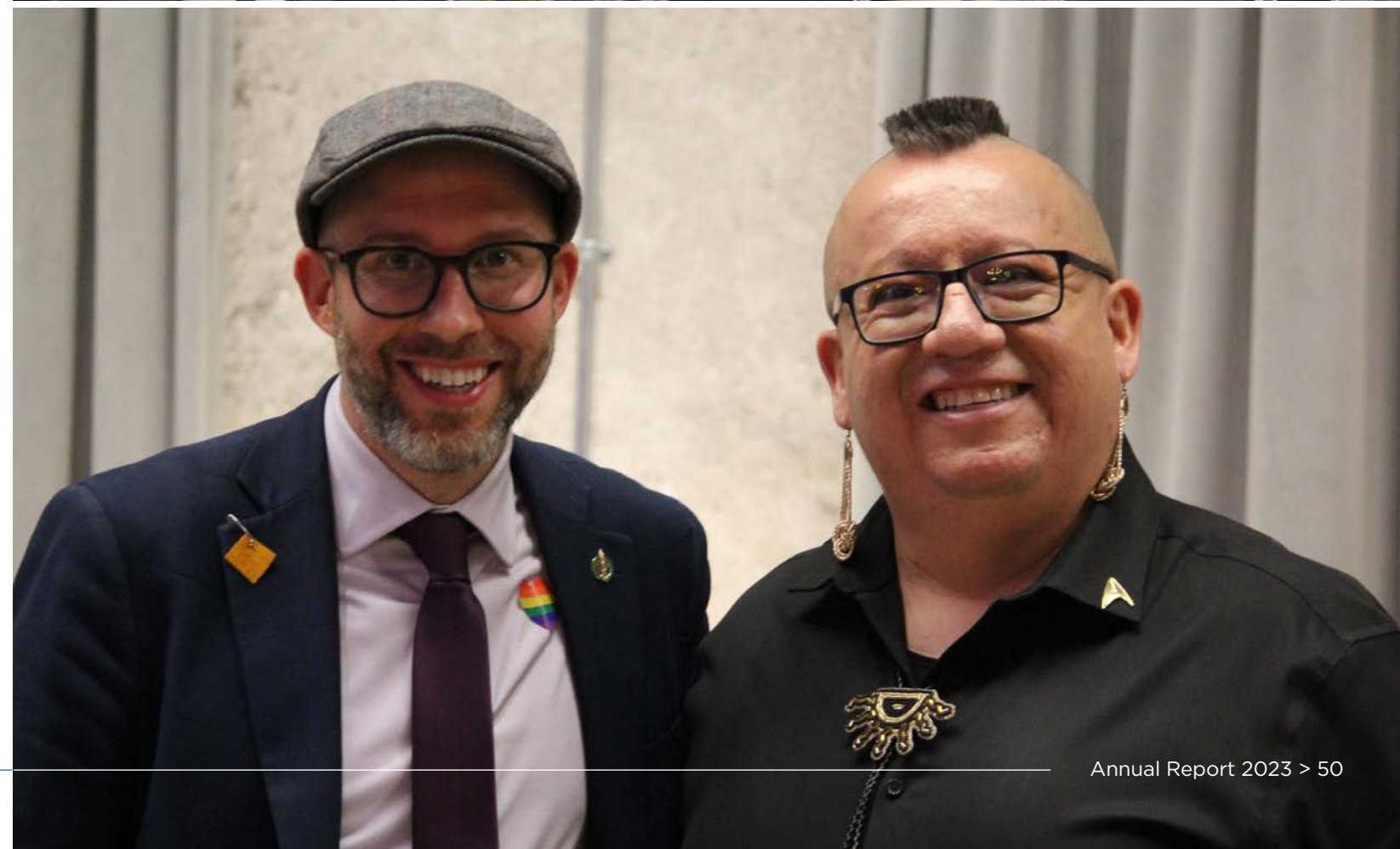
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Images: (Right) Black and Gold 2023. Photos by Daniel Burton.

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Image: (Right) Feast for the Senses 16, Kitchener-Waterloo Art Gallery, 2024. Photo: Scott Lee.

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ACKNOWLEDGEMENTS



Shirley Madill

The success of our Gallery is not possible without teamwork. KWAG's team sets a high standard at every level from a foundation of shared values aligned with our mission and vision. I am grateful to the Board of Directors, the Gallery's leadership team, all staff and volunteers whose commitment and hard work contribute to the Gallery's ongoing resilience and success. Special appreciation to the artists who have participated in our programs. We could not do what we do without you.

Darryn Doull

An idea from a recent lecture has stuck with me. Rather than the words resting deeply because of their disruptive novelty, they have stuck with me due to the timeliness of their arrival. Paraphrasing, the line was: *It's not about talent, but having desire. If you have desire, you will figure it out, regardless of the talent.*

Of course, talent helps too. And connections. And privilege. And all of those other unseen and unspoken things that shape our world. Despite these elements, desire will win out. When the talents fade, the enthusiasms wane and the privileges expire, desire will sustain and nourish. Desire is our hope. Hope is our desire.

From my depths, an immeasurable gratitude is owed to all of the artists, curators, critics and community members who made this year possible. Thank you to the beautiful KWAG community and all of those who demand the best from us. Thank you to everyone with desire, who continue to make things happen, in relation, together.

Jenna Winter

I would like to extend a huge thank you to our Visitor Services and Volunteer Coordinator, Yexin Tan, who left KWAG at the end of 2023. Her contributions to our Volunteer program and Visitor

Services management were substantial. I would also like to extend a big thank you to KWAG's Gallery Attendants, Stephanie Farrow and Terrina Reitzel, and Gallery Assistants, Aala Ibrahim and Teddy Gillis. These dedicated staff members welcomed visitors, answered general inquiries about exhibitions, classes and talks and processed program registration. We are so grateful for their reliability and hard work.

We welcomed more than 18,000 people through our doors in 2023 – nearly back to pre-pandemic levels. More than 36,000 visitors saw KWAG's touring exhibitions, *Deanna Bowen: Black Drones in the Hive*, and *Powerful Glow*, in galleries across Canada. KWAG was open to the public for more than 2,500 hours in 2023.

A special thank you to the 102 volunteers who contributed nearly 2,000 hours in 2023! You are fantastic and we could not do all that we do without all you!



Small text on the left wall, likely an artist statement or exhibition information.

KITCHENER-WATERLOO ART GALLERY

101 QUEEN STREET NORTH

KITCHENER, ON N2H 6P7

519-579-5860 | KWAG.CA