

KITCHENER-WATERLOO
ART GALLERY KWAG.CA ANNUAL REPORT 2020



PRESIDENT & EXECUTIVE DIRECTOR REPORT 2020



Bryce Kraeker, President Shirley Madill, Executive Director

As a platform for contemporary art, the Kitchener-Waterloo Art Gallery plays a critical role in Canada's cultural ecosystem, bringing fresh ideas, perspectives, and experiences to the public. This past year proved to be a true test of our resilience as we navigated the COVID-19 pandemic. Despite uncertainty about what the future may hold, the Board and staff held tightly to the Gallery's mission to connect people and ideas through art. In the face of unprecedented challenges, the show must, did, and continues to go on.

As articulated in our Strategic Plan, we upheld our commitment to serve our diverse communities. Art plays a crucial role in seeing us through tough times, and in 2020, we brought art into the lives of citizens beyond our walls through the digital realm. These virtual experiences offered our audiences moments of serendipity, curiosity and learning in this opportune moment. Through virtual exhibitions, artist talks and performances, workshop kits and lesson plans, we were able to provide inspiration online and in our homes.

An art museum like ours has an important role to play in recognising and challenging historic oppression. The Gallery's Anti-Racism Statement and Action Plan, which included anti-racism training for our Board and staff, addresses the issues that matter to our communities and reflects our responsibility as a cultural institution in Canada to fight for equality for Black and Indigenous peoples. The Gallery was pleased to feature outstanding exhibitions in support of this urgent need, including *Soundings: An Exhibition in Five Parts*, organized by the Agnes Etherington Art Centre in Kingston and toured by ICI, New York, and *Deanna Bowen: Black Drones in the Hive*, curated by Crystal Mowry.

Our outdoor exhibitions provided welcome continuity during our temporary Gallery closure. *Planting one Another*, a twin re-planting of a Medicine and Butterfly garden by the late Mi'kmaq artist Mike MacDonald, bloomed for a second year facing Queen Street North. We were also pleased to partner with the Downtown Kitchener BIA on the DTK Art Walk, a project that added eleven new murals in the core of the city.

We closed the year with the Future Vision Campaign to encourage community investment in bold new digital projects that will deliver art experiences to a wider audience during and beyond the COVID crisis. Our objective was to raise \$30,000 by New Year's Eve. With the matching financial support of Wells Resolutions, we exceeded our target.

As we reflect on 2020, we can't help but take pride and look ahead to the many aspirations taking shape in our next Strategic Plan to revitalize our participation in the life of our community. We ended the year stronger, more unified and more committed to the power of art than ever before. We could not have accomplished this without the help of many.

Heartfelt gratitude is owed to our supporters and partners, without whom we would not be able to move towards our vision for the future. To our loyal membership and sponsors who sustained their support, we are thankful. 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, corporations and foundations that enable us to provide a full and diverse range of cultural programs to the public.

CURATORIAL REPORT 2020



Crystal Mowry Senior Curator

KWAG's curatorial efforts are informed by the belief that artists craft essential marginalia for our moment. With this in mind, we aim to be nimble, open to changes seemingly beyond our control, and always seeking ways to learn from the present.

Throughout 2020 we sought out ways to learn from and with artists in real time. We convened works from the Permanent Collection for three exhibitions, each offering a different take on what it means to chart a new path as an artist: *The Myth of Consensus*, *By Your Own Stars*, and *Black Drones in the Hive*. New solo presentations by mid-career artists Deanna Bowen and Mary Kavanagh upended documentary traditions through the careful juxtaposition of archival images. Positioning the score as a tool for decolonization, *Soundings: An Exhibition in Five Parts* offered a context for seeing how intentional amendments to an exhibition can purposely disrupt the processes that underwrite colonial institutions.

Our highlights for the year include:

- *Planting one Another*, a garden by the late artist Mike MacDonald curated by Lisa Myers and produced in collaboration with the Woodland Cultural Centre and York University, was honoured with a Galleries Ontario/Ontario Galleries Award for Exhibition of the Year.
- A new installation by Maggie Groat and performances by Charlena Russell, Alysha Brilla, and Long Branch were commissioned in concert with KWAG's presentation of *Soundings*.
- *A piece of cloth, held taut*, a new audio artwork by Aislinn Thomas, was commissioned in concert with *The Myth of Consensus*, an exhibition drawn from KWAG's Permanent Collection. Thomas's work was later presented at the University of Glasgow as part of *Being Human*, the UK's National Festival of the Humanities.
- Deanna Bowen's *Black Drones in the Hive*, a sprawling landmark exhibition for KWAG, illuminated the insular power networks that perpetuate colonial violence and white supremacy.

COLLECTIONS REPORT 2020

Jennifer Bullock
Assistant Curator & Registrar

KWAG added six new works to the Collection comprising mixed media installation, photography and drawing. These include our first acquisitions of work by Jamelie Hassan (London, ON) and Mary Kavanagh (Lethbridge, AB), and our third acquisition of work by Wanda Koop (Toronto, ON). The Collection now numbers 4349 original artworks by local, regional, national and international artists.

Through exhibitions and loans, 135 Permanent Collection works were on view to the public, in Canada and abroad. In our galleries, *The Myth of Consensus* and *By Your Own Stars* were drawn entirely from the Collection while 34 historical Canadian landscapes were also included in *Deanna Bowen: Black Drones in the Hive*.

Though COVID restrictions complicated access, 53 works remained on view off-site through long term loan and considered placement of artworks in alternative venues within the community. Our ongoing community partnerships included the Centre for International Governance Innovation, the City of Kitchener, Homer Watson House & Gallery, Martin Luther University College, Miller Thomson, the Anglican Church of Saint John the Evangelist and the Region of Waterloo Administrative

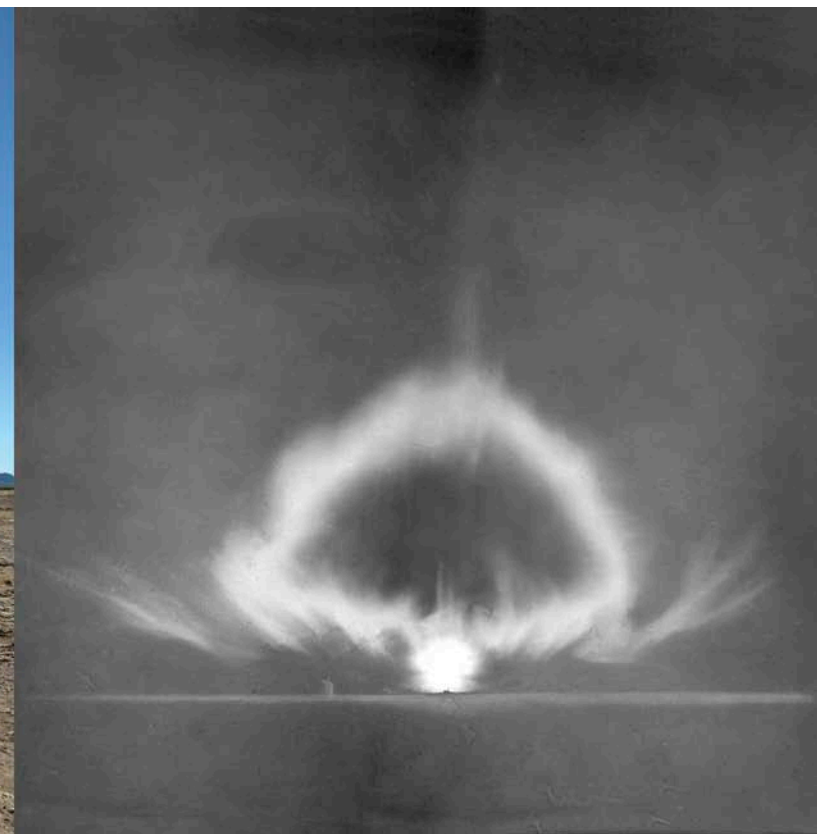
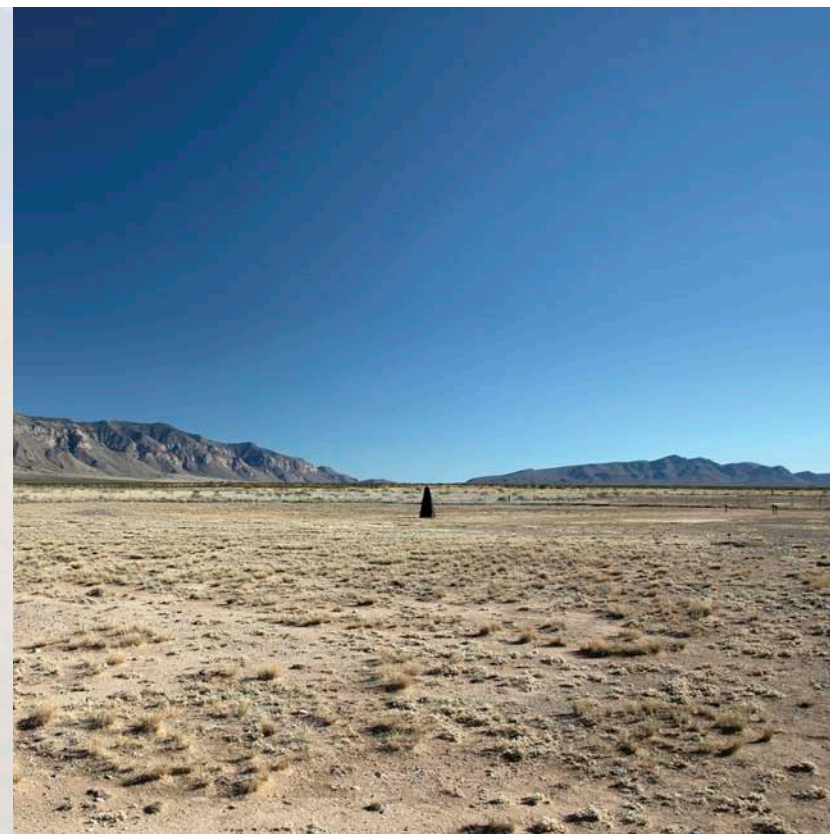
Headquarters. Our sculpture garden on the Gallery's grounds at Centre In The Square received added attention this year through new outdoor tours.

We were very pleased to loan *Composition (Clock)* by Shuvinai Ashoona for exhibition in the 11th Berlin Biennale for Contemporary Art in Berlin, Germany. A drawing by Lawren Harris was exhibited at the Art Gallery of Alberta in support of Deanna Bowen's exhibition in recognition of her 2020 Governor General's Award for the Visual and Media Arts. As the Art Gallery of Guelph's circulating exhibition, *The Drive*, continued its tour, two photographs by Edward Burtynsky were on view in Thunder Bay. *Project* by Michael Snow was loaned to the Art Gallery of Hamilton for exhibition in *Early Snow: Michael Snow 1947-1962*. Closer to home, *Wabec Island* by A.Y. Jackson will be on view in the Ken Seiling Waterloo Region Museum's display honouring the induction of our four women founders into the Waterloo Region Hall of Fame until the end of summer 2021.

ACQUISITIONS 2020



Jamelie Hassan (Canadian, b. 1948)
The Oblivion Seekers, 1985
Mixed media
Installed dimensions vary (274.3cm x 914.4cm)
Kitchener-Waterloo Art Gallery Collection. Gift of Tariq Hassan Gordon, 2020. © Jamelie Hassan.



Mary Kavanagh (Canadian, b. 1965)

(From left, above)

Trinity Equivalent [view of Trinity test site from North Oscura Peak, White Sands Missile Range, New Mexico | Sumac, White Sands National Park, New Mexico], 2019
C-print on Canson Infinity Rag Photographique
76.2cm x 152.4cm
Kitchener-Waterloo Art Gallery Collection. Gift of the Artist, 2020. © Mary Kavanagh.

Trinity Equivalent [Trinity atomic bomb test site with obelisk, White Sands Missile Range, New Mexico | No. TR-145, 0-5 Sec N, 5 second exposure of Trinity explosion, J10F-17923 Brixner, Trinity Archive, 1945-46], 2019
C-print on Canson Infinity Rag Photographique
76.2cm x 152.4cm
Kitchener-Waterloo Art Gallery Collection. Gift of the Artist, 2020. © Mary Kavanagh.

(From top, page 8)

Trinity Equivalent [Yucca, White Sands National Park, New Mexico | Observatory, White Sands Missile Range, New Mexico], 2019
C-print on Canson Infinity Rag Photographique
76.2cm x 152.4cm
Kitchener-Waterloo Art Gallery Collection. Gift of the Artist, 2020. © Mary Kavanagh.

Trinity Equivalent [White Sands Space Harbor, New Mexico | No. TR-109B, Sage Brush Informer - Rock Test, J10F-12608 Brixner, Trinity Archive, 1945-46], 2019
C-print on Canson Infinity Rag Photographique
76.2cm x 152.4cm
Kitchener-Waterloo Art Gallery Collection. Gift of the Artist, 2020. © Mary Kavanagh.



Images: (above) **Mary Kavanagh** (Canadian, b. 1965), *Trinity Equivalent [Yucca, White Sands National Park, New Mexico | Observatory, White Sands Missile Range, New Mexico]*, 2019. C-print on Canson Infinity Rag Photographique, 76.2cm x 152.4cm. Kitchener-Waterloo Art Gallery Collection. Gift of the Artist, 2020. © Mary Kavanagh. Photo: Mary Kavanagh. (Below) **Mary Kavanagh** (Canadian, b. 1965), *Trinity Equivalent [White Sands Space Harbor, New Mexico | No. TR-109B, Sage Brush Informer - Rock Test, J10F-12608 Brixner, Trinity Archive, 1945-46]*, 2019. C-print on Canson Infinity Rag Photographique, 76.2cm x 152.4cm. Kitchener-Waterloo Art Gallery Collection. Gift of the Artist, 2020. © Mary Kavanagh. Photo: Mary Kavanagh.



Wanda Koop (Canadian, b. 1951)
Untitled (robot/cyborg figure),
 not later than 1996
 Ink on paper
 66cm x 99.1cm
 Kitchener-Waterloo Art Gallery
 Collection. Gift of Anne Brydon,
 2020. © Wanda Koop.

Image: **Wanda Koop** (Canadian, b. 1951), *Untitled (robot/cyborg figure)*, not later than 1996. Ink on paper, 66cm x 99.1cm. Kitchener-Waterloo Art Gallery Collection. Gift of Anne Brydon, 2020. © Wanda Koop. Photo: Toni Hafkenscheid.

EXHIBITIONS 2020



24 August 2019 to 15 March 2020

THE AWESOME AND AWFUL

Works from the Permanent Collection

Edward Burtynsky, Elizabeth M. Eastman, Michael Flomen, Judy Garfin, John Gould, Susanna Heller, John Heward, Tom Hodgson, and Louis Marius Amorim Ferreira de Moraes

Curated by Linda Perez
and Jennifer Bullock

In a moment of awe, you might find yourself forgetting everything else as your attention is captivated by the phenomenon before you. The spectacle could be one of wonder or of calamity—its scope is what overwhelms. This exhibition delved into the Permanent Collection to find varying ways in which artists attempt to capture that sense of awe.

4 October 2019 to 12 January 2020

ALL THE WORLD BEGAN WITH A YES

Lois Andison

Curated by Crystal Mowry

all the world began with a yes marked the KWAG premiere of two works recently acquired for the Permanent Collection. In *threading water*, a solitary swimmer moves through a body of water with a giant comb, much like the one that Lois Andison has realized as a sculpture. Balancing agility and stamina, the swimmer performs a surrealist gesture shaped by a subtle play on words between a grooming technique to remove hair (threading) and the act of staying afloat in water through constant movement (treading). At once humorous and poetic, these works allow us to see a swimmer as both a stylus and an agent of change.



Image: visitors watch **Lois Andison's** *threading water* (2014) during the fall opening reception. Photo: ©2019 Scott Lee.



24 October 2019 to 2 February 2020
GLINTS AND REFLECTIONS

Adad Hannah

Curated by Lynn Bannon
 and Anne-Marie St-Jean Aubre

Produced and circulated by the
 Musée d'art de Joliette

Adad Hannah's "living pictures" play with the fascinated and attentive eye of the spectator by using dynamic modes of expression such as photography, video, installation and performance to generate the still image. This exhibition brought together key works made in the past decade that focused on his enduring interest in the photographic image in relation to personal and social histories.

This project was generously supported by The Musagetes Fund held at Kitchener Waterloo Community Foundation and the Allan MacKay Curatorial Endowment Fund, established by the Musagetes Arts and Culture Fund.

6 June to 4 October 2020
PLANTING ONE ANOTHER

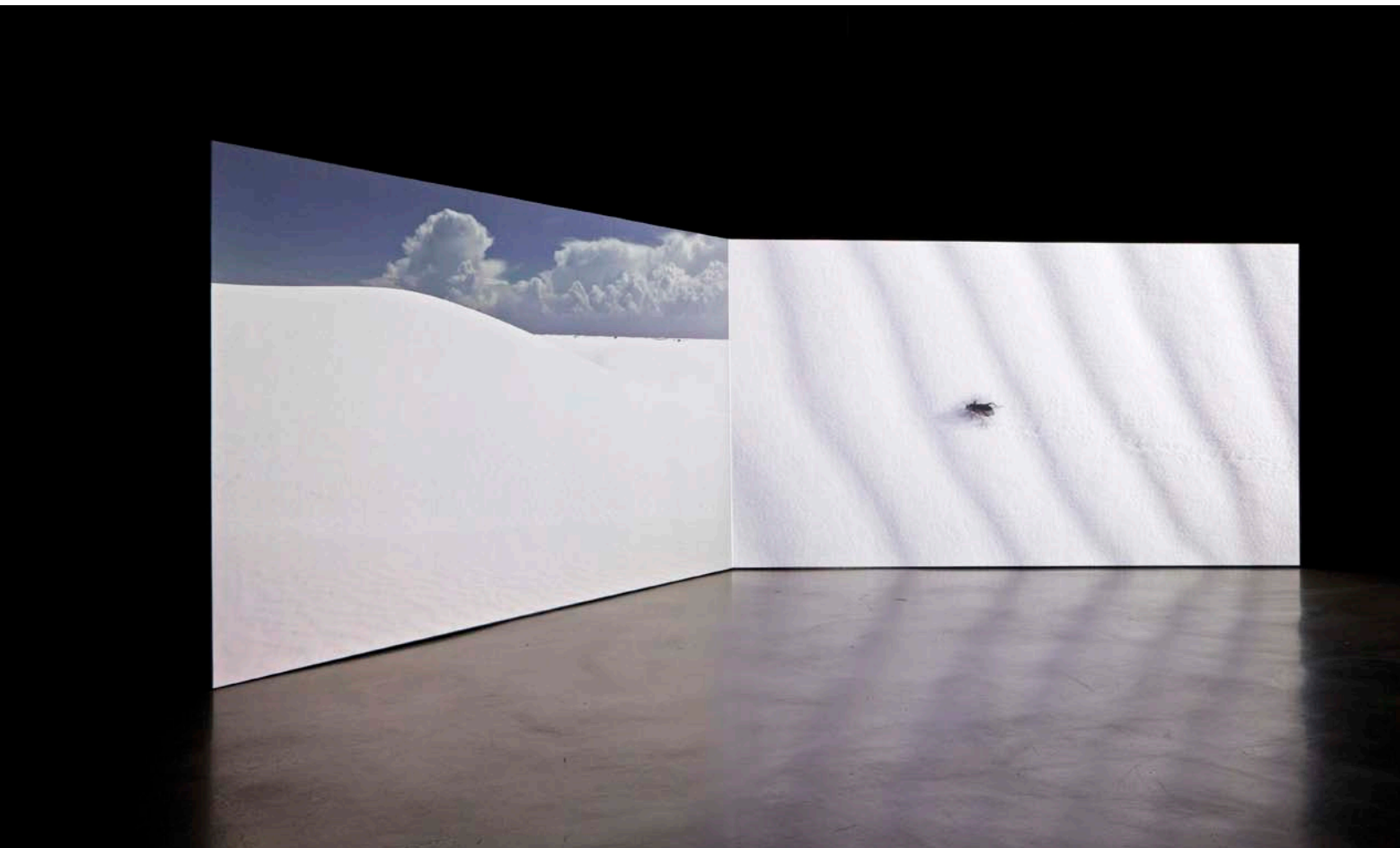
Mike MacDonald

Curated by Lisa Myers

Produced in partnership
 with the Woodland Cultural
 Centre (Brantford)

A project with care and coexistence at its core, a twin re-planting of a Medicine and Butterfly garden by the late Mi'kmaq artist Mike MacDonald (1941-2006) was undertaken at two sites within the Haldimand Tract: the Kitchener-Waterloo Art Gallery and the Woodland Cultural Centre, where MacDonald's garden was first planted.





13 February to 10 May 2020
MARY KAVANAGH: TRINITY³

Curated by Crystal Mowry

Since her initial visit to the site of the world's first atomic bomb detonation, Mary Kavanagh has collected hundreds of interviews from Trinity Site, New Mexico that reveal a wide range of motivations among those who attend its annual Open House—the site as sacred; big science and nuclear technology; anxiety about nuclear war, waste and fallout; and guilt about the use of nuclear weapons. In *Trinity³* Kavanagh interspersed these interviews with footage of the desert as well as archival footage of bomb test preparations, creating a filmic montage that is in turn jarring, poetic and inscrutable.

This project was generously supported by KWAG's Women of Influence for Women's Art.

13 February to 17 May 2020
THE MYTH OF CONSENSUS

Marcel Barbeau, Christopher Birt, Jack Bush, Adèle Duck, Harold Feist, Eric Gamble, Robert Hedrick, Reg Holmes, Gershon Iskowitz, Richard Lanctôt, Rita Letendre, Ron Martin, Arthur F. McKay, Gordon Rayner, Milly Ristvedt, William Ronald, Gordon Smith, Takao Tanabe, Aislinn Thomas, Harold Town, and Claude Tousignant

Curated by Crystal Mowry

The Myth of Consensus convened rarely-seen abstract works from the Permanent Collection dating from the 1960s and 1970s. Bombastic, moody and rich in hue, these works provided a snapshot of a different nation taking shape in the studios of artists across the country. A commissioned response by Aislinn Thomas, entitled *A piece of cloth, held taut*, invited volunteers to create non-traditional visual descriptions of selected artworks. Each participant was asked to assume a “first-person” voice, thus imagining each painting as a living entity with its own thoughts and experiences.





21 March 2020 to 21 March 2021

BY YOUR OWN STARS

Works from the Permanent Collection

Ernane Cortat, Ken Danby, Joseph Drapell, William Kurelek, Rita Letendre, Jean McEwen, Kent Monkman, Norval Morrisseau, Cheryl Ruddock, Richard Sturm, and Michel-Thomas Tremblay

Curated by Jennifer Bullock

What does it mean to follow one's own stars rather than the path that others seek to impose? This exhibition explored the pursuit of independent thought in the face of external pressure to conform. The strength of character required to stay the course despite adversity, even in the face of failure, is a valued trait. We celebrate stories that elevate personal integrity above comfort or acceptance. In pursuing truth in the face of misrepresentation, a life's journey may become a struggle to be heard and to bring change. Yet writing one's own destiny may inspire others—not necessarily to follow your stars but, to follow their own.

This Permanent Collection exhibition was kindly supported by Activa.

Image: **Michel-Thomas Tremblay** (Canadian, b. 1947), *Accroche-Toi*, 1987. Mixed media on canvas, 150.2cm x 119.8cm (framed). Kitchener-Waterloo Art Gallery Collection. Gift of Khiem T. Dao, 1992. © Michel-Thomas Tremblay. Photo: KWAG.

30 May to 9 August 2020

SOUNDINGS: AN EXHIBITION IN FIVE PARTS

Raven Chacon and Cristóbal Martínez, Sebastian De Line, Maggie Groat, Kite, Cheryl L'Hirondelle, Tanya Lukin Linklater, Ogimaa Mikana, Peter Morin, Heidi Aklaseaq Senungetuk, Olivia Whetung and Tania Willard

Curated by Candice Hopkins and Dylan Robinson, organized by Agnes Etherington Art Centre, Queen's University, Canada. The traveling exhibition is organized by Independent Curators International (ICI).

How can a score be a call and tool for decolonization?

Soundings: An Exhibition in Five Parts featured newly commissioned scores by Indigenous and settler artists that took the form of beadwork, videos, objects, graphic notation, historical belongings, and written instructions. During the exhibition, these scores were activated at specific moments by musicians, dancers, performers and members of the public. By offering instructions for sensing and listening to Indigenous histories that trouble the colonial imaginary, *Soundings* activated and asserted Indigenous resurgence through the actions these artworks call forth.



Image: installation view of **Tania Willard's** *Surrounded/Surrounding* (2018) in *Soundings: An Exhibition in Five Parts*, Kitchener-Waterloo Art Gallery, 2020. Photo: Robert McNair.



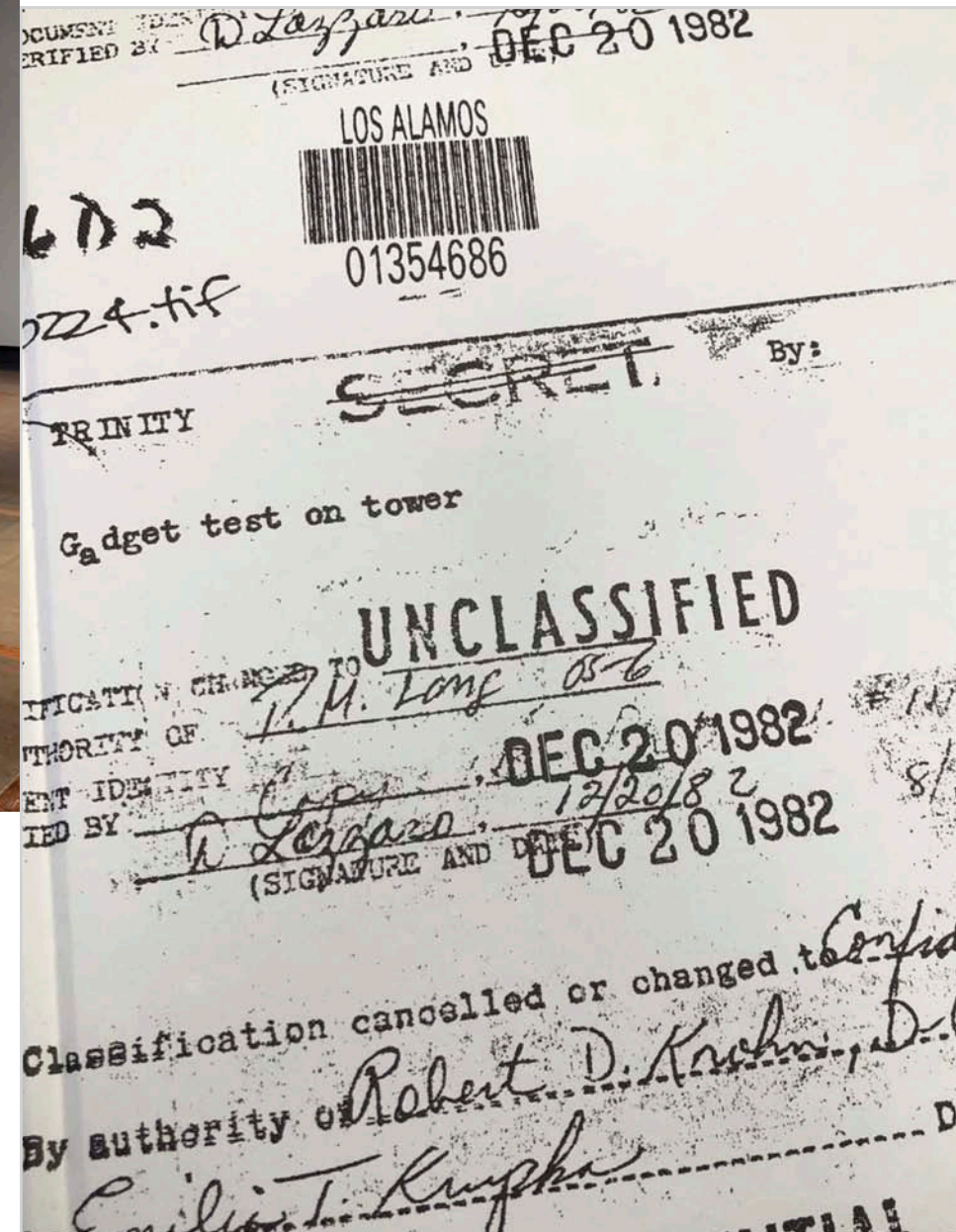
18 September 2020 to 23 May 2021
DEANNA BOWEN: BLACK DRONES IN THE HIVE

Curated by Crystal Mowry

Black Drones in the Hive was an interdisciplinary exhibition that revealed the strategic erasures which enable canons to exist without question or complication. Combing local archives, KWAG's Permanent Collection, historical publications and wartime propaganda, Bowen wove together narrative threads of labour, migration, dispossession and militarization that have distinct ties to our regional history, most notably the erasure of Black settlements and anti-German sentiments during World War I. In a year when overdue public conversations addressing the over-policing of Black citizens, the removal of monuments to men with vile politics, and a renewed call to rename our city have spurred us to redefine duty, Bowen's exhibition illuminated the roots of a reckoning.

PUBLICATIONS 2020

Mary Kavanagh: Daughters of Uranium



160 pages / full colour pages
 Hardcover, 30cm x 23.5cm
 ISBN: 9781989523018

CONTRIBUTORS

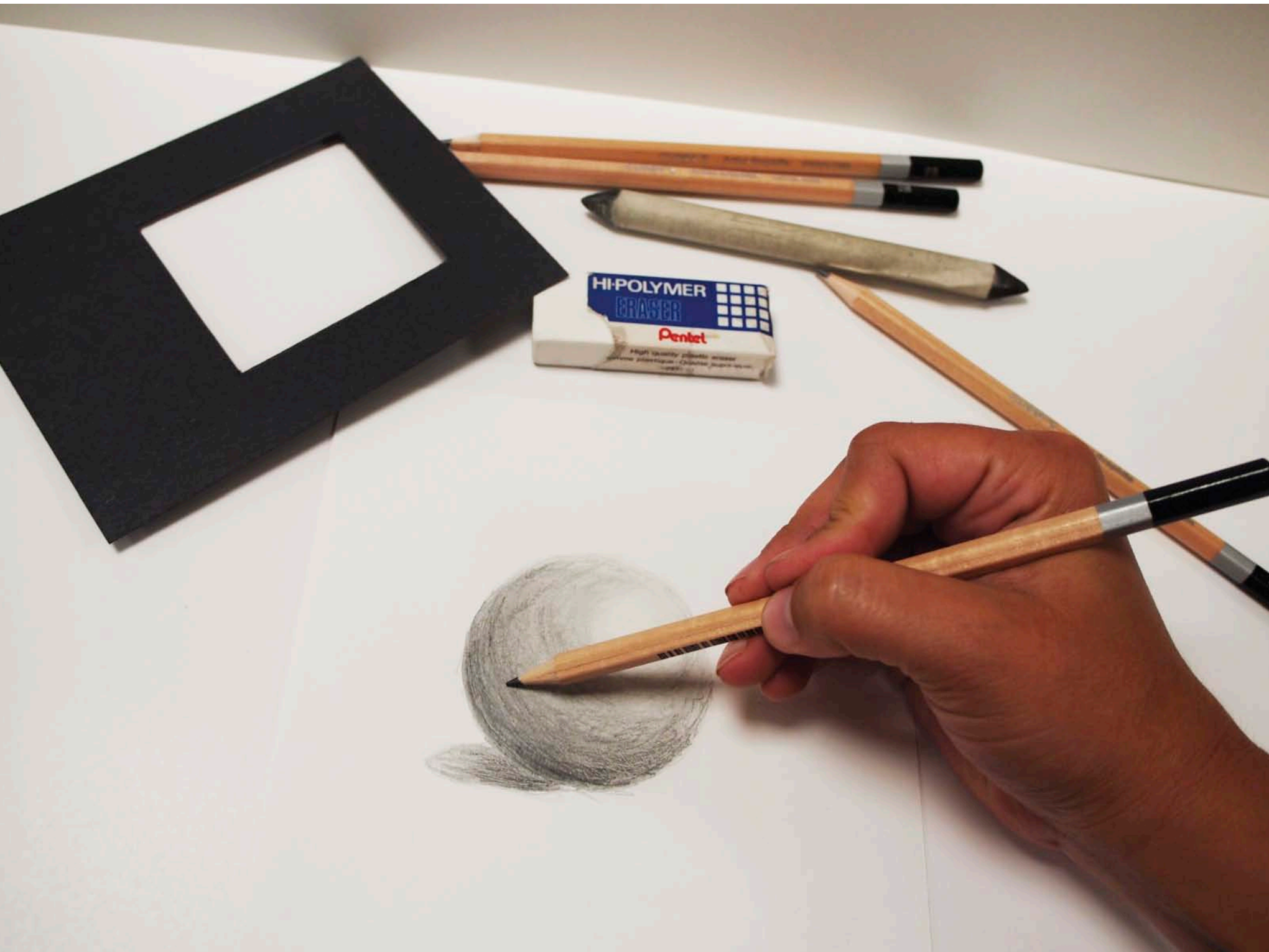
Christina Cuthbertson,
 Lindsey Sharman, Jayne Wilkinson,
 Peter C. van Wyck

CO-PUBLISHERS

Southern Alberta Art Gallery
 The Founders' Gallery
 Kitchener-Waterloo Art Gallery

Mary Kavanagh: Daughters of Uranium explores the legacy of the atomic age from the perspective of the sentient body and intergenerational trauma. In conjunction with her solo exhibitions at the Southern Alberta Art Gallery, The Founders' Gallery and the Kitchener-Waterloo Art Gallery, this publication brings together the evolving presentations of Kavanagh's photographic and archival research into the Trinity Atomic Test Site at each gallery. Documentation of Kavanagh's immersive exhibitions include installations of cinematic projection, works on paper, artifacts and a series of structures using light, glass, sound and lead. Distinguished curators and writers Christina Cuthbertson, Lindsey Sharman, Jayne Wilkinson and Peter C. van Wyck reflect on the personal and material repercussions ignited at the dawn of the nuclear age.

PUBLIC PROGRAMS REPORT 2020



Stephen Lavigne Director of Public Programs

The goal of Public Programs at KWAG is to educate our community. In addition to teaching, 2020 provided ample opportunities for learning as our team faced the challenges of the COVID-19 pandemic. Closures and capacity restrictions limited our interactions with Gallery visitors, while social distancing guidelines made it difficult to connect through community events. However, with support from partners and colleagues across the cultural sector, KWAG adapted to these conditions and found new ways to engage and expand our audience.

Artist Talks, Curator Talks and Open Conversations events presented on Zoom reached audiences well beyond our region. Virtual art classes and camps brought our Artist Educators directly into children's homes. The addition of recorded videos to our Walk the Talk Tours program allowed the public to explore the exhibitions anytime they wished, and created teaching resources that will be used long after the exhibitions end. We gained new skills and developed new strategies for connecting people and ideas through our programs.

KWAG began the year by launching Sensory Friendly Saturdays, offering ongoing opportunities for visitors who require or prefer low-stimulation environments to comfortably experience our exhibitions. In collaboration with Alzheimer Society Waterloo Wellington, we delivered a five-week training series, recruiting older adults to our team of Volunteer Artist Educators and teaching the skills necessary to develop and deliver art-making workshops and gallery tours. This training quickly pivoted to include techniques for delivering virtual lessons and producing interpretive videos. Inspired by Aislinn Thomas' series of non-traditional visual descriptions of Permanent Collection artworks commissioned for *The Myth of Consensus*, we began valuable research into best practices for engaging visitors with low-vision and hearing loss.

Most importantly, we strengthened valuable programming partnerships with local school boards, and with the organizations that KWAG works with as a member of Immigration Partnership and The Resilience Project. Throughout the challenges of 2020, these partnerships provided a venue for collective learning, guidance and support that will benefit KWAG and our community for years to come.

MEDIA & COMMUNICATIONS REPORT 2020



Stephanie Vegh Manager, Media & Communications

In an extraordinary year that unexpectedly closed the Gallery for months at a time, Media & Communications played a vital role in ensuring that art and its ideas remained a reliable presence in the lives of our community. Overnight, our website and social media channels became our primary means to present everything from downloadable learning resources to virtual exhibition content. We swiftly introduced new digital features in spring 2020 to sustain conversations with our audience during shutdown:

- A new digital exhibitions platform that ensured our annual tradition of presenting student artworks in *Expressions* could continue despite the pandemic,
- An interview series featuring exhibiting artists and educators sharing their experiences during lockdown on the KWAG Blog,
- A restructured weekly e-newsletter with new reading recommendations to engage our audience in timely issues impacting the arts.

This digital pivot also revived our presence on YouTube with content ranging from in-depth Artist Talks to fun instructional art activities for kids and families. This increase in video activity contributed dynamic new content to our social media channels as well. We saw significant growth in audience and engagement throughout 2020, including a staggering 26% increase in our Instagram followers.

While we could never have predicted the circumstances in which we would be hosting *Soundings: An Exhibition in Five Parts*, the support of the Ontario Cultural Attractions Fund allowed us to promote this groundbreaking touring exhibition in new markets that would normally be beyond the reach of our advertising. This drove heightened awareness and positive critical reception in both the Waterloo Region Record and Milan's Flash Art online magazine—media attention that has continued to grow in the wake of *Deanna Bowen: Black Drones in the Hive*. Far from being shuttered into silence, KWAG remained active and conversant despite the challenges of the pandemic and leveraged all the digital assets at its disposal to remain a part of our shared lives at home.

DEVELOPMENT REPORT 2020



Leah Caravan Development Officer

While this past year presented challenges, it also offered opportunities for membership to connect with art. Members enjoyed an exclusive tour of Mary Kavanagh's *Trinity*³ in the beginning of March, as well as the opportunity to explore exhibitions during members-only hours in our first week of reopening in June. The Women of Influence for Women's Art continued to champion work by women artists as sponsors of Kavanagh's *Trinity*³, and contributed to the production of the accompanying catalogue that was released in November.

Devoted attendees and first-time guests alike enjoyed exceptional food and wine pairings while discovering a new approach to contemporary art at Feast for the Senses XII. Chef Kyle Rennie, Executive Chef at King Street Trio, found inspiration in abstract paintings from our Permanent Collection exhibition *The Myth of Consensus* to create a delicious and eye-catching menu. Gowling WLG generously returned as our Feast for the Senses Sponsor.

Although we were unable to host our annual Black and Gold Gala this year, the Gallery launched its Future Vision Campaign in November with matching partner Wells Resolutions. Raising over \$38,000 by year end, this matching donation campaign was supported by an online silent auction featuring donations from local artists and businesses. In a year that posed challenges to the livelihoods of these partners, we are especially grateful for their steadfast support. Proceeds from the Future Vision Campaign will allow the Gallery to invest in bold new digital projects that will deliver art experiences to a wider audience.

Much gratitude is owed to the sponsors and funders recognized throughout this Annual Report who share our passion for civic engagement and connecting people through art. Their support is integral to the Gallery's work.

TREASURER'S REPORT 2020



Jeff Howald Vice President (Finance) & Treasurer

2020 marked an unprecedented year for KWAG as it faced significant challenges in response to the COVID-19 pandemic. Throughout much of the year, KWAG was facing restrictions, shutdowns and re-openings while seeking to manage expenditures in balance with core funding sources to support operations throughout the pandemic, accessing government support programs as they became available. At the end of the 2020 fiscal year, KWAG was fortunate to report a surplus of \$85,556. We are grateful for the continued support of our funders and the community during this historic year, as well as the federal support programs available to KWAG during the COVID-19 pandemic closures.

Consistent with prior years, core annual funding provided by the City of Waterloo and the City of Kitchener have formed an increasing percentage of our overall revenue (44.2% in 2020). The Ontario Arts Council and the Canada Council for the Arts provided 24.1% of overall revenue in 2020, with a notable increase of over \$10,000 being received from the Canada Council for the Arts compared to 2019. Collectively, these organizations provide critical support to our ongoing operations.

Overall, KWAG funding levels in 2020 declined from 2019 at a rate of 18.5%. Revenues from public support, including individuals,

corporations and foundations declined by \$135,184, reflecting the impact of the pandemic. A portion of the decline can be attributed to the cancellation of our annual Black and Gold fundraising gala and decline in Public Programs registrations due to the pandemic closures.

Expenditures accordingly decreased by \$52,326 compared to 2019. Reductions in Development, Public Programs, Marketing and Visitor Services costs form the basis for these reductions in response to the pandemic, while the Gallery sought to adapt its exhibitions and continue to deliver world-class programming within its funding model.

The KWAG Endowment Fund remains an important source of funding for operations, contributing \$18,268 in 2020. KWAG continues to engage professional investment management services to ensure stewardship of these funds. During 2020 the Endowment Fund and the Allan MacKay Curatorial Fund returned 3.3% and 3.2% respectively.

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 an unprecedented year.

THE KITCHENER-WATERLOO ART GALLERY

MANAGEMENT RESPONSIBILITY FOR FINANCIAL REPORTING DECEMBER 31, 2020



INDEPENDENT AUDITORS' REPORT

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, 2020, 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, 2020, 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.

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 an annual 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 March 24, 2021, expresses their unqualified opinion on the 2020 financial statements.

Handwritten signature of Shirley Madill in black ink.

Shirley Madill
Executive Director

Handwritten signature of Shelly Mitchell in black ink.

Shelly Mitchell
Director of Finance and Administration

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.

Crakam Mathew Professional Corporation

Cambridge, Ontario
March 24, 2021

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

**STATEMENT OF REVENUE AND EXPENDITURE
YEAR ENDED DECEMBER 31, 2020**

	2020 \$	2019 \$
Revenue (pages 13 - 14)		
Government grants	404,690	398,571
Arts agencies	220,855	217,980
Project grants	18,777	21,536
Exhibitions	21,240	27,466
Education	36,950	110,525
Public support	162,647	281,228
Foundations	26,305	42,908
Investments (note 12)	24,162	23,183
	915,626	1,123,397
Expenditure		
Curatorial and exhibition	323,688	257,678
Development and fundraising	48,814	93,415
Public programs	144,176	197,304
Marketing and communications	137,069	144,947
Administration	244,639	238,896
Building and occupancy	125,136	122,780
Visitor Services and Volunteer Programs	44,268	65,096
	1,067,790	1,120,116
Excess (deficiency) of revenue over expenditure from operations	(152,164)	3,281
Amortization of deferred capital contributions	32,545	31,908
Amortization of capital assets	(40,260)	(43,122)
Deficiency of revenue over expenditure invested in capital assets	(7,715)	(11,214)
Other items		
Bequests	5,000	
Wage subsidy (note 19)	240,435	
	245,435	
Total excess (deficiency) of revenue over expenditure for year	85,556	(7,933)

**STATEMENT OF CHANGES IN NET ASSETS
YEAR ENDED DECEMBER 31, 2020**

	Invested in Capital Assets (note 3(f)) \$	Endowment Funds (note 3(f)) \$	Unrestricted (note 3(f)) \$	2020 \$	2019 \$
Net assets (deficiency), beginning of year, as restated	18,618	384,134	(271,187)	131,565	139,498
Excess (deficiency) of revenue over expenditure	(7,715)		93,271	85,556	(7,933)
Invested in capital assets (note 17)	5,973		(5,973)		
Net assets (deficiency), end of year	16,876	384,134	(183,889)	217,121	131,565

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

**STATEMENT OF FINANCIAL POSITION
DECEMBER 31, 2020**

	2020 \$	2019 \$
ASSETS		
Cash	187,941	
Accounts receivable	13,491	4,994
Prepaid expenses	21,148	31,913
Grant receivable (note 19)	24,620	
Current assets	247,200	36,907
Investments		
Allan MacKay Curatorial Fund (note 9)	109,625	116,450
Endowment (note 13)	453,140	456,702
Capital assets (note 4)	136,642	170,929
Art collection (note 5)	100	100
	946,707	781,088
LIABILITIES		
Bank advances (note 16)		34,200
Accounts payable and accrued liabilities (note 6)	45,616	60,629
Deferred revenue (note 10)	365,198	229,815
Current liabilities	410,814	324,644
Deferred revenue, Endowment (note 13)	69,006	72,568
Deferred capital contributions (note 8)	119,766	152,311
Deferred revenue, Allan MacKay Curatorial Fund (note 9)	90,000	100,000
Long-term debt (note 7)	40,000	
	729,586	649,523
NET ASSETS		
Invested in capital assets (note 11)	16,876	18,618
Endowment funds (notes 9 and 13)	384,134	384,134
Unrestricted	(183,889)	(271,187)
	217,121	131,565
	946,707	781,088

APPROVED BY THE BOARD



President



Treasurer

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

**STATEMENT OF CASH FLOWS
YEAR ENDED DECEMBER 31, 2020**

	2020 \$	2019 \$
Cash flows from operating activities:		
Excess (deficiency) of revenue over expenditure for year	85,556	(7,933)
Items not involving cash:		
Amortization of capital assets	40,260	43,122
Amortization of deferred capital contributions	(32,545)	(31,908)
	93,271	3,281
Net change in non-cash working capital balances relating to operations:		
Accounts receivable	(8,497)	714
Prepaid expenses	10,765	(5,582)
Accounts payable and accrued liabilities	(15,013)	(15,223)
Deferred revenue	135,383	15,818
Grant receivable	(24,620)	3,622
	191,289	2,630
Cash flows from investment activities:		
Change in investments	10,387	(20,743)
Change in deferred revenue, investments	(13,562)	18,088
Purchase of capital assets	(5,973)	(135,044)
	(9,148)	(137,699)
Cash flows from financing activities:		
Capital contributions received		125,800
Increase in long-term debt	40,000	
	40,000	125,800
Net increase (decrease) in cash	222,141	(9,269)
Cash position, beginning of year	(34,200)	(24,931)
Cash position, end of year	187,941	(34,200)

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

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2020**

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2020**

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 and a deficiency in its unrestricted fund.

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.

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. Government wage assistance is recorded in the period in which the related expenditures are incurred.

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, 2020**

	2020 \$	2019 \$
4. Capital Assets		
Cost		
Computer equipment	106,311	100,838
Computer software	29,162	29,162
Furniture, fixtures and equipment	153,821	153,321
Collection management equipment	110,274	110,274
Building improvements	556,395	556,395
	955,963	949,990
Accumulated amortization		
Computer equipment	90,337	85,757
Computer software	29,162	28,114
Furniture, fixtures and equipment	103,593	87,942
Collection management equipment	108,240	103,290
Building improvements	487,989	473,958
	819,321	779,061
Net Book Value	136,642	170,929
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		13,148
Donations, at estimated fair value	87,502	629,354
	87,502	642,502
The permanent collection is insured for \$15,215,250. 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	32,597	48,740
Government remittances payable	13,019	11,889
	45,616	60,629
7. Long-Term Debt		
Canada Emergency Business Account Loan, interest free until January 2023. \$10,000 forgivable if repaid by December 2022. Interest at 5% beginning January 2023 and balance due in full by December 2025.	40,000	

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2020**

	2020 \$	2019 \$
8. Deferred Capital Contributions		
Balance, beginning of year	152,311	58,419
Grants received for purchase of equipment and building improvements		125,800
Amortization	(32,545)	(31,908)
	119,766	152,311
9. 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.		
10. Deferred Revenue		
Ontario Arts Council Operating Grant	128,855	128,855
Corporate sponsorships	58,417	20,000
Allan MacKay Curatorial Fund	26,268	13,093
Future Vision Campaign	40,135	
Women of Influence for Women's Art	13,752	
Project grants	36,055	
Various	61,716	67,867
	365,198	229,815
11. Net Assets Invested in Capital Assets		
(a) Net assets invested in capital assets are calculated as follows:		
Capital assets	136,642	170,929
Deduct		
Amounts financed by deferred capital contributions	(119,766)	(152,311)
	16,876	18,618
(b) Change in net assets invested in capital assets is calculated as follows:		
Amortization of capital assets	(40,260)	(43,122)
Amortization of deferred capital contributions	32,545	31,908
	(7,715)	(11,214)
Purchase of capital assets, net of disposals	5,973	135,044
Amounts funded by contributions		(125,800)
Change in net assets invested in capital assets	(1,742)	(1,970)
12. Investment Income		
Investment income earned is reported as follows:		
Unrestricted resources	690	774
Ontario Arts Council Endowment (note 14)	5,204	5,264
Income earned on resources held for endowment:		
Unrestricted	18,268	17,145
Total investment income recognized as revenue	24,162	23,183

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2020**

13. 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.

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, 2020 is \$122,179 (\$122,777 in 2019). During the year the Gallery received \$5,204 (\$5,264 in 2019) 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 2020 this amount was \$103,020 (\$101,100 in 2019). It is anticipated that future annual contributions will be comparable to those of 2020 and 2019.

16. Bank Advances

The Gallery has available a revolving line of credit to a maximum of \$150,000. The line of credit bears interest at a rate of prime plus 1.5% and is secured by a general security agreement. Collateral for this agreement does not include any artwork. The Gallery may elect to activate a bulge increase to \$185,000 from August 1 - October 31, annually, upon satisfying the bank's disbursement conditions provided in its banking agreement. The unused capacity of the line of credit at December 31, 2020 is \$150,000.

17. Interfund Transfers

An amount of \$5,973 (\$9,244 in 2019) was transferred from Unrestricted Funds to the Funds Invested in Capital Assets in order to assist in funding disbursements for capital purchases.

18. 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.

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2020**

18. Financial Instruments (Continued)

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.

19. Wage Subsidy

Due to the COVID-19 pandemic, the Canadian government introduced the Canada Emergency Wage Subsidy ("CEWS") to assist organizations who had lost a certain percentage of their eligible revenue. During the year ended December 31, 2020, \$240,435 was recorded for eligible CEWS claims, \$24,620 of which was receivable at year end.

20. Uncertainty Regarding COVID-19

As the COVID-19 pandemic continues to impact the economy, it could result in a significant negative impact on the Gallery's operations. As of the time of authorization of these financial statements, it is not possible to estimate the length and severity of these developments and their impact on the financial results and operations of the Gallery.

21. Subsequent Event

Subsequent to the year end, the Ministry of Heritage, Sport, Tourism and Culture Industries via the Ontario Arts Council awarded the Kitchener-Waterloo Art Gallery \$128,855 in arts recovery funding. This one-time funding aims to help the organization cover losses incurred as a result of the pandemic so that the Gallery may remain solvent and prepare for a time to fully re-open the facilities, resume full programming and welcome back visitors. These funds cover the period of March 10, 2021 to March 31, 2023.

**SCHEDULE OF REVENUE
YEAR ENDED DECEMBER 31, 2020**

	2020 \$	2019 \$
Government grants		
City of Kitchener	328,190	322,071
City of Waterloo	76,500	76,500
	404,690	398,571
Arts agencies		
Ontario Arts Council	128,855	135,980
Canada Council for the Arts	92,000	82,000
	220,855	217,980
Project grants		
City of Kitchener		2,500
City of Waterloo	1,500	
Ontario Seniors' Secretariat	5,077	739
Ministry of Citizenship and Immigration		3,541
Ministry of Tourism	7,200	
Ontario Arts Council - Arts for Everyone		12,756
Ontario Arts Council - 2018 Premiers Award		2,000
Ontario Arts Council - Aboriginal Curator Grant	5,000	
	18,777	21,536
Exhibitions		
Exhibition fees	13,294	16,500
Catalogue contributions	6,000	
Allan MacKay Curatorial Fund		9,512
Sale of catalogues and books	1,946	1,454
	21,240	27,466
Education		
Waterloo Catholic District School Board	21,701	21,603
Waterloo Region District School Board	5,000	5,235
Summer employment grants		15,350
Registration - public programs	9,299	64,919
Tours - other groups	950	3,418
	36,950	110,525
Public support		
Corporate sponsorships	62,257	110,115
Corporate donations	3,523	3,959
Individual donations	84,254	84,449
Voluntary admissions	565	1,377
Fundraising	3,291	47,598
Other	8,757	14,226
Women of Influence for Women's Art		19,504
	162,647	281,228

**SCHEDULE OF REVENUE (CONTINUED)
YEAR ENDED DECEMBER 31, 2020**

	2020 \$	2019 \$
Foundations		
Astley Family Foundation		6,158
Good Foundation Inc.		2,500
Elizabeth L. Gordon Art Programme of the Walter and Duncan Gordon Foundation		3,000
The Kitchener and Waterloo Community Foundation - The Musagetes Fund	25,000	15,000
The Kitchener and Waterloo Community Foundation - The Keith and Winifred Shantz Fund for the Arts		13,900
Waterloo Region Arts Fund	816	
The Kitchener and Waterloo Community Foundation Other Foundations	489	2,350
	26,305	42,908
Investment income (note 12)	24,162	23,183
Total revenue	915,626	1,123,397

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Jeff Howald

VP, Internal

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Kris Schumacher

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GALLERY STAFF 2020

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Crystal Mowry

Director of Finance & Administration

Shelly Mitchell

Director of Public Programs

Stephen Lavigne

Manager, Media & Communications

Stephanie Vegh

Development Officers

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Leah Caravan (from June)

Assistant Curator & Registrar

Jennifer Bullock

Curatorial Assistant

Žana Kozomora (until September)

Preparator

Brittany Sostar

Graphic Designer

Liz Morant

Public Programs Coordinator

Nicole Sharp

School Programs Coordinators

Natalie McDonald (until March)

Stephanie Clinton (from April)

Visitor Services & Volunteer Coordinator

Leah Caravan (until March)

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Gallery Assistant

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EXHIBITION & PROGRAMMING PARTNERS 2020

EXHIBITION PARTNERS

Founders' Gallery, University of Calgary

- Publication and event partner for *Mary Kavanagh: Daughters of Uranium*

Independent Curators International

- Distribution partner for *do it (home)*
- Tour organizer for *Soundings: An Exhibition in Five Parts*

Southern Alberta Art Gallery

- Publication and event partner for *Mary Kavanagh: Daughters of Uranium*

PROGRAMMING PARTNERS

Alzheimer Society Waterloo Wellington

- Blue Umbrella Training

Canadian Hearing Services

- Multisensory Tours
- Open Conversations

Canadian National Institute for the Blind

- Multisensory Tours

City of Kitchener

- Youth Mural Project
- Seniors Supporting Seniors

Conseil Scolaire Viamonde

- School Programs (JK-Grade 12)

Downtown Kitchener BIA

- DTK Art Walk mural project

The Family Centre

- Family Art Hangouts
- The Resilience Project

Immigration Partnership Waterloo Region

- Global Migration Film Festival
- Multilingual Gallery Guides

Kitchener Public Library

- Family Sundays
- KPL Porch Party
- KWAG Film Series host

Kitchener-Waterloo Symphony

- Pre-Concert Experience

Kitchener-Waterloo Multicultural Centre

- Multicultural Festival
- "Let's Talk" Newcomer Youth Program

McMaster University, Department of Family Medicine

- Art of Seeing

Olde Berlin Town Neighbourhood Association

- Front Yard Garden Tour

University of Waterloo

- Department of Fine Arts work placement program
- Seniors Supporting Seniors

Waterloo Catholic District School Board

- School Programs (JK-Grade 12)
- *Expressions 45: Rework/Revisit*
- Educator professional development workshops

Waterloo Region District School Board

- School Programs (JK-Grade 12)
- *Expressions 45: Rework/Revisit*
- Educator professional development workshops

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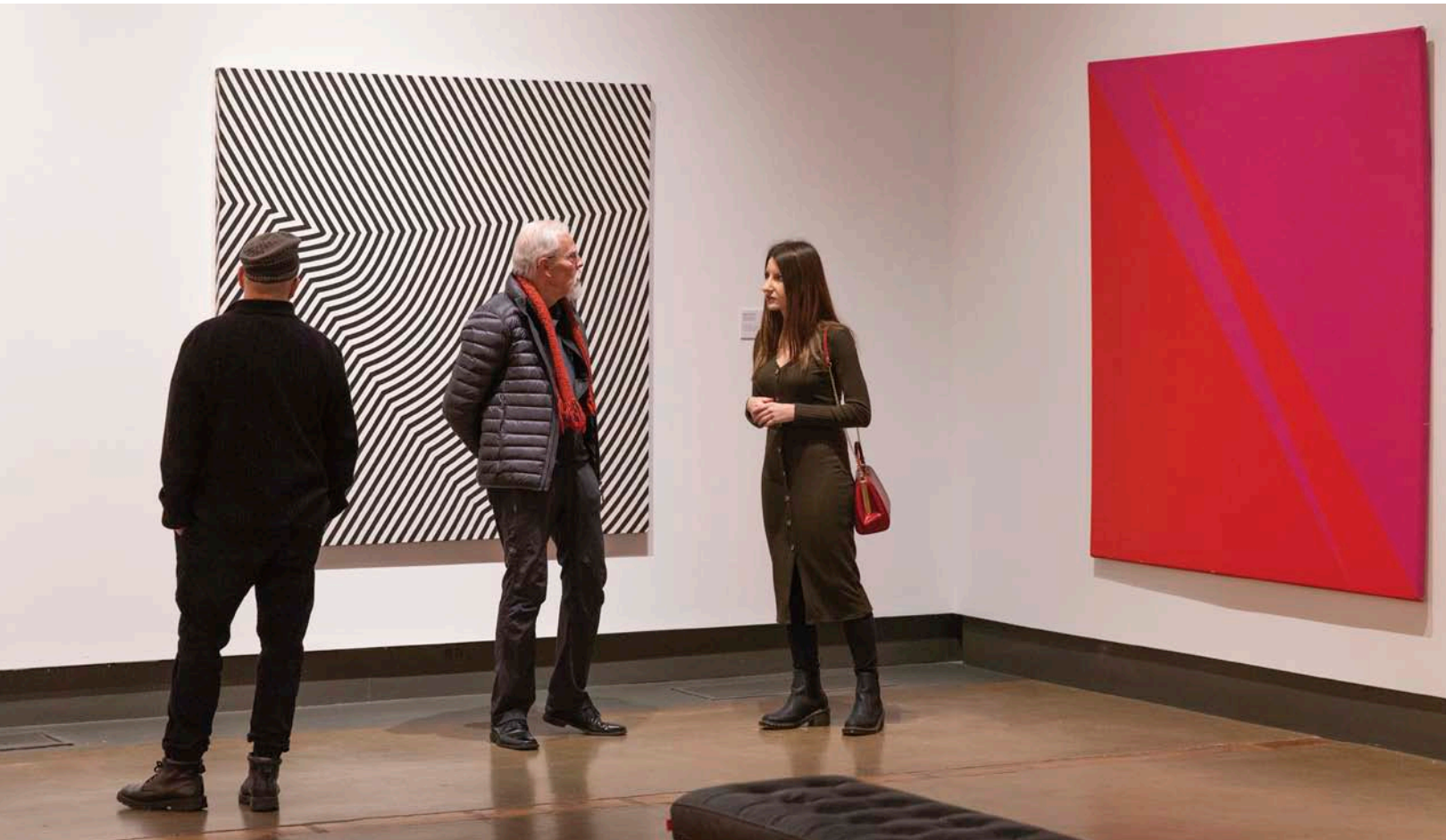
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Ron Craigen and Margaret McCreery
Betsy Eydt
Roger and Cathy Farwell
Jon Fear
Douglas Fraser
Lori and Peter Gove
Alexandra Hardy
Peggy Jarvie
Doug and Lynne Kirton
Bryce Kraeker
Irena Kramer
Hartman and Brenda Krug
Rex Lingwood and Wendy Mitchinson
Shirley Madill
Fred and Susan Mather
Stephen Menich
Liz Motz
David Paleczny and Mary Reynolds
The Pollock Family
Paul and Rita Ross
Rob Schlegel and Jennifer Barnes
Mark and Kris Schumacher
Aaron Shull
David J. Westfall

Partner Club \$250-999

Maaik Asselberg
Thomas and Roswita Ball
Alf Bogusky and Ann Pappert
Mary and Ted Brough
Scot and Susan Dalton
Danielle Deveau
Eric and Dee Anne Dirksen
Don Druick and Jane Buyers
Jack Giesen and Glynn Stewart
Taryn Graham and Mike Ball
Jean Haalboom
Jane G. Hill
Jeff and Anita Howald
Ivan Hurlbut
Grace Jutzi
Terence Kroetsch
Sonia and Tony Lewis
Denis Longchamps
Logan MacDonald
Jamie Martin
Rohinton Medhora
Tom and Jocelyn Mennill
Sheila Phillips
Senta Ross
Paul and Paula Rostrup
Anthony Salomone and Andrea Bianchi
Rafael Sorkin and Fatma Husein
Jen Vasic
Paul and Elena Veldman
Carl Zehr and Sandy Chris
2 Anonymous

Women of Influence for Women's Art \$500+

Glodeane Brown
Anne Brydon
Kathy Chandler
Mary Ann Fleming
Alexandra Hardy
Beverly Harris
Heidi Henschel
Jane Hill
Pamela Irwin
Alberta Jack
Irena Kramer
Heather Lackner
Bridget Lewis
Louise MacCallum
Margaret Marsland
Leslie Mason
Beverly McNabb
Carolina Miranda
Joan Petras
Kris Schumacher
Wendy Seegmiller
Judith Stephens-Wells
Maggie Williamson
Andrea Witzel
Judy Wyshynski
Anonymous

VOLUNTEERS & INTERNS 2020



Youth Council

Abby Barker
 Amira Bashbishi
 Victoria Bender-Jones
 Clarissa Chamberlain
 Autumn Daye-Fraser
 Maeve Kinsella
 Ally Krueger-Kischak
 Miguel Macedo
 Ivone Mugisha
 Janvi Patel
 Nishi Patel
 Nicholette Pillon
 Adian Pollock
 Anika Sharma
 Anna Tyas-Petrik

Volunteers

Sara Dutra
 Maritza Estrada
 Frank Heinrich
 Aala Ibrahim
 Lauren Kauth
 Diane Koebel
 Timothy Luckhurst
 Martina Mihelic
 Nathan Nederpelt
 Edina Pervanic
 Flor Ponciano
 Kimberly Realegeno
 Anthony Siprak
 Veronika Szostak
 Johanna Thompson

Sam Tundup
 Julia Van Bommel
 Regan Zink

Interns/Co-op Students

Edina Pervanic
 Sarah Wilkins

Volunteer Artist Educators (Seniors Supporting Seniors Program)

Roger Greene
 Beverly McNabb
 Paula Rostrup
 Janice Saunders

ACKNOWLEDGEMENTS

Shirley Madill

There is a great sense of pride I have for the Kitchener-Waterloo Art Gallery, and I am honoured and grateful to work with an exceptional team. I express thanks to the Board of Directors, the Gallery's senior management team, staff and volunteers whose commitment and hard work contribute to our success. We are united by a common culture of discipline, flexibility and co-operation that has made us truly unbeatable in the face of the pandemic crisis. A special thanks to our members, for without your support we would not be able to continue to engage our community.

Shelly Mitchell

Thank you to our Gallery Attendants, Clare McClung and Terrina Reitzel, and Gallery Assistant Stephanie Farrow. This dedicated group of staff members welcomed visitors, when allowed during 2020, and were instrumental in making everyone who ventured to the Gallery feel safe and at home. Their resilience to the constant changes this pandemic threw at us is appreciated.

A special thank you as well to all our volunteers who contributed hours of their time in early 2020. Although the pandemic kept us apart in 2020, we hope to see you in 2021. We could not do all that we do without all of you!

Crystal Mowry

Agility and a genuine commitment to the arts are critical to the work undertaken by the Curatorial team. I am indebted to Jennifer Bullock, Žana Kozomora and Brittany Sostar for their range of skills and ability to rise to every challenge. Much gratitude is owed to our fellow colleagues, volunteers, students, collectors and casual staff whose efforts contribute greatly to the promotion of the visual arts in this region. Finally, special thanks to the artists and visitors who continue to raise our expectations for what is possible here in our community.

Stephen Lavigne

A sincere thank you to Nicole Sharp, our Public Programs Coordinator, and to Stephanie Clinton and Natalie McDonald, our Education Coordinators, for their adaptability and ingenuity in responding to the challenges we faced in 2020. For their diligence in creating new and exciting ways to connect with, and engage our community, I am grateful. A special thank you to Catherine Mellinger, whose hard work as an Artist Educator and dedication to the Seniors Supporting Seniors program is irreplaceable. I am thankful for the opportunity to share KWAG's phenomenal exhibitions, and the important themes and ideas they present, with our diverse audience. Thank you to Crystal Mowry

and the Curatorial department, for providing these stories to tell, and to Stephanie Vegh and the Communications team for helping to share them with so many people.

Stephanie Vegh

In a year when our experience of art was increasingly found online, I am especially grateful to those who aided KWAG in this rapid transition. The team at Peaceworks Technology Solutions put new digital tools in our hands at very short notice, while both our Curatorial and Public Programs teams discovered new ways of sharing our work online. An especially heartfelt round of applause is owed to our Graphic Designer, Liz Morant, who took on a new career opportunity shortly after this eventful year but whose bright and welcoming aesthetic resounds in much of KWAG's visual story. To those who engaged in that story in this past year, many thanks for keeping the Gallery's sense of community alive in our social media channels and other virtual spaces.



KITCHENER-WATERLOO ART GALLERY / 101 QUEEN ST N, KITCHENER, ON N2H 6P7 / 519.579.5860 / KWAG.CA