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PRESIDENT & EXECUTIVE DIRECTOR REPORT 2021



Images: (Cover) Gallery visitors viewing **Annie MacDonell**, *Set and Setting*, 2021. Photo: © Scott Lee 2021. (Above) **Wanda Koop** (Canadian, b. 1951). *Justice*, 1984. Acrylic on paper, 56cm x 76.5cm. Kitchener-Waterloo Art Gallery Collection. Gift of R.G. Macdonald, 1987. © Wanda Koop. On view in *a wave in other words*, 2021. Photo: KWAG.



Bryce Kraeker, President
Shirley Madill, Executive Director

It has often been said that the Kitchener-Waterloo Art Gallery is an organization that “punches above its weight.” KWAG’s resilience and reinvention throughout the past year once again proved this to be true in countless ways. The initial shock of COVID-19 became a sustained challenge, one that KWAG staff met with characteristic passion and dedication to share the transformative power of art and creativity with the community. During the year, we installed new exhibitions, presented virtual workshops and events, hosted Summer Art Camps in person, and developed public art projects with the Downtown Kitchener BIA. We shared our story and our art with the world.

In the early spring, KWAG launched a planning process to guide our work for the next three years, resulting in a new Strategic Plan (2022-24) that expands upon our previous goals to be a centre for the intersection of contemporary art and civic life. Building on our past and what we have learned and unlearned, the new Strategic Plan integrates inclusion, diversity, equity, and accessibility into all our overarching priorities, which can be found in this Annual Report.

2021 also marked our 65th anniversary, another milestone. It is rewarding to see that we have remained a vital, dynamic force in our community, one that continues to evolve as our region changes. Our strength lies as much in our outstanding Permanent Collection as it does in the people who believe in the power of art and creativity to build a better world. With respect and admiration for the past and hope and excitement for the future, this Report shares the successes of a year that saw KWAG stand strong, unified, and even 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.

STRATEGIC PLAN 2022-2024

In the spring of 2021, KWAG launched a planning process to guide our work for the next three years. This new Strategic Plan continues the trajectory of the previous one, expanding the Gallery's goal to be a centre for the intersection of contemporary art and civic life. It builds on our past and what we have learned and unlearned.

Through this new Strategic Plan, the Gallery will incorporate what it has learned from the crises of 2020, and continue to develop and advance its standards of excellence in exhibitions, collecting and learning. This plan outlines new initiatives to deepen our impact on individual lives, improve the health and well-being of our community, and ensure equity and vitality through the diversity of our programming, staff, and Board.

MANDATE

For the benefit of current and future generations, the Kitchener-Waterloo Art Gallery collects, preserves, researches, interprets, and exhibits the visual arts. It offers dynamic public programs that inspire creativity and an appreciation of the visual arts in the Region and beyond. Established in 1956 and incorporated in 1968, the Kitchener-Waterloo Art Gallery is a non-profit organization open to the public and administered in the public trust.

MISSION

The Kitchener-Waterloo Art Gallery connects people and ideas through art. Its nationally-acclaimed exhibitions and programs welcome all to be inspired and challenged through a deepened understanding of ourselves, our cultures, and our communities.

VISION

KWAG will enrich lives across our community and nation through the creation and experience of contemporary art. It will flourish as a recognized leader and exceptional cultural presence at the intersection of contemporary art and civic life by:

- Amplifying the voices of diverse artists
- Expanding access to art's transformative impact
- Securing and strengthening its distinctive legacy for future generations

VALUES

Creativity

We inspire originality, curiosity and discovery through the experience of art.

Public Engagement

We are a public art gallery, actively drawing our community together into a shared experience of art that moves us from sight to insight.

Artistic Leadership

We are recognized for our expertise, professionalism, and integrity. We are the standard-bearer for the visual arts in our region, seeking excellence and having the courage to lead.

Collaboration

We actively develop meaningful relationships with our partners, building synergies and mutually enhancing diversity and strength.

PILLARS

Pillar 1: Equity, Diversity and Inclusion

KWAG will adopt an inclusive, equity-seeking, and anti-racist lens in all of the Gallery's activities to affect transformational change.

Pillar 2: Artistic Leadership

KWAG will enhance the cultural life of our Region and beyond by presenting and preserving contemporary artworks that are sources of wonder, enlightenment, and inspiration for generations to come.

Pillar 3: Engaging Communities

We strive to create an empowering experience for our visitors that is welcoming, relevant and accessible to people of all backgrounds, abilities, and interests.

Pillar 4: Our People

The Gallery will strengthen its institutional infrastructure through empowering and building a diverse and collaborative team that reflects the values of the Gallery and our changing society.

Pillar 5: Financial Sustainability

KWAG seeks to achieve long-term financial sustainability through maximizing earned revenue necessary to ensure public access to contemporary art and education for the future.

Pillar 6: Our Places

We will serve as a vibrant visitor-centred community hub where people from all walks of life connect with ideas and with one another.



Image: Kitchener-Waterloo Art Gallery grounds, 2020. Photo: KWAG.

CURATORIAL REPORT 2021



Image: Installation view of **Adad Hannah** (Canadian, b. USA 1971). *Backyard Guernica (Georgia)*, 2017. 4K digital video, 00:06:03 minutes. Kitchener-Waterloo Art Gallery Collection. Gift of the Artist, 2019. © Adad Hannah. Used by permission. On view in *a wave in other words*, 2021. Photo: Robert McNair.



Darryn Doull Curator

How many moons have risen since the beginning of 2021? A practical answer is easy to find, but as time marches on through strange and precarious circumstances, its measurement seems incommensurate with all that has occurred. Through waves of closures and subsequent re-openings, KWAG presented an accessible, engaging and critical platform of exhibitions tuned for the times.

We entered the year with Deanna Bowen's *Black Drones in the Hive*. This landmark exhibition illuminated the insular power networks that perpetuate colonial violence and white supremacy. Through strategies of re-enactment and illuminating explorations of archival materials, Bowen wove together narrative threads of labour, migration, dispossession and militarization. We learned about ourselves, our community and each other. Before beginning a national tour in 2022, the exhibition was honoured with a Galleries Ontario / Ontario Galleries Award for Exhibition of the Year.

In autumn, Yoshiki Nishimura's film *Shapes of Facts* encouraged us to be aware of our own internal biases and the thinly veiled ideologies of mass media platforms. With a particular focus on the newspaper, the artist

lamented the contemporary slipperiness of fact. This film provided space to reflect upon the external forces that shape our views of the world: a valuable practice for every day.

Finally, KWAG debuted a significant new installation by Annie MacDonell as part of her solo exhibition *The Beyond Within*. This exhibition was a powerful reminder of the importance of collectivity and radical forms of intimacy. It recognized the difficulty of escaping our own egos on the journey to realizing a new relationality and potential in the world. This exhibition will tour across Canada over the next two years, leading to a catalogue release in Spring 2023.

As we look ahead, we continue to push ourselves to collectively develop meaningful narratives that respond to our community and the world around us. One thing seems apparent: the only constant in the world is change. Remembering a call to think otherwise, we celebrate process and embrace change as an opportunity to reimagine the way we inhabit this place and relate to one another through art.

COLLECTIONS REPORT 2021

Jennifer Bullock
Assistant Curator & Registrar

KWAG added four works to the Permanent Collection, each the first by their respective creators to be acquired by the Gallery:

- Two installation works by Deanna Bowen (Montréal, QC) were both included in her award-winning solo exhibition *Black Drones in the Hive*, curated by KWAG Senior Curator Crystal Mowry
- A diptych by internationally renowned artist Robert Houle (Saulteaux First Nations, MB), in honour and memory of his parents
- A print by Lucy Qinnuayuak (Kinngait, formerly Cape Dorset, NU), who was among the first artists to participate in the Kinngait Studios (West Baffin Eskimo Cooperative).

The Collection now numbers 4354 original artworks by local, regional, national and international artists.

Through exhibition and loan, a total of 133 Permanent Collection works were on view to the public in 2021. In-house, seven were included in KWAG's annual *Expressions* exhibition—presented entirely online due to COVID. In our viewing galleries, *a wave in other words* and *Articulating Legibility* were drawn entirely from the Collection with a combined seventy-three works on view. Five additional selections, chosen to complement our temporary exhibitions, were on view in our lobby.

Forty-six works remained on view off-site through long-term loans and considered placement of artworks in alternative venues within the community. Our ongoing community partnerships included Centre for International Governance Innovation, the City of Kitchener, Homer Watson House & Gallery, Martin Luther University College, and The Anglican Church of Saint John the Evangelist.

Our sculpture garden is always on view on the Gallery's grounds at Centre In The Square. Late in the year, we completed an update and redesign of our long-outdated guide to these six works, which is now available to visitors.

In spring 2019, KWAG loaned two photographs by Edward Burtynsky to the Art Gallery of Guelph for their circulating exhibition *The Drive*. In 2021, the exhibition tour continued to the Confederation Centre for the Arts in Charlottetown (PEI) before concluding at Museum London (ON) in November. *Wabec Island*, a Collection work by A.Y. Jackson, remained on view at the Ken Seiling Waterloo Region Museum until September.

ACQUISITIONS 2021



Robert Houle

(Salteaux First Nations Canadian,
b. 1947)

Parfleches for Mom and Dad,
2012-2013

Oil wash on archival paper
127cm x 127cm (diptych, each panel)
Gift of the Artist in memory of
Gladys and Solomon Houle, 2021.

(Not pictured)

Lucy Qinnuayyak

(Canadian-Inuit, 1915-1982)

Optimistic Owl, 1982

Stonecut and stencil on paper
69cm x 71.5cm (framed)

Gift of the Estate of Richard Charles
and Elizabeth Anne Rooke, 2021.



Deanna Bowen

(Canadian, b. USA 1969)

"1911 Anti Creek-Negro Petition"
from *Immigration of Negroes
from the United States to Western
Canada 1910-1911*, 2013

Inkjet print on archival paper,
digitally sourced from original
documents held in the Collection
of Library and Archives Canada
186.7cm x 914.4cm (installed)
Gift of the Artist, 2021.

Images: Installation view and detail of **Deanna Bowen** (Canadian, b. USA 1969), *"1911 Anti Creek-Negro Petition"* from *Immigration of Negroes from the United States to Western Canada 1910-1911*, 2013. Inkjet print on archival paper, digitally sourced from original documents held in the Collection of Library and Archives Canada. 186.7cm x 914.4cm (installed). Gift of the Artist, 2021. © Deanna Bowen. Courtesy of the Artist. Photo: Toni Hafkenscheid.



Deanna Bowen

(Canadian, b. USA 1969)

Berlin Constellation, 2020

18 Inkjet prints on archival paper,
digitally sourced

Installed dimensions vary

Purchased in part through the
support of the Elizabeth L.

Gordon Art Program, a program of
the Gordon Foundation and
administered by the Ontario Arts
Foundation, 2021.

EXHIBITIONS 2021



21 March 2020 to 21 March 2021

By Your Own Stars

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

Curated by Jennifer Bullock

By Your Own Stars 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 respect those who remain true to their principles, even when we disagree. In achieving independence of thought and 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.

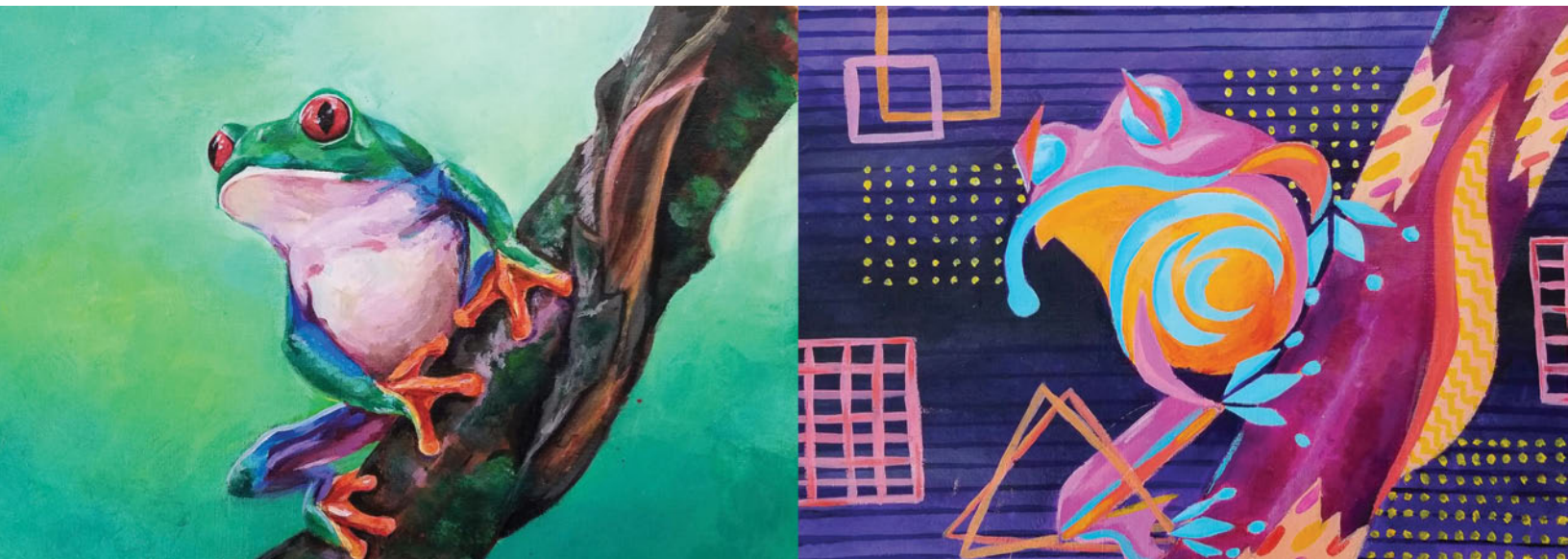
18 September 2020 to 23 May 2021
Deanna Bowen: Black Drones in the Hive

Curated by Crystal Mowry

Research and exhibitions are rarely mutually exclusive modes for Bowen, in part because her subjects are capable of revealing new perspectives over time. Whether it is through strategies of re-enactment or dense constellations of archival material, Bowen's work traces her familial history within a broader narrative of Black survival in Canada and the United States. Bowen's *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 weaved together narrative threads of labour, migration, dispossession, and militarization.



Image: Installation view of **Deanna Bowen: Black Drones in the Hive**. Kitchener-Waterloo Art Gallery, 2020. Photo: Toni Hafkenscheid.



27 March to 23 May 2021

Expressions 46: Through a New Lens

**Selected works from
the Permanent Collection
and students from
Waterloo Region**

Curated by KWAG Public
Programs Department

Presented online during the COVID-19 pandemic, this year's *Expressions* exhibition continued our annual tradition of showcasing student art from across Waterloo Region. The theme, *Through a New Lens*, was inspired by Alexa Urbina's *Duo Amphibians*, and encouraged students to consider the changes and shifts that have occurred in their daily lives over the past year and how their home, school, and community continue to adapt to a new reality. *InSight* was the culmination of an Artist in Residence program that connected local students with local artist Sarah Kernohan. The results of their collaboration were featured in *Expressions*.

Expressions 46 was supported by the Waterloo Region District School Board and the Waterloo Catholic District School Board.

30 March 2021 to 6 March 2022
Articulating Legibility

Barbara Astman, Walter Bachinski, Susan Coolen, Michael Flomen, John Hofstetter, Thomas Lax, Ron Martin, David Rifat, Michael Snow, Douglas Walker, Joyce Wieland, and Ossip Zadkine

Curated by Lucy Bilson

Legibility refers to our ability to clearly see and understand what is before us. It is underpinned by the desire to communicate with clarity and avoid misinterpretation. But what does it mean for an artwork to be legible? Is it intertwined with representation and abstraction, our understanding of the artist's intentions, or something else? This exhibition of works from the Permanent Collection explored questions of completeness, visually ambiguous forms, and the communication of the intangible. Illegibility offers interesting opportunities for the viewer to contemplate or to insert oneself into the narrative of the work and find possibilities in moments of ambiguity.

This exhibition was kindly supported by Activa.





1 June to 3 October 2021
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'kmaw 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.

Planting one Another was kindly supported in its third season of growth in the KWAG sculpture garden by GSP Group and MTE.

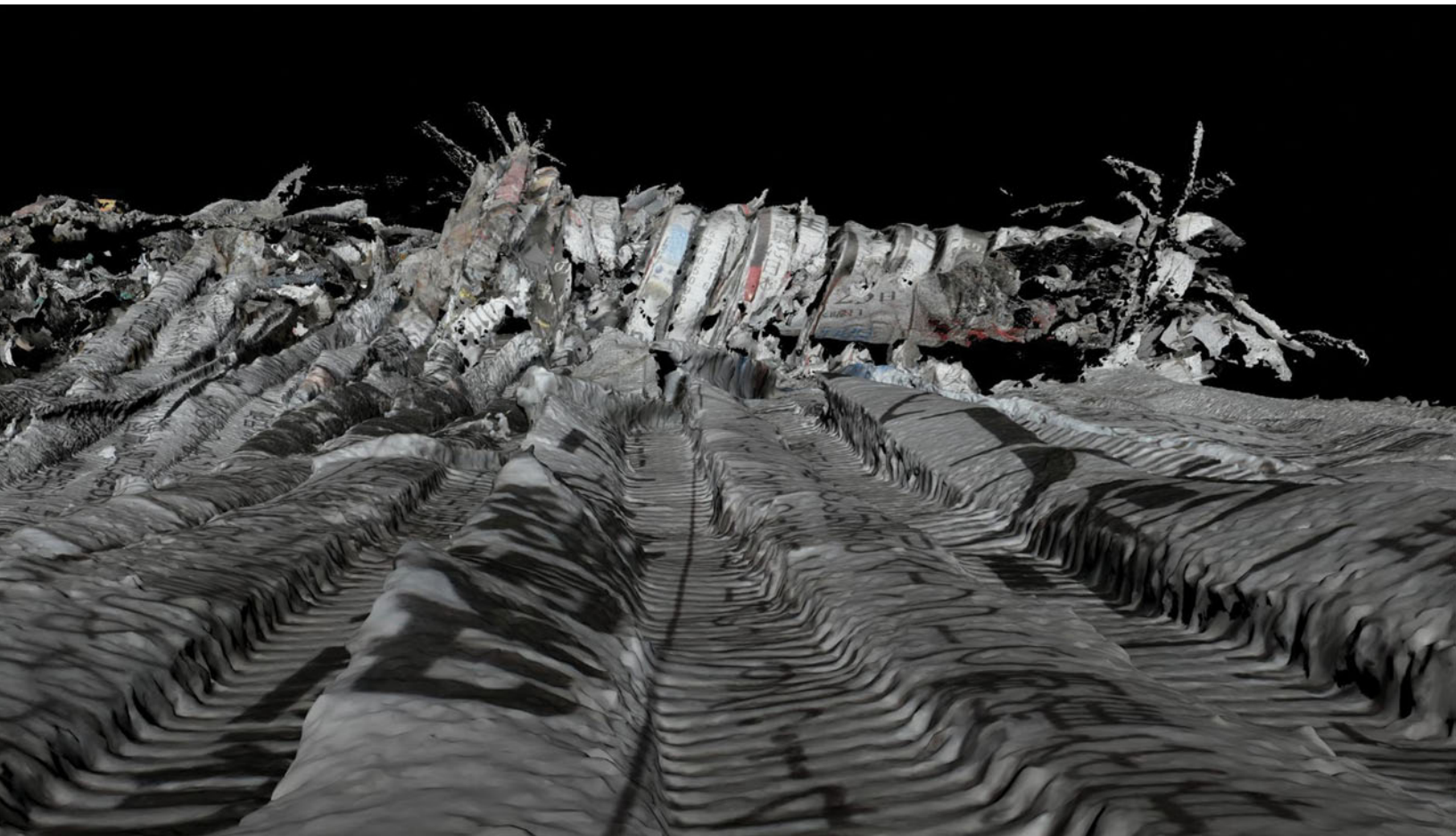
18 June to 5 September 2021
a wave in other words

Hattie Amit'naaq, Shuvinai Ashoona, Irene Avaalaaqiaq, Deanna Bowen, Jack Chambers, Christo, Lynne Cohen, Stanley Cosgrove, Kathleen Daly Pepper, Elizabeth Eastman, Colwyn Griffith, Milutin Gubash, Adad Hannah, April Hickox, David Peter Hunsberger, Paul Hutner, Mary Kavanagh, Geela Keenainak, Robert Keziere, Wanda Koop, An Te Liu, William Nicholson, Shelley Niro, Daphne Odjig, Margaret Priest, Amanda Rhodenizer, Wilfrid H. Schultz, Arnold Shives, Robert Sinclair, H.F. Smyth, C.V. Stübbe-Teglbjaerg, Jacoposie Tiglik, Ruth Annaqtuusi Tularialik, Andrew Wright

Curated by Crystal Mowry

In the last year and more we have spoken of time differently. Phrases such as “the before times” have become a tidy way to convey the period before the pandemic spurred a reimagining of how we connect with others. The works convened for this exhibition highlighted how a shared resource such as the Permanent Collection can offer insights on various themes that have emerged in the last year. New acquisitions by Deanna Bowen and Mary Kavanagh revealed how abstraction and omission can be factors in collective remembrance while Lynne Cohen’s uncanny images of unpopulated spaces hinted at the shifting role of the commons.





10 September 2021 to 16 January 2022

Yoshiki Nishimura: Shapes of Facts

Curated by Crystal Mowry

Courtesy of Vtape, Toronto

Beyond a direct experience of the people, places and things around us, we often turn to forms of mass media to help inform our place in the wider world. In *Shapes of Facts*, Nishimura turned his attention toward the newspaper. By 3-D scanning masses of newspaper, the artist critically questioned this particular form of print media as a vehicle for verifiable fact. The newspapers appeared as vast landscapes: fragmented plots where little can be known with absolute certainty. Nishimura lamented the contemporary slipperiness of fact and encouraged viewers to be aware of the forces that shape our subjective perceptions of the world.

8 October 2021 to 6 February 2022
Annie MacDonell: The Beyond Within

Curated by Crystal Mowry and
Leila Timmins

Organized and produced in
partnership with the Robert
McLaughlin Gallery, Oshawa

Underpinned by feminist conceptions of the everyday as a basis for political engagement with the world, *The Beyond Within* proposed strategies for reorientation. In two videos made in collaboration with Paris-based artist Maïder Fortuné, pedagogical roles were underwritten by radical forms of intimacy. By making use of radical and lateral modes of thinking and storytelling, MacDonell affirmed how art can be both a necessary clarifier and serve as an essential tool in world building.

Funded with the support of KWAG's Women of Influence for Women's Art, the Allan MacKay Curatorial Fund and the Musagetes Fund at Kitchener Waterloo Community Foundation.



Image: Installation view of **Maïder Fortuné and Annie MacDonell**, *Communicating Vessels*, 2020. Digital video, 31 minutes. Kitchener-Waterloo Art Gallery, 2021.
Photo: Toni Hafkenscheid.



July 2021-present

Asibikaashi (Spider Woman)

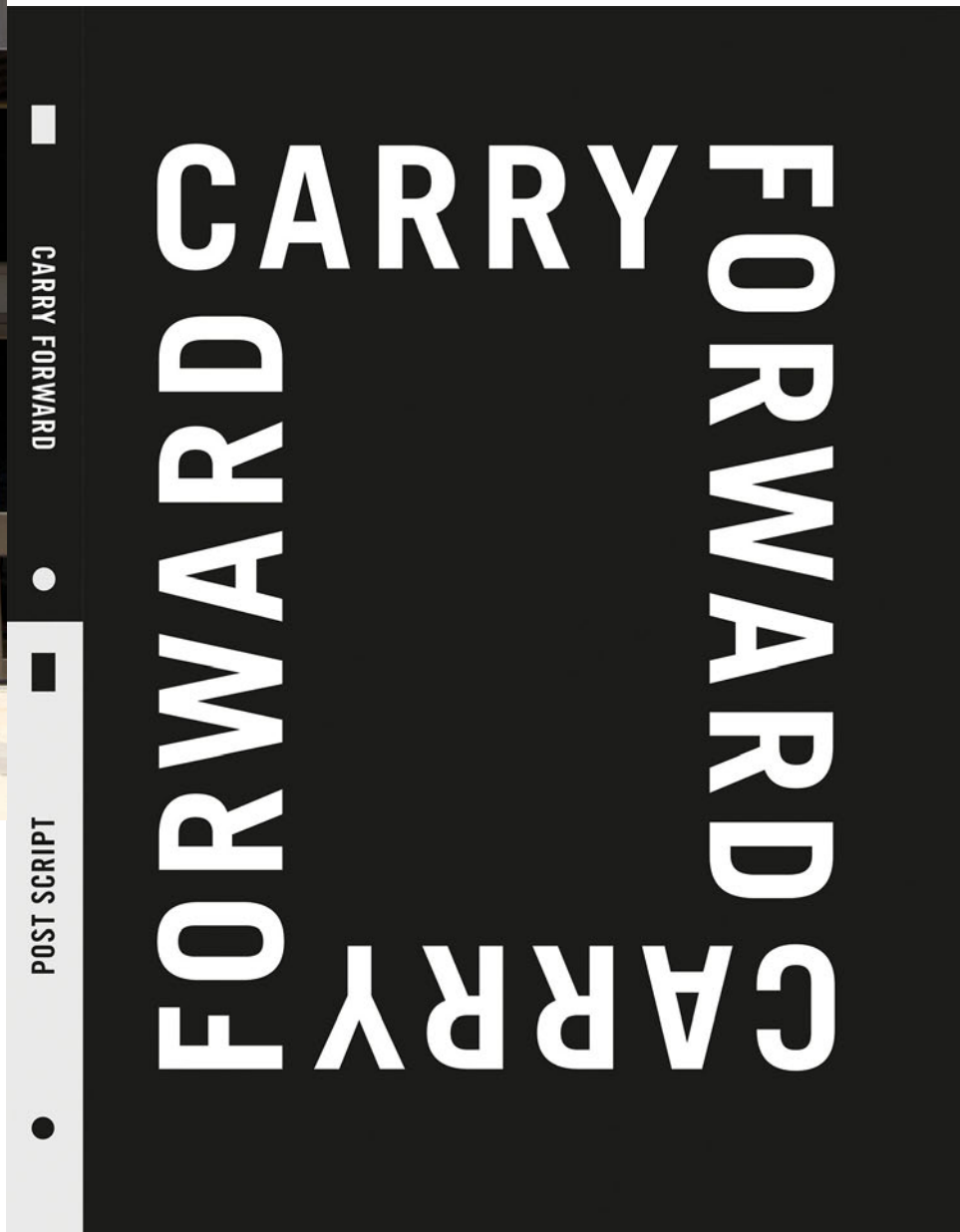
Terre Chartrand

Curated by Crystal Mowry

An outdoor installation commissioned during the pandemic, *Asibikaashi (Spider Woman)* functions as both a protective guardian and a call for sensitivity to the interconnected nature of our world. The work references the Anishinaabe story of Spider Woman, who restored Grandfather Sun to the people and weaves protective webs that capture harmful insects and bad dreams alike. As the spider senses movement through her web, so too are we asked to remain attuned to the many threads of thought and action that draw us together.

PUBLICATIONS 2021

Carry Forward / Post Script



166 pages / full colour
Hardcover, 24.8cm x 18.7cm
ISBN: 978-1-897543-33-7

CONTRIBUTORS

Maria Thereza Alves, Marjorie Beaucage, Rebecca Belmore, Susan Blight, Deanna Bowen, Dana Claxton, Alan Ojiiig Corbiere, Brenda Draney, Melissa General, John G. Hampton, Jamelie Hassan, Mike MacDonald, Trinh T. Minh-ha, Crystal Mowry, Lisa Myers, Nadia Myre, Luke Parnell, Carol Stakenas, Krista Belle Stewart, Maika'i Tubbs

CO-PUBLISHERS

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

Carry Forward / Post Script is an eclectic collection of critical essays, stories, and images convened to complement two related exhibitions curated by Lisa Myers and organized by the Kitchener-Waterloo Art Gallery: *Carry Forward* (2017) and *Post Script* (2018). *Carry Forward* convened works by Indigenous and settler artists across generations to reveal the biases and racism of dominant ideologies enshrined in official papers such as contracts, petitions, laws and treaties. Conceived as a way to continue the conversation initiated by *Carry Forward*, *Post Script* considered poetic forms of reverberation and amplification, with a focus on relations with the land, rivers, and non-human life.

PUBLIC PROGRAMS REPORT 2021





Stephen Lavigne Director of Public Programs

Throughout 2021, Public Programs continued to respond to, and learn from, the ever-changing conditions resulting from the COVID-19 pandemic. We developed new strategies for connecting with audiences across our Region and beyond, expanding virtual access to KWAG while embracing opportunities to once again engage with members of the community in person.

Core programs such as KWAG Family Sunday and Walk the Talk Tours were modified for virtual participation, while Summer Art Camp and Architectural Walking Tours were hosted on-site and throughout Downtown Kitchener. Virtual Artist Talks, Open Conversations and panel discussions drew viewers from across the country, while our first Culture Talk in nearly two years, featuring Matthew Hickey from Two Row Architect, was presented in-person at the Walper Hotel. In the spirit of this hybrid approach, we completed Phase Two of the Seniors Supporting Seniors program, through which we trained our Senior Volunteer Artist Educators to design and deliver both in-person and virtual art programs to older adults.

A growing repertoire of virtual programs benefitted KWAG's educational offerings as well, which reached over 1600 elementary students through our

KWAG 2 Go program. *Expressions 46: Through a New Lens* was presented digitally along with a printed catalogue, and the annual *InSight* project connected Artist in Residence Sarah Kernohan to local high school students through virtual mentorship.

Collaborating with a host of sponsors and community partners, KWAG introduced a number of new specialized programs in 2021. Support from Kitchener Waterloo Community Foundation, the City of Kitchener, and The Resilience Project led to the creation of a large-scale digital mural, designed by local youth with mentorship from eight professional artists. We built a new partnership with Autism Ontario, launching a series of virtual workshops based on works from the Permanent Collection for adults with autism spectrum disorder. With the goal of providing barrier-free access to contemporary art, we contracted an Accessible Technology Coordinator to develop tour videos and interactive gallery guides to animate Permanent Collection exhibitions.

Equipped with all we have learned over the previous year, and encouraged by an ever-growing complement of programming partnerships, KWAG will continue to expand its digital strategy while welcoming eager audiences back to the Gallery in 2022.

MEDIA & COMMUNICATIONS REPORT 2021





Stephanie Vegh Manager, Media & Communications

Digital communications continued to be at the forefront of engaging audiences as the Gallery navigated three waves of closures and reopenings through the pandemic's second year. Guided by lessons learned in the year before, KWAG continued to expand its reach both regionally and nationally through virtual programs shared through our website, social media channels and YouTube channel, which has now become a growing source of creative inspiration for visitors of all ages.

Even as the pandemic placed a greater emphasis on the virtual experience, we found opportunities to welcome print back into our toolbox. As our annual *Expressions* exhibition went online for the second time, we augmented our expanded digital gallery with a print catalogue that documented the creations of this year's young artists and was freely distributed to participating schools, providing a tangible memento of this virtual exhibition. A long overdue revision to our Sculpture Garden brochure arrived later in the year and has now enabled visitors to learn more about the Permanent Collection sculptures found in the grounds surrounding the Gallery through a self-guided tour.

With the arrival of Jules Hall as our new Graphic Designer, KWAG has taken the opportunity to revisit and refresh our existing brand in anticipation of a new post-pandemic chapter for Waterloo Region's leading art gallery. These new brand guidelines will gradually manifest themselves in all aspects of KWAG's communications, from the bold burst of magenta that now defines our core brand to new design standards for member communications. More significantly, our new vocabulary guidelines provide an inclusive framework for embracing our diverse communities, while remaining open and receptive to the inevitable process of unlearning and relearning how best to communicate with each other.

DEVELOPMENT REPORT 2021





Leah Caravan Development Officer

2021 continued to present new challenges, but brought with it new opportunities to engage our supporters. When closed to the public, KWAG members were able to access online video tours providing in-depth information on current exhibitions. Once we were able to open to the public, the return of in-person tours provided an opportunity for members to view current exhibitions in conversation with one of KWAG's Artist Educators or the Gallery's Curator.

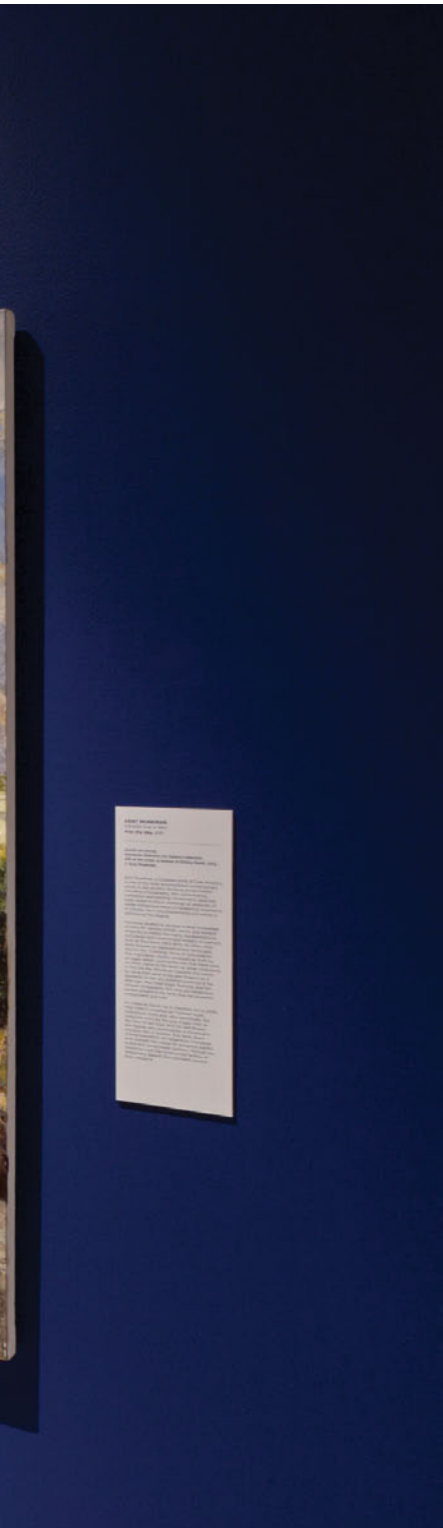
The Women of Influence for Women's Art (WIWA) continued to champion work by women artists as funders of Annie MacDonell's *The Beyond Within*. A member's preview and WIWA reception were held for this exhibition in October: one of the first in-person members events at KWAG since the beginning of the pandemic. WIWA members continued to connect throughout the year at Virtual Cocktail Hours featuring guest speakers from peer art galleries who shared their expertise on women in art, paired with custom cocktail kits provided by local restaurants.

Although we were unable to host our annual Black and Gold Gala in 2021, the Gallery launched its Towards an Equitable and Inclusive Future campaign. Funds raised through this ongoing campaign will allow the Gallery to continue removing barriers to inclusion through new accessibility initiatives, expanded multilingual tours and hands-on learning opportunities. Additionally, in the spirit of Black and Gold, an online art auction was held in early December featuring artworks generously donated by eight local artists. In a year that continued to pose challenges to livelihoods in our community and beyond, we are especially grateful for their steadfast support.

Much gratitude is owed to the sponsors and funders recognized throughout this Annual Report who share KWAG's passion for public engagement and artistic leadership in our region and beyond. Their support is vital to our ongoing work of sharing art and its ideas with our growing community.

FINANCIAL REPORT 2021





Finance Committee

2021 was another challenging year for KWAG as it continued to adapt to the COVID-19 pandemic. KWAG faced restrictions, shutdowns and re-openings while seeking to manage expenditures in balance with core funding sources to support operations throughout the pandemic. At the end of the 2021 fiscal year, KWAG was fortunate to report a surplus of \$103,375. We received continued support from our funders and the community during this historic year, for which we are very grateful. We are also appreciative of the federal government support programs made 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 comprised 40.56% of our overall revenue (44.2% in 2020). The Ontario Arts Council and the Canada Council for the Arts provided 21.9% of overall revenue in 2021. Collectively, these organizations provide critical support to our ongoing operations. Overall funding levels in 2021 increased from 2020 at a rate of 10.98%. Revenues from public support, including individuals, corporations and foundations, increased by \$55,460 through a year-end campaign and an increase in sponsorship dollars.

Expenditures decreased in 2021 by \$51,894 compared to 2020. Reductions in exhibitions, collection and marketing costs form the basis for these decreases in response to the pandemic. At the same time, 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 \$18,125 in 2021. The Endowment Fund and The Allan Mackay Curatorial Fund returned 11.52% and 11.53% respectively during 2021. KWAG continues to engage professional investment management services in the administration of these funds.

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 2021.

THE KITCHENER-WATERLOO ART GALLERY

MANAGEMENT RESPONSIBILITY FOR FINANCIAL REPORTING DECEMBER 31, 2021

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 March 30, 2022, expresses their unqualified opinion on the 2021 financial statements.



Shirley Madill
Executive Director



Shelly Mitchell
Director of Finance and Administration

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, 2021, 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, 2021, 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.

Emphasis of Matter – Amended Financial Statements

We draw attention to note 22 to the financial statements, which describes that the financial statements we originally reported on March 30, 2022 have been amended and describes the matter that gave rise to the amendment of the financial statements. Our opinion is not modified in respect of this matter.

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
March 30, 2022, except
as to note 22, which is as of
April 27, 2022

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

**STATEMENT OF REVENUE AND EXPENDITURE
YEAR ENDED DECEMBER 31, 2021**

	2021	2020 (Restated note 22)
	\$	\$
Revenue (pages 14 - 15)		
Government grants	407,972	404,690
Arts agencies	220,855	220,855
Project grants	5,680	18,777
Exhibitions	22,735	21,240
Education	53,881	36,950
Public support	218,108	162,647
Foundations	48,312	26,305
Investments (note 11)	28,206	24,162
	1,005,749	915,626
Expenditure		
Curatorial and exhibition	233,316	323,688
Development and fundraising	60,063	48,814
Public programs	150,931	144,176
Marketing and communications	123,210	137,069
Administration	275,577	244,639
Building and occupancy	122,355	125,136
Visitor Services and Volunteer Programs	50,445	44,268
	1,015,897	1,067,790
Deficiency of revenue over expenditure from operations	(10,148)	(152,164)
Amortization of deferred capital contributions	29,987	32,545
Amortization of capital assets	(37,465)	(40,260)
Deficiency of revenue over expenditure invested in capital assets	(7,478)	(7,715)
Other items		
Wage subsidy (note 19)	80,659	240,435
COVID-19 Government funding	17,343	23,000
Bequests		5,000
	98,002	268,435
Total excess of revenue over expenditure for year	80,376	108,556

**STATEMENT OF CHANGES IN NET ASSETS
YEAR ENDED DECEMBER 31, 2021**

	Invested in Capital Assets (note 3(f)) \$	Endowment Funds (note 3(f)) \$	Unrestricted (note 3(f)) \$	2021 \$	2020 \$
Net assets (deficiency), beginning of year, as restated (note 22)	16,876	384,134	(160,889)	240,121	131,565
Excess (deficiency) of revenue over expenditure	(7,478)		87,854	80,376	108,556
Invested in capital assets (note 17)	18,432		(18,432)		
Net assets (deficiency), end of year, as restated (note 22)	27,830	384,134	(91,467)	320,497	240,121

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

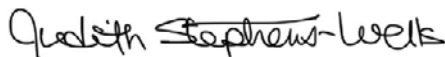
**STATEMENT OF FINANCIAL POSITION
DECEMBER 31, 2021**

	2021	2020 (Restated note 22)
	\$	\$
ASSETS		
Cash	378,484	187,941
Accounts receivable	7,328	13,491
Prepaid expenses	25,567	21,148
Grant receivable (notes 19 and 21)	107,034	24,620
Current assets	518,413	247,200
Investments		
Allan MacKay Curatorial Fund (note 13)	122,268	109,625
Endowment (note 12)	485,434	453,140
Capital assets (note 4)	117,609	136,642
Art collection (note 5)	100	100
	1,243,824	946,707
LIABILITIES		
Accounts payable and accrued liabilities (note 6)	57,047	45,616
Deferred revenue (note 9)	535,201	342,198
Current liabilities	592,248	387,814
Deferred revenue, Endowment (note 12)	101,300	69,006
Deferred capital contributions (note 8)	89,779	119,766
Deferred revenue, Allan MacKay Curatorial Fund (note 13)	80,000	90,000
Long-term debt (note 7)	60,000	40,000
	923,327	706,586
NET ASSETS		
Invested in capital assets (note 10)	27,830	16,876
Endowment funds (notes 12 and 13)	384,134	384,134
Unrestricted	(91,467)	(160,889)
	320,497	240,121
	1,243,824	946,707

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, 2021

	2021	2020 (Restated note 22)
	\$	\$
Cash flows from operating activities:		
Excess of revenue over expenditure for year	80,376	108,556
Items not involving cash:		
Amortization of capital assets	37,465	40,260
Amortization of deferred capital contributions	(29,987)	(32,545)
	87,854	116,271
Net change in non-cash working capital balances relating to operations:		
Accounts receivable	6,163	(8,497)
Prepaid expenses	(4,419)	10,765
Accounts payable and accrued liabilities	11,431	(15,013)
Deferred revenue	193,003	112,383
Grant receivable	(82,414)	(24,620)
	211,618	191,289
Cash flows from investment activities:		
Change in investments	(44,937)	10,387
Change in deferred revenue, investments	22,294	(13,562)
Purchase of capital assets	(18,432)	(5,973)
	(41,075)	(9,148)
Cash flows from financing activities:		
Increase in long-term debt	20,000	40,000
Net increase in cash	190,543	222,141
Cash position, beginning of year	187,941	(34,200)
Cash position, end of year	378,484	187,941

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

EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2021

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, 2021**

	2021	2020 (Restated note 22)
	\$	\$
4. Capital Assets		
Cost		
Computer equipment	31,200	106,311
Computer software	16,726	29,162
Furniture, fixtures and equipment	119,528	153,821
Collection management equipment	107,856	110,274
Building improvements	556,395	556,395
	831,705	955,963
Accumulated amortization		
Computer equipment	15,772	90,337
Computer software	16,726	29,162
Furniture, fixtures and equipment	71,722	103,593
Collection management equipment	107,856	108,240
Building improvements	502,020	487,989
	714,096	819,321
Net Book Value	117,609	136,642

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	18,709	
Donations, at estimated fair value	86,000	87,502
	104,709	87,502

The permanent collection is insured for \$10,427,400. 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	42,346	32,597
Government remittances payable	14,701	13,019
	57,047	45,616

7. Long-Term Debt

Canada Emergency Business Account Loan, interest free until January 2024. \$20,000 forgivable if repaid by December 2023. Interest at 5% beginning January 2024 and balance due in full by December 2025.

	60,000	40,000
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EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2021

	2021	2020 (Restated note 22)
	\$	\$
8. Deferred Capital Contributions		
Balance, beginning of year	119,766	152,311
Amortization	(29,987)	(32,545)
	89,779	119,766
9. Deferred Revenue		
Ontario Arts Council Operating Grant	128,855	128,855
Corporate sponsorships	41,000	58,417
Allan MacKay Curatorial Fund	28,494	26,268
Future Vision Campaign & 2021 Year End Campaign	19,390	40,135
Women of Influence for Women's Art	23,494	13,752
Project grants	35,124	36,055
OAC and Canada Council Recovery	129,912	
Canadian Heritage Grant	100,000	
Various	28,932	38,716
	535,201	342,198
10. Net Assets Invested in Capital Assets		
(a) Net assets invested in capital assets are calculated as follows:		
Capital assets	117,609	136,642
Deduct		
Amounts financed by deferred capital contributions	(89,779)	(119,766)
	27,830	16,876
(b) Change in net assets invested in capital assets is calculated as follows:		
Amortization of capital assets	(37,465)	(40,260)
Amortization of deferred capital contributions	29,987	32,545
	(7,478)	(7,715)
Purchase of capital assets, net of disposals	18,432	5,973
Change in net assets invested in capital assets	10,954	(1,742)
11. Investment Income		
Investment income earned is reported as follows:		
Unrestricted resources	1,528	690
Ontario Arts Council Endowment (note 14)	8,553	5,204
Income earned on resources held for endowment:		
Unrestricted	18,125	18,268
Total investment income recognized as revenue	28,206	24,162

EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2021

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, 2021 is \$136,474 (\$122,179 in 2020). During the year the Gallery received \$8,553 (\$5,204 in 2020) 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 2021 this amount was \$105,120 (\$103,020 in 2020). It is anticipated that future annual contributions will be comparable to those of 2021 and 2020.

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, 2021 is \$150,000.

17. Interfund Transfers

An amount of \$18,432 (\$5,973 in 2020) 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.

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, \$80,659 (\$240,435 in 2020) was recorded for eligible CEWS claims, \$7,034 (\$24,620 in 2020) 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 negative impact on the Gallery's operations. As of the time of authorization of these financial statements, it is not possible to estimate the ongoing impact on the financial results and operations of the Gallery.

21. Additional Funding

In December 2021, the Department of Canadian Heritage awarded the Kitchener-Waterloo Art Gallery a grant of \$100,000. The support is from the Reopening Fund for Heritage Organizations under the Museums Assistance Program. The fund permits organizations to continue to care for their heritage collections under these exceptional circumstances so that they may remain accessible to Canadians and to support ongoing operating costs in institutions as they seek to recover from the pandemic. These funds cover the period April 1, 2021 to March 31, 2022 and are included in grants receivable and deferred revenue. Eligible expenditures will be made during the first quarter of 2022.

EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2021

22. Retrospective Restatement of Error

The Gallery's financial statements under report date March 30, 2022 incorrectly reported \$23,000 of COVID-19 funding from Canada Council as revenue of 2021, when it should have been reported as revenue of 2020.

This error has been corrected retrospectively, and the comparative statements for 2020 have been restated. In 2020, deferred revenue decreased by \$23,000, and the excess of revenue over expenditure for the year and net assets at the end of the year both increased by \$23,000. In 2021, opening net assets increased by \$23,000 and the excess of revenue over expenditure for the year decreased by the same amount.

**SCHEDULE OF REVENUE
YEAR ENDED DECEMBER 31, 2021**

	2021	2020 (Restated note 22)
	\$	\$
Government grants		
City of Kitchener	331,472	328,190
City of Waterloo	76,500	76,500
	407,972	404,690
Arts agencies		
Ontario Arts Council	128,855	128,855
Canada Council for the Arts	92,000	92,000
	220,855	220,855
Project grants		
City of Kitchener	2,500	
City of Waterloo		1,500
Ontario Seniors' Secretariat	269	5,077
Young Canada Works - BCH	2,221	
Ministry of Tourism		7,200
Ontario Arts Council - Aboriginal Curator Grant		5,000
New Horizon's	690	
	5,680	18,777
Exhibitions		
Exhibition fees		13,294
Catalogue contributions		6,000
Allan MacKay Curatorial Fund	20,000	
Sale of catalogues and books	2,735	1,946
	22,735	21,240
Education		
Waterloo Catholic District School Board	23,108	21,701
Waterloo Region District School Board	6,312	5,000
Summer employment grants	7,479	
Registration - public programs	16,929	9,299
Tours - other groups	53	950
	53,881	36,950
Public support		
Corporate sponsorships	91,091	62,257
Corporate donations	4,470	3,523
Individual donations	79,309	84,254
Voluntary admissions	543	565
Fundraising	30,438	3,291
Other	7,257	8,757
Women of Influence for Women's Art	5,000	
	218,108	162,647

SCHEDULE OF REVENUE (CONTINUED)
YEAR ENDED DECEMBER 31, 2021

	2021	2020 (Restated note 22)
	\$	\$
Foundations		
Waterloo Region Record and Lyle S. Hallman Kids to Camp Fund	3,920	
Elizabeth L. Gordon Art Programme of the Walter and Duncan Gordon Foundation	9,000	
The Kitchener and Waterloo Community Foundation - The Musagetes Fund	15,000	25,000
The Kitchener and Waterloo Community Foundation - The Weiland Family Foundation Fund	5,520	
Waterloo Region Arts Fund		816
The Kitchener and Waterloo Community Foundation	14,872	489
	48,312	26,305
Investment income (note 11)	28,206	24,162
Total revenue	1,005,749	915,626

BOARD OF DIRECTORS & COMMITTEES 2021

President

Bryce Kraeker

VP, Finance & Treasurer

Jeff Howald

VP, Internal

Judith Stephens-Wells

Board Members

Nancy Campbell

Danielle Deveau

Murray Gamble

Alexandra Hardy

Irena Kramer

Robin Lindner

Logan MacDonald

Dave Schnider

Kris Schumacher

Aaron Shull

Jen Vasic

John Wolfe (until June)

Executive Committee

Bryce Kraeker, *Chair*

Alexandra Hardy

Jeff Howald

Shelly Mitchell

Judith Stephens-Wells

Finance Committee

Jeff Howald, *Chair*

Alexandra Hardy

Bryce Kraeker

Shelly Mitchell

Judith Stephens-Wells

Endowment Fund Management

John Wolfe, *Chair*

Jeff Howald

Bryce Kraeker

Shelly Mitchell

Rick Vandermey

Permanent Collection Committee

Judith Stephens-Wells, *Chair*

Lois Andison

Anne Brydon

Jennifer Bullock

Darryn Doull (from August)

Soheila Esfahani

Murray Gamble

Doug Kirton

Crystal Mowry (until July)

Senta Ross

Nominations Committee

Bryce Kraeker, *Chair*

Judith Stephens-Wells

Development Committee

Kris Schumacher, *Chair*

Leah Caravan

Irena Kramer

Robin Lindner

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

GALLERY STAFF 2021

Executive Director

Shirley Madill

Senior Curator

Crystal Mowry (until July)

Curator

Darryn Doull (from August)

Director of Finance & Administration

Shelly Mitchell

Director of Public Programs

Stephen Lavigne

Manager, Media & Communications

Stephanie Vegh

Development Officer

Leah Caravan

Assistant Curator & Registrar

Jennifer Bullock

Curatorial Assistant

Žana Kozomora (until September)

Curatorial & Collection Intern

Amanda Berardi (from September)

Preparator

Brittany Sostar (until December)

Graphic Designer

Liz Morant (until January)
Jules Hall (from March)

Public Programs Coordinator

Nicole Sharp (on educational leave)
Sarah Bennett (from March)

School Programs Coordinator

Stephanie Clinton (until September)

Accessible Technology Coordinator

Mélika Hashemi

Gallery Attendants

Clare McClung (until December)
Terrina Reitzel

Gallery Assistant

Stephanie Farrow

Artist Educators

Sarah Kernohan
Hillary Matt
Catherine Mellinger
Edina Pervanic
Brenda Reid

Exhibition Installation Crew

Sarah Kernohan

Contract Photographers

Toni Hafkenscheid
Scott Lee
Robert McNair



EXHIBITION & PROGRAMMING PARTNERS 2021

EXHIBITION PARTNERS

Banff Centre for the Arts and Creativity

- *Carry Forward / Post Script* publication partner

Cameron Heights Collegiate Institute

- *InSight* partner school, *Expressions 46: Through a New Lens*

Gallery TPW

- Temporary loans for *Annie MacDonell: The Beyond Within*

Robert McLaughlin Gallery

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

St. Mary's High School

- *InSight* partner school, *Expressions 46: Through a New Lens*

University of Waterloo Art Gallery

- Equipment loan for *Annie MacDonell: The Beyond Within*

Vtape

- Exhibition support for *Yoshiki Nishimura: Shapes of Facts*

Walter Phillips Gallery

- *Carry Forward / Post Script* publication partner

PROGRAMMING PARTNERS

Alzheimer Society Waterloo Wellington

- Blue Umbrella Training

Autism Ontario

- Virtual Adult Art Program

Belong Together

- Family Sunday

The Button Factory

- Virtual Making Bees
- Aging Artfully

Canadian Hearing Services

- Multilingual Gallery Guides

City of Kitchener

- Youth Mural Project

Conseil Scolaire Viamonde

- School Programs (JK-Grade 12)

Downtown Kitchener BIA

- DTK Art Walk mural project

From Behind the Mask (Artist Brenda Reid)

- Family Sunday

Immigration Partnership Waterloo Region

- Global Migration Film Festival
- Multilingual Gallery Guides

KidsAbility

- Summer Art Camp staff training

Kitchener Public Library

- Family Sunday

Kitchener-Waterloo Multicultural Centre

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

McMaster University, Department of Family Medicine

- Art of Seeing

The Resilience Project

- Family Art Hangouts
- Sensory Friendly Saturdays

University of Waterloo

- Seniors Supporting Seniors
- Walk the Talk: Architectural Walking Tours

Waterloo Catholic District School Board

- School Programs (JK-Grade 12)
- *Expressions 46: Through a New Lens*

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- School Programs (JK-Grade 12)
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ACKNOWLEDGEMENTS

Stephen Lavigne

A sincere thank you to Sarah Bennett and Stephanie Clinton. The success of every art class and camp, every workshop and educational activity, is the result of your hard work and passion. To Mélika Hashemi, thank you for bringing a wealth of new ideas and an endless enthusiasm for connecting diverse audiences to art and its ideas. Public Programs at KWAG over the previous year could not have been executed without the talent and dedication of our Artist Educators, Program Assistants, volunteers, and the numerous local artists with whom we had the pleasure of collaborating. Thank you all so very much.

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 2021 and were instrumental in making everyone who ventured to the Gallery feel safe and at home. Their resilience to the continued changes this pandemic threw at us is appreciated.

A special thank you as well to all volunteers who contributed hours in 2021. Although the pandemic continued to keep most of us apart in 2021, we hope to see you in 2022. We could not do all that we do without all of you!

Darryn Doull

Thank you to everybody at KWAG—our fantastic staff, Board, volunteers, and skilled technicians—for welcoming me to the Gallery and Waterloo Region. Your warmth and generosity have immediately made this feel like home.

Jennifer Bullock, Amanda Berardi, Žana Kozomora and Brittany Sostar—your passion for visual culture and belief in the transformative potential of the Gallery is inspiring. You each give me great confidence and hope for what we can achieve together. Thank you for pulling us through a difficult time of transition with your diverse skills, knowledge and determination. I also recognize the artists, writers, creators and visitors across Waterloo Region and beyond. Thank you for demanding nothing but the best, for holding us to account and dreaming with us for all that we can accomplish.

Shirley Madill

I am grateful to work with a dedicated and extraordinary team at the Kitchener-Waterloo Art Gallery. 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 ongoing resilience and success. We share the belief that art can make a difference in people's lives. A special thanks to our members and our partners for their loyalty in the face of many challenges we experienced this past year. We would not be able to do all that we do without your support.

Stephanie Vegh

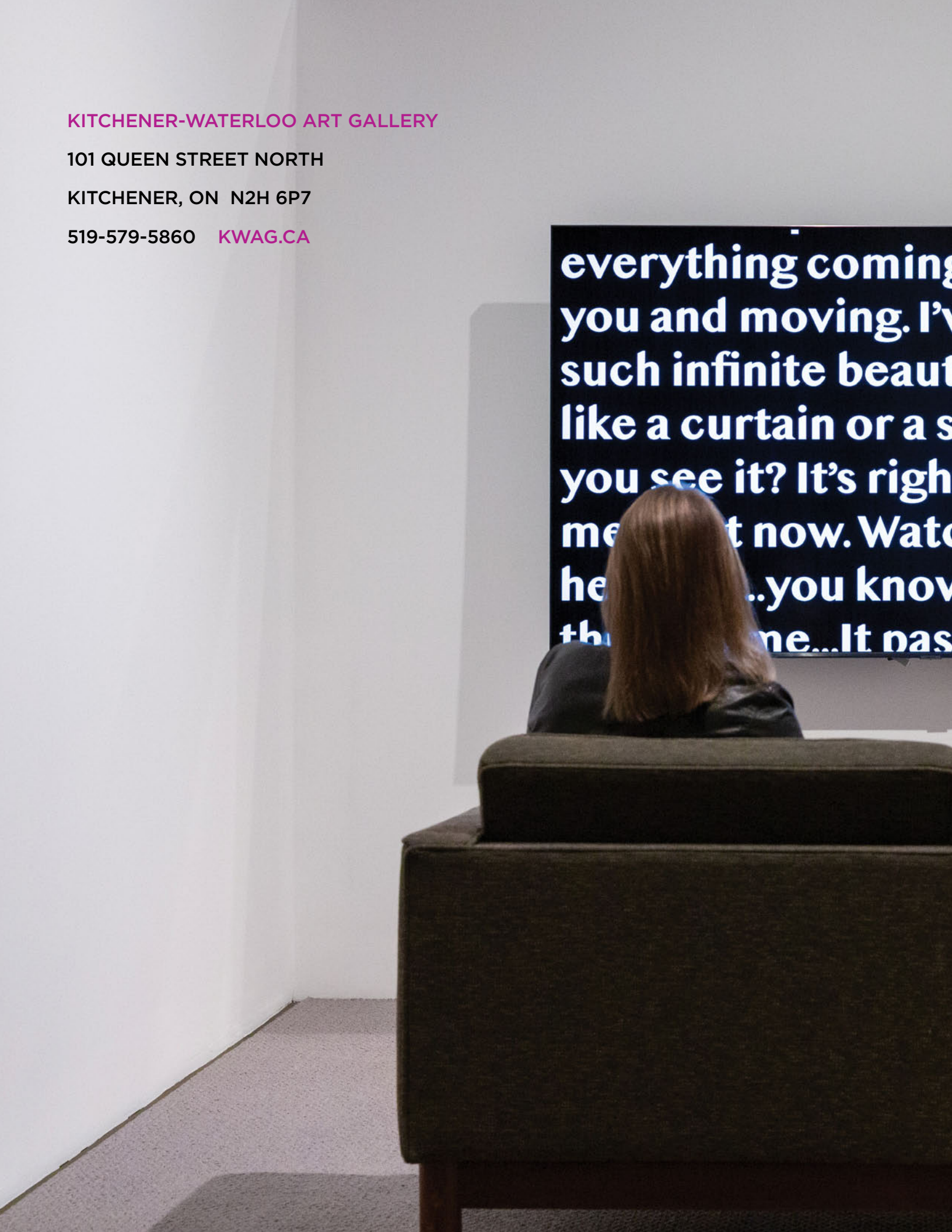
Our Media & Communications department benefitted immensely from the arrival of our new Graphic Designer, Jules Hall, whose passion for her craft is matched with an incisive eye for detail and a relentless drive to stay one step ahead of all the changes that have inevitably come our way in the past year. Special thanks go to Clare McClung, who deftly handled holiday coverage of our social media accounts in addition to her duties at Visitor Services. In a year when the arts were threatened by waves of closures, I'm especially grateful to media colleagues like Melissa Embury, Chris Hampton, Alex Kinsella, Juanita Metzger, Luke Schultz and Jessica Smith for sharing our continuing story.

KITCHENER-WATERLOO ART GALLERY

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everything coming
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