



CANADIAN CLAY AND GLASS GALLERY ANNUAL REPORT 2016-2017



With an emphasis on Canadian artists, the Gallery brings exhibitions to the public that are grounded in craft processes, engaged in contemporary experimentation and meaningful to diverse audiences. By exhibiting and collecting contemporary works in ceramics and glass, the Gallery inspires dialogue, critical discourse and new ways of thinking. The Gallery's media specificity is its distinguishing characteristic and greatest strength.



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(as at March 31, 2017)

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CHAIR'S REPORT



Guests at The Clay & Glass Gala carefully choose their balloons to pop. Photo by Tomasz Adamski.



2016-2017 was a year of achievement and success for The Clay & Glass in the face of many challenges.

Specific highlights of the year for me were the consistently high quality exhibitions, the fantastic Winifred Shantz Award for Ceramics and RBC Award for Glass ceremony and The Clay & Glass Gala.

Curator Sheila McMath's strong curatorial vision is being realized through the challenging and stimulating exhibitions which included: *Outside In*, featuring works installed in the gallery space and throughout the community; exhibitions featuring work by two Canadian arts icons *Lou Lynn: COMMON/unCOMMON* and *Ione Thorkelsson: A natural history of Utopias*; and the stunning work of ceramic artist Christopher Reid Flock in *Integration/Disintegration*. I would also like to recognize Curatorial Assistant Andrew Buccis, who has been committed to displaying artworks from the collection outside the Gallery walls in places such as Waterloo City Hall and the Ontario Legislative building.

The Clay & Glass is dedicated to the development of emerging ceramic and glass artists. This commitment is most clearly reflected in the facilitation of the Winifred Shantz Award for Ceramics and the RBC Award for Glass. The awards ceremony held on November 12, 2016 was truly memorable with engaging talks by current winners (Amélie Proulx for the Winifred Shantz Award for Ceramics and Aaron Oussoren for the RBC Award for Glass) and two previous award winners.

The Clay & Glass Gala on March 25 was a truly magnificent event and even surpassed last year's Gala as the biggest and most financially successful Gala to date. The success of the Gala is a direct result of the hard work of the Gala Committee, led by its Co-Chairs Judy Donaldson and Meghan Whitfield, and the Gallery staff. I offer a heartfelt thank you to everyone involved in the Gala, whether you organized activities, sponsored the event, donated auction items, attended the event or volunteered on the Gala night.

Access to the Gallery for visitors was a challenge at times due to the ongoing construction around the Gallery. Despite the challenge, loyal Gallery Shop customers and attendees to our many public programs were not deterred and the impact on overall revenues from these key activities and sources of revenue was mitigated by the work of our Gallery Shop Manager Linda Brine, Manager of Public Programs Nadine Badran, and Facility Rentals Coordinator William Hlowatzki to compel our supporters to get to the Gallery.



blue lovers no landscape, 2016. Rory MacDonald. Part of *Outside In* exhibition. Photo by Karl Griffiths Fulton.

The Gallery is committed to building its development function to attract the funds necessary to expand our programming, to properly develop and compensate our staff and to enhance the Gallery experience for our visitors. The Gallery has now finished the term of a grant from the Ontario Trillium Foundation, which helped fund the salaries of staff in the development area. We are committed to supporting our development activities as we move forward to grow our base of financial support without the benefit of the grant. The fruits of our ongoing development efforts are not expected to be realized immediately, but we are confident that with a focused, patient approach we will grow our community support. Thanks very much to our Director of Development Lynda Abshoff for her perseverance in pushing forward the development activities of the Gallery.

To ensure the Gallery's offerings and activities are available to the widest possible audience, the Gallery needs to have a coordinated marketing and communications strategy. Katherine Ronzio, Manager of Marketing & Communications, and her team work diligently to ensure that the community is aware of the great happenings at The Clay & Glass. In addition, a Marketing Task Force, consisting of staff, board and expert volunteers, offers advice and guidance for overall Gallery promotion. The Gallery is increasingly using and evaluating the various social media to reach new and existing supporters.

2018 will mark the 25th Anniversary of the opening of the Canadian Clay & Glass Gallery. Arrangements are already underway to celebrate this milestone by recognizing our visionary founders and bringing together the many passionate supporters who are part of the Gallery's past, present and future. Watch for news of the events surrounding the 25th Anniversary.



Kayo O'Young, Christopher Reid Flock, Diane Nasr O'Young and Bruce Cochrane pose in front of Flock's installation, *Integration/Disintegration Cup Saucies* (2016). Photo by Katherine Ronzio

With an eye to the exciting future of the Gallery, the Board and staff will create a refreshed strategic plan in the fall of 2017 to guide the Gallery towards its vision in the upcoming years. Since the creation of the most recent Gallery strategic plan in 2012, the Gallery has made considerable progress towards its key objectives. One of these objectives was to exercise prudent financial management, which is reflected in the fourth consecutive surplus that was achieved in the 2016-2017 fiscal year. The Gallery is a committed and responsible steward of the funds that donors and funders entrust it with, even when difficult choices are necessary to live within our means. Thank you to the Finance Committee, led by Treasurer Marilyn Allen, who has worked with Gallery staff to ensure that our resources are managed effectively.

The Canadian Clay & Glass Gallery is fortunate to have a hard-working and dedicated Board. The Board contributes their time, talent and resources to the betterment of the Gallery in many ways. Thank you to the Board for their generous contributions during the year. In particular, I would like to thank Jan d'Ailly and Judy Donaldson for their dedication and commitment to the Gallery over many years. Although both are leaving the board in 2017, we know they will continue to be active and generous Gallery supporters for years to come.

Both personally and on behalf of the Board I would like to acknowledge and sincerely thank the amazing group of staff, volunteers, funders, sponsors and donors that collectively are the underpinning of the Gallery's success.

Thomas E. Mennill

CHAIR



EXECUTIVE DIRECTOR'S REPORT



Ni'nulamgila la'e banistida t'lisala (Foolmakers in the Setting Sun), 2013.
Marianne Nicolson. Part of *Tributaries* exhibition. Photo by Dean Palmer.

While our broad organizational goals (artistic excellence, community engagement and financial sustainability) remain constant over time, there is a unique story to be told each year about what we have done to achieve them, and what has influenced our ability to do so.

In my view, 2016-2017 was a year of both consolidation and renewal. On the consolidation front we reached a point in our organizational development where all the costs associated with our eight full-time and three part-time employees are being borne by the operating budget.

Thanks to a three-year grant in the amount of \$172,800 from the Ontario Trillium Foundation in 2013, we were given an opportunity to build a development operation and we seized it. The funding enabled us to hire a full-time Director of Development and put other supports in place starting in October 2013. The Trillium grant funded 100% of salaries in year one, 80% in year two and 60% in year three. Since Trillium funding ended on September 30, 2016, our operating budget is now bearing the full cost of the development function. Given that there would not be a sustainable future for the Gallery without the contributed revenue (donations, memberships and sponsorships) generated by the development department, the Gallery made a strong organization-wide commitment to support it as it grew.

In addition to contributed revenue, we are also dependent on earned revenue (from the Gallery Shop, public programs and facility rentals) and government grants.

With respect to grants, there is significant movement and change at all three levels of government. The Canada Council for the Arts is in the midst of a total overhaul of its granting programs. The Ontario Arts Council is asking recipient organizations to address the needs of priority communities (Aboriginal artists, artists from outside the GTA, artists of colour, Deaf artists & artists with disabilities, francophone artists, new generation artists) identified in their 2014 strategic plan. Locally, as I reported last year, the Canadian Clay & Glass Gallery was identified through a process initiated by the City of Kitchener, City of Waterloo and Region of Waterloo as one of the four Key Cultural Institutions (KCIs) in the region. The others are the Kitchener-Waterloo Art Gallery, the Kitchener-Waterloo Symphony and THEMUSEUM. As a result, we participated in the first year of a Collaborative Municipal Funding and Assessment Process for Key Cultural Institutions. We submitted comprehensive materials to the three municipalities at the end of September 2016 for their review. On October 20 Tom Mennill, Meghan Whitfield, Sheila McMath, Katherine Ronzio and I met with representatives from the three municipalities to make brief presentations and respond to questions. On December 20, 2016, the four KCIs presented a summary of achievements to an All-Council Meeting. In early April 2017, all three councils approved the Year 1 Summary report on the Collaborative Municipal Funding and Assessment Process for Key Cultural Institutions.

It is worth pointing out a couple of things that are important for the future of The Clay & Glass within this program. The first is that we are the only KCI that is funded by only one municipality (City of Waterloo). By comparison, the Kitchener-Waterloo Art Gallery is funded by both Kitchener and Waterloo, and the Symphony and THEMUSEUM are funded by both cities and the Region. Further, The Clay & Glass is the only KCI that receives municipal funding below the provincial average; the other three all receive municipal funding above the provincial average. I took the opportunity during our meeting on October 20 to point out that if The Clay & Glass were to receive an additional \$100,000 in municipal support, it would increase our funding to the provincial average and allow us to hire an additional person in each of public programs, marketing and development. This would put us in a position to offer more to our community, do a better job of getting the word out, and attract more members and donors who are interested in supporting our work.

In terms of renewal, 2016-2017 saw the return of curator Sheila McMath following a year on maternity leave. At the same time, having Patricia Deadman with us as guest curator, enabled the Gallery to play a role as a

collaborative partner in two nationally important Truth and Reconciliation response projects.

The *Mush Hole Project* was an immersive, site-specific art and performance installation event that took place at the Woodland Cultural Centre (Brantford) September 16, 17 and 18, 2016. Its aim was to preserve, query, and reveal the complex personal, political, and public narratives around Canada's residential school system, in general, and the Mohawk Institute Indian Residential School (at the Woodland Cultural Centre) in particular. One month later, on October 14, 15 and 16, the University of Waterloo hosted the *Integrating Knowledges Summit*. The summit aimed to generate creative solutions to immediate societal challenges and to develop opportunities for Indigenous and non-Indigenous artists and researchers across disciplines to meet and collaborate. I was pleased to serve on the organizing committee for the summit, and Pat Deadman served on the Curatorial Committee for the *Mush Hole Project*. And thanks to Pat, who curated *On Firm Ground: A Reposition of Being* in our Foyer Gallery, The Clay & Glass provided the artistic 'bridge' between the two projects.

In conclusion, let me say how pleased and proud I am that we were able to generate a surplus of \$5,189 at March 31, 2017 and that this is the sixth surplus in seven years. I am profoundly grateful to our staff who work so hard to generate revenue and control expenses; to the members of our board who provided leadership and support throughout the year; our volunteers who welcome visitors every day; and the individuals, foundations and businesses that made donations or sponsored activities which, taken together, helped us achieve these remarkable results. In terms of the board, I have to single out for special attention our Board Chair, Tom Mennill, with whom I have worked side-by-side for seven years, and our Treasurer, Marilyn Allen who stepped into the finance role when Tom became Chair in 2015. Finally, I would like to pay special thanks to Jan d'Ailly who is leaving the board after serving in multiple roles, including Board Chair, over many many years, and Judy Donaldson who has worked tirelessly on our behalf as Co-Chair of the Gala Committee and as Vice-Chair of the Board. Thank you both for your deep commitment to the Gallery and its future.



Bill Poole
EXECUTIVE DIRECTOR

CURATOR'S REPORT



It is my pleasure to reflect upon and share highlights of the exhibition programming from the past year. I would like to start by thanking Patricia Deadman for her work in curating the exhibition *Tributaries: Midway 'twixt earth and heaven* that was on view in the spring and early summer of 2016. The exhibition featured contemporary artists of First Nations ancestry including KC Adams, Rebecca Baird and Kenny Baird, Carl Beam, Nadia Myre, Marianne Nicolson, Greg Staats and Members of the Smith Family. Through the interaction of the varied artworks on view, it was Deadman's intent for the works to "weave personal and collective experience and memory with issues that confront identity, commodity, tolerance and environmental management as these become fodder for reclamation and resilience." I would like to thank Patricia for her commitment to this important exhibition and its success.

A personal highlight of the year was the ambitious summer exhibition called *Outside In*. This curatorial project was comprised of two concurrent exhibitions. The first installation component was in partnership with CAFKA (Contemporary Art Forum Kitchener and Area) in their 2016 Biennial *CAFKA.16: What we do together that we can't do alone*. Artists (Rory MacDonald, Jasna Sokolovic & Noel O'Connell of Dear Human, Orest Tataryn, and Vanessa Yanow in collaboration with John Tinholt) created temporary, site-specific installations in public spaces in close proximity to the Gallery. The second installation component featured related work by the same artists in the Gallery space.

All of the artists featured in *Outside In* showed great enthusiasm for the curatorial concept of the project. Multiple options for off-site installation were explored and formal proposals for the public works were submitted months in advance to private businesses, the City of Waterloo and the Waterloo Public Library. Our lead preparator, Sandy Gordon, and Curatorial Assistant, Andrew Bucsis, demonstrated great patience and resolve as they took on the atypical, and in some cases labour-intensive, challenges of installing the public works off-site.

All of the featured artists in *Outside In* ensured that there was a direct and meaningful relationship between the work in the public space and Gallery exhibition work. Rory MacDonald's Gallery work *Waterloo Willow Landscape*, was a frieze approximately 40 feet long and contained imagery from the surrounding landscape including the Perimeter Institute and Grist Mill. The indoor work 'continued' visually in an almost straight line to off-site work installed at the entrance to Silver Lake. *Dear Human's* Waterloo Public Library installation

Milking Stool, 2016. Dear Human. Part of *Outside In* exhibition. Photo by Karl Griffiths Fulton.



was a tableau of functional furniture made of recycled materials and clay. Featured in the Gallery were works that similarly involved unconventional material use and related to their interest in sustainable art making. Orest Tataryn's neon installations were connected by the whimsical gestures of his hand-crafted neon and shared imagery related to landscape and cloud formations. Vanessa Yanow collaborated with John Tinholt on several works that were inspired by an unfinished 1970s hooked rug. Installed at Len's Mills store in Waterloo, the rug was re-imagined as a flying carpet. In the photo-based works featured in the Gallery, the carpet was inserted virtually into several beautiful and idealized landscapes.

A positive, long-term outcome of *Outside In* is that Orest Tataryn's public work *Landscape Colour Field # 17*, has been accepted into the City of Waterloo's public art collection and will be installed for the foreseeable future in the window of the Visitor and Information Centre. The work enlivens the public space and serves as a document of a successful partnership between CAFKA, the Gallery and the City of Waterloo.

This summer we also presented *Earthborn 2016*, the annual juried exhibition of work by members of the Waterloo Potters' Workshop as well as selections from the Waterloo Potters' Workshop permanent collection. I would like to thank Board member Judy Donaldson for her leadership in choosing works from the Waterloo Potters' Workshop permanent collection. Also sharing the Dr. Douglas Wright Gallery space this summer was the *art4teens* exhibition, the culmination of an ambitious education program led by Nadine Badran.

In the fall of 2016 we presented solo exhibitions by two Canadian icons of craft, British Columbia artist Lou Lynn and Manitoba artist Lone Thorkelsson. Lou Lynn's exhibition *COMMON/unCOMMON* featured glass and metal works that reinterpret the familiar and ask viewers to reconsider the beauty inherently found in functional objects. This exhibition featured both previously exhibited works from the 'utensil' and 'fastener' series, and debuted several new works that reference simple domestic objects including buckles, clasps and textile tools. Lou Lynn has twice been nominated for the Governor General's Award (Saidye Bronfman Award) and in 2010 was inducted into the Royal Canadian Academy of Arts (RCA).

Lone Thorkelsson's exhibition *A natural history of Utopias* featured cast glass objects with imaginative imagery of hybrid creatures and modified plant life. These



Talisman, 1992. Rebecca Baird and Kenny Baird. Part of *Tributaries* exhibition. Photo by Dean Palmer.

works were both beautiful and troubling and explore consequences of human intervention on the natural world. In 2007, Thorkelsson was inducted into the Royal Canadian Academy of Arts (RCA) and in 2010 she was awarded the Saidye Bronfman Award for Excellence in Fine Craft, one of eight Governor General's Visual Arts awards. After watching and admiring the careers of both Lynn and Thorkelsson for well over 15 years, working closely with both of them and seeing their works realized in the Gallery space was an invaluable and enriching experience.

I would like to thank Board member, Terry O'Neill, for creating video artist profiles of both Lou Lynn and Lone Thorkelsson to support and promote their exhibitions. In these videos, both artists speak in candid terms about their motivations as artists and reflect on their significant careers.

Also on view this past fall was an exhibition called *On Firm Ground: a reposition of being*, curated by Patricia Deadman.

The exhibition featured a selection of ceramic works from the collection of the Woodland Cultural Centre and the Gallery's permanent collection to coincide with the *Mush Hole Project*; a collaborative project with community members, partners and the University of Waterloo. Artists included in the exhibition were Ann Beam, Anong Beam, Steve Smith, Leigh Smith and Santee Smith. Curator Pat Deadman stated the artworks featured in this exhibition "rearticulate cultural values, readdress the notion of modernity and influences of the cultural legacy left behind by the residential school system."

The winter 2017 exhibition featured works by Hamilton artist Christopher Reid Flock in an exhibition called *Integration/Disintegration*. A companion exhibition called *Mentorship: Harvest, Flow, Ferment* featured selected works by Flock's mentors, Bruce Cochrane, Diane Nasr O'Young and Kayo O'Young. Works for these exhibitions were borrowed from private collections across Canada including those of Joan Bennett, John and Janis Bunganich, Mary Jane Gable, Aaron Milrad, José Niaisón as well as significant loans from Jonathan Smith and from the Art Gallery of Burlington.

Among other accolades, Flock was the recipient of the Winifred Shantz Award for Ceramics in 2014 and was shortlisted for the Gardiner Museum Permanent

Sculpture Competition in 2016. Although this ambitious exhibition included some works from Flock's earlier career, it featured more prominently his large-scale, installation-based works that whimsically play with notions of function while merging rapid prototyping with classical clay process.

Works by O'Young, Nasr O'Young and Cochrane were included in an internationally touring exhibition in the mid 1990s called "White on White" (curated by Sue Jefferies and Anne McPherson) and it had been over 20 years since they had exhibited together. In the late 1990s, with an established mentorship with Kayo O'Young underway, Flock attended an exhibition at the Canadian Clay and Glass Gallery called '*A Question of Identity*' where he saw the works of 12 selected icons of Canadian Ceramics. This exhibition was held at the same time as the *International Academy of Ceramics (IAC)* conference. Seeing the work of these Canadian and International artists, here at this Gallery, undoubtedly had an impact on Flock and his sensibility as a maker. It is a remarkable accomplishment that fewer than 20 years later, Flock was invited to exhibit here, with his mentors, and that he debuted such an ambitious, complex and resolved body of work. This exhibition was a significant achievement for Flock, a 'marker' in time, and an opportunity for him to reflect upon his career thus far and to look forward as an artist to new directions.

Christopher Reid Flock installing *Infinity* (2016) as part of *Integration/Disintegration* exhibition. Photo by Karl Griffiths Fulton.





Installation of *By Hook or By Crook* (2016) by Vanessa Yanow in collaboration with John Tinholt at Len's Mill Store in Waterloo. Part of the *Outside In* exhibition. Photo by Karl Griffiths Fulton.

In addition to exhibitions, an integral part of the Gallery's artistic programming is the ongoing work related to the permanent collection. Curatorial Assistant Andrew Bucsis has continued to catalogue, maintain and develop the permanent collection. He has also been responsible for managing acquisitions, exhibition assistance, outgoing loans to other institutions and developing off-site programming. The Collections & Acquisitions Committee has been meeting regularly, evaluating proposals, reviewing policy and ensuring professional practice. A volunteer program has been developed with projects focused on the archives and processing donations.

In the past year, the Gallery purchased works by Alwyn O'Brien and Ito Laïla Le François, winners of the 2015 Shantz and RBC Awards respectively. These purchases were made possible through a matching funds grant made by the Elizabeth L. Gordon Art Program, a program of the Walter and Duncan Gordon Foundation and administered by the Ontario Arts Foundation, and The Catherine and Maxwell Meighen Foundation. The Gallery also purchased works by Amélie Proulx and Aaron Oussoren, winners of the 2016 Shantz and RBC Awards. Another significant work accepted into the collection this year is by artist Susan Low-Beer.

Works in the collection by Ann Beam, Among Beam and the Smith Family have been included in recent Gallery exhibitions. We have been actively lending selected works to other institutions including the Art Gallery of Algoma. Exhibits at the Mayor of Waterloo's Office and the Atrium display case in Waterloo City Hall have been maintained. We are continuing to look for new locations and opportunities to display works and have partnered with the Ontario Legislative Assembly on two projects. Ceramic works in the collection by Carl Beam, Leigh Smith and Steve Smith have been included in the year-long exhibition *Gathering Place*, while 15 glass works by six artists were displayed in the Community Exhibits program. I would like to thank Andrew for his daily work in support of the activities of the curatorial department.

I look forward to the next year of curatorial programming that will continue to bring exhibitions to the public that are grounded in craft processes, engaged in contemporary experimentation, and meaningful to diverse audiences.

Sheila McMath

Sheila McMath
CURATOR

EDUCATION REPORT



Participants in Judy Donaldson's Snowfolk workshop in December 2016. Photo by Katherine Ronzio.



2016-2017 was another great year for the Public Programs department. I owe this success to the generous efforts of our staff, contract staff, and volunteers.

During this fiscal year we provided curriculum-based programming to over 2,000 students. Most of the participants came from the local public and Catholic school boards. We have built up great relationships with the teachers in these boards and are seeing some return every year. It is wonderful to hear students recall their past visits to the Gallery and the exhibitions that were on view at the time. We also had schools come from as far away as Listowel and Scarborough. We continue to provide the studio portion of the visit in French for French-Immersion teachers, and classes coming from the French Catholic and Public boards.

Our community programs continue to grow every year. Play With Clay did very well, thanks to our ongoing promotion on social media. We had a number of Sparks and Brownie groups come in for after-school programming. A local soccer team took advantage of our programming and used it as a team-building exercise at the start of their new season. Lisset Jacinto, Program Coordinator for the International Education Services at the Waterloo Catholic District School Board, continues to bring her Immersion students to the Gallery in the spring. We had over 100 students from Mexico and Colombia make two trips to the Gallery to create a souvenir of their trip to Canada. We also had teachers from Colombia who were participating in a similar immersion program.

Once again we saw many familiar faces at Summer Art Camp in 2016. This year we were also able to run March Break Camp. It filled up quickly, which was a pleasant surprise considering we had been unable to run it for the previous two years. We had many positive comments from campers, some of whom have signed up for our upcoming Summer Art Camp.

The Public Programs department was able to provide a variety of adult workshops this year. To honour National Aboriginal Day (June 21), First Nations artist Rebecca Baird taught a Porcupine Quill and Birch Bark workshop. Rebecca was an exhibiting artist in the *Tributaries* exhibition that was on view at that time. It was great to have an artist engaging with the Gallery in different ways, as she also participated in a group artist talk the following weekend. Local glass artist Laurie Spieker taught a great new glass-fusing workshop at the Gallery, where participants created nightlights. Lois Sander guided students through several techniques in card making, including calligraphy and paper decorating. Local potter and Gallery Board member,

Judy Donaldson, once again delivered her extremely popular Snowfolk and Ceramic Tree workshops. Mark Yungblut, an artist with 10 years of experience in his field, taught a Japanese paper cutting class. This was Mark's first class at the Gallery and he was pleasantly surprised that it sold out! We had a great and enthusiastic turnout for a Precious Metal Clay Pendant making workshop with Cynosure to wrap up the year. I look forward to continuing our relationships with these artists, and to making our adult workshops more diverse.

Once again the Waterloo Public Library hosted the STEAM (Science, Technology, Engineering, Arts and Math) Heat event and the Gallery was excited to participate. We also had programming as part of *Winterloo*, where participants decorated tiles in the shape of snowflakes and snowmen. We are pleased to be included in these initiatives created by a neighbouring institution and the City of Waterloo. For Family Day we offered a free drop-in program where members of the public made seed balls. Seed balls are a mixture of soil, clay, wildflower seeds and water. The participants roll the ingredients together into a ball, let them dry, and can throw them into the garden in the spring. The kids and adults had fun making them and were excited to see what would grow!

This year I worked with a music professor from Wilfrid Laurier, Lee Willingham, to conduct a specialized program for his class. The workshop was taught by local potter Indira Singh who showed the class how to make a variety of functional ware, including plates and bowls, using various molds. She also taught different decorating techniques with texture tools and underglazes. This was a great experiment for specialized workshops and will help in developing future private and corporate adult workshops.

In June 2016 we wrapped up our *art4teens* program. *art4teens* is a program in which teen participants engaged in hands-on ceramic arts experiences with local artists/mentors and Gallery arts educators. This was a special opportunity for a group of teens who might not normally have access to such an in-depth creative arts program. The experience allowed for free expression of ideas through art, working with fellow participants and ultimately reaching the broader community. With the help of artists Jaci Ryan, Kristen Ciccarelli, and the 10 participants, the Dr. Douglas Wright Gallery was transformed into a wonderful and whimsical exhibition that I know the teens are proud of. It was important to have them curate the exhibition and it was great to see them spend so much time and take such care while setting up the works. The opening was a wonderful experience, as it shared the same opening with the



Glass artist Laurie Spieker helps out a participant in the Glass Nightlights workshop in October 2016. Photo by Nadine Badran.

other exhibitions in our summer season. This gave a lot more exposure to the show. Overall, *art4teens* was a fulfilling experience to the participants and instructors. I would like to thank all those who made the *art4teens* program possible with their generous contributions: The Peter Cundill Foundation, The Rotary Club of Kitchener Grand River, Cliffsson Management Inc. and the many individual donors.

I would like to thank The Catherine and Maxwell Meighen Foundation for their generous donation so that we could acquire a pugmill for education programs. A pugmill is a machine that reclaims dry clay. We accumulate a lot of leftover clay during our programs, and the pugmill will help us bring down clay costs for the department and will help us to create less waste and become more sustainable.

In closing I would like to thank all of my colleagues, contract staff and volunteers for their endless efforts in creating a positive space for the public to enjoy our programs here at the Canadian Clay & Glass Gallery.

Nadine Badran
MANAGER OF PUBLIC PROGRAMS

Top: The *art4teens* exhibition in summer 2016 featured pieces created by the participants of the long-term program. Photo by Karl Griffiths Fulton.

Bottom: Participants in our summer camp got a tour of the *Outside In* exhibition. Photo by Katherine Ronzio.



AWARDS

2016 RBC AWARD FOR GLASS & WINIFRED SHANTZ AWARD FOR CERAMICS

The Canadian Clay & Glass Gallery was pleased to present the 2016 Winifred Shantz Award for Ceramics and RBC Award for Glass at an Awards ceremony held at the Gallery on November 12. Amélie Proulx received the Winifred Shantz Award for Ceramics and Aaron Oussoren received the RBC Award for Glass.

The ceremony featured brief artist talks by each of the winners as well as presentations from two previous award winners: Marc Egan, who won the Winifred Shantz Award for Ceramics in 2003 and Benjamin Kikkert who won the RBC Award for Glass in 2012.

The winner of each award received \$10,000. These prestigious national awards allow early career practising ceramic and glass artists to undertake a period of independent research, or other activities that will advance their artistic and professional practice at a key moment in their careers.

The winner of the 2016 Winifred Shantz Award for Ceramics is Amélie Proulx from Lévis, QC. Proulx is a multidisciplinary artist working primarily with porcelain. She is interested in the possible shifts of meanings in language and in the perception of natural phenomena. She received a BFA from Concordia University and an MFA from the Nova Scotia College of Art and Design University. She has participated in several residencies, notably at the European Ceramic Work Centre (The Netherlands) and the Guldargergaard International Ceramic Research Centre (Denmark). She teaches ceramics and visual arts at La Maison des métiers d'art de Québec and at Cégep de Sainte-Foy. She is represented by Galerie 3 in Quebec City.

Proulx has been chosen for the Arts/Industry Program at the Kohler Company in Sheboygan, Wisconsin. There she will research and produce a new body of work that will convey ideas of technological translations of ceramics. Proulx will use the Shantz Award to prepare for this residency; she will generate 3D printed moulds at the artist-run centre La Chambre Blanche in Quebec City and CNC milled plaster moulds with Epic Welding in Medicine Hat, Alberta.



Amélie Proulx, winner of the 2016 Winifred Shantz Award for Ceramics, and Aaron Oussoren, winner of the 2016 RBC Award for Glass, at the Awards Ceremony on November 12, 2016. Photo by Scott Lee.

The winner of the 2016 RBC Award for Glass is Aaron Oussoren from Vancouver, BC. Oussoren graduated from Sheridan's Craft + Design program: Glass, was an artist in residence in the glass studio at Harbourfront Centre and has recently completed a Master of Design degree at Emily Carr University. He has worked with glass in a variety of ways, from public artwork to tableware, and currently has a research practice that integrates 3D printing and a variety of digital manufacturing methods with traditional glass working. Currently, he is teaching in the Design and Visual Arts departments at Emily Carr. He is excited to be part of the forward momentum of the glass community in Vancouver.

Oussoren plans to travel to Japan to study with glass master Peter Ivy. This mentorship will provide him with an opportunity to experience Peter's unique studio practice and techniques, explore local aesthetics of the area and research customized equipment. Oussoren plans to apply these new skills and techniques from this trip to new work and share his knowledge with the glass community.

The Winifred Shantz Award for Ceramics was juried by Laura Kukkee, Rory MacDonald and Aaron Nelson. The RBC Award for Glass was juried by Diane Charbonneau, Lisa Pai and Rachael Wong.

GALLERY SHOP REPORT



Concrete and glass sculpture by Reid Ferguson.
Photo by Andrea Hildebrand.



It has been a dynamic year for the Gallery Shop at The Clay & Glass: several new artists have joined our Shop, our Gallery Shop Online has grown, our FUSE exhibition series has seen several well received exhibitions, and sales have continued to rise.

NEW SHOP ARTISTS FOR 2016-17

Eight new artists joined our Gallery Shop in 2016-17.

Courtney Downman (Blown and Sawed Glass)

Andrea Piller (Sculptural Ceramic Vessels)

Andrea Vuletin (Pottery)

Kimberly Kropf (Silver Jewellery)

Reid Ferguson (Concrete/Glass)

Gord Brown (Stained Glass Lamps and Window Hangings)

Rob Raeside (Blown Glass Functional Ware)

Fay Rogers (Chain Maille Jewellery)

GALLERY SHOP ONLINE

Over the past year we have continued to build the Gallery Shop Online (GSO), adding more artists and artworks; we now have 50 artists represented online, with more being added as time and human resources allow. The goal of the GSO is to increase the Gallery's profile and to increase retail sales, not only for the benefit of the Gallery, but also for the benefit of our Shop artists who will receive increased exposure to new audiences.

This past year, we made strategic investments in promoting the online shop and have seen some success in getting visitors to the site. We have shipped artworks to excited customers across Canada. We have also seen many visitors in the Shop saying they checked out our products online first. We hope to continue to see sales grow in the coming year.

FUSE

The first year of FUSE has seen some truly stellar exhibitions. Our explicit intent for the FUSE exhibition series has been to build and expand the market for higher-end, one-of-a-kind works that will appeal to collectors. FUSE also offers important professional development opportunities for shop artists, providing a venue in which to broaden the spectrum of their practices. It is also an effective way to introduce and welcome new artists into the Shop and so, our first two shows of 2016-17 welcomed newcomers Andrea Piller, whose show "Landmarks" featured large slab-built sculptural vessels, and Andrea Vuletin with 'Harbinger of Spring', whose



The FUSE exhibition, *Celebration*, featured ceramic works by Shu-Chen Cheng. Photo by Katherine Ronzio.

lovely forms carried an explosion of hand-painted plants and insects. These were followed in the fall by 'Filigrana', amazingly delicate hand-blown glass jewellery by Virginia Wilson Toccalino and 'Celebration', spectacular raku forms and lustrous surfaces by Shu-Chen Cheng.

GALLERY SHOP STAFF

Thanks to funding through Canada Summer Jobs, we were able to hire a Marketing Intern in May of 2016. Ryan Baillie was entering his second year of the Marketing and Advertising program at Conestoga College. Ryan had lots of great ideas and an intuitive grasp of marketing concepts and strategies, and we continue to put his recommendations into effect.

Andrea Hildebrand continues as our primary Shop Assistant. A graduate of Ontario College of Art and Design

University and, a potter in her own right, Andrea is a fount of technical knowledge, which she always enthusiastically shares with Shop patrons. Andrea assists with daily operations, arranging displays, handling sales, engaging shop visitors with her sunny and courteous manner, and she is key in maintaining the Gallery Shop Online.

Laura Moore, despite landing a full-time job, continues to help us in the shop on weekends, and Diane Koebel, who has a wonderful way with customers, joined our staff last May as a casual shop assistant.

Linda Brine
RETAIL MANAGER

TREASURER'S REPORT



For the Canadian Clay & Glass Gallery, the 2017 fiscal year-end results once again demonstrate the Gallery's success and its continued annual financial improvement. An operating surplus of \$5,189 was generated. It fell short of the original budgeted surplus amount of \$11,669. Nonetheless, this positive result reflects the prudent management of financial resources.

The generated surplus of \$5,189 reduced the Gallery's accumulated deficit of \$15,347 leaving an outstanding deficit of \$10,158 as of March 31, 2017. The Gallery's immediate fiscal objective is to continue to achieve a surplus to eliminate the remaining accumulated deficit and move the Gallery to a financially sustainable future.

Financial support from the community is needed to ensure the high quality of our exhibitions and programming. The Gallery again received funds from The Keith and Winifred Shantz Fund for the Arts at The Kitchener and Waterloo Community Foundation (KWCF). This included an operating grant of \$20,000 and a \$26,000 grant to fund the Winifred Shantz Award for Ceramics. The RBC Emerging Artists Project supported the RBC Award for Glass with a \$25,000 contribution. The Gallery received \$18,400 from the Canadian Clay and Glass Endowment Fund at the KWCF. The Endowment Fund's assets at December 31, 2016 had a fair value of approximately \$483,000, the income from which is available for distribution to the Gallery. The Clay & Glass Gala, the Gallery's major fundraising event with gross revenues of \$67,000 was another success as a result of the hard work of the Gala Committee and the generous support of sponsors and attendees.

It is significant that the Gallery is the recipient of annual operating funding from all three levels of government.

Operating funding was received from the Canada Council for the Arts (\$42,000), the Ontario Arts Council (\$56,860) and the City of Waterloo (\$50,000). Other government revenue resulted from being awarded a multi-year project grant from the Ontario Trillium Foundation in 2013 to further the Gallery's development capacity, as well as a project grant from the Ontario Arts Council's Aboriginal Curatorial Projects program to support the *Tributaries* exhibition in 2016. These grants are particularly helpful investments that recurring revenues cannot accommodate. They assist with the continued growth and development of the Gallery and the fulfillment of its mandate.

Gallery expenditures directed to its 2017 operations amounted to \$532,700 and include payroll costs, professional and contract services, administration, development, depreciation, promotion and, most importantly, exhibition costs. General non-specific revenues received offset these yearly costs of operations. These included grants and development activity which covered \$472,200 of these operational expenditures. This left an amount of \$60,500 which was needed to financially support the Gallery's operations in 2017.

The Gallery relies on earned revenue generation from three departments to contribute to this funding situation and offset the costs of running a gallery. This year retail operations provided a net of \$42,800, facility rentals \$15,200 and education programs \$7,700. Of particular note this year was the adverse impact of the construction in uptown Waterloo on the Gallery Shop.

The net result for 2017 operations was the generation of the \$5,189 surplus.

The Canadian Clay & Glass Gallery continues to work towards its goal of achieving long-term financial sustainability and stability. This is possible because of the demonstrated support and loyalty of patrons and sponsors and the commitment by multiple levels of government as well as the dedication and hard work of the Gallery staff and volunteers. The Gallery is particularly proud of a demonstrated ability as an arts organization to operate in a financially viable and sustainable manner.

A handwritten signature in dark ink that reads "Marilyn Allen".

Marilyn Allen
TREASURER

Management Responsibility for Financial Reporting

March 31, 2017

The accompanying financial statements and all other information contained in this annual report are the responsibility of the management of the Canadian Clay & Glass 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 Canadian Clay & Glass Gallery. Management maintains a system of internal accounting and administration controls that 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 judgments. 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 the Bookkeeper of the Canadian Clay & Glass Gallery on a monthly 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 financial statements have been audited by the external auditors, RLB LLP, Chartered Accountants authorized to practice 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 Board of Directors. The Independent Auditor's Report, dated May 25, 2017, expresses their unqualified opinion on the 2016-2017 financial statements.



William D. Poole
EXECUTIVE DIRECTOR



Charmayne Greig
BOOKKEEPER

INDEPENDENT AUDITOR'S REPORT

To the members of: Canadian Clay and Glass Gallery

We have audited the accompanying financial statements of Canadian Clay and Glass Gallery, which comprise the statement of financial position as at March 31, 2017 and the statements of revenues and expenditures and changes in balance and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility 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.

Auditor's Responsibility

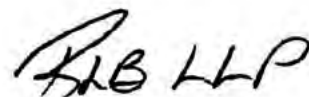
Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as, evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained in our audit is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, these financial statements present fairly, in all material respects, the financial position of Canadian Clay and Glass Gallery as at March 31, 2017 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.




Guelph, Ontario
May 25, 2017

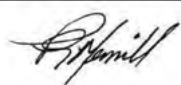
Chartered Professional Accountants
Licensed Public Accountants

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF FINANCIAL POSITION
AS AT MARCH 31, 2017

	2017	2016
ASSETS		
CURRENT		
Cash	\$ 71,290	\$ 119,695
Accounts receivable	47,504	53,519
Prepaid expenses	<u>8,903</u>	<u>4,518</u>
	127,697	177,732
PROPERTY AND EQUIPMENT (note 4)	<u>28,332</u>	<u>30,647</u>
	<u>\$ 156,029</u>	<u>\$ 208,379</u>
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities	\$ 58,640	\$ 78,982
Government remittances payable	18,374	13,885
Current portion of deferred revenue (note 6)	<u>68,742</u>	<u>105,209</u>
	145,756	198,076
DEFERRED REVENUE (note 6)	<u>20,431</u>	<u>25,650</u>
	<u>166,187</u>	<u>223,726</u>
NET ASSETS		
BALANCE	<u>(10,158)</u>	<u>(15,347)</u>
	<u>\$ 156,029</u>	<u>\$ 208,379</u>

APPROVED ON BEHALF OF THE BOARD:


 _____ Director


 _____ Director

See notes to the financial statements

CANADIAN CLAY AND GLASS GALLERY

STATEMENT OF REVENUES AND EXPENDITURES AND CHANGES IN BALANCE

FOR THE YEAR ENDED MARCH 31, 2017

	2017	2016
REVENUES		
Retail sales	\$ 284,351	\$ 284,459
Community support	258,458	213,686
Government grants (note 7)	205,563	225,249
Building maintenance contribution (note 5)	121,969	114,525
Education programs	62,756	72,323
Facility rentals	30,444	45,132
HST recoveries	15,409	14,984
Exhibitions and other	5,451	6,906
Amortization of deferred revenue for property and equipment funding	<u>5,219</u>	<u>7,746</u>
	<u>989,620</u>	<u>985,010</u>
EXPENDITURES		
Salaries	395,518	350,261
Retail	187,457	186,597
Building maintenance (note 5)	121,969	114,525
Exhibitions	57,462	79,825
Professional and contract fees	39,052	64,910
Awards and related expenditures	38,087	28,992
Office	32,235	24,421
Promotion	30,402	34,113
Development	21,036	17,591
Education programs	19,831	18,600
Facility rentals	14,255	22,038
Permanent collection	13,124	2,652
Amortization	7,646	10,078
Insurance	<u>6,357</u>	<u>6,532</u>
	<u>984,431</u>	<u>961,135</u>
EXCESS OF REVENUES OVER EXPENDITURES	5,189	23,875
FORGIVENESS OF LOAN	<u>0</u>	<u>30,539</u>
EXCESS OF REVENUES OVER EXPENDITURES for the year	5,189	54,414
BALANCE, beginning of year	<u>(15,347)</u>	<u>(69,761)</u>
BALANCE, end of year	<u><u>\$ (10,158)</u></u>	<u><u>\$ (15,347)</u></u>

See notes to the financial statements

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MARCH 31, 2017

	2017	2016
CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES		
Excess of revenues over expenditures for the year	\$ 5,189	\$ 54,414
Items not requiring an outlay of cash		
Amortization	7,646	10,078
Amortization of deferred revenue for property and equipment funding	(5,219)	(7,746)
Forgiveness of loan	<u>0</u>	<u>(30,539)</u>
	7,616	26,207
Changes in non-cash working capital		
Accounts receivable	6,015	11,572
Prepaid expenses	(4,385)	(823)
Accounts payable and accrued liabilities	(20,342)	(35,415)
Government remittances payable	4,489	6,591
Deferred revenue	<u>(36,467)</u>	<u>(10,172)</u>
	<u>(43,074)</u>	<u>(2,040)</u>
CASH USED IN FINANCING ACTIVITIES		
Long-term debt	<u>0</u>	<u>(7,634)</u>
CASH USED IN INVESTING ACTIVITIES		
Additions to property and equipment	<u>(5,331)</u>	<u>(2,978)</u>
DECREASE IN CASH	(48,405)	(12,652)
CASH, beginning of year	<u>119,695</u>	<u>132,347</u>
CASH, end of year	<u><u>\$ 71,290</u></u>	<u><u>\$ 119,695</u></u>

See notes to the financial statements

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2017

1. NATURE OF ORGANIZATION

Canadian Clay and Glass Gallery is a federally incorporated not-for-profit organization without share capital and is a registered charity under the Income Tax Act. Canadian Clay and Glass Gallery is exempt from income tax. Its purpose is to foster interaction among artworks, artists and community.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

(a) CASH AND CASH EQUIVALENTS

Cash and cash equivalents include deposits held at a major financial institution and short-term investments with a term to maturity of three months or less at the date of acquisition.

(b) PROPERTY AND EQUIPMENT

Property and equipment are recorded at cost and amortized on the basis of their estimated useful life using the following methods and rates:

Furniture and fixtures	- 20 % declining-balance basis
Equipment	- 20 % declining-balance basis
Computer hardware	- 4 years straight-line basis
Leaseholds	- 10 years straight-line basis
Computer software	- 5 years straight-line basis

(c) IMPAIRMENT OF LONG-LIVED ASSETS

Long-lived assets are tested for recoverability whenever events or changes in circumstances indicate that their carrying amount may not be recoverable. An impairment loss is recognized when the carrying value exceeds the total undiscounted cash flows expected from their use and eventual disposition. The amount of the impairment loss is determined as the excess of the carrying value of the asset over its fair value.

(d) USE OF ESTIMATES

The preparation of financial statements in conformity with Canadian generally accepted accounting principles for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts 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 year. Significant areas requiring management's estimates include the determination of the useful lives of property and equipment. Actual results could differ from those estimates.

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2017

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(e) FINANCIAL INSTRUMENTS

Measurement of financial instruments

The organization initially measures its financial assets and liabilities at fair value, except for certain non arm's length transactions.

The organization subsequently measures all its financial assets and financial liabilities at amortized cost. Changes in fair value are recognized in net surplus.

Financial assets measured at amortized cost include cash and accounts receivable.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities and deferred revenue.

Impairment

Financial assets measured at amortized cost are tested for impairment when there are indicators of impairment. If an impairment has occurred, the carrying amount of financial assets measured at amortized cost is reduced to the greater of the discounted future cash flows expected or the proceeds that could be realized from the sale of the financial asset. The amount of the write-down is recognized in net surplus. The previously recognized impairment loss may be reversed to the extent of the improvement, directly or by adjusting the allowance account, provided it is no greater than the amount that would have been reported at the date of the reversal had the impairment not been recognized previously. The amount of the reversal is recognized in net surplus.

(f) CONTRIBUTED MATERIALS AND SERVICES

The organization derives a benefit from members acting as volunteers and directors. Since these services are not normally purchased by the organization, and due to the difficulty of determining their fair value, donated services are not recognized in the financial statements. Contributed goods, including gifts in kind and donations of art, are also not recognized in these financial statements, except for building maintenance, which is described in the commitments note (note 5).

(g) PERMANENT COLLECTION

On the statement of financial position, the organization does not report the cost, nor the estimated fair market value, of the permanent collection which consists of artwork.

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2017

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(h) REVENUE RECOGNITION

The organization follows the deferral method of accounting for contributions.

Restricted contributions, which are certain donations, grants and designated funds, are recognized as revenue in the period in which the related expenses are incurred. Any amounts not recognized as revenue in the period are reported as deferred revenue.

Deferred revenue includes facility rentals booked for the next fiscal year, operating grants received in advance of related expenses and property and equipment acquisition grants that are deferred and reported as revenue on the same basis as the related property and equipment are amortized.

Unrestricted contributions, which are all other revenues, are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

3. FINANCIAL INSTRUMENTS

Unless otherwise noted, it is management's opinion that the organization is not exposed to significant interest, credit, currency, liquidity, or other price risks arising from the financial instruments.

The extent of the organization's exposure to these risks did not change in 2017 compared to the previous period.

The organization does not have a significant exposure to any individual customer or counterpart.

Transacting in financial instruments exposes the organization to certain financial risks and uncertainties. These risks include:

Credit risk

The organization is exposed to credit risk on its cash and accounts receivable balances.

Credit risk associated with cash is minimized substantially by ensuring that the assets are invested with a major financial institution.

Credit risk associated with accounts receivable is minimized by not having significant exposure to any individual customer as the organization has adopted credit policies that include the analysis of the amounts outstanding and regular review of the credit standings.

Liquidity risk

Liquidity risk refers to the risk that the organization will not be able to meet a demand for cash or fund its obligations as they come due. Liquidity risk also includes the risk of the organization not being able to liquidate assets in a timely manner at a reasonable price.

The organization meets its liquidity requirements by monitoring cash flows from operations, anticipating investing and financing activities and holding assets that can be readily converted into cash.

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2017

4. PROPERTY AND EQUIPMENT

	Cost	Accumulated Amortization	Net 2017	Net 2016
Furniture and fixtures	\$ 73,745	\$ 61,469	\$ 12,276	\$ 15,344
Equipment	96,126	86,718	9,408	11,760
Computer hardware	7,386	7,386	0	3,543
Computer software	<u>15,586</u>	<u>8,938</u>	<u>6,648</u>	<u>0</u>
	<u>\$ 192,843</u>	<u>\$ 164,511</u>	<u>\$ 28,332</u>	<u>\$ 30,647</u>

5. COMMITMENTS

The organization entered into a lease agreement with the City of Waterloo in fiscal 1993 to lease the facility for ten years at the rate of \$1 per year. Two of the four automatic extensions of the lease for a ten-year period have occurred.

The City of Waterloo provides support to the organization through the in-kind contribution of \$121,969 (2016 - \$114,525) for services relating to utilities, property insurance and building maintenance, which is recognized at fair value in the statement of revenues and expenditures and changes in balance.

6. DEFERRED REVENUE

Deferred revenue, which consists of the unexpended portion of contributions received that relate to future periods less related expenditures, is as follows:

	2017	2016
Balance, beginning of the year	\$ 130,859	\$ 148,777
Plus amount received during the year	80,742	125,175
Less amount recognized as revenue in the year	<u>(122,428)</u>	<u>(143,093)</u>
Balance, end of year	<u>\$ 89,173</u>	<u>\$ 130,859</u>
Current portion	\$ 68,742	\$ 105,209
Long-term portion	<u>20,431</u>	<u>25,650</u>
	<u>\$ 89,173</u>	<u>\$ 130,859</u>

7. GOVERNMENT GRANTS

	2017	2016
Ontario Arts Council	\$ 74,078	\$ 59,850
City of Waterloo	50,000	50,000
Canada Council for the Arts	42,000	42,000
Ontario Trillium Foundation	22,448	45,415
Canadian Heritage - Museum Assistance Program	0	13,914
Service Canada - summer students	17,037	11,670
Canadian Heritage - Young Canada Works	<u>0</u>	<u>2,400</u>
	<u>\$ 205,563</u>	<u>\$ 225,249</u>

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2017

8. ENDOWMENT FUND

The Canadian Clay and Glass Endowment Fund ("Endowment Fund") is established at the Kitchener and Waterloo Community Foundation. Under the terms of the Endowment Fund, the capital cannot be withdrawn and only the related income can be distributed to the Gallery.

The market value of the Endowment Fund at December 31, 2016 was \$483,070 (December 31, 2015 - \$476,728). The distribution from the Endowment Fund during the year was \$18,400 (2016 - \$18,400).

9. CORRESPONDING FIGURES

Certain figures presented for corresponding purposes have been reclassified to conform to the current year's presentation.

DEVELOPMENT REPORT



We are pleased to report that 2016-2017 was another strong year for the Canadian Clay & Glass Gallery in terms of community support. In addition to continuing support from members, donors, businesses and foundations, we have developed new relationships that supported us this past year. In total, community support accounted for \$264,361 in revenue, an increase of 14% over the previous year.

MEMBERS & INDIVIDUAL DONORS

Our committed members and individual donors at every level of giving were a crucial part of our success in 2016-2017. We were pleased to have a number of first-time donors at the Curator's Circle (\$500) and above. Thank you for your support!

Members from the Chairman's Circle, Director's Circle, Curator's Circle and Patron levels enjoyed a number of events this past year. In June, the staff hosted its annual appreciation brunch for volunteers and donors at the Patron level (\$250) and above. In September, a group of members and donors travelled to Oakville to experience Sheridan College's Glass Gathering 2016, a day-long series of workshops, demonstrations and lectures on the art of glass-making. In October, a group of 46 travelled to the Sandra Ainsley Gallery and the Royal Ontario Museum (ROM) to see two exhibitions of work by Dale Chihuly. In November, savvy shoppers were invited to Sip, Shop and Sparkle, an event held in the Gallery Shop.

BUSINESS AND FOUNDATION SUPPORT

We rely on a number of new and continuing supporters for education programming. We appreciate the continuing support from CIBC Wood Gundy, through the Children's Aid Foundation and were pleased to welcome Toyota Motor Manufacturing Canada Inc., the J.P. Bickell

Foundation and the Optimist Club of Kitchener-Waterloo as new supporters of our various programs for children and youth.

Thanks to a donation from The Catherine and Maxwell Meighen Foundation in 2016, we applied for and were successful in securing matching funding from the Elizabeth L. Gordon Art Program to support the acquisition of a number of artworks into our permanent collection.

In 2017 The Catherine and Maxwell Meighen Foundation also provided a grant that allowed us to purchase a "pug-mill" which will reconstitute leftover clay into new "pugs". These can be used in future programming and will save clay from being sent to landfills.

Once again, the RBC Emerging Artist Project generously supported the 2016 RBC Award for Glass. This was the 9th year of support and we are grateful for their ongoing contributions to emerging artists. Details and photos of the winners can be seen on page 15.

We are grateful for the continued support from various funds held at The Kitchener and Waterloo Community Foundation (KWCF). The Keith and Winifred Shantz Fund for the Arts provides two grants, one for operating and one for the annual Winifred Shantz Award for Ceramics. A contribution from the Musagetes Fund supported the Fall 2016 exhibitions *Lou Lynn: COMMON/unCOMMON* and *Ione Thorkelsson: A Natural History of Utopias*. The Canadian Clay and Glass Endowment Fund provided support for operations.

Sandra Ainsley gave our bus trip guests an exclusive talk at her Gallery in Toronto. Photo by Katherine Ronzio.



THE 2017 CLAY & GLASS GALA

Thanks to the efforts of a great volunteer committee, Board members, and staff, a record number of guests attended our annual fundraising event on March 25, 2017. We are pleased to report that the Gala raised over \$57,000 in net revenue for the Gallery.

Our Gold sponsors were Miller Thomson Lawyers, Leap Real Estate Services, Heffner Lexus and Scotiabank Corporate Banking/Scotia Wealth Management. Silver sponsors were Auburn Developments Inc. and KPMG LLP. Bill Poole & Louise Dzurik once again sponsored the music for the evening and Public Kitchen & Bar supplied delicious food. Other sponsors included Contrabeau (coffee and desert), Dean Hughes Consulting Inc. (porcelain activity), Arkay (program printing), Dream Team Video Productions (videography), Rogers Radio Group (media sponsor), and HHD Imports Inc. (wine sponsor for the gala and other events throughout the year).

In addition to the sponsors, we had artworks and prizes donated by 64 artists, 9 individuals and 62 businesses, and a fantastic team of 48 volunteers worked extremely hard to make this annual event a success. We would like to offer a special thanks to Daiene Vernile, MPP Kitchener Centre who served as our Honorary Chair and Tom Knowlton who was our MC at the event this year. We were pleased to have Amber Stemmler and Sarah Kwan from Conestoga College join our gala committee as part of their course requirements for the Events Management – Post Grad program. Thank you to all of the Gala contributors, attendees and volunteers (see the full list on pages 33-34).

We are very grateful to have the support of dedicated volunteers, members of our Development Committee, and members of the Board who contribute a great deal to helping the Gallery meet its annual fundraising goals. Katherine Ronzio, William Hlowatzki and Darryl Blake, our part-time researcher, support the development team. Thank you for your time, knowledge and support.

The staff and Board of The Clay & Glass are very grateful for the financial and in-kind support of individuals, businesses and foundations across Canada.



Lynda Abshoff

DIRECTOR OF DEVELOPMENT



Top: Nick Benninger from Taco Farm led a tequila tasting for guests at The Clay & Glass Gala. Photo by Tomasz Adamski.

Bottom: Guests at The Clay & Glass Gala created neon-inspired glass plates. Photo by Tomasz Adamski.

SUPPORTERS 2016-2017

OPERATIONS

City of Waterloo
Ontario Arts Council
Canada Council for the Arts
Ontario Trillium Foundation
The Kitchener and Waterloo Community Foundation
– Canadian Clay and Glass Gallery Endowment Fund
– The Keith and Winfred Shantz Fund for the Arts

AWARDS

Winifred Shantz Award for Ceramics: The Keith and Winifred Shantz Fund for the Arts

RBC Award for Glass: RBC Emerging Artists Project

EXHIBITIONS

The Kitchener and Waterloo Community Foundation
– Musagetes Fund

EDUCATION

The Catherine and Maxwell Meighen Foundation
CIBC Wood Gundy /Children's Aid Foundation
J.P Bickell Foundation
Optimist Club of Kitchener-Waterloo
Toyota Motor Manufacturing Canada Inc.

SPECIAL PROJECTS

Canada Summer Jobs
Elizabeth L. Gordon Art Program (Signature Acquisitions)

CORPORATE AND FOUNDATION PARTNERS

Spaenaur Inc.

OFFICIAL WINE SPONSOR

HHD Imports Inc.

DONORS

FOUNDERS' CIRCLE

Tom & Jocelyn Mennill

CHAIRMAN'S CIRCLE

Jan & Alannah d'Ailly
Louise MacCallum
& Michael Barnstijn
Ian Muir
Bill Poole & Louise Dzuryk
Rebecca & John Short

DIRECTOR'S CIRCLE

Lynda & Michael Abshoff
Marina Barnstijn
Doug & Aggie Beynon
Shelley Crawford
Lori & Peter Gove
Charmayne & Barry Greig
George Harper
Isobel Muir
Terry O'Neill & Tara Cooper
Peter Sims
Tony & Jane Urquhart
Waterloo Potter's Workshop
Anonymous (1)

CURATOR'S CIRCLE

Carmeta Abbott
Marilyn Allen
Jerre Davidson
Nick & Cheryl de Koning
Judy & Ron Donaldson
Roger & Cathy Farwell
Armin & Carol Froelich
Holde Gerlach
Karen Golets Pancer
Kelly & Bryce Kraeker
Judith Stephens-Wells
& Ross Wells
Meghan Whitfield
& Dean Hughes
Robert & Nola Williams
Anonymous (1)

PATRON

Rosemary Aicher
& Rick Haldenby
Thomas & Roswita Ball
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Clare Fletcher
Clara Hoover
Melika Hashemi

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Sarah Kwan
Amber Stemmler

Nadine Badran with three of the participants/curators of the *art4teens* exhibition. Photo by Katherine Ronzio.



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Michael Barnstijn
& Louise MacCallum
Aggie Beynon
Shelley Crawford
(& Friends)
Jerre Davidson
Anne Gilchrist
Tom & Jocelyn Mennill
David Sutherland
Daiene Vernile MPP

Guests at The Clay & Glass Gala created neon-inspired glass plates.
Photo by Tomasz Adamski.



Ron and Blake Donaldson were among our many dedicated volunteers at The Clay & Glass Gala. Photo by Tomasz Adamski.



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Amber Stemmler
Shuyi Sun
Bob Williams
Nola Williams
Heather Wood
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Barbara Yeaman
Ryan Young
Linda Zensner

Guests at The Clay & Glass Gala enjoyed music from Karyn Kirkwood and the riff raff. Photo by Tomasz Adamski.





Left: Ione Thorkelsson gave an artist talk at the opening of her exhibition, *A natural history of Utopias*. Right: A Summer Art Camp participant glazes one of her clay creations. Photos by Katherine Ronzio.

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Front Cover: *Landscape Colour Field # 17*, 2016. Orest Tataryn. Installed at the Waterloo Visitor and Information Centre as part of the *Outside In* exhibition. Photo by Karl Griffiths Fulton. Back Cover: Artworks from the *On Firm Ground* exhibition: (L-R) *Deer Nation*, 1981. Leigh Smith; *Medicine Keeper - Bear Clan*, 1984. Leigh Smith; *Large Eagle Bowl*, 1983. Steve Smith. From the Gallery's permanent collection - Gift of Neil and Doreen Forsyth. Photo by Karl Griffiths Fulton.

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