

In Memory of Joanne Frances Kuhn



Joanne Kuhn was the Gallery's volunteer librarian for the past eight years. Joanne's work here provides us with an organized library system that is accessed for research by university students, visiting curators, artists and the staff.

Someone once said that whatever we possess becomes of double value when we share it with others. Joanne's dedication to the cataloguing of the Gallery's library will benefit many for years to come.

"...a provocative and inspiring exhibition. This Gallery is the best kept secret around" - Visitor comment

Please consider donating your time or resources to the

Canadian Clay & Glass Gallery

**For information, Contact Rosemary Noakes
development@canadianclayandglass.ca**

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Canadian Clay & Glass Gallery

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Canadian Clay & Glass Gallery



ANNUAL REPORT 2006

The Canadian Clay & Glass Gallery fosters interaction among artworks, artists and community.

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Images

Front Cover: installation photo: Mandala Snowflake by Tina Poplowski

Page 4: Gateway Project artists

Page 12: Cedrec Ginart and Karin Guevin demonstrating flameworking

Page 17: Gateway Project participants pose under their sculpture

Page 19: Hands in clay

Page 21: Sheila McMath working with a class

List of Acquisitions

1. "Excercising/Exorcising Desire", neon on powder coated aluminium with flashers, 1999 by Richard Avern
2. "Untitled Nest IV", mixed media, 2005 by Kathryn Ward
3. "Global Footprint Study", mixed media by Brent Bukowski
4. 2 "Goblets", glass, flameworked, 2006 by Cedric Ginart
5. "Rapunzel", ceramic, mixed media by Kasia Piech
6. "One One One III", cast glass, metal wire, 2005 by Tim Whiten
7. "Lonely", glass, 2006 by Karina Guevin
8. "Mutable Garden", earthenware clay with terra sigilata, 2006 by Cara Gay Driscoll
9. Untitled "fan" shaped sculpture by Lorne Beug, donation from Aaron Milrad
10. Untitled vase in box by Tony Bloom, donation from Aaron Milrad
11. Tea Pot artist unknown, donation from Aaron Milrad
12. Soup Tureen w. Stainless Steel Ladle, glazed ceramic by Denise Goyer and Alain Bonneau, donation from Aaron Milrad
13. Lidded jar, glazed ceramic, 2002 by Mary Law, donation from Aaron Milrad
14. Ceramic jar with lid, glazed ceramic by Warren MacKenzie, donation from Aaron Milrad
15. Soup Tureen, glazed ceramic by Ian Symons, donation from Aaron Milrad
16. Untitled, stoneware sculpture, c. 1967 by Richard Gomez, donation from Robert Hayes

Membership List (continued)

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Waterloo Potter's Workshop

Chair's Message

To our Stakeholders and many friends,

The staff and board have worked exceptionally hard again this year towards the Gallery's mission, that being, to foster interaction among artists, artworks, and community. To this end, I'm pleased to report that we have enjoyed another successful season and have continued to make positive strides forward in continuing to reach the Gallery's potential and our vision.

The Canadian Clay and Glass Gallery's dynamic programming and visionary administration provides the aesthetic and artistic component to the City of Waterloo achievement of being recognized as the top Intellectual community worldwide. As a respected, dynamic institution, we are proud of the unique position that the Canadian Clay & Glass Gallery holds within the national cultural scene. Our exhibitions, programs and special events again this year have reached a broad and diverse audience.

Our exhibitions have demonstrated great resonance and meaning for local, national and international communities receiving reviews from local media as well as national and international publications such as: **Sculpture Magazine** (NYC), **Vie Des Arts** (Montreal), **Espace Magazine** (Montreal), **Canadian Art Magazine**, **Border Crossings**, **Fusion**, **Ceramics Art & Perception** (Australia) and other important and diverse media. **Wheel of Time: Historic & Contemporary Buddhist Art & Artefacts** received national coverage on CTV news.

Last year the Gallery was nominated in several categories for the Ontario Association of Art Galleries Awards including Exhibition of the Year, Exhibition Design for **Tessellated Anamnesis**, Exhibition Catalogue for **Wheel of Time** and Educational Project for the **Many to One** that adorns our front lawn.

The Gallery presented Christian Bernard Singer's work in the last round of Canada Council for the Arts' applications for Canada's representation at the Venice Biennale. Our exhibitions are being circulated to other public galleries in Canada and we are collaborating with public institutions abroad.

The Canadian Clay & Glass Gallery is a

fundamental part of the cultural climate of the Waterloo Region. In addition to our achievements on a national stage, we are also committed to our local community on many levels. For the last two years the Gallery has hosted National Aboriginal Solidarity Day and has forged important ongoing relationships with the First Nations community. We are connected to the Waterloo Regional Food Bank through an annual fundraiser "Empty Bowls", which is held in partnership with the Waterloo Potters Workshop. The Gallery has partnered for three years with the University of Waterloo and St Jerome's University to provide a course called Contemporary Gallery Context. We are also connected to a youth audience through our educational school programs, March Break and Summer Camp activities, and "Play with Clay", a drop-in initiative for families. These programs are continually full to our current capacity, and the impact that these programs have on the interaction between families and culture is invaluable.

We have seen many dramatic examples for what we have achieved over the past few years. The Gallery raises 63% of its revenues through self-earned income. Our membership numbers have more than doubled since October of 2004, and over 19,800 visitors attended the gallery last year (an increase of 23% over two years). In addition over 3,800 children visited the gallery through school tours from all over the Region. In the same period over 30,000 people visited our website and currently 2,000 people subscribe to our e-newsletter, which alerts the community to our upcoming programs, exhibitions, and events.

While we are proud of our recent achievements we feel we are on the cusp of greater opportunity for the Gallery. A strong cultural community creates the potential to transform a city into a world-class destination able to attract highly skilled individuals and investors who will participate in the successes of the local economy and add to the vibrancy of our downtown and neighborhoods.

In September, the Gallery will present Judy Chicago, one of the most famous living artists in the world. It is the likes of this caliber of exhibition that the Gallery now finds itself-able to attract and bring to our audiences.

Chair Message (continued)

While we are grateful for the ongoing support and encouragement that we have received from the likes of Canada Council for the Arts, the Ontario Arts Council, The Waterloo Regional Arts Fund, the KW Community Foundation, the Musagetes Fund, the Good Foundation and the City of Waterloo, in order for us to continue to bring the likes of Judy Chicago, Paul Stankard and Maurice Savoie to the community and to properly present and leverage these world class displays we need to not only continue our efforts to broaden our support but to look to our current stakeholders for additional financial

support. The result should mean that our partners and stakeholders would increasingly realize the value and leverage off of our heightened profile and success.

As we look forward to a bright and exciting future, we know that we have much work in front of us to find the necessary support and resources to allow the Gallery to fulfill its ambitions.

- Darren Shaw, Chair



Many Thanks to:



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Director's Report

For the Canadian Clay & Glass Gallery, the upcoming year brings great potential and opportunity. Innovative and important programming continues to change the way we are perceived by our community and the outside world. This will also place great demands on the staff and the Board as we move forward with our plans.

The Board in its Strategic Planning session this spring has out-lined five issues to address. As usual for not-for-profits funding is first on the list. As I meet other representatives from other organizations in this Region many have capacity and sustainability issues. Demands for programming out-strip the ability to meet these with sufficient funding.

All of us in the Gallery need to reach out and make friends in the community that can help us make the changes to meet our challenges. We are not alone in this, culture has been touted the fourth pillar for success for years but still I see only three being supported. We need champions from the municipalities and the business communities to not only say we are doing well but to financially support culture. It is our role to generate that change.

The other issues being addressed in the Strategic Plan are staff development, facility usage and planning, governance and communications.

Staff development and facility usage and planning can be seen as relational. Our building lacks space and if another person assisted each staff member where would we place them? We know we need to increase our marketing staff and the marketing budget. We have stopped collecting because there is no room for storage. We have spoken with the City of Waterloo about moving their Heritage Resources Department from the building. We

have dreamed of making an addition to move our educational programming area out of the area that was designed for shipping, receiving and exhibition preparations. In the next three years of this Strategic plan we will seek the solutions by recognizing the needs, scheduling and budgeting them within the plan.

Our fourth issue to address is Governance. The Board's capacity to do their work and finding more members to help, community awareness of the Board and their role within the community and as a Gallery with a national mandate we need national representation. These are important questions that require answers to move the Gallery's successes from within the confines of the building to the Region and to the rest of Canada.

The final issue - Communications - plays in all the areas of the Gallery and beyond our doors. Who needs to know what and when? How much monies are available to grow communications beyond our doors and what can be done with smart technology use? And does the staff and Board know enough about their respective challenges to make the decision for change?

This summer the Gallery is participating with other cultural groups in the Region and Ontario to assess our visitor's experiences of their visits. This information will help the Gallery know our visitor better and be able to address their needs.

All these issues challenge us. Some challenge risk and others our ability to create success. This team has been able to move the Gallery's commitment to our programs and our community forward with success that others have talked about.

(continues on page 12)

Exciting developments have continued within the Curatorial department of the Canadian Clay & Glass Gallery in the last year.

The season started off with four exhibitions that ran from April 9th to May 28th. Each of these exhibitions explored the concept of legacy. **...As It Is..** was artist Tim Whiten's powerful and poetic homage to his parents – a homemaker and a tradesman – and of their influence on him and his work. Tina Poplawski's **Mandala Snowflake** transformed the Bierstock Gallery into an enchanted forest. The works dealt with the after-effects suffered by her family after being incarcerated in Russian Gulags during World War II but were also presented as her prayers and wishes for protection and healing for them, and for all who suffer. Treehouse by Jeremy Hatch was a life-size tree and treehouse that were cast in porcelain. The work can be read as a poignant evocation of the fragility of our childhood memories and nostalgia for our past – our "roots" if you will. **Calm, Cool & Collected** was curated by Michelle Lavallee, curatorial intern with the Association for Native Development in the Performing and Visual Arts (ANDPVA). This exhibition looked at what a permanent collection is, how it is developed and what it can tell one about the "roots" or development of an institution.

From June 4th to September 3rd Gallery visitors were enchanted with four incredible summer exhibitions. **Rankin Inlet Ceramics** highlighted the work in ceramic being done by the artists of the Matchbox Gallery in Rankin Inlet. The works draw upon historic and contemporary practices and are inspired by First Nations (Inuit and Innu) traditions, teachings and stories. **Visions of Our Galaxy: Josh Simpson** featured the work of the internationally reknowned artist. Using a variety of methods and types of glass, Josh Simpson creates and names his works: planets, portals, inhabited vases, Saturns, copper baskets, platters and tektites, the latter (from the Greek tektos, meaning "molten") being inspired by actual objects from space. He incorporates many

traditional Venetian glass techniques. We are also very pleased to announce that Josh Simpson is now a member of our Artistic Advisory Committee. Two complementary exhibitions showed the historical depth and range of paperweight making. **19th Century Paperweights from the Lewis & Ruth Sherman Collection** was recently loaned to the CCGG. The collection consists of 93 paperweights, the vast majority of which were created in the 19th century. Artists/makers include Baccarat, Clichy, St. Louis, Whitefriar, Ysart, Heilman, Parsley, Perthshire and Trabucco. A second exhibition of **20th Century Paperweights** combined work from the Sherman Collection and the Thomas B. King Study Collection that is also part of the Gallery's permanent collection.

Our fall exhibitions saw a diverse range of media represented. **Death, Sex & God** was a retrospective exhibition featuring work by Paul Stankard who is regarded as the world's leading paperweight artist. He has always possessed a profound connection with nature and his work can be found in the Corning Museum, Art Institute of Chicago, Metropolitan Museum of Art, Philadelphia Museum of Art and the Smithsonian. The two places he feels closest to God are in Church and in nature – his paperweights celebrate and illumine this mystery in a way that is both personal and universal. Curator Virginia Eichhorn, was chosen to write the forward for an upcoming autobiography and the artist has gifted the Gallery with one of his glorious orb's – to become part of the collection in 2007. **Mutatione Mirabili** continued the investigation of the spiritual with work by Cara Gay Driscoll, Steve Smith and Louise Pentz. St. Augustine once compared the transition that the human soul makes after death to the changes which occur when a clay pot is put in a kiln and fired. The soul, or spirit, of a person – like a pot made of wet clay – is malleable and can change. But once a person enters the realm of the spirit they, like the fired pot, become a finished and complete work. The artists in **Mutatione Mirabili** examine, consider and question aspects of the spiritual in their

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Anonymous (8)

Recent Achievements

- Increased audience attendance in 2005-7 of 23%. We have been visited in the past year by over 15,800 visitors plus 3,800 school tour participants and approximately 4,000 rental clientele, who attend and host events after public viewing hours. Our website visits were 30,000 (2006) and we have approximately 2,000 contacts who have requested the CCGG e-news service.
- Increased attendance to Gallery Educational programming, ie: school tours, Play with Clay, French immersion summer camp, March Break, Summer Camp.
- Increased funding Canada Council for the Arts funding for 2005-7, flat lined for 2007-8 but short listed for further financial assistance in 2008.
- More exhibition catalogues produced in this year.
- Added almost twenty important contemporary works to our collection through purchases which have been supported by the Elizabeth Gordon Foundation, the Royal Canadian Academy of Arts and the Canada Council for the Arts.
- Generated exhibitions that travel to other galleries.
- Generated events that brought in increased diverse audiences to the gallery, ie: National Aboriginal Day, Skilled Trades Workshop, Green Garden Party.
- Met budget goals set for increased Marketing.
- Increased regional and national media attention.
- Our membership numbers have more than doubled since October of 2004.
- Received significant commitments from foundations and donors.
- First annual campaign generated 7.5% of budget or \$74,000.
- Developed a revenue stream with Ignite: A Creative Retreat for Business.
- Nominate in several categories for the Ontario Association of Art Galleries Awards
- Created a course for senior University of Waterloo Fine Arts Students entitled "Contemporary Gallery Context."
- Designated the recipient of Carl and Ann Beam's archives giving us international stature as a research institute.
- Received the archives of Ann Mortimer.
- Our Board has adopted a national representation.
- Scheduled for 2007 exhibitions with Judy Chicago, one of the world's most important contemporary artists, and Maurice Savoie, the recipient of the 2005 Saidye Bronfman Award for Craft.
- Hired an archivist

Curatorial Report (continued)

work. **Into the Woods** brought together local artists Jane Buyers and Mary Catherine Newcomb in an exploration of the dark side of desire, imagination and psychology. In particular Newcomb's animals and Buyer's flora and fauna creations' symbolic import are highlighted. The metaphor of going into the woods as entering a state of dark passions and emotions, away from rationalism and the rules and conventions of society was explored by the artists in multiple and unexpected ways. Maija Peebles-Bright is one of the founding artists of the California "Funk" movement. She was intimately involved with the Regina Clay movement of the 1960s and 1970s that saw clay come into its own as a sculptural medium and become the vehicle for a creative explosion. Her exhibition **Laughing Owl the Way** brought together three decades of her joyous works that were an irreverent cacophony of colour, image and form. We are very pleased to announce that Maija gifted the Gallery with her seminal **Beastdonna and Child**.

January 14th to April 8th brought four new exhibitions to CCGG. **Stumbling Home From Banff** included massive and monumental works by Stuart Reid as well as pieces of a more intimate and ephemeral nature. Stylistically Reid synthesizes various art forms. His large scale drawings on mylar are iconic, verging on the totemic. They relate to the first artistic impulses of drawing on cave walls or inscribing on clay pots and tableaux. They become marks, assertions, of existence. Robert Youds' exhibition was titled **small artificial fields**. Originally positioned as a painter, by the mid-nineties Victoria-based artist Youds shifted his practice of translating light and colour to what he describes as "light works" or "light paintings." And it is as a painter that Youds approaches working with neon light, found objects, plexiglass and other materials in order to create the works in small artificial fields. **Somewhere Over the Rainbow** was in keeping with the "Emerald City" theme of our Gala. University of Waterloo fine arts students, instructed by Kirsten Abrahamson, offered recent ceramic sculpture that explored the idea of "somewhere over

the rainbow". This exhibition was on view until February 11th. Shary Boyle creates work that is disturbing, compelling and beautiful. A Toronto-based multimedia artist, Boyle works concurrently in drawing, painting, sculpture and performance. Her art often examines childhood and adolescence, and explores issues of power, alienation, longing and the sexual imagination. With humour and sincerity she underscores the poignant fragility of our conditions. Boyle's exhibition **Aspects and Excess** was reviewed on the front page of the **Globe & Mail's** art section. Boyle is one of the five national semi-finalists for the Sobey Award. The \$50,000 Sobey Art Award, presented biennially since 2002, is awarded annually to a young Canadian artist.

We are very pleased to announce that through the generous support of the Elizabeth Gordon Art Programme, the Royal Canadian Academy of Art and the Canada Council for the Arts Acquisitions Programme we were able to purchase nine important works for our permanent collection. Tim Whiten's **One, One, One** was selected by the **New Glass Review** (published by Corning Museum) as one of the 40 most important additions to a public collection internationally. We were the only Canadian institution represented.

I would also like to give a special thanks to Andrea Skelly who worked with me as a Curatorial Intern throughout the year, coming to us through the Contemporary Gallery Context Programme that we offer to the University of Waterloo and St. Jerome's University. Her help was invaluable. She is now off to do her Masters in Art History and everyone here at CCGG wishes her well.

Once more we have had an amazing year at CCGG – and with exhibitions such as the upcoming Judy Chicago and Maurice Savoie, we know that there are many more wonderful things to come. We look with confidence to providing programming that matches and excels that offered at any other national or international exhibition centre.

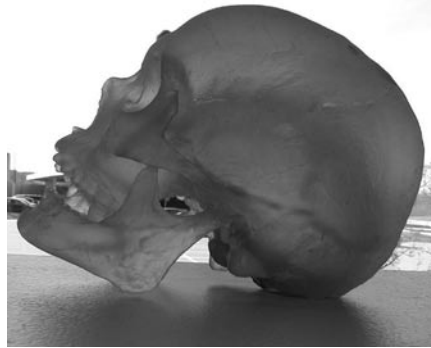
-Virginia Eichhorn

List of Exhibitions 2006-7

...as it is: Tim Whiten



Tree Tree: Jeremy Hatch



**Calm, Cool & Collected:
What is a Permanent
Collection**



**Mandala Snowflake:
Tina Poplawski**



Development Report

Thank you goes to our members, donors and sponsors for their advocacy and generous support over the past year.

I am very pleased to report that we had an exceptional year for the total amount of donations received, which saw an increase of 38%. With your help our Annual Campaign alone raised \$34,000 in support of our exhibitions, educational programming and operational costs and included a wonderful response from artists participating in our 100 Artists Campaign. This is a 174% increase over the previous year and was matched with a generous \$40,000 contribution from an anonymous benefactor. Grant funding saw a decline as some multi-year grants came to an end. Membership continues to steadily increase and brought in \$10,598 in revenue for 06/07 showing a 34% increase.

The Emerald City, this year's wine gala and fundraiser was a sold out evening of wine, exquisite food and great company and raised 29% more than last year. This was only made possible with the fantastic support of our Gala Committee, volunteers and generous sponsors.

Our **Life After Work** last November, featuring a flame-working glass demonstration by Montreal artists Karina Guevin and Cedric Ginart, had a great turnout and was a special evening of appreciation for our members.

Some initiatives, which will be enhanced and expanded upon this coming year were: a planned giving program, which included a charitable giving seminar in partnership with RBC; designated giving; encouragement of our supporters to consider multi-year pledges and instalment giving; a follow-up calling program by UofW Fine Art students; and a strong focus on relationship building with the corporate world.

Embracing strong relationship building, our Board of Directors has made fundraising the primary focus moving forward. We aim to build on our successes by trying new avenues for community engagement, introducing new aspects to our gala, listening to and surpassing our members and supporters expectations and thanking them through special appreciation events. By working together with marketing we will strategically plan and execute fundraising events and sponsorship funding efforts that have the greatest impact.

The Canadian Clay and Glass Gallery is fortunate to have such a dedicated community of friends and we are truly grateful for the outstanding commitment of our members and supporters and for the extraordinary impact of your investments.

-Rosemary Noakes



Marketing Report

The CCGG aims to differentiate itself and further establish its identity regionally, nationally and internationally through targeted marketing of our outstanding exhibitions and programs.

Individuals in our own community are engaged through excellent connections with our local media; good working relationships with **Rogers Television, The Record** and the radio station **CKWR** have led to an increased amount of no-cost promotion. The effect of these spots has been noted in increased attendance to events like "Life After Work" and our annual "Green Garden Party". These events offer new audiences a chance to engage with art, and listings and posters are placed in garden nurseries, office lunchrooms, gyms and salons. In the past twelve months, over 39 e-newsletters have been sent out to subscribers and members through our online system Topica. Providing subscribers with links and extra information about upcoming exhibitions and events, the free e-newsletter continues to attract local and international subscribers each week.

We aim to expand our national profile with arts professionals and collectors by continuing regular advertising in **Canadian Art, Border Crossings**, and the e-broadcast **Akimbo**, which reaches thousands of arts professionals and supporters daily. With recent exhibition reviews in **The Globe and Mail, Sculpture Magazine** and **Border Crossings** regarding Shary Boyle's exhibition **Aspects & Excess**, we are confident that our future programming will continue to attract the interest of high-profile arts writers. This year in advertising we have reached US markets by taking out ads in **Artforum** and **Art Papers**, highlighting the upcoming Judy Chicago exhibition.

While we have enjoyed a steady increase in the artistic quality of our exhibitions and record attendances in events and school programs, letting people know about the

Gallery and its programs is constantly a challenge due to an extremely tight advertising budget. We are quite fortunate to have very loyal members and visitors, but attracting new audiences will prove difficult if an adequate advertising budget is not available.

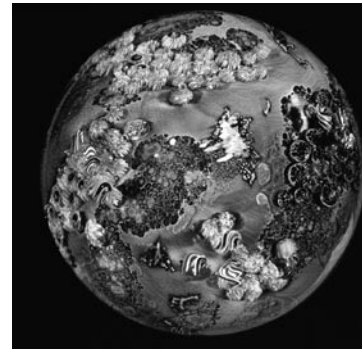
This year the CCGG has actively engaged students and young professionals through Facebook and MySpace accounts, encouraging discussion on exhibitions through message boards. We have attracted an extensive list of over 100 "friends" and can directly contact these individuals at no cost through event notices. Further establishing our presence on the web, we have recently set up a profile on the UK's Saatchi Gallery website, a comprehensive database of thousands of museums, galleries and artists worldwide.

The Gallery has recently hired a full-time staff person to facilitate the engagement of the corporate world regarding our facility rental packages, corporate gift services, and "Ignite", our creative retreat for business. Rob Ambrous joins us after working in advertising in Vancouver and Toronto. Attracting a corporate audience through these services will be invaluable in developing connections that will lead to increased community awareness of the Gallery and eventually corporate sponsorship.

The upcoming Judy Chicago exhibition will situate the CCGG in an entirely new position in our ability to attract top writers and art enthusiasts from outside the Region. With increased attendance, press coverage and general "buzz" surrounding the Gallery, our future in the hearts and minds of the local community and beyond is looking very bright indeed.

- Lauren Hall

List of Exhibitions (continued)



**Visions of our Galaxy:
Josh Simpson**



Sherman Foundation Gift



Ceramic Work from Rankin Inlet



**Into the Woods:
Jane Buyers and
Mary Catherine Newcomb**

List of Exhibitions (continued)

Death, Sex and God: Paul Stankard



Mutatione Mirabili: Cara Driscoll, Steve Smith and Louise Pentz



Stumbling Home from Banff: Stuart Reid



Laughing Owl The Way: Maija peeples-Bright



Public Relations (continued)

Emerald City fundraiser. I would also like to thank all the volunteers who contribute time for the exhibition openings and most of all the clean-ups for all events. Many times the hectic nature of events can lead to volunteers not being thanked for jobs done and your time and dedication do not go unnoticed.

Facility Rentals

The Gallery is becoming increasingly popular as a function venue for the corporate market. Events are held outside Gallery hours and range from breakfast seminars for

100 and product launches through to major dinners for up to 150 guests. Events are predominantly held with a private viewing of the exhibitions. Six different preferred caterers, giving clients a wide choice, manage food services at the Gallery. Gallery staff provides beverage services. Corporate facility rentals has been particularly successful this year, the Gallery hosted over 30 events of which 20 were commercial corporate functions.

- William Hlowatzki

Archives/Registration Report

The position of archivist/registrar is a recent addition to the staff at the Canadian Clay & Glass Gallery. The registrar is tasked with the job of caring for the Galleries art collection, including storage and cataloguing. Starting with the Indusmin Collection, the collection has been input into our new collections computer software called PastPerfect. Once this was completed, the artifacts were located in storage, cleaned and numbered. New shelves are being created to house the collection in safer and

cleaner conditions.

As we carry forward, the rest of the collection will be numbered, cleaned (if needed) and catalogued into PastPerfect. New storage will also be created to better house the collection. As the Gallery acquires more archival material, it will need to be sorted, and entered into PastPerfect. New storage will also need to be made, if the archives is to become a functional part of the gallery.

- Daniel Stewart



Retail Report

The Retail Department at the Canadian Clay & Glass Gallery has had yet another exciting year. With sales in 2006 topping 2005 figures by over \$35,000 the Gift Shop staff is already excited about the development in 2007. With clientele from Canada, Germany, Switzerland, the United States and England; to name a few; the Canadian Clay & Glass Gallery Gift Shop is regarded as one of the area's most desirable shopping destinations, and provides the unique opportunity for people around the world to purchase and collect Canadian art.

This year the focus for the Gift Shop has been on developing the website to showcase our artists and their works. With more and more items being purchased on the web daily during the holiday season and year round, a website showcasing our artists work has been instrumental in allowing the Gift Shop to reach a wider audience.

Also, this year the development and implementation of our new custom database has provided improved customers receipts, detailed artist invoices and an updated inventory list. We now email our artists their monthly sales, reducing administrative time and costs. Our new database has also allowed us to provide our clients and members with unique opportunities and promotions to various special shopping events in the Gift Shop.

Again this year we have decided to

continue our extended summer hours. Every Thursday starting June 14th, 2007 and ending in early September, our Gift Shop and exhibitions will be open until 8pm.

Still growing strong our Corporate Sales also realized a steady stream of sales reaching over \$13,500. Our Corporate Awards Program puts individuals and corporations together with Canadian Artists to create the perfect commissioned piece to suit their space, budget and needs. With clients from local businesses we have developed a wonderful relationship with the areas businesses, universities and hospitals. In addition, our Facility Rental clients have turned to our Corporate Sales program and ordered recognition awards, table gifts and presentation pieces for keynote speakers.

A commitment to a quality product and superior customer service has certainly proven to be a successful strategy. Continuing to build upon our ties to both the artist community and the community at large will help the Retail Department continue to grow. With the enlargement of the website on a daily basis our ability to reach new and diverse clients will continue to expand. Focused marketing strategies will also help raise our public profile, and increase the number of visitors through our doors.

- Catherine Pewer

Public Relations Report

Gallery audiences in 2006-07 included major exhibitions, **Josh Simpson- Visions of Our Galaxy, Ceramic Works of Rankin Inlet, Paul Stankard-Death, Sex and God** as well as **Life After Work – Victorian Gardens, Collecting Glass** and our children's education programs at the Gallery.

The total number of people participating in or attending public and education programs

during 2006-07 was a substantial 18,613.

Volunteers

Our wonderful volunteers and student assistants fulfill the roles of information and security personnel at the front desk, and assist with exhibition installation, gift-shop and all areas of promotion of the Gallery. This year we had an exceptional crew of volunteers dedicating many hours for the

List of Exhibitions (continued)



**Aspects & Excess:
Shary Boyle**

**small artificial fields:
Robert Youds**



**Somewhere over The Rainbow:
University of Waterloo Ceramics Students**

Director's Report (continued)

Our upcoming year has great potential to increase the profile of the Gallery and the region as an important cultural destination. Judy Chicago's exhibition will be here and with it new visitors. There will be a docent programme in place in order to enhance visitor experience of our exhibitions. Our collection is being organized by our new archivist. The Canada Council has short listed us for the next supplemental grant application. The Ontario Arts Council asked us to apply for Operations and Programming Grant. And we, as a group, are willing to share in our respective roles. I cannot wait to see what changes that these will bring to the Gallery.

In our last Canada Council grant we were asked to dream big. With Arts Together we were also asked the same question. This question helped us see and outline our big stories. It also helped the arts community come together. We know the big dreams of others too

and can share in their potential.

The Arts Together project and recently the Prosperity Council's research project on arts and culture means there will be discussions amongst the stakeholders in our community. It occasionally feels awkward that so many successes in this Region go unsupported as planning takes precedence. The cultural community has the experienced management teams, programs and dreams but waits to be credible. We must promote that we are the experts and that the fourth pillar of culture requires fiscal attention from business and municipalities now. Doing so will provide growth within our sector as it develops and changes as our projects unfold.

We thank all our volunteers and members for their support of our programs and operations.

- Robert Achtemichuk

Treasurer's Report

The fiscal year ended March 31, 2007 was another successful operational year for the Gallery. While most areas of the Gallery reflected growth, Grants fell by \$98K or 36%. This contributed to an excess of expenditure over revenue of \$74K. There were some encouraging success stories. Retail sales increased by \$30K or 13% and donations by \$31K or 39%. Expenses rose by \$69K or 9%. The areas accounting for most of the increase in expenditure were Wages \$23K, Artist commissions \$12K, Education programmes \$15K & Administration \$14K. These increases reflected the growth of the Gallery in terms of sales in the Gift shop, increased outreach to the community (education) and attempts to ensure remuneration of staff in alignment with comparable institutions.

operations year, the Balance Sheet of the Gallery continues to be strong. Bank and short term deposits indicated the ability of the Gallery to meet its debts. 82% of the Gallery's liabilities are deferred revenue and will be brought into operations in the period when the related costs are incurred.

The hard work of the Canadian Clay & Glass Gallery Staff in contributing to a successful year cannot be overestimated. Their dedication and hard work have been reflected in the financial success of the Gallery. The momentum created in 2005 was consolidated in 2006 continued in 2007. Future plans are aimed at increasing donations in a drive to make the Gallery even more visible in the community.

- Jim Mighty, Treasurer

In addition to having a commendable

Gateway Youth Ceramic Project



Canadian Clay & Glass Gallery in Waterloo Statement of Operations for the Year ended March 31, 2007

Revenues	2007	2006
Grants	\$170,545	\$ 268,608
Retail sales	253,926	224,569
City of Waterloo grant	108,000	98,000
Donations	109,876	79,256
Facility rentals	40,034	47,644
Fundraising	36,947	40,371
Education programs	46,997	36,521
Admissions	7,711	9,880
Exhibitions	5,699	9,215
Other	10,817	7,985
Memberships	<u>10,598</u>	<u>7,895</u>
	801,150	829,164
Expenses		
Wages and benefits	306,901	284,247
Artist commissions	154,808	142,847
Building maintenance	108,000	98,000
Administration	65,972	51,129
Exhibition	50,290	54,184
Fundraising	46,989	49,764
Education programs	30,500	15,205
Publicity	25,212	27,672
Archival	22,554	12,930
Amortization	17,864	14,619
Artist fees	15,124	29,122
Facility rentals	13,042	13,018
Insurance	10,500	10,419
Loss on deposit of capital assets	4,782	-
Purchases	<u>2,749</u>	<u>3,255</u>
	875,287	806,411
Excess of revenues over expenses for the year	\$ (74,137)	\$ 23,533

The Gallery's educational and public programming continues to offer multiple pathways for engagement with contemporary artworks and art-making practices. The recent studio improvements sponsored by Spaneur and the Kitchener-Waterloo Community Fund have increased the Gallery's capacity to offer expanded and varied programs for all ages. Individuals from the community have come to understand that the Gallery is a dynamic space with rotating exhibitions, ever-changing "hands-on" programs and multiple opportunities for learning. The purchase of equipment has greatly improved the physical lay-out and efficiency of the studio space. The dramatic enhancement of the studio spaces has allowed the Department of Education to envision and plan new possibilities for expanded programs. Program highlights and statistics over the past year are detailed below.

Through the Exhibition Tour and Studio Workshop Programs the Gallery continues to provide quality curriculum-based programming for school-age children. Students come to the Gallery with their classroom teachers for an exhibition tour and clay sculpture studio workshop. Last year 172 classes and 4204 children attended school programs - an increase of 21% from the previous year. This program has greatly benefited from the assistance of Waterloo artists Soheila Esfahani and Julia Horgan. The Gallery's Director of Education teaches 71% of these programs directly. Based on the steady growth of this program and the launch of the docent-training program in Fall 2007 the Gallery estimates a significant increase in the participant numbers for this program.

The Gallery's Camp Programs at March Break and Summer provide quality programs for children for seven weeks each year. Children with expressed interest in the arts participate in programs hosted by a variety of guest artist instructors. Activities are changed often to accommodate the children who attend camps annually. Over 130 children participated in camps this year. Camp programs also offer valuable employment experience to professional artists and senior level Fine Art university students. The Gallery's contract art teachers include Soheila Esfahani, Lauren Hall, Julia Horgan, Robyn Mustill, Nancy Rose, Andrea Skelley and Jen Skeratt. The Gallery also offers unique learning opportunities to children and youth by offering French Immersion Art Camp. Elementary school teacher Rhonda Peng of Waterloo's Laurelwood Public School led the French Immersion camp with assistant Ana Joel Falcon.

The Gallery's Gateway Youth Ceramic Public Art Project provided students from eight regional high schools the opportunity to construct a collaborative

outdoor artwork. The project was directed by a community artist mentor John Hofstetter and the Gallery's Director of Education. Twenty-one students from across the Region engaged in all aspects of the project, from conception, through fabrication to the outdoor installation. Individual tiles featuring imagery inspired by all of the arts - dance, drama, music, film, photography, visual arts - were created by the students. The tiles were compiled into one curved, waved pattern that is attached to the existing metal structure on Gallery grounds. The site is one of the multiple entrances to Waterloo Park and the final artwork serves as a conceptual 'gateway' - an architectural and artistic acknowledgement of this passage. This project received financial support from the Ontario Arts Council, The Waterloo Regional Arts Fund and a supply donation from the Pottery Supply House. The unveiling celebration was attended by participants' families and friends and received media coverage in The Record and on CTV news. The Gallery would like to congratulate Gateway artists Becky Anderson, Meghan Bree, Anna Cunningham, Ciel Crosbie, Simone Fougere, Aydnne Hornick, Rachel Johnson Agata Krolak, Erin McGuire, Peter Pozder, Liz Velezquez, Rebekah Wikkerink, Grace Aroella-Jarvie, Stephanie Calma, Rebekah Dueck, Krista Heidrich, Christopher Korrach, Andreea Nemes, Samatha Yasui, Omar Zaheer, and Youth Mentor Eva Pozder. Participating Schools included Cameron Heights Collegiate Institute, Forest Heights Collegiate Institute, Grand River Collegiate Institute, Kitchener-Waterloo Collegiate, Rockway Mennonite Collegiate, St. David Catholic Secondary School, St. Mary's Catholic Secondary School and Woodland Christian High School.

The Gallery's "Play with Clay" program provided families with the opportunity to spend time together for drop-in clay sculpture experience on selected Sunday afternoons throughout the year. The popularity of this program continues to expand with participant numbers over 760.

The Gallery also hosts eight-week evening Adult Sculpture courses. By offering classes for adults, we offer an introduction into the technical aspects of clay sculpture, thereby giving people a greater appreciation and understanding of the artistic process. These courses offer artistic mentorship, technical support, supplies and tools for creative adults.

Before each Gallery opening a selected artist is asked to provide insight into the concepts and processes behind their artistic practice. Attendance at Art Talks this year was over 355 people.

- Sheila McMath

Examples of Recent Acquisitions



Cedric Ginart's Goblets



Brent Bukowski's Global Footprint Study



Tim Whiten's One, One, One III

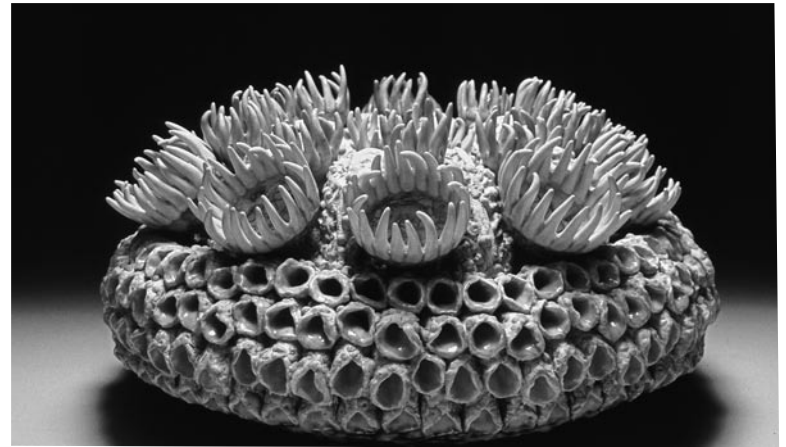


Cara Driscoll's Mutable Garden

Win Shantz Award for Ceramist Winner 2006



Ying-Yeuh Chuang, Winner of the 2006 Winifred Shantz Award for Ceramists with Win Shantz



Ying-Yeuh Chuang's Plant Creature 2006