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Canadian Clay & Glass Gallery

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ANNUAL REPORT 2009
CANADIAN CLAY & GLASS GALLERY



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IMAGES

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ORGANIZATION / MANDATE

MISSION

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

MANDATE

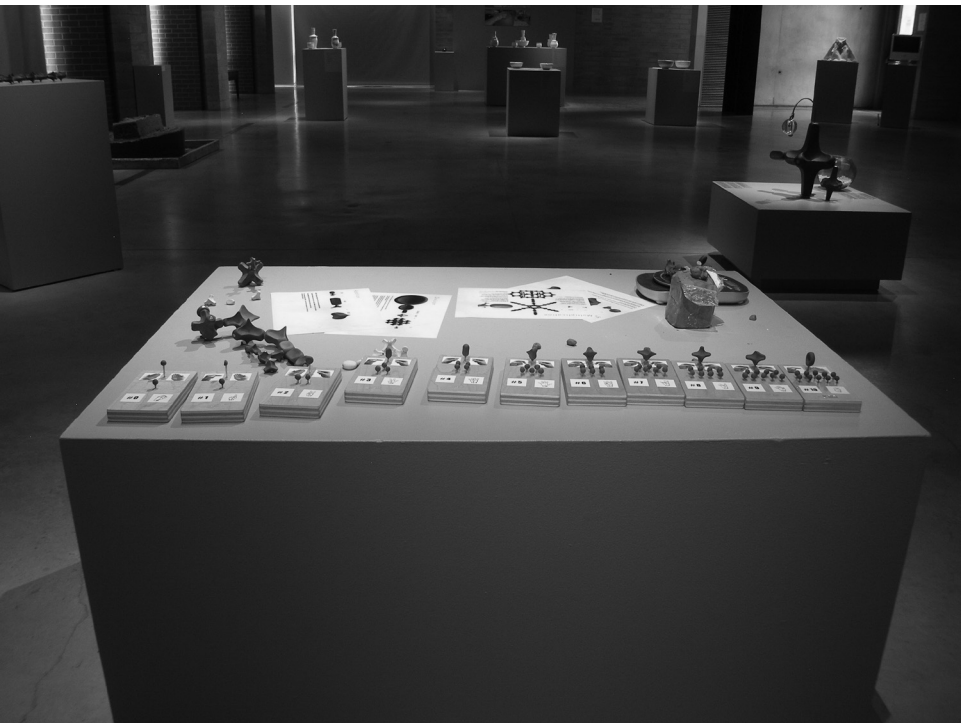
Our exhibitions challenge ideas and perceptions of the definitions of art, craft and design today, as well as concepts of ethnicity and contemporary culture providing meaningful and enriching cultural experiences for a diverse audience and opportunities for the development of philanthropy. The Gallery's Education Programs offer workshops, children and youth art classes, tours and lectures making it a dynamic place for learning and exploring. The Gallery Gift Shop showcases Canadian artists.



"It is a pleasure to share with you some of our highlights from this past year. The Gallery provides consistent, meaningful arts presentations to this Region and beyond. "

- Robert Achtemichuk, Executive Director





THANK YOU TO OUR MEMBERSHIP

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OVERVIEW 2009

It is a pleasure to share with you some of our highlights from this past year. The Gallery provides consistent, meaningful arts presentations to this region and beyond.

To begin with the Ontario Arts Council doubled its grant to the Gallery recognizing our exceptional achievements. They praised our consistent high quality of programming. Although the monies are very much appreciated the peer comments are especially important to us. I include only a few of many offered:

- Demonstrates excellent curatorial work and standards.
- Successfully defines the Gallery's identity.
- Presents a strong vision (OAC says they don't often hear this comment from jurors about an organization)
- Plays an important role in connecting artists and themes together that other galleries might not see.
- Good connections to diverse and varied communities and artistic practices beyond our walls.
- Strong defined role in connecting artists, groups and associations.
- A lot done with a small staff.
- Good work on audience development.
- Articulates their plans well.
- Good foundation support.

Last August we received our Cultural Properties Designation A from Canadian Heritage. It allows us to collect works deemed national treasures by Canadian Annual Report 2009

Heritage. The Gallery completed many upgrades to attain this designation with the support of the Kitchener Waterloo Community Foundation, the Musagetes Fund at the KWCF and the City of Waterloo. The works we collect increase the stature and reputation for our Gallery's permanent collection.



We could not have accomplished our many successes without the support of the following as we grow and develop: Winifred Shantz, RBC Foundation, Good Foundation, The Milton R. Good Family Foundation, John A Pollock Family Foundation, The Winberg Foundation, the Musagetes Fund at the Kitchener Waterloo Community, the Youth Fund at the Kitchener Waterloo Community Foundation, the Kitchener Waterloo Community Foundation, Spaenaur, Pottery Supply House, The Walter Fedy Partnership, the Canada Council for the Arts, the Ontario Arts Council and the Region of Waterloo Arts Fund. We also recognize all our members, donors, and volunteers who share so much with us.

OVERVIEW (continued)

Creativity and originality are the Educational Program's distinguishing characteristics and we are very proud of the accomplishments in this department. Young visitors are very enthusiastic and give all of us much delight in the Gallery. When classes visit they experience and learn about many different concepts, interests and processes in one location. Sheila McMath, our Director of Education, works with over 5,100 children between October and June. Over 5,100 pieces of artworks are dried, fired and returned to students - sometimes in a great rush for Christmas or Mother's Day. We do this amazingly well and it is only one element of our Education Program. **Play with Clay**, our family drop-in program, continues to sell out all available seating from session to session. Parents and grandparents with children, young couples on dates and individuals seeking a fulfilling creative moment make this program very popular. There are also various classes offered for adults. Every second year we organize a region wide **Youth Public Art**

Program. This group of youth from various regional high schools meet with an arts mentor to create a public art piece. This year's location will be the Waterloo Public Library. The art mentor is Mary Catherine Newcomb. This year 18 young artists have valued this experience allowing them to be collaborative, creative and celebratory in a public way. They develop interpersonal working skills and self-expression, while refining their skills with various art materials and processes. We are entering our fifth year in partnership with the University of Waterloo Fine Arts Department through our **Contemporary Gallery Context Course**. This course was developed and facilitated by our Curator and Director of Education in partnership with the University. It allows participating students to understand the processes and decisions made inside of a gallery. They work with Gallery staff over the school year thereby attaining practical experience in the museum field.



THANK YOU TO OUR SUPPORTERS (continued)

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Ross Wells & Judith Stephens-Wells
Robert & Nola Williams

SPECIAL THANKS TO MR. WILHELM NASSAU



Mr. Wilhelm Nassau has volunteered at the Canadian Clay & Glass Gallery for over 20 years.

He has helped the Director, Curator, Educator, Marketing person and the Retail Manager with his good advice, media support and knowledge of fine glass and ceramics. Mr. Nassau has photographed every piece of art in the permanent collection and has visually documented most events at the Gallery. With heartfelt gratitude we honour Mr. Nassau's life-time of service to the Canadian Clay & Glass Gallery. His extraordinary volunteer commitment has proved to be a vital contribution to the continued vibrant cultural life of our community.

Canadian Clay & Glass Gallery

OVERVIEW (continued)

All learning in the Gallery draws its inspiration from the exhibitions. These change every three or four months expanding the vocabulary and knowledge of the visiting public, as well as that of children and youth who come from regional schools. This is one of the many reasons visitors and students come back on a consistent basis. A new exhibition idea this year was **Touched**. Yes, we actually allowed all visitors to touch the art. This was partnered with KidsAbility, Arts Express and Wilfrid Laurier University. It featured artworks from Arts Express summer camp for special needs children. Carolyn Arnason, a professor at Wilfrid Laurier wrote to us saying *"I'm thrilled that this kind of inclusive arts event is happening in our community. It's not easy to go beyond the talk of partnership to the actual showcasing of young people's artwork. The arts are essential. Those of us here don't really need the researchers to tell us that as humans our need for creativity is life long. For children, whose means of communication may not be verbal or intellectual; the arts provide non-verbal and fulfilling ways to express themselves."* One of the artists in this exhibition, Mark Jaroszewicz had the work that was exhibited in **Touched** accepted into the 8th annual Hellen Keller Award art show in Glasgow. His 3-D counting system fascinated everyone. The exhibition information was translated into sign language and Braille and we continue to do this for all of our exhibitions. The

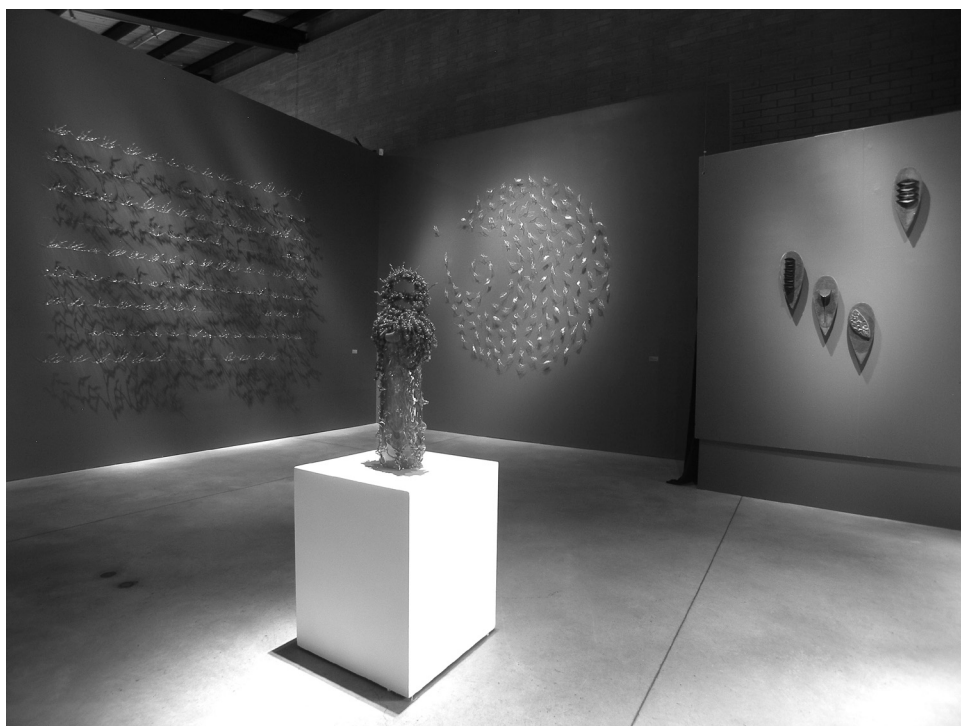
Kitchener-Waterloo Community Foundation and the Waterloo Regional Arts Fund helped us provide initial funding for this service. We are continuing our partnership with KidsAbility and Arts Express offering their clients free admission to CCGG throughout the year.

The exhibition season previous was **Meaning, Memory, Milieu** and it brought us a fox sitting on a settee and beavers made of silk. From Mary Anne Barkhouse's hands the objects spoke of the environment, history and commerce in a manner that was informative and humorous. This exhibition traveled across Canada.

Our fall series of exhibitions called **Ornament**, with works by Lyndal Osborne, Christine Davis, Michele Lapointe and Tanya Lyons, provided examples of the foremost edges of contemporary art. Each artist's work was captivating, inspiring, edgy and commented on important current issues.



OVERVIEW (Continued)



YEAR END FINANCIAL STATEMENT 2008-2009

Canadian Clay & Glass Gallery in Waterloo Statement of Operations for the Year ended March 31, 2009

This summarized financial information has been derived from the audited annual financial statements.

Revenues

	2009	2008	2007
Grants			
Retail Sales	\$220,978	\$248,461	170,545
City of Waterloo	229,492	259,935	253,926
Donations	116,000	105,000	108,000
Facility Rentals	118,991	124,295	109,876
Fundraising	52,773	78,952	40,034
Education Programs	21,944	40,175	36,947
Admissions	55,032	51,737	46,997
Exhibitions	5,991	14,800	7,711
Other	6,037	2,001	5,699
Memberships	3,662	6,340	10,817
	<u>9,355</u>	<u>14,105</u>	<u>10,598</u>
	840,255	945,801	801,150

Expenses

Wages, Benefits & Subcontractors			
Artist Commissions	318,825	344,164	306,901
Building Maintenance	143,167	158,526	154,808
Administration	116,000	105,000	108,000
Exhibition	45,852	58,329	65,972
Fundraising	33,309	71,831	50,290
Education Programs	55,410	51,514	46,989
Publicity	32,128	29,207	30,500
Archival	17,648	39,046	25,212
Amortization	9,738	1,314	22,554
Artist Fees	19,820	21,292	17,864
Facility Rentals	20,785	30,844	15,124
Insurance	18,191	27,990	13,042
Loss on disposal of capital assets	11,142	12,935	10,500
Purchases	-	-	4,782
	-	<u>702</u>	<u>2,749</u>
	842,015	952,694	875,287
Excess of expenses over revenues for the year	<u>\$ (1,760)</u>	<u>\$ (6,893)</u>	<u>\$ (74,137)</u>

FINANCIAL STATEMENTS OVERVIEW

The Canadian Clay & Glass Gallery continues in its commitment to improving its financial position. We are pleased that the majority of our revenues are self-earned - this year's percentage is approximately 60%! These revenues come through sales in the Gift Shop, Gallery admission, education programs, special events and donations.

In 2007-08 we had our highest number of attendance with more than 10,000 people coming to view **Chicago in Glass** over a four month period. During this time and in recognition of the special nature of this project we raised our admission to \$10/pp. We are pleased to report that our attendance in 2008-09 was only slightly less than in 2007-08 - and in honour of our 15th Anniversary we dropped our admission to \$5/pp and offered free admission from 5-6pm weekdays and on Sunday. We heard from many in the community that this was greatly

appreciated and it became a stimulus for many first time visitors. Our programs and exhibitions remain extremely popular and we remain committed to offering these services at modest fees to our community members.

We would like to express our appreciation to our members, visitors, funders, donors and patrons who support the Gallery in so many important ways. We express our sincere gratitude to the Canada Council for the Arts and the Ontario Arts Council who recognize our high standards of artistic excellence and who offer us ongoing operational funding. We look forward to continuing to deliver creatively strong and fiscally responsible programming supported by a foundation of sound, ongoing and varied revenue sources.

Robert Achtemichuk, Executive Director



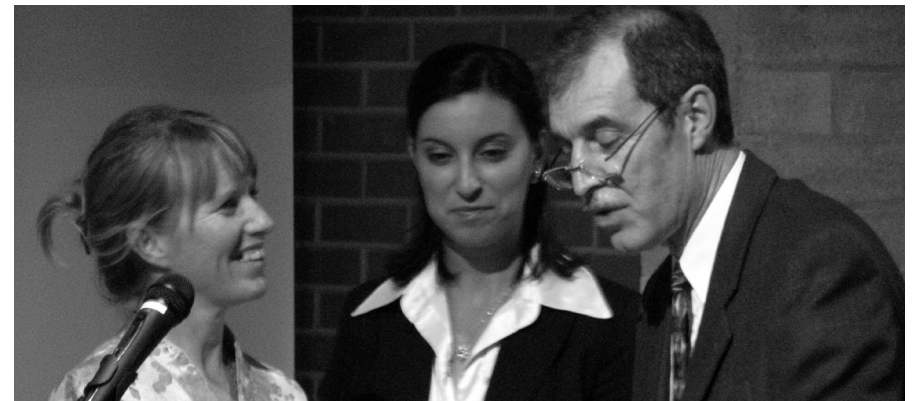
OVERVIEW (Continued)

Ted Goodden's **Glory Boy** was on view November through January. **Glory Boy** consisted of stained glass windows accompanied by sketches that formed the basis of a book that was available in the Gallery Gift Shop. The story depicted was just what the season needed as families came to **Play with Clay** and to the Gift Shop to find gifts. Children visiting loved the images and the story. It was also easy for parents to understand and provide parental guidance creating a family event. We do have it all.

Curator Virginia Eichhorn worked on **Annie E. Brown: In Memory** for four years. It opened February 1 in partnership with Hospice of Waterloo Region. This exhibition gathered objects from the Victorian era that marked the passing of family and friends. We thank our longest-serving volunteer, Wilhelm Nassau, for his contribution to the Victorian photography section. With contemporary additions from Laura Donefer, Paul Stankard, Tim Whiten, Karina Guevin and Catherine

Vamvakas Lay we have seen much gratitude and sentiment expressed to us with this exhibition. On the opening day Region of Waterloo Chair, Ken Seiling, described the exhibition as brilliant. Simple but very meaningful this exhibition shows us how differently we deal with grieving today. If you are heading to Minden, Grimsby or Montreal you will be able to see **Annie E. Brown: In Memory** there, too, as it will travel to museums in these locations in the next two years. This exhibition saw a record number of community groups come in for tours and prompted responses such as:

- *This exhibition provides a mix of emotions; awe and reverence to a beautiful memory; sadness and maybe a little pity with the sorrow.*
- *I wish our museums could be so imaginative in portraying the lives and beliefs of other ages. Thank you.*
- *Very provocative and deep – changed my life.*



OVERVIEW (Continued)

We look forward to continuing to provide exhibitions of exceptionally high artistic quality and standards.

Our membership and audience numbers continue to increase and we are recognized nationally as leaders in shaping how people think about contemporary craft.

In September 2008 the Gallery celebrated a newly offered glass award in partnership with RBC, along with the 8th Annual Winifred Shantz Award for Ceramics. Peter Layton from England gave an inspiring talk about contemporary international ceramic and glass artworks and the winners were Julia Reimer from Alberta for the RBC Award for Glass and Kasia Piech for the Winifred Shantz award for Ceramics. We look forward to receiving their reports on their respective projects and to having them available in our reference library.

Our staff continues to be recognized for leadership and excellence in their roles at CCGG. My role as executive director of CCGG is based on almost thirty years of professional arts management and advocacy experience. In addition to my role here, I am the Vice Chair of the Alliance for a Grand Community and a Member of the Visual Arts Alliance and the Canadian Art Managers and Directors Organization (CAMDO) which allow me to represent the Gallery and advocate regionally and nationally.

Our Curator, Virginia Eichhorn, is on the board of the Ontario Association of Art Galleries and Visual Arts Ontario, and is a member of the Aboriginal Curatorial Collective, the Association of Art Museum Curators and the International Association of Contemporary Curators of Art. She is one of the founding members of the **Neo-Craft Think Tank** (along with Alan Elder from the Museum of Civilization, Dr. Sandra Alföldy from the Nova Scotia College of Art & Design, Julia Krueger from the Alberta College of Art & Design, Robin Metcalfe of St. Mary's University and Denis Longchamps from Concordia University.) She presented at the **Neo-Craft Symposium** and the **Crafting New Traditions Symposium**. In February 2009 she was an invited presenter at a symposium organized by the Conseil des Metiers d'art du Quebec and in June 2010 she will be presenting at the Glass Art Association of Canada's conference which takes place in Montreal. A well-respected writer, she has contributed over 150 articles to numerous Canadian and international magazines, has written over 50 catalogue essays, and wrote the foreword for Paul Stankard's autobiography **No Green Leaves or Berries**. In May 2009 Virginia Eichhorn was awarded the Jean Johnson/Melanie Egan Award for Curatorial Excellence from the Ontario Crafts Council for the **Annie E. Brown: In Memory** exhibition.





OVERVIEW (Continued)

One of the things we are most pleased with in 2008 is the addition of six new Board members. They are adding much needed assistance to the governance of the Gallery. Interested, curious and supportive, we appreciate their input and spirit.

We thank our out-going Past Chair, Mary Ellen Slykhuis. Mary Ellen brought to us the partnership with RBC for the RBC Award for Glass and devoted six years that included postings as Treasurer and Chair.



Our volunteers and docents continue to grow in numbers and represent everyone from high school students to senior citizens. They contribute immensely to our ability to deliver effective and engaging programming. Their positive efforts add to our successes.

The Gift Shop continues to flourish providing community members and visitors the opportunity to purchase work from some of Canada's most talented fine craft artists. We are one of a kind, all of the time - and always 100% Canadian. We pride ourselves on the high quality of the work presented here. This year it was nominated as the Best Museum Shop in the Niche Marketing Awards.



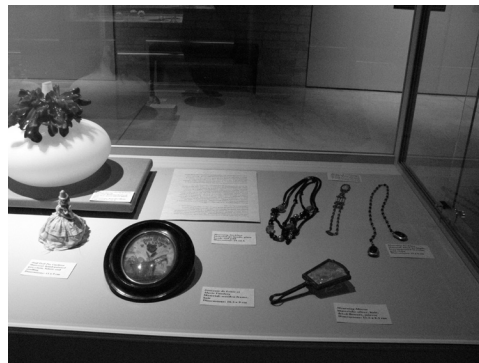
We have planned great things for the future and look to continue developing our artistic leadership roles, locally and nationally, based upon the firm foundation we have established over the past number years.

Robert Achtemichuk, Executive Director

Virginia Eichhorn won the JEAN JOHNSON/ MELANIE EGAN AWARD FOR CURATORIAL EXCELLENCE from the Ontario Crafts Council. This award honours curatorial excellence in crafts and acknowledges a curator who furthers the appreciation and understanding of craft in Ontario. This award was given for the exhibition **ANNIE E. BROWN: IN MEMORY.**

Victorian mourning and bereavement artifacts were presented in combination with contemporary work created in response to those traditions by Laura Donefer, Karina Guevin, Paul Stankard, Tim Whiten and Catherine Vamvakas Lay. The exhibition will be travelling to the Agnes Jameson Gallery, the Art Gallery of Grimsby and the Musee des Maitres et Artisans du Quebec.

Curatorial excellence keeps the Canadian Clay & Glass Gallery at the forefront of contemporary art experience.



Inspired by a "true" ghost story.

Achievements for 2008

- Doubled Ontario Arts Council funding for 2009.
- Increased by 25% Canada Council for the Arts funding for 2007-9.
- Increased attendance to Gallery Educational programming, ie: school tours, Play with Clay, French immersion summer camp, March Break, Summer Camp.
- Increased regional and national media attention for our programming.
- Offered for the first time the RBC Award for Glass.
- Added 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.
- Received significant commitments from foundations and donors.
- Continued a course for senior University of Waterloo Fine Arts Students entitled "Contemporary Gallery Context."

