

Canadian Clay and Glass Gallery - Sustainability Plan - August 2010



Executive Summary

The Canadian Clay & Glass Gallery (CCGG) has had 17 years (1992 to 2009 fiscal years) of sustainable operations. Funding for the gallery came from the City of Waterloo grant to cover the building costs, earned revenue from the Gift Shop and programs, private sector donations, and federal and provincial grants. This level of funding was sufficient just to maintain operations, not to ensure long term financial health. In recent years, there was simply not enough money to keep a development resource on staff.

A combination of problems led to a significant looming deficit that became apparent in September 2009. In December 2009, an appeal to the City of Waterloo for emergency funding led the City to extend a 10-year loan to CCGG for \$76,343 and provide a \$20,000 grant to develop a Sustainability Plan.

The project team conducted a detailed analysis of existing operations and held substantial consultations with stakeholders to determine what was going right with the Gallery and what could be done better. Additional public input was received via email by City of Waterloo councillors who shared key themes with the project team.

The gallery has many stakeholders. Federal and provincial arts councils and artists from across Canada see CCGG as an important organization to foster the development of contemporary art in clay and glass. Visitors to our Region and local audiences appreciate the varied and interesting exhibits by contemporary artists. Our donors sponsor significant annual awards in ceramics (now in their tenth year) and, more recently, awards in glass. Artists from across Canada apply for these prestigious and unique awards.

Over 4,000 youth participate in curriculum-based education programs and camps each year, and another 1,000 youth participate in recreational Play with Clay sessions. All programs feature interpretive tours of the exhibits as an integral part of the sessions. Over 10,000 people visit the Gift Shop— local residents, who appreciate the year round “One of a Kind” venue, and visitors to our Region. The shop, in turn, supports 38 artists from Waterloo Region and another 100 Canadian artists.

The objectives set in defining the strategies to succeed were twofold: to assure long-term financial stability and to improve CCGG’s perceived community relevance. That relevance is crucial for successful municipal support of the arts which, importantly, has been embraced both by the Prosperity Council and the local municipal governments as essential to the prosperity of Waterloo Region.

The key programming decisions that came out of the public consultation and analysis were that:

- We will continue to hold professionally-curated exhibitions which are well-received by funders today. However, the exhibition environment needs to be more welcoming. We will achieve this through elimination of the general admission fee, layout changes to make a seamless transition from the Gift Shop to the exhibits, and investment in



interpretive materials designed for the general public. These changes will, we believe, bring a significant percent of today's Gift Shop-only attendees, and more of our neighbours, to also enjoy the exhibits. If the gallery environment isn't intimidating, and there's no barrier to entering the exhibit space, we are confident that "they will come."

- Education and Programming offerings will be expanded through collaboration in program design with neighbours of CCGG, allotment of additional program space, and adding a contract Programs resource. We believe that expanded programs, with an emphasis on demonstrations by artists and interesting discussions and tours, are a second way to get more local visitors into the gallery. These guests, in turn, are a potential expanded market for the Gift Shop and candidates for becoming members and/ or donors.
- Marketing CCGG more effectively is critical. We need to develop both local and tourist audiences and to build a better community image.
- Finally, we identified the need to get our internal "house" in order to support the implementation of these strategies.

These changes will result in increased attendance figures. Based on clear needs from the school boards, we project attendance to Programs can increase 75% in this fiscal year, and 130% (more than double) in next fiscal year, resulting in stronger earned revenues from Programs both years. Attendance to our exhibits doesn't have direct financial benefits but does increase community relevance; while it's difficult to forecast how much effect a welcoming environment will have in increasing attendance, a conservative forecast, especially with more effective marketing, is that we will see a 50% increase in this fiscal year, and a doubling in the next fiscal year.

However, donations and foundation grants will still fluctuate with the economy and investment returns, causing unstable operations revenue. We looked at how 13 other art galleries in Ontario are funded and realized that municipal funding for CCGG is half the average level of municipal funding for other galleries and lags behind all but one other Ontario gallery studied. The conclusion of the project team is that, essential to CCGG's sustainability, is the need to acquire a more equitable portion of municipal funding within Waterloo Region. With an increase in municipal funding (from all sources) of \$70,000 annually, we project balanced future budgets with enough surplus to repay our loan to the City of Waterloo on a somewhat accelerated basis. This level of municipal funding is not excessive – CCGG's level of funding would still be second last of the reference group.

We are respectfully requesting the City of Waterloo to have faith in the new Board, and invigorated staff, and provide one-time funding in 2010 of \$51,000. That money will address the largest part of CCGG's 2010 need. Since CCGG operations benefit citizens across the Region, the Region of Waterloo will be asked to provide the remaining \$20,000 needed for 2010.

We have built a strong Board, and strong Board committees. The Sustainability Plan sets a 100 day challenge (September 1st to December 10th) to get a substantial number of changes in place and start to deliver financial results in this fiscal year. We project, with the requested



2010 municipal funding, to realize a net income of \$9,278 for this fiscal year which will allow us the cash to make our loan payment. Next fiscal year, we project a net income of \$24,000, and \$13,000 the following year. Thus we anticipate being able to accelerate the repayment of the loan to the City of Waterloo. We're happy to provide a report to Council on our results in 6 months time.

We would like to thank everyone involved in developing the Sustainability Plan and, too, City of Waterloo staff who have been very helpful throughout the process in providing meeting space, research on the history of the CCGG and City of Waterloo partnership, and general support.

CCGG Sustainability Plan Project Team

Bob Williams, Past Chair, CCGG Board of Directors

Alison Burkett, Chair, CCGG Board of Directors

Jan d'Ailly, City of Waterloo Council

Bill Poole, Interim Executive Director

Carrie Brooks-Joiner, Carrie Brooks-Joiner & Associates



Contents

Introduction	6
Beginnings.....	6
Overview of the Situation.....	8
Moving to Action.....	9
The Consultation Process	10
What was Heard.....	11
What was Learned.....	14
Mission.....	14
Exhibitions Overview	14
Permanent Collection Overview	15
Education & Programs Overview	16
Gift Shop Overview.....	17
The Financial Picture	18
Current Staff Resources	19
Comparison of Municipal Funding of Public Galleries in Ontario.....	19
Municipal Role in the Funding of Local Waterloo Cultural Organizations	21
Attendance.....	22
Key Opportunities	23
Identified Strategies	23
Strategies for Exhibition & Collections	23
Strategies for Education & Programs	25
Strategies for the Gift Shop	26
Strategies for Marketing.....	27
Strategies for Fund Development	27
Strategies for Accountability and Governance	27
Strategies for Internal Operations	28
Strategies to Maximize Revenue Streams	28
A New Municipal Role in the Funding of CCGG	29
The 100-Day Challenge.....	30
Summary.....	31
Appendices.....	32



Appendix I - Project Leadership	32
Appendix II – Interview List.....	33
Appendix III – Comparison of Ontario Art Galleries.....	35
Appendix IV – Sustainability Plan detail	36
Appendix V – Profiles of Board and Committee/ Task Force Members.....	42



Introduction

A dream of Waterloo Council, local businesses, and ceramic and glass artists in the 1980s, the Canadian Clay and Glass Gallery (CCGG) opened in a purpose-built art museum in Waterloo in June 1993. The Gallery's mandate, to "*foster interaction among artworks, artists and community*" supports a vision of creating a home to recognize and celebrate the best in Canadian ceramic and glass art.

The partnership with the City of Waterloo that started so happily in the 1980s was marred by construction costs that exceeded the budget in the early 1990s. As the section below outlines, the City came to the rescue in 1992 with additional capital funding for the building. That initiative redefined the partnership between CCGG and the City.

Since then, CCGG has been sustainable with a combination of earned revenue, donations, federal and provincial funding, and the support from Waterloo for the building costs.

An underlying precarious financial situation masked by poor accounting practices, led to a significant looming deficit that became apparent in September 2009. In late 2009 the Gallery faced a cash flow crisis precipitated by the recession which led to a drop in funds from donations and an earlier decision to acquire artwork for the permanent collection by renowned artist Judy Chicago.

An approach to the City of Waterloo resulted in a loan to cover the immediate shortfall and a grant to complete a Sustainability Plan. The objective of the Plan was to identify a multi-year approach to improving the Gallery's financial health and profile in the Waterloo community. An internal review and public consultation were key parts of the planning process and informed the strategies developed within the Sustainability Plan.

This Sustainability Plan report provides an overview of the planning process, the consultation input, and outlines the Canadian Clay and Glass Gallery's strategies for the future.

Beginnings



In 1982, Waterloo City Council passed a motion authorizing the City to submit a bid to Ceramists Canada to locate a proposed national gallery based on the silica arts (clay and glass) in Waterloo. The City's Bid Committee, led by Councillor Doreen Thomas and CAO Don Roughley, was successful in having Waterloo



selected among the bids from five cities across Canada.

A 1984 feasibility study done by Currie, Coopers & Lybrand; Rieder, Hymmen & Lobban; Mathers & Haldenby; Barry Lord/ Gail Dexter Lord; and Hanscomb Consultants Ltd listed the following key assumptions:

- Estimated construction costs for the building of \$4 million.
- Annual operating costs of \$364,000, including salaries for a staff of nine.
- Estimated annual attendance of 45,000-55,000 based on initial forecasts of 150,000 annual visitor's for the nearby Seagram's Museum. Admission fees for these visitors would generate \$100,000 annually. Combined with memberships and other Program fees, earned revenue would be \$216,000 by year 3.

The authors went on to say that "Most galleries of this nature do not operate profitably on their own account. On average, most galleries receive some form of operating subsidy from government and/ or industry. Thus, it is reasonable to assume that the proposed gallery would receive similar support to achieve profitability. The operating deficit could be met by the Canada Council [\$10,000], the Cities of Kitchener and Waterloo [\$40,000], the Ministry of Culture and Recreation [\$30,000], the Ontario Arts Council [\$14,000], Wintario [\$8,000], private donations [\$4,000] and corporate donations [\$4,000]. These subsidies are based on support obtained from similar sources by other galleries over the past two years."

In April 1985, Council passed a resolution agreeing to lease land on a long-term basis to Ceramists Canada and an organization to be known as the Canadian Clay & Glass Gallery (incorporated as a not-for-profit society without shared capital under the Corporations Act of Ontario) to operate the gallery. In October 1986, an international jury selected the design of Patkau Architects of Vancouver, which received the 1993 Canadian Architect Magazine Award of Excellence and in 1997 the Governor General's Award for Architecture for this building. The Government of Ontario (in 1986) and the Government of Canada (in 1988), each agreed to provide one third of the estimated \$4 million capital costs with the remainder to be raised from a local and a national fundraising campaign. The former raised \$1.18 million; however the latter fell short of its target as a result of the worldwide recession.

Construction estimates increased from the 1984 estimate of \$4 million, presumably with inflation and as the detailed design was done. In an effort to minimize the project budget, a proposed wing to house studio and classroom space was eliminated from the original plans for the building.

During construction, discussions with the federal Department of Communications and the City of Waterloo resulted in a legal agreement whereby the City would fund a percentage of the construction costs and assume ownership of the building, with the Gallery becoming the prime tenant of the building for a fifty-year period. As part of the landlord-tenant agreement, the City



of Waterloo agreed to pay all costs associated with maintenance of the structure and area surrounding the building.

Even before the building was completed, the Indusmin collection of ceramic art containing 169 objects and valued at about \$500,000 was donated to the Gallery as the foundation of its permanent collection. The collection has grown to over 500 pieces since that time and in 2009 the Minister of Canadian Heritage deemed the Gallery eligible for designation under the Cultural Property Export and Import Act since it met the legal, curatorial and environmental requirements in relation to the collection, preservation and exhibition of cultural property under its care.

The Gallery's exhibitions have evolved from more locally-based juried exhibits in the early years to professionally-curated exhibits in the last ten years. The change made the Gallery eligible for provincial (Ontario Arts Council) and national (Canada Council) operating grants.

In the period from 1994 to the present, the Gallery received operational funding (above the costs of maintaining the building) from the City of Waterloo on only one occasion. A "special External Agencies grant" of \$15,000 was made in 2008 under the community grant application process. In February of that same year, the Vice-Chair of the Board appeared as a delegation requesting that the City and the Gallery initiate a dialogue to review the arrangement made in 1992 with an eye to achieving a "more productive mutually beneficial relationship." That invitation, which was not taken up, was followed by a second one in March 2009 for an opportunity to discuss possible forms of operational support. No discussions ensued.

Overview of the Situation

On November 16, 2009, Dr. Robert Williams, Chair, CCGG, informed City of Waterloo Council of a projected shortfall in the Gallery's finances. Council directed staff to review and report back to Council by December 14 with recommendations. Staff from Financial Services, Corporate Services and Recreation and Leisure Services met with CCGG representatives and there was agreement that there were short-term financial needs and that a comprehensive strategic plan was required.

On December 14, 2009, Staff submitted a report and Dr. Williams appeared before Waterloo City Council and provided an overview of the Gallery's accumulated deficit and funding pressures. The financial analysis concluded that the gallery experienced a significant loss in 2007 of \$73,632 and a minor loss of \$6,894 in 2008. As of March 31, 2009 the accumulated deficit was \$33,344. For the year ending March 31, 2010 the gallery projected a net loss of



\$42,999 and cash flow issues. The Gallery sought a grant of \$100,000 from the City of Waterloo.

Staff recommended that two grants be approved: \$76,343 to address the accumulated deficit and the projected fiscal loss, and \$20,000 to conduct planning for the Gallery's future.

After deliberations, Council voted on December 14, 2009 to approve an interest-free loan of \$76,343 (rather than a grant) along with a \$20,000 grant to support CCGG hiring a consultant to assist in the sustainability planning.

At the Finance and Strategic Planning Committee meeting on January 18, 2010, it was carried unanimously that report *Canadian Clay and Glass Gallery Loan Agreement* (FS2010-003) be approved and that:

- 1) that Council approve the Loan Agreement with the Canadian Clay and Glass Gallery (CCGG), attached as Appendix One to Report FS2010-003; and
- 2) that the Mayor and Clerk be authorized to execute the agreement with the Canadian Clay and Glass Gallery (CCGG) and any related documents subject to the approval of the City Solicitor."

The subsequent By-law to execute Loan Agreement between the City of Waterloo and The Canadian Clay and Glass Gallery, 25 Caroline Street (FS2010-003, January 18, 2010) was approved by Council and enacted on February 22, 2010.

The Loan Agreement noted that CCGG operates a cultural institution of importance to the city on lands owned by the municipality. It provided a "one-time interest-free loan to be used by CCGG for the sole purpose of meeting its current financial obligations and shall be applied toward eliminating CCGG's deficit". The \$76,343 loan is repayable over ten years.

Moving to Action

The CCGG Board immediately appointed a Sustainability Plan Steering Team (SPST) composed of the Chair and Treasurer of the Board, the City Council liaison to the Board, and the Gallery Director to plan and manage the review process (see Appendix I for members) .

The SPST developed a Request for Proposals and invited consultants to bid. Three consultants were interviewed and Carrie Brooks-Joiner & Associates was selected. The role of the consultant was to support the Sustainability Plan Steering Team, provide a planning process and consultation framework to develop the Sustainability Plan.



A Project Team consisting of 10 members of the public, the SPST and three gallery staff members (see Appendix I for members) was constituted to participate in the broad consultation phase of the review and to provide guidance throughout the process.

The project Steering Team gathered program information and statistical information to conduct a detailed review of the financials to identify the revenue and expense profile, program elements, trends, opportunities and weaknesses in the Gallery' performance.

The Consultation Process

A multi-pronged consultation process was designed and implemented to provide broad input, and multiple perspectives within the time constraints of the project. Different segments of the community were identified and various methods of engagement were utilized.

A **Project Team** composed of 16 members from the community, board and staff was struck to provide input, advice and guidance at the front end of the project and again at the midpoint to review and refine the draft strategy.

An open **Public Meeting** was held on April 28 to provide an overview of the gallery and to solicit input on the value the gallery brings to the community, identify opportunities to increase its value to the community. The meeting included roundtable discussions and the opportunity for individuals to provide confidential written comments. Forty-five people participated in the facilitated workshop.

One-on-one interviews were held with approximately 50 individuals and were led by the consultant or members of the Steering Team. See Appendix II for list of interviewees. Senior gallery staff participated in interviews that explored potential partnerships or collaborations such as with the school board or tourism board. Interviews were held with the following groups of people:

- § Community Leaders
- § Stakeholders
- § Funders
- § Peers
- § Donors/Sponsors
- § City Council
- § CCGG Board and volunteers
- § Staff
- § Citizens

E-input



The Gallery’s website provided opportunity for electronic input about priorities for the Gallery as it moved forward. Over 50 people provided written comments and input came not only from the Waterloo area, but also from across Canada and from the United States.

In summary, people were generous with their time, their advice, and provided useful insight and, at times, very frank comments. Throughout the consultation there was consistent feedback regarding what the Gallery contributes to the community, its strengths and weaknesses, and of the opportunities for it to increase its value in the community. Overall, there is general support for the gallery and a desire to see it succeed.

What was Heard

There were clear trends in the input even though at times the views were opposite. For example, some referred to the building as “beautiful” and others as “unfriendly”. A summary of the key highlights follow:

Profile

Going Right

- Gallery plays a role in the larger glass and ceramic scene

Could be Better

- it is “hung up” on being “national” to the exclusion of “local”
- always looking for a handout and has a sense of entitlement
- the Gallery is invisible in the broader Waterloo community
- Elite

Mandate

Going Right

- doing what it is mandated to do
- not just another community gallery
- has a unique niche



Permanent Collection

Going Right	Could be Better
<ul style="list-style-type: none"> significant works and high quality designated institution under the federal <i>Cultural Property Export and Import Act</i> and meets certain legal, curatorial and environmental requirements 	<ul style="list-style-type: none"> shouldn't continue to acquire when can't care for what it has

Education and Programming

Going Right	Could be Better
<ul style="list-style-type: none"> high quality content, interesting and different there is growing interest in collecting 	<ul style="list-style-type: none"> not enough quantity lack of promotion leads to lack of awareness offered in poor physical spaces too often cancelled

Exhibitions

Going Right	Could be Better
<ul style="list-style-type: none"> high quality (e.g. Judy Chicago) supports investment by provincial and federal government peer review recognizes quality of content 	<ul style="list-style-type: none"> hard to understand, high brow

Artists' Awards

Going Right
<ul style="list-style-type: none"> unique and important recognition of artists

Gift Shop

Going Right
<ul style="list-style-type: none"> high quality products successful important retail outlet for artists



Facility

Going Right

- award winning, beautiful, “jewel”

Could be Better

- cold, austere, unfriendly
- inflexible spaces
- hard to find, not well identified

Volunteers & Board

Going Right

- board is getting its act together
- interesting place to volunteer on the front lines

Could be Better

- front-line volunteers perceived as not really wanted

Staff

Going Right

- dedicated and hard working
- accomplish a lot with few resources

Could be Better

- say no too often
- burnt out
- don't collaborate

Donors

Going Right

- loyal and generous

Could be Better

- too few
- not thanked enough

Other

Could be Better

- opening hours too limited
- too expensive
- perception of lack of leadership and strong governance



What was Learned

Mission

The gallery does not have expressed vision or values statements. Although writing a vision and mission of the Gallery was not part of the Sustainability Plan process, any discussion of the Gallery's future could not ignore the fundamental questions of why the Gallery exists, who it serves and how it does so.

The existing mission of the Gallery, "*CCGG fosters interaction among artworks, arts and community*" was considered as not inspiring in its language, but fundamentally sound. The three spheres it references, *arts* (in the broadest sense), *artworks* and the *community* (and its many segments including artists, audience, citizens, volunteers and so on) were viewed as appropriate. It was agreed that the sphere of community needed to be larger in its scope and focus.



Exhibitions Overview

The award-winning building was built as a special purpose gallery, specifically designed to exhibit works of clay and glass. The Gallery typically mounts sixteen exhibitions each year in the four exhibition spaces over four seasons. The exhibition program is focused on contemporary artists - provincially, nationally and internationally known artists as well as emerging Canadian artists. The majority of shows are internally produced and are based on borrowed works and, when appropriate, pieces from the permanent collection.

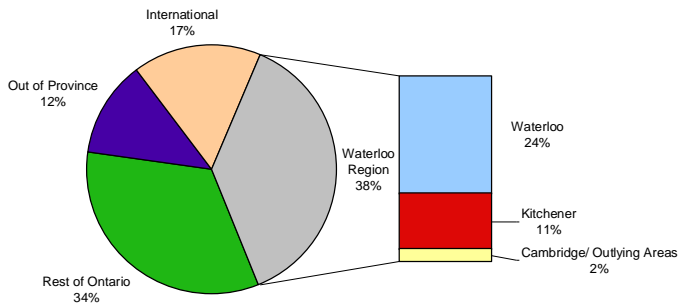
The Gallery employs a full-time curator with industry-standard credentials. In its early years, CCGG used a volunteer-based juried approach to exhibits with no professional staff. That



method was not considered best practice and CCGG moved to the professional curator approach approximately 6 years ago and remains committed to this approach.

Among the direct program expenses are modest professional artist fees as per the Canadian Artists' Representation (CARFAC) fee schedule, display props and mounts, shipping, complementary program development and the creation of supporting materials such as marketing flyers, photography, catalogs and interpretive tools.

Exhibit Attendance Survey
Data: Aug09, Oct09, Apr10



An attendance analysis, completed over three months (see below chart) shows that the main attendees (62%) for exhibitions are out-of-town visitors and, therefore the exhibitions are a tourism draw and part of the “locals bring visitors” to attractions trends.

However, these numbers are only part of the exhibit attendance picture. All of the program attendees, young and old, have a tour of the current exhibit as an

essential part of their program. These attendees are not counted in the direct exhibit attendance figures.

General admission fees apply only to non-members. Members get in free as a benefit of membership. Critical feedback from the consultation was that admission fees are a barrier for local residents and discourage repeat visitation.

Permanent Collection Overview

The development and care of a permanent collection of significant silica based work is core to the purpose of CCGG. The collection includes over 500 pieces including: the Indusmin Collection of ceramic and glass pieces from 80 artists who were well on their way to an established career; two pieces by one of the best known feminist artists, Judy Chicago; nine well-chosen pieces of fine art glass created by artists from the Czech Republic, Slovakia and Sweden over the past half century; three significant ceramic pieces that were part of our “It’s All Relative” exhibition by native artists Carl Beam, Ann Beam and Anong Migwans Beam; and



the Lewis and Ruth Sherman collection of over 90 paperweights from some of the most renowned and innovative glass artists from the 19th and 20th centuries.

The majority of the collection is on permanent loan or has been donated.

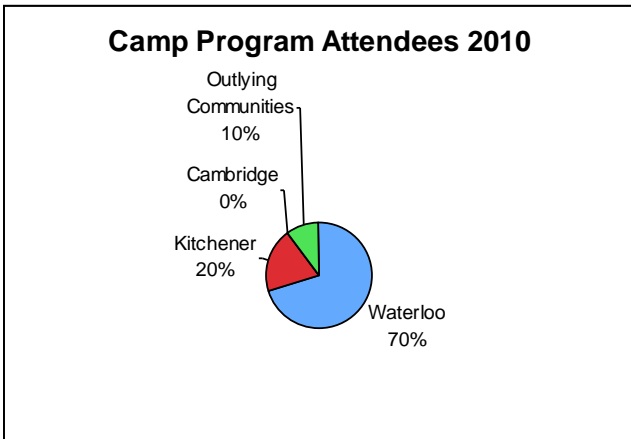
The collection is an important resource for scholarly research and the works are regularly loaned to other institutions such as the National Gallery.

In addition to the gathering and preservation of examples, contribution to the scholarship on such works, the art form and the artists, CCGG regularly exhibits the works in our collection to round out, or provide context for, our exhibitions.

Education & Programs Overview

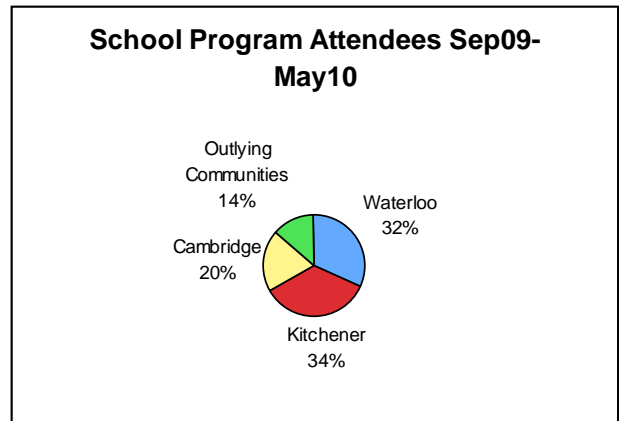
The Gallery offers children’s programs for schools and community groups. Curriculum based school programs are offered from September to June for kindergarten to grade 12. These field trips include a hands-on component in working with clay, combined with a discussion and tour through the current exhibits. Evening programming is targeted to children's community groups such as Brownies, Girl Guides, Scouts, Cubs, Big Brothers and Big Sisters. The gallery also offers week-long Art Activity Camps in the summer and over March Break geared to children and youth between the ages of 7 – 11.

About 5,000 children participate yearly in these fee based programs which are well regarded by students, teachers, parents and board administration staff. Growth in the education programs is limited by current space configuration and available staffing.



Attendees to youth programs are from Waterloo Region. In 2010, 70% of camp attendees come from Waterloo, 20% from Kitchener, and 10% from the townships.

Attendees for the school programs are broader-based, with 32% of school classes last year from Waterloo, 34% from Kitchener, 20% from Cambridge, and 14% from the townships.





Participation over the last few years has shifted and includes increasing participation from other municipalities. For example, two years previously there was no participation from Cambridge schools and such schools currently represent 20% of attendees.

Based on feedback from a School Board based arts consultant, these programs offer an art based experience that the school cannot deliver, and Gallery instructors have unique skills to share. Gallery instructors work in concert with school teachers to enhance arts instruction and provide an opportunity for critical thinking. Cross curriculum tie-ins related to science, social science and cultural studies are also highlighted.

Gift Shop Overview



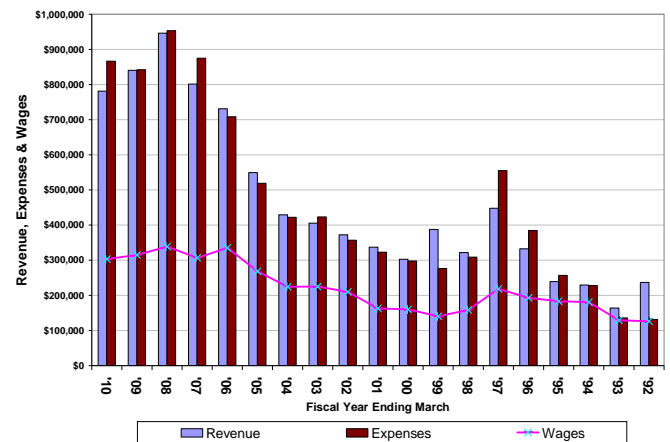
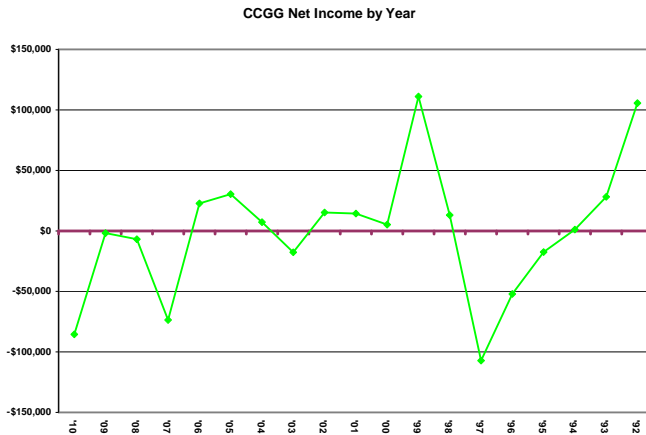
The Gift Shop features the work of 38 Waterloo Region artists plus another 100 Canadian artists. The shop provides “One of a Kind” (a major annual `Toronto show) experience on a year round basis. The Shop attracts approximately 10,000 customers per year and the consultation feedback supports the premise that the Shop is a destination.

The Gift Shop generates critical revenue for the gallery and in an amount which surpasses the retail activity of comparable public galleries. However, analysis shows some decline in contribution margins for the Gift Shop over the past few years. Preliminary conclusions are that increasing discounts were offered – e.g. on all corporate sales regardless of the volume. That combined with many artists holding their prices level in the recession years, are factors in the decline in margin even while sales increased. Further analysis will be done on other ways to improve the margins.



The Financial Picture

A review of trends from 1998 to 2009 reveals that gallery operated on a largely break-even basis except for 2007. The substantial 2010 deficit came as a surprise to the Board. The following charts show first, the Net Income picture since the gallery opened, and then, the details of the revenue and expenses (shown as coloured bars) over the same period. Wages are shown as a line on the second chart.



The Gallery has been successful in securing operating funding from senior levels of government based on peer review of the quality of its exhibitions, programming and operations. The first operating grant from Canada Council for the Arts was received in 1998, which in later years, moved to multi-year funding. The Gallery has a commitment for grants from Canada Council for 2010 through 2012 through the *Assistance to Art Museums and Public Galleries Program*.

The first Ontario Arts Council Operating Assistance Grant was received in 2007. On the recommendation of its peer review panel, in 2008 the Ontario Arts Council doubled funding from \$30,000 to \$60,000. The application to Ontario Arts Council this year is seeking a multi-year funding commitment for 2010 to 2012.

The City of Waterloo provides critical support to the Gallery by allowing rent-free use of the municipally owned building and paying for all building maintenance and operating costs. The City does not provide operating funds towards programming.

The gallery has successfully and regularly applied for government and foundation project grants for special projects over this period. At times these funds provided a net contribution to operating expenses. Such funding, by definition, is not sustainable. These grants, and other onetime revenues such as sponsorships, and “bail out” donations by major donors, are what kept the gallery around the breakeven point. However, there was an underlying precarious



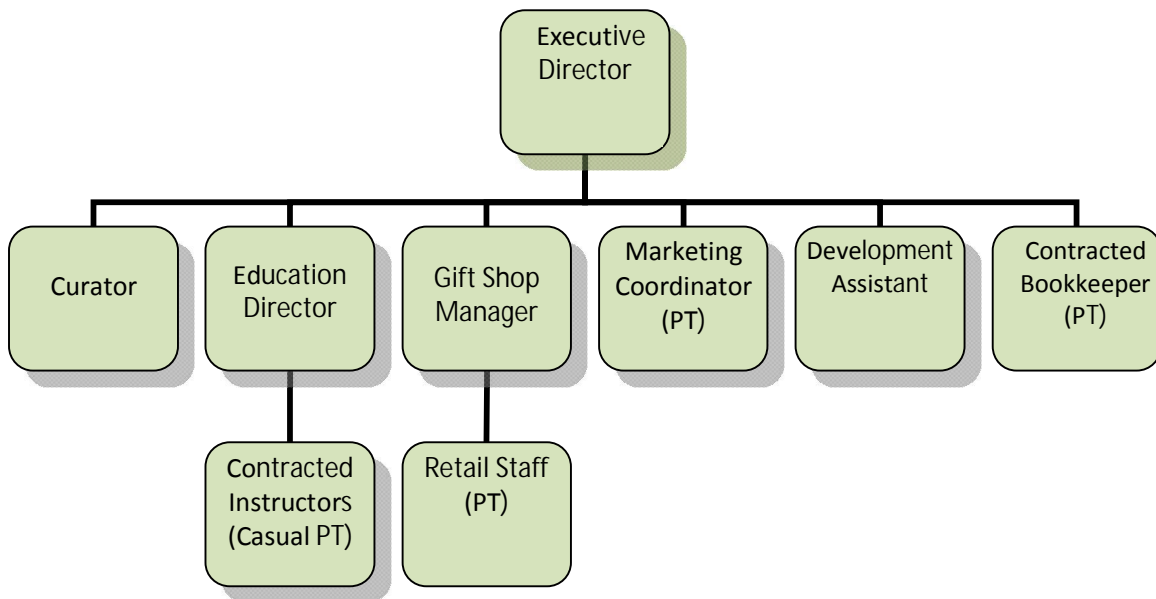
financial situation that was masked by substandard accounting practices prior to 2009 that led to the financial crisis in the 2010 fiscal year.

Review of expenses confirms that expenses are modest and many areas are under resourced, particularly in marketing and fund development. Furthermore, there is no investment in professional development and no basic administrative support.

Current Staff Resources

Staff resources are minimal (6.3 full-time equivalent employees) and both resources and salaries are low in comparison to similar organizations. In respect of the difficult financial situation, no staff received a raise this year.

Approximately 18 Waterloo Region artists are contracted on a casual part time basis as program instructors. Bookkeeping services are a contracted service.



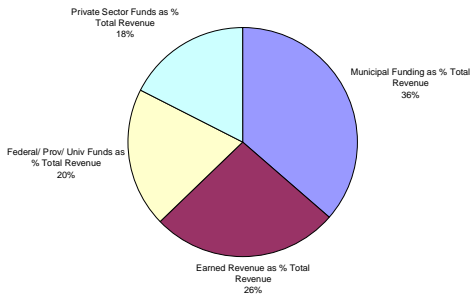
Comparison of Municipal Funding of Public Galleries in Ontario

As part of the research on sustainability, funding of other galleries in Ontario was examined. Appendix III shows a comparison of the 2007-2008 municipal funding received by 14 Ontario art galleries including CCGG. The selection of galleries for the comparison included all participating Ontario galleries in cities with greater than 70,000 population except for the 3 Ontario galleries which are predominantly provincially-funded (ROM, AGO, and McMichael).

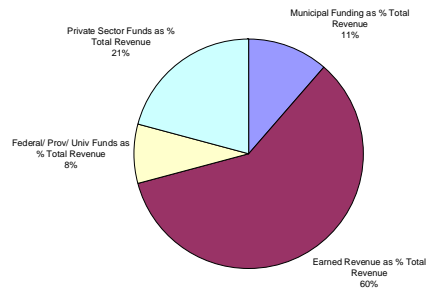
It's first of all useful to look at the total funding "pie" for the average of this group of galleries, and how it compares to the CCGG funding "pie."



Average Funding Sources: Ontario Galleries (2007-2008)

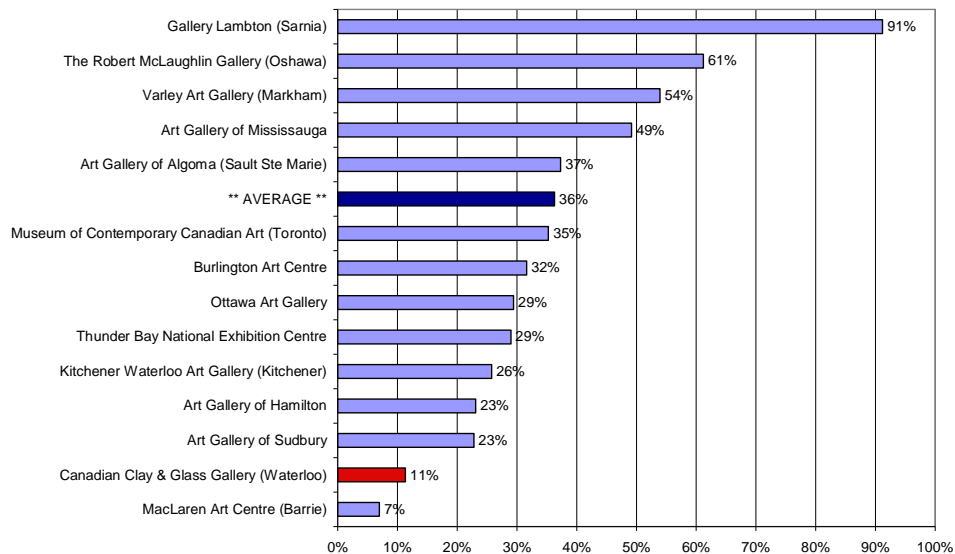


CCGG Funding Sources (2007-2008)



The largest slice of the funding pie for the group of galleries is Municipal Funding, which averages 36% for the group. The maximum is 91% for Gallery Lambton in Sarnia, and the minimum is 7% for the MacLaren Art Centre in Barrie.¹ CCGG’s percentage for municipal funding in 2007 was 11%, second lowest of the group, ahead only of Barrie. The largest percentage (60%) for CCGG is Earned Revenue (program fees, admissions, memberships, and gift shop revenue). It’s important to note that all revenue is not equal from these funding sources. CCGG’s Gift Shop Revenue of over \$250,000 generates just \$80,000 net of direct expenses (artist commissions and supplies). So, a higher amount of earned revenue doesn’t compensate for a lower amount of public funding.

Municipal Funding as % Total Revenue
2007 Survey. Included: All Ontario Galleries in cities with > 70,000 population



¹ MacLaren Art Centre (Barrie) has an extraordinarily high percentage of donations from the private sector.

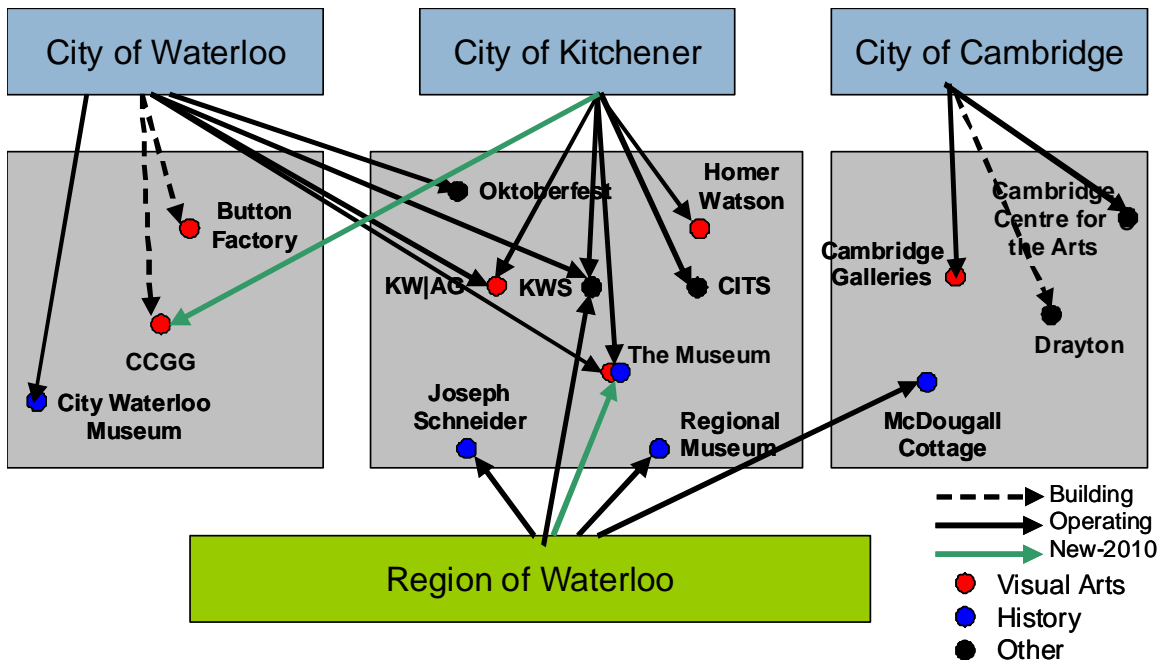


Municipal Role in the Funding of Local Waterloo Cultural Organizations

The following chart shows which municipal government funds which major cultural organizations in Waterloo Region. Historically, there has been an understanding that the municipalities support their own galleries, and the Region provides additional support to the Kitchener-Waterloo Symphony.

The Prosperity Council has been advocating on behalf of arts and culture groups that many current models aren't sustainable without additional municipal funding. The municipalities have endorsed providing an added \$1 per capita for the arts, with the first additional money made available in 2010.

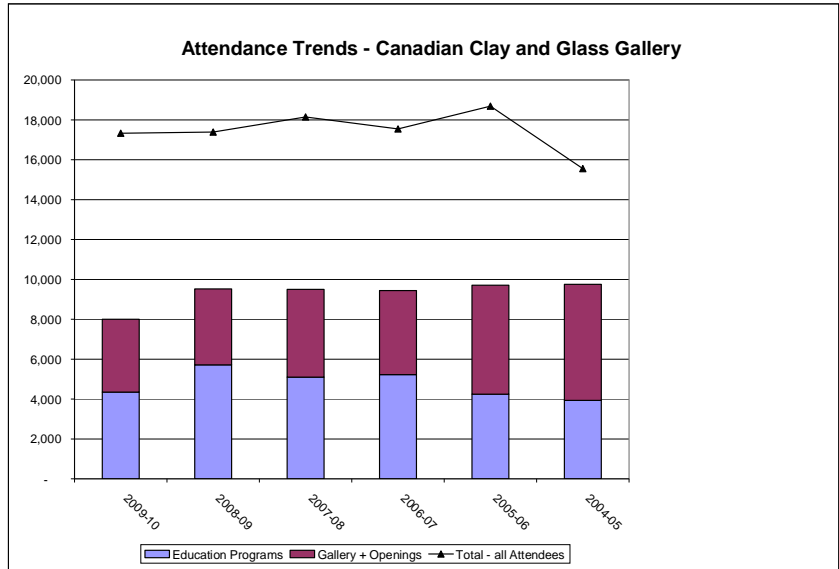
The introduction of these supplementary "Prosperity Dollars" has further changed the funding picture.





Attendance

The Gallery welcomed approximately 20,000 visitors per year for the past six years. Appendix III, Comparison of Ontario Art Galleries, shows that our attendance figures per capita for Waterloo’s population, are average among the group.

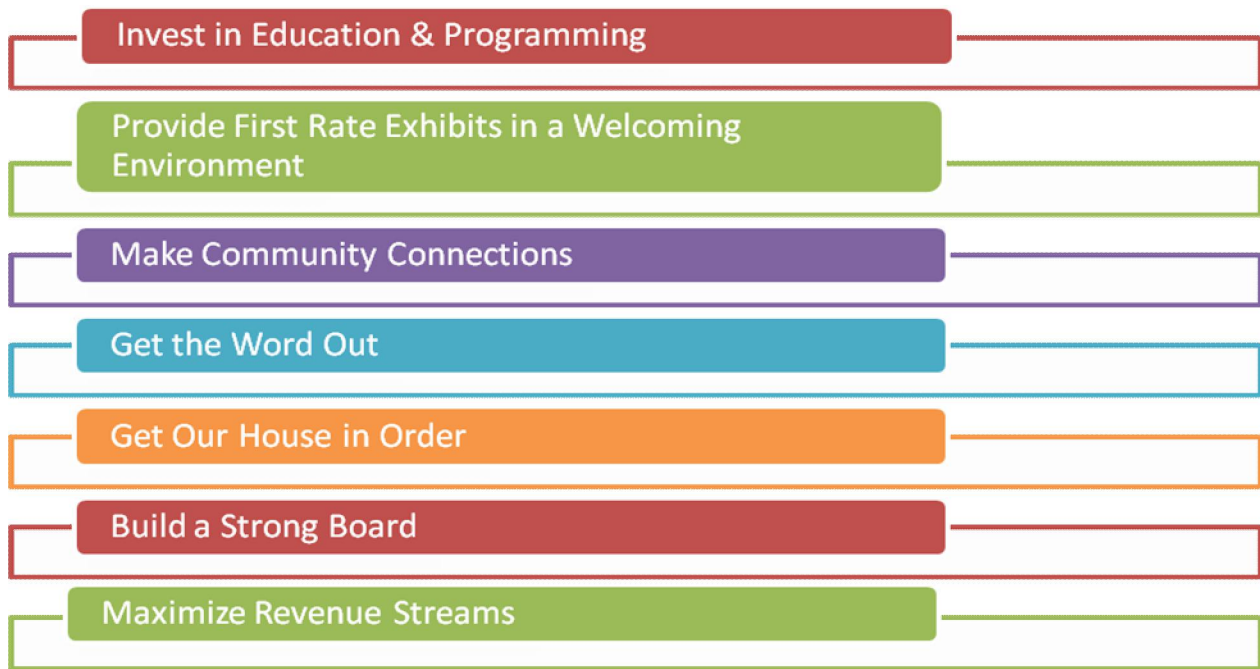




Key Opportunities

Grouping of opportunities, or sustainability steams, were developed from the trends in the consultation input and the subsequent analysis of potential strategies. This multi-stream approach recognizes that there isn't "one quick fix" to establish organizational health; multiple strategies are required over the short, medium and long term.

Seven key sustainability steams were identified:



Each sustainability stream represents a series of short, medium or long term actions. The Plan in more detail is attached as Appendix IV. The workplans and organizational priorities of the staff, board and its committees will be based on the Sustainability Plan. Detailed departmental budgets will also be based on the revenue and expense targets set in the Plan.

Identified Strategies

Strategies for Exhibition & Collections

There are many key strategic questions in planning for a successful exhibition program. What is a successful exhibition? What is the "right" number of shows and "right" type of content? What is a suitable balance between popular and cutting edge content? What is the role of the permanent collection in an exhibition program? Are these mutually exclusive choices?



The Gallery confirms its commitment to professionally-curated exhibits with a focus on contemporary content. In order to continue to attract the best artists regionally, nationally, and internationally, the Gallery will continue to curate exhibitions that feature the best in Canadian clay and glass (from functional and sculpture pieces to cutting-edge experiential installations). Not only do these exhibitions show the range of material expression, but the works are selected to engage audiences visually, intellectually, and emotionally.

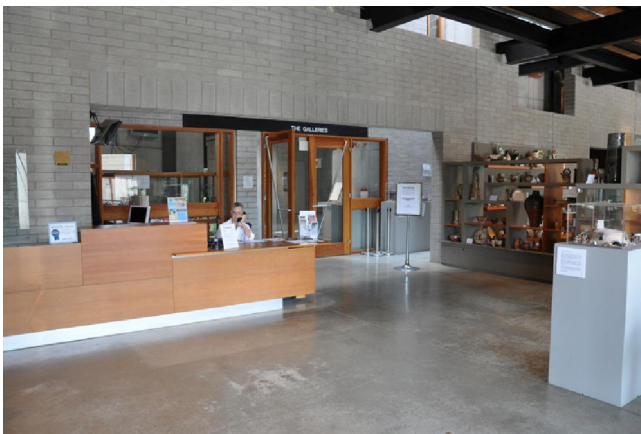
The Gallery is also committed to increasing engagement and relevance with the community by collaborating, sharing its resources (space) and developing new audiences. The lobby area will become a seamless transition area into the professional exhibition spaces and will be used as a new exhibition space to further engage the community by hosting annual juried shows for local groups such as Waterloo Potters and the high schools.

Exhibit content can, and at times should be, challenging and uncomfortable. Skillful interpretation can be a bridge to understanding and can address intimidating content. The Gallery will continue to utilize docents or tour guides today and will look at ways to enhance their work – use of audio visual displays for self-guided tours, new levels of content, hands on demonstrations, use of handhelds and so on.

The planning scope and mix of exhibitions will be changed to provide more variety in exhibition size and to increase the potential for corporate and foundation support. A rolling three-year plan will be developed that will include at least one major themed exhibition featuring a large number of artists or a large-scale solo exhibition of an artist who has reached the heights of his/her profession, not only in mastery but in notoriety. These exhibitions will have a wider appeal and will be supported by additional marketing support and an appropriate planning phase. In the absence of a collections development plan and available acquisition funds, a two-year moratorium on any purchases for pieces for the permanent collection had been implemented. A collections strategy will be developed and the role of acquisitions and donation examined. The Gallery will also research the feasibility of leveraging the value of the permanent collection by putting information on the website as a virtual collection, and/ or making pieces available in public spaces within the community on a mini-exhibit basis.

Feedback from the consultation revealed that the adult \$5 admission fee was a barrier to access to the exhibitions, particularly for local visitors. Admission fees contribute

approximately \$5,000 revenue to the gallery today. The strategy going forward is to only charge admission fees for programs and major exhibitions. At other times, admission to the gallery will be





free. Although this will reduce some revenue in the short term, an increase in local visitors to the exhibits should return future revenue. As more local residents enjoy the exhibits, we anticipate an increase in private donations, and an increased willingness for municipal councils to supporting the gallery.

The current admission desk is perceived as an intimidating structure which divides the space (see picture). Changes in the layout of the space (removal of the current desk; relocation of the Gift Shop desk to a central location; opening both doors into the current exhibit space) will be made to allow a seamless transition between the Gift Shop and the exhibits. Elimination of the admission fee and these changes in the layout will increase access to all and encourage multiple “drop in quick visits” by many including gift shop customers, students and those in the downtown core for work or leisure.

The original plans for the Gallery in 1982 included a café. As the building was scaled back, the café was eliminated. Yet it is important for the visitor experience to have a space for quiet reflection. Space in the Douglas Wright gallery adjacent to the under-utilized John Pollock Family Courtyard will be reconfigured to provide some seating and basic refreshments to provide longer and more comfortable visits.

Strategies for Education & Programs

Key opportunities were identified in our consultation process for expanding school, youth and adult education Programs.

The schools are seeking field trips that accommodate double classes; this allows two teachers to share and fill a bus. They also identified a gap in the availability of programs in French for both immersion students and students in French-language schools.



The Gallery has been able to attract some education-specific sponsorships to offset ongoing program delivery expenses (materials, contract instructors and marketing). There is potential to expand sponsorship of these activities and to secure grants for new program development.

The classroom space currently allocated to children’s programs in the Gallery is sub-standard in both size and quality of space. Each session hosts 20 to 30 attendees in only 1,200 square feet. Space will be reconfigured to support growth of the education program.



Opportunities identified by Waterloo Regional Tourism Marketing Corporation (WRMTC) for adult programs were for tour groups (by bus or motorcycle), and for spousal programs for area-based conferences. In addition, the Prosperity Council identified a need for programs to attract and retain people in the typically younger creative sector. These will be the two targeted areas for Program development in the first year.

The Gallery will invest in the creation of a second junior educator position with French-language skills and add further French language support with volunteer assistance from students in the French Teaching Specialization at the University of Waterloo. These additional resources will allow CCGG to run its school programs in both official languages.

The new staff position will also allow the Education Director to develop and pilot new adult programs. A Programs Task Force has been formed with community expertise and Gallery staff to develop new adult programs.

Further research needs to be done on optimal market segments, but it is expected that programs for the under-35 crowd and for tourists, and opportunities for working with neighbours of the Caroline-Erb corner, will be among the key elements. Neighbours include Perimeter Institute and CIGI -- both of whom have appointed representatives to the Gallery's Programs Committee, Waterloo Town Square, Knox Presbyterian Church, Waterloo Public library, and when built, Balsillie School of International Affairs and the Barrel Yards, all of whom will be invited to be involved in Programs development.

The Gallery can contribute to animation of the corner of Uptown Waterloo. The pavilion next to the Laurel Creek Trailway (see image) is a highly visible and totally underutilized space. Moving forward, the Gallery will deliver activities in the space and marketing for programs will be done with new signage located next to the Trailway.



Strategies for the Gift Shop

In general, the Gift Shop is a successful business venture. Changes in the commission structure have already been implemented and the contribution margins will be included as a key financial measure.



In the future, some additional funds will be allocated to advertising the Gift Shop, to continue its growth.

Strategies for Marketing

One of the key challenges identified in the consultations was that the current marketing of CCGG is less effective than it should be – the public is generally not as aware of the organization and offerings as they are of other major cultural organizations in Waterloo Region.

In late 2010 the Gallery will launch a marketing campaign focused on strengthening its brand, which will involve more effective signage on the building, an updated website, general promotion and targeted advertising of exhibits, youth programs and the Gift Shop.



The principal from a local branding firm has joined the Marketing Task Force to lend expertise for the re-branding work. The Task Force will collaborate with the Programs and Development Committees. With new tools, consistent messages and new content, the Gallery will be able to “get the word out” much more effectively than in the past.

Strategies for Fund Development

Annual fundraising campaigns to members and friends and to local businesses will supplement the increases projected in earned revenue and sponsorships. In addition the Gallery will hold one major fundraising event (e.g. Gala) per year, and target to net \$20,000 for that event. Although this is more than the Gallery raised in fundraising events for the past few years, this level or more of funding was realized in the past and continues to be realized by many local not-for-profit organizations. The Development Committee, led by an experienced volunteer fundraiser, will give guidance to a specifically recruited Gala Committee.

Strategies for Accountability and Governance

Several members were recruited for the Board who have substantial governance experience. Changes are now in place for financial and other metrics reporting to allow the Board to effectively monitor results. Some governance training has been completed and the Board has successfully recruited six new Board members with extensive board experience. A committee structure has been developed to support many elements of the Sustainability Plan. The key Committees / Task Forces are underway: Marketing, Development, Programs and Human Resources. Recruitment is underway for the Gala Committee and the Audit/Finance Committee



will start up when the new Treasurer is on board. See Appendix V for profiles on the current Board and Committee/ Task Force members.

Among the improvements to Board processes are the development of an orientation program for new Board members and succession planning. Although board-staff communication has improved as part of this planning process, additional improvements are needed. The Board will set up a regular cycle to evaluate the effectiveness of Board meetings and other processes, and change them as needed.

Finally, the Gallery's Board has formally asked the Chair and Executive Director of a local highly respected not-for-profit agency to act as "mentors" to our Board. Formalization of this arrangement is anticipated in the fall 2010. Informally, the colleague board already shared some material on Directors' skills that was helpful in recruiting the six new members.

Strategies for Internal Operations

Staff roles, responsibilities and structure will be reviewed by the Executive Director to ensure that staffing is in alignment to support implementation of the Sustainability Plan. Workplans and performance objectives will be established for all staff on an annual basis.

A modest professional development budget will be established and the Gallery will apply for additional funding from granting agencies for staff development for each person in his/her area of responsibility, and, as a group, to improve teamwork.

Finally, improvements are needed in the work place. Lighting will be changed to improve effectiveness and energy efficiency. Other changes involve rearranging and organizing the space to make it an effective place to work.

Strategies to Maximize Revenue Streams

Among the areas identified as having potential to increase revenues include: sponsorship of Education Programs and Exhibitions; an expanded school program and enhanced adult programs; addition of an annual fundraising event and annual fundraising program targeted at members and business and the Gift Shop.

The Sustainability Plan is built on a combination of investment in targeted areas, revenue growth and ongoing cost containment. It is assumed that operating grants from the federal Canada Council and the provincial Ontario Arts Council will continue at current levels.

These increases in revenue alone will not result in CCGG being sustainable.



A New Municipal Role in the Funding of CCGG

The operating budget shown below requires additional new core operating dollars from the municipalities.

The Gallery is seeking “one time” funding to support the Sustainability Plan in 2010 from two municipalities: the request to the City of Waterloo is for \$51,000 of Prosperity dollars that are currently unallocated, pending delivery of CCGG’s sustainability plan. The request to the Regional Municipality of Waterloo will be for \$20,000.

In 2011, CCGG will apply for investment by all local municipal governments and, depending on their final mandate, will apply to the Prosperity Council as well.

Cultural organizations, such as ours, would also benefit in being able to utilize the tourism marketing capabilities of Waterloo Regional Tourism Marketing Corporation on a reduced advertising rate basis.

	Year Ending March:	2012	2011	2010	2009
Revenue					
Earned Revenue		449,100	395,850	338,868	362,343
From Community/ Foundations		230,160	235,410	208,544	238,913
Federal/ Provincial Grants		107,000	107,000	114,830	108,000
Municipal Grants/ In kind		190,000	190,000	118,790	131,000
	Total Revenue	976,260	928,260	781,033	840,256
Expenses					
Payroll & Benefits		353,918	323,650	274,239	287,617
Permanent Collection		0	0	33,379	9,859
Exhibition		65,372	61,740	47,978	57,463
Education & Programs		34,500	28,760	19,750	23,718
Gift Shop Expenses		182,045	180,860	174,231	158,556
Fund Raising/ Facilities Rental Expenses		34,300	25,900	17,941	22,090
Administration, Audit, Bookkeeping, Insurance & General Promotion		86,545	77,812	72,449	86,971
Designated Expenses		195,260	220,260	226,557	195,741
	Total Expenses	951,940	918,982	866,525	842,015
Net Income		24,320	9,278	-85,493	-1,759



The City of Waterloo's loan is interest free for 10 years. If the municipal grants requested from Waterloo and the Region are secured, a surplus of \$9,278 is projected for this fiscal year (April 2010 – March 2011). This surplus will cover the first loan payment of \$7,634 to the City of Waterloo. For subsequent years, assuming the same level of municipal funding, a larger surplus is forecast– approximately \$24,000 next year and \$13,000 the following year. Based on these forecasts, the Gallery anticipates repayment of the loan to the City of Waterloo on an accelerated basis.

The 100-Day Challenge

The Gallery is committed to aggressive action and has set a timeframe for action in the first one hundred days starting July 1, 2010. These actions include:

- ü General admission fee abolished
- ü Welcoming environment – inside and out
- ü Additional Program space ready
- ü French-language Programs ready for 2010/11 school year
- ü New Programs designed
- ü Branding message, signage and website in place
- ü “House” and Board in order
- ü Corporate fund raising campaign underway

The commitment for action within the first year also includes:

- ü Flexible exhibition space
- ü Collaboration with other not-for-profits around Marketing
- ü Assess results to determine future changes; report back

The Gallery will fund the implementation costs for the Sustainability Plan by donations or in-kind grants. It has already secured a \$15,000 cash investment towards the marketing launch and tens of thousands in in-kind expertise.



Summary

The Board of the Canadian Clay and Glass Gallery is committed to a long healthy future for the Gallery and, as a public art gallery, to care for the collection held in trust for the public. The City of Waterloo's loan and investment in the development of the Sustainability Plan provided a needed opportunity to examine the Gallery's operations and its role in the Waterloo community. The consultation process allowed for a wide range of voices and the plan is stronger for many suggestions and perspectives that were shared. The internal review and input from the consultations highlighted several opportunities for the Gallery to improve its financial stability and to play a heightened role in the community as a key cultural organization. It has many strengths to build on and several challenges to overcome.

The Sustainability Plan is built on a combination of investment in targeted areas, revenue growth, ongoing cost containment and, for the first time, municipal investment in programs.

It includes strategic development of its core functions of exhibitions, programming and education, along with heightened focus on collaboration and relationships within the community. An aggressive 100 day commitment kick starts action which is followed by multiple longer term initiatives. Six month reports will be provided to Council and stakeholders on the results of these initiatives.

The City of Waterloo and its neighbouring municipalities are growing and changing. Known for rural roots and as a leader in innovation, the area is also a burgeoning creative community. The implementation of the Sustainability Plan will ensure that The Canadian Clay and Glass Gallery will play a vibrant part in that future.



Appendices

Appendix I - Project Leadership

Steering Team

- Bob Williams, Past Chair, CCGG Board of Directors
- Alison Burkett, Chair, CCGG Board of Directors
- Jan d'Ailly, City of Waterloo Council
- Robert Achtemichuk, Executive Director (until May 13)
- Bill Poole, Interim Executive Director (starting June 1, 2010)
- Carrie Brooks-Joiner, Principal Consultant, Carrie Brooks-Joiner & Associates

Project Team Members

- Tom Mennill
- Carmeta (Betsy) Abbott
- Leah Ann Erickson
- Karen VandenBrink
- Cathy Brothers
- Ross Wells
- Theron Kramer
- Margaret Dobbins
- Joe Marcini
- John Kepkiewicz
- Bob Williams
- Alison Burkett
- Jan d'Ailly
- Robert Achtemichuk
- Sheila McMath
- Christian Bernard Singer
- Bill Poole



Appendix II – Interview List

City of Waterloo Council

- Brenda Halloran, Mayor
- Scott Witmer, Councillor
- Angela Vieth, Councillor
- Diane Freeman, Councillor
- Mark Whaley, Councillor

City of Waterloo Staff

- Betty Ann Keller
- Jim Bowman

Region of Waterloo

- Ken Seiling, Regional Chair

Government Funders

- José Niaison, Program Officer Visual Arts Section, Canada Council for the Arts
- Carolyn Vesely, Visual and Media Arts Officer, Ontario Arts Council

Broader Cultural Community

- Ian Ross, Director, Burlington Arts Centre
- Mary Misner, Executive Director, Cambridge Galleries
- Alf Bogusky, Director, KW Art Gallery
- Judy Stephen-Wells, Chair, KW Art Gallery
- Anne Chafe, Director, The Rooms Provincial Museum , Nfld, (former Curator Seagram Museum and City of Waterloo Collection)
- Demetra Christakos, Executive Director, Ontario Association of Art Galleries
- Margaret Genovese, Senior Partner, Genovese, Vanderhoof & Associates
- Virginia Eichorn (former CCGG Curator), Director/ Curator, Tom Thomson Art Gallery, Owen Sound

Donors/Sponsors

- Winifred Shantz
- Ann Roberts
- Jim Erb
- Rosemary Smith, KW Community Foundation

Community

- Joan Harris, Waterloo Catholic District School Board
- Wanda West-Gerber, Waterloo Region District School Board
- Susan Cudahy, Waterloo Regional Tourism
- Anne Beyers, Waterloo Potters' Workshop
- Debbie Currie, Development, Centre in the Square; assistant to Prosperity Council



- Roger Farwell (Prosperity Council & corporate donor)
- Bill Poole, Director Centre for Cultural Management, UW

CCGG Board of Directors 2009/10

- Martin Finestone, Vice-Chair
- Carin Holroyd, Secretary
- Graham Westmacott
- Mary Ann Helmond
- Brian Thomas
- Trevor Leslie

CCGG Staff

- Robert Achtemichuk, Executive Director (on leave as of May, 2010)
- Sheila McMath, Education Director
- Christian Bernard-Singer, Curator
- Emily Jull, Manager, Gift Shop
- Heather Majaury, Marketing
- Willy Hlowatzki, Events Coordinator/Development Assistant
- Charmayne Greig , contracted Bookkeeper, (by written submission)

Appendix III – Comparison of Ontario Art Galleries

Funding figures are from the Business for the Arts "Annual Survey of Public Museums & Art Galleries, 2007-2008"

Population figures are from <http://www.citypopulation.de/Canada-Ontario.html> C C 2006 05-16

Gallery	Total Operating Revenue	Municipal Funding	Earned Revenue	Municipal Funding as % Total Revenue	Municipal Funding per Capita	Earned Revenue as % Total Revenue	Attendance (Gallery)	Population	Attendance per Capita
MacLaren Art Centre (Barrie)	\$1,594,066	\$111,139	\$483,093	7%	\$0.87	30%	28,033	128,430	22%
Canadian Clay & Glass Gallery (Waterloo)	\$945,801	\$107,100	\$563,780	11%	see below	60%	17,708	97,475	18%
Art Gallery of Sudbury	\$504,129	\$115,000	\$123,813	23%	\$0.73	25%	8,181	157,857	5%
Art Gallery of Hamilton	\$4,331,619	\$1,000,000	\$1,594,521	23%	\$1.98	37%	160,211	504,559	32%
Kitchener Waterloo Art Gallery (Kitchener)	\$1,126,822	\$290,311	\$315,279	26%	see below	28%	29,833	204,668	15%
Thunder Bay National Exhibition Centre	\$765,441	\$222,000	\$102,995	29%	\$2.03	13%	26,000	109,140	24%
Ottawa Art Gallery	\$1,193,874	\$351,232	\$53,458	29%	\$0.43	4%	23,000	812,129	3%
Burlington Art Centre	\$2,233,518	\$706,096	\$1,083,567	32%	\$4.29	49%	65,000	164,415	40%
Museum of Contemporary Canadian Art (Toronto)	\$1,056,880	\$372,568	\$131,130	35%	\$0.15	12%	40,538	2,503,281	2%
Art Gallery of Algoma (Sault Ste Marie)	\$410,561	\$153,100	\$114,578	37%	\$2.04	28%	13,912	74,948	19%
Art Gallery of Mississauga	\$465,920	\$229,143	\$96,787	49%	\$0.34	21%	10,291	668,549	2%
Varley Art Gallery (Markham)	\$1,109,135	\$598,214	\$421,694	54%	\$2.29	38%	51,185	261,573	20%
The Robert McLaughlin Gallery (Oshawa)	\$1,012,692	\$619,900	\$170,402	61%	\$4.38	17%	35,000	141,590	25%
Gallery Lambton (Sarnia)	\$617,023	\$562,636	\$33,062	91%	\$7.88	5%	16,439	71,419	23%
** AVERAGE **	14			36%		26%			18%
per Combined Population									
Combined K-W Picture									
Canadian Clay & Glass Gallery (Waterloo)	\$945,801	\$107,100	\$563,780	11%		60%	17,708	97,475	
Kitchener Waterloo Art Gallery (Kitchener)	\$1,126,822	\$290,311	\$315,279	26%		28%	29,833	204,668	
Combined	\$2,072,623	\$397,411	\$879,059	19%	\$1.32		47,541	302,143	16%



Appendix IV – Sustainability Plan detail

Done	IMMEDIATE less than 100 days	MID TERM 3-12 months	LONG TERM > 1 year
Invest in Programming and Education that's Relevant to Community			
...through Education and Programming			
	Add 1.0 FTE to expand school-based education and programming for adults and youth.		
	Implement and promote French language school program.		
	Determine how to create additional space for Education & Programs. Reconfigure interior space to accommodate needs, to improve flexibility of space for facility rentals and exhibits; improve lighting.		
	Develop and pilot target program for U35 market, e.g. new collectors.	Refine and implement target programs for U35 market.	
	Develop and pilot "animated" programs for visitors and local adults with demonstrations and interpretive exhibit tours.		
Show First Rate Exhibits in a Welcoming Environment			
...through Exhibitions			
	Abolish general admission fee.		
	Integrate the Gift Shop as part of the total gallery experience. Reconfigure exhibition space for flexibility; improve lighting.		



Done	IMMEDIATE less than 100 days	MID TERM 3-12 months	LONG TERM > 1 year
	Develop two year exhibition plan with nationally and internationally recognized contemporary curated content. Plan for 1 “blockbuster” exhibit every 2 years, and 1 major exhibit per year. Allow for locally juried shows and exhibits of permanent collection as well.		Implement nationally touring exhibition.
	Add seating inside and outside for quiet reflection. Utilize courtyard area. Add basic refreshment amenities. Improve landscaping.		Commission piece for pavilion.
	Add new layers of interpretation to exhibitions to increase understanding and accessibility.		Add media based animation in galleries and on website.
		Evaluate opening hours and adjust as required.	
...through the Permanent Collection			
	Cease acquisition by purchase for 2 years.		
	Share permanent collection through rotating mini exhibits in gallery.		
			Develop a collection plan, policy and procedures.



Done	IMMEDIATE less than 100 days	MID TERM 3-12 months	LONG TERM > 1 year
			Explore exhibiting permanent collection in public spaces throughout the community. Add virtual collection to website and participate in Virtual Museum of Canada program.
Make Community Connections			
	Collaborate with Waterloo Potters (commit to hosting annual juried show, continue Empty Bowls collaborate, explore other opportunities).		
	Add student show in collaboration with school board(s).		
	CCGG Board will provide leadership in discussing collaboration opportunities with other cultural Boards.		
	Develop a working relationship with regional tourism board.		
	Host Open Houses: 2010 Doors Open, PI staff.		
	Participate in existing community networks.		



Done	IMMEDIATE less than 100 days	MID TERM 3-12 months	LONG TERM > 1 year
	Determine opportunities to develop staff leadership skills and networking contacts within Waterloo Region, and provincially.		
Get the Word Out			
v	Increase investment in marketing.		
	Add new exterior signage.		
	Update website.	Re-design website.	
	Launch a marketing campaign to introduce changes that are underway.		
		Develop a marketing/communications plan which identifies key messages, target audiences and communication strategies: <ul style="list-style-type: none"> ü “audience development;” ü Members and donors. 	
Get Our House in Order			
	Establish metrics and set up information gathering systems to track visitors, program participants, volunteers and donors.		
	Clean and reconfigure office and storage areas. Improve lighting.		
	Invest in building a Staff Team and Collaborative Work Practices.	Invest in staff development in content areas	



Done	IMMEDIATE less than 100 days	MID TERM 3-12 months	LONG TERM > 1 year
	Clarify staff roles and responsibilities, evaluate number of staff and structure and revise job descriptions as required.		Increase Marketing resources. Add Assistant Curator and Development Positions if warranted.
	Develop annual workplans for all functional areas based on Sustainability Plan.		
Build a Better Board			
	Improve financial reporting.		
	Regularize board-staff communication.		
	Design the Board Committee structure and recruit volunteers.		
	Develop board orientation plan and process & implement for incoming Board members.		
	Pilot board evaluation process.	Implement annual board evaluation.	
	Develop a board succession plan and skill matrix.		
	Secure a mentor board.		
Maximize Revenue Streams			
	Increase product margins in Gift Shop (higher prices and improved commissions for CCGG) and increase promotion.		
	Strategically plan for securing Exhibition Sponsorships aligned with 3-year Exhibition Plan.		



Done	IMMEDIATE less than 100 days	MID TERM 3-12 months	LONG TERM > 1 year
	Strategically plan for securing Sponsorships for Education and other Programs.		
	Individual and corporate donation (excluding sponsorships) targets will be achieved through annual campaigns for each led by our Development Committee.		Develop Patrons Program.
Fund Sustainability Plan Implementation			
	<p>Apply for grants and donations to implement Sustainability Plan:</p> <ul style="list-style-type: none"> ü Submit applications to Flying Squad and Compass for staff team building and governance expertise support: ü Investigate grants from Department of Canadian Heritage Canada Cultural Investment Fund – Strategic Initiatives Stream for mid-term initiatives. 		<p>Submit application to Museum Assistance Program for Nationally Touring Exhibition.</p> <p>Submit application to the Virtual Museum of Canada’s Investment Programs for Museums for creation of electronic content.</p>



Appendix V – Profiles of Board and Committee/ Task Force Members

Board

Alison Burkett (Chair and Acting Treasurer) B. Math, MBA. Gallery on the Grand Board/ Committee Experience: Kitchener Arts and Culture Committee, Christ Evangelical Lutheran Church Council, Waterloo Minor Soccer, Project Lift, City of Waterloo Committee of Adjustment, Networking Breakfast Committee for the Greater KW Chamber of Commerce.

Martin Finestone (Vice-Chair) BA, Media, Information and Technoculture, M. Law. Gowling Lafleur Henderson LLP

Jan D'Ailly BA Economics, MBA. City of Waterloo Councillor
Board/ Committee Experience: City of Waterloo Finance and Strategic Planning, Audit, Economic Development, Community Cash Grants, Town and Gown, Uptown Vision, Trails and Transportation Committees; Waterloo North Hydro Board, Town and Gown Association of Ontario, Conestoga Sailing Club.

Armin Froelich retired Manulife executive
Board/ Committee Experience: the Manulife Japan Board of Directors, Eclipse Claims Service Board, a joint venture of Manulife and 3 other insurers.

Holde Gerlach has a law degree from the University of Wuerzburg (Germany).
Board/ Committee Experience: Grand River Baroque Festival, K-W Symphony Orchestra, Anselma House, Toronto Symphony Volunteer Committee, Kiwanis Club of Waterloo North, Mississauga Board of Trade, German-Canadian Business and Professional Association.

Mary Ann Helmond, BA. Teacher, St. David Catholic Secondary School

Nancy Mattes M. Arts Administration. Acting Director of Advancement for the Faculty of Arts, University of Waterloo
Board/ Committee Experience: more than 20 years of experience in fundraising for not-for-profit organizations in Waterloo Region.

Tom Mennill, Chartered Accountant. Partner, KPMG LLP
Board/ Committee Experience: Kitchener-Waterloo Art Gallery, Rotary Club of Kitchener

Carol Taylor, Executive Director of the Alzheimer Society of Cambridge and North Dumfries.
Board/ Committee Experience: Volunteer Action Centre of K-W & Area, Epilepsy Waterloo-Wellington, Block Parents, Waterloo Minor Soccer, Canadian Caribbean Cultural Association of Waterloo Region, Alumni Council of Leadership Waterloo Region.

Stephanie Kirkwood Walker PhD in Religion & Culture. Artist & scholar.
Board/ Committee Experience: Friends of Joseph Schneider Haus, City of Waterloo Advisory Committee on Culture, Waterloo Region District School Board, Student Accommodation Study Advisory Committee.



The following persons are resources to the Board.

Betty Anne Keller, Cultural Manager, City of Waterloo.
Board/ Committee Experience: Creative City Network of Canada.

Robert J. Williams (Past Chair), PhD, Political Science. Retired faculty, Political Science, University of Waterloo.
Board/ Committee Experience: Canadian Cultural Research Network, National Advisory Council, Centre for Cultural Management, University of Waterloo, Waterloo Regional Arts Council, Kitchener-Waterloo Symphony Volunteer Committee, Ontario Municipal Cultural Planning Partnership and City of Waterloo's Advisory Committee on Culture.

Development Committee

Nancy Mattes, University of Waterloo
(Chair)
Alison Burkett, CCGG Board Chair
Holde Gerlach
Deborah Ritchie, King Reed & Associates
Laurel Pedersen, Sun Life
Shannon Desrosiers, Gallery on the Grand
Carin Holroyd, University of Waterloo
Bill Poole, CCGG Interim Executive Director
William Hlowatzki, CCGG Development
Support

Human Resources Committee

Carol Taylor, Alzheimer's Society of
Cambridge (Chair)
Alison Burkett, CCGG Board Chair
Armin Froelich
Bill Poole, CCGG Interim Executive Director

Finance Committee

Tom Mennil, KPMG (Chair)
Alison Burkett, CCGG Acting Treasurer/
Chair
Bill Poole, CCGG Interim Executive Director

Marketing Task Force

Bill Poole, Interim Executive Director (Chair)
Jane Breithaupt
Jan D'Ailly, City of Waterloo Councillor
Alexander Haag, Brighthouse Branding
Group
Emily Jull, CCGG Gift Shop Manager
Heather Majaury, CCGG Marketing
Manager

Programs Task Force

Brock Hart, MFX Partners
Briton Dowhaniuk, CIGI
Renée Ellis, Perimeter Institute
Emily Robson, University of Waterloo
Sheila McMath, CCGG Education Director
Bill Poole, CCGG Interim Executive Director
William Hlowatzki, CCGG Development
Support