

IMPACT

APRIL 2024 — MARCH 2025



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Form and Reform: Bruce Cochrane, May 25 to September 8, 2024
Bruce Cochrane. Guest Curated by Jonathan Smith



Fay Rooke, Enamelist, January 27 to May 12, 2024. Fay Rooke,
Curated by Denis Longchamps.

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CHAIR'S REPORT

On behalf of the Board, I am proud to introduce our 2024-2025 Annual Report. The Canadian Clay & Glass Gallery is only national Gallery dedicated to the clay, glass and enamel arts in Canada. This year has been momentous year, filled with ambition, accomplishment, challenges and change. We are in the second year of our bold 2023-2026 Strategic Plan, to become more relevant, more inclusive, more excellent, more nuanced in our approach to society's untold stories and eager to earn the praise and recognition for our work on the regional, national and international stage. How well we have done that this year!

This year we are saying farewell, but not goodbye to our Executive Director & Chief Curator Denis Longchamps, who retires on June 27, 2025. We acknowledge the huge gains made by the Gallery under Denis' leadership: artistic vision recognized for its excellence; programming expansion to adults, youth and seniors; outreach to those who could be under represented in a gallery setting; building and mentoring a new, young team after Covid-19; Gallery residencies including for BIPOC artists, the Interpretation Centre; the Family Centre; and through our Visitor Experience & Volunteer Coordinator, Kyla Wright, expanding our volunteer base and creating a Docent program. Denis has accomplished so much that has contributed to the upward trajectory of the Gallery. We thank him for his knowledge, dedication, enthusiasm, relentless energy, outreach to donors and sponsors, and for his enduring advocacy with municipal, regional, provincial and national funders and with the public. We could not have had a better advocate for the Gallery over the past 7 years than Denis Longchamps. While we are sad to see him go, we have a lot for which to thank Denis and much to remember him by.

The Gallery has continued to deliver stunning exhibitions this year from Denis, and his curatorial team of Peter Flannery and Cheyenne Mapplebeck, that highlight the creativity, meaning and beauty of clay, glass and enamel and exhibit artists from all cultural backgrounds and from all across Canada. In Fall 2024, the gallery featured *A Living Palette*, five women artists who take

A Living Palette, September 21, 2024 to January 12, 2025. Judy Blake, Jess Riva Cooper, Heather McCaig, Darlene Pratt, Alejandra Vera. Curated by Denis Longchamps & Cheyenne Mapplebeck.

their inspiration from nature; *Impertinent Abstractions* by Laurent Craste and Emerging Talent Series artist Marian Bolanos Inclan's work *Tsitsiki* that focused on Indigenous Mexican teachings and art. The Gordon Barnes Gallery showed *Breakthrough PLUS*, an exhibition by FUSION.

Our Winter 2025 exhibitions featured *Painting with Clay*, three Generations of Indigenous Ceramists from Manitoulin Island, showcasing the art of Beam family: Carl and Ann Beam, their daughter Anong Migwans Beam and Anong's sons Riel and Lux. The Exhibition Opening, with a large audience in attendance, included a Drumming Circle and a Smudge ceremony. It was a powerful reminder of the importance of Indigenous teaching and ceramic art to Canadian culture. *Fruits*, ceramic works by Julie Moon were based on the South Korean still life tradition of munbangdo. Our Emerging

Talent Series showed *In The Outside*, the work of Jamie Kroeger. *Ceramic Morphologies* showcased 3D printing in architectural ceramic design, in collaboration with University of Waterloo School of Architecture. The Barnes Gallery exhibited *Twelve Collaborations* by Timothy Laurin followed by pieces from the *Gordon Barnes Collection*.

Our Summer 2025 Exhibition Opening broke all records, with over 300 people in the Gallery. We celebrated Excellence in Clay: 25 years of the Winifred Shantz Award, showcasing the work of 25 ceramic award winners since 2001 and highlight the 2025 winners of this prestigious national Award. Irene Frolic: A Retrospective, showcased the work of a noted glass sculptor whose seminal work for the past 40 years has advanced contemporary glass art in Canada. *JOY+CONNECTION+LOVE* by Lauren Nicole Rice in the Emerging Talent Series

was curated by our 2025 Ann Roberts Curatorial scholar, Ashlyn Gregory. The Barnes Gallery featured the Ceramics of Mara Silver, who creates clay bird nests to help reverse declining barn and bridge swallow populations.

We began our first international project in 2024, *Power of Place*, in collaboration with curators and artists from Scotland; Edinburgh College of Art; Canadian curators from our Gallery; and Canadian artists. The exhibition will examine creativity, place, landscape and identity. In the context of cultural and national pride for Canada, there are important statements to be made about our place in the world and what it means to be Canadian. The project, two years in the making, delivers in 2026. We thank Denis Longchamps who will continue to guide and complete this project as Guest Curator.

Our public programming, led by Camryn Pereira and her dedicated, talented staff, continues to deliver meaningful arts education to school groups, adults, seniors and the general public. Spring Break and Summer Camps were well attended. This year, new classroom furniture was purchased, thanks to an Ontario Trillium Operational Grant. We were able to further develop, equip and make the Family Centre come alive, thanks to an Ontario Trillium Project Grant for tables, chairs, a professional art cart, a 3D printer and funds for paid Gallery instructors. We are grateful to Dean Hughes for successfully applying for this significant grant. The free Family Centre has been a great success, with families in the Gallery every weekend.

I am pleased to announce the appointment of Sarah Stanners, PhD to succeed Denis Longchamps as our next Executive Director & Chief Curator after a nationwide search conducted by members of the Board: Rebecca Short, Marilyn Allen, Stephen Curtis, Samantha King, Tom Mennill; Shirley Madill (KW|AG); Mary Lou Roe (City of Waterloo Councillor and Board member). We

are excited and fortunate to have Sarah Stanners lead the Gallery starting August 1, 2025, bringing her energy, skills, enthusiasm for and love of Canadian art and her ideas about how to help us continue our upward path into the future.

To the Board of Directors, thank you for your hard work this past year to lead the Gallery forward. To staff, volunteers, members of the Gallery, donors, sponsors, institutional funders, and the public who participate in our programs, attend exhibitions and visit the Gallery Shop, I would like to say thank you sincerely for your contributions to the success of the Canadian Clay & Glass Gallery. We couldn't do what we do without you!

Rebecca Fernandez-Short, Chair of the Board.

Painting with Clay, January 18 to May 25, 2025. Carl Beam, Ann Beam, Anong Migwans Beam, Riel Migwans Beam, Lux Migwans Beam. Guest Curated by Anong Migwans Beam and Elka Weinstein

Impertinent Abstractions by Laurent Craste



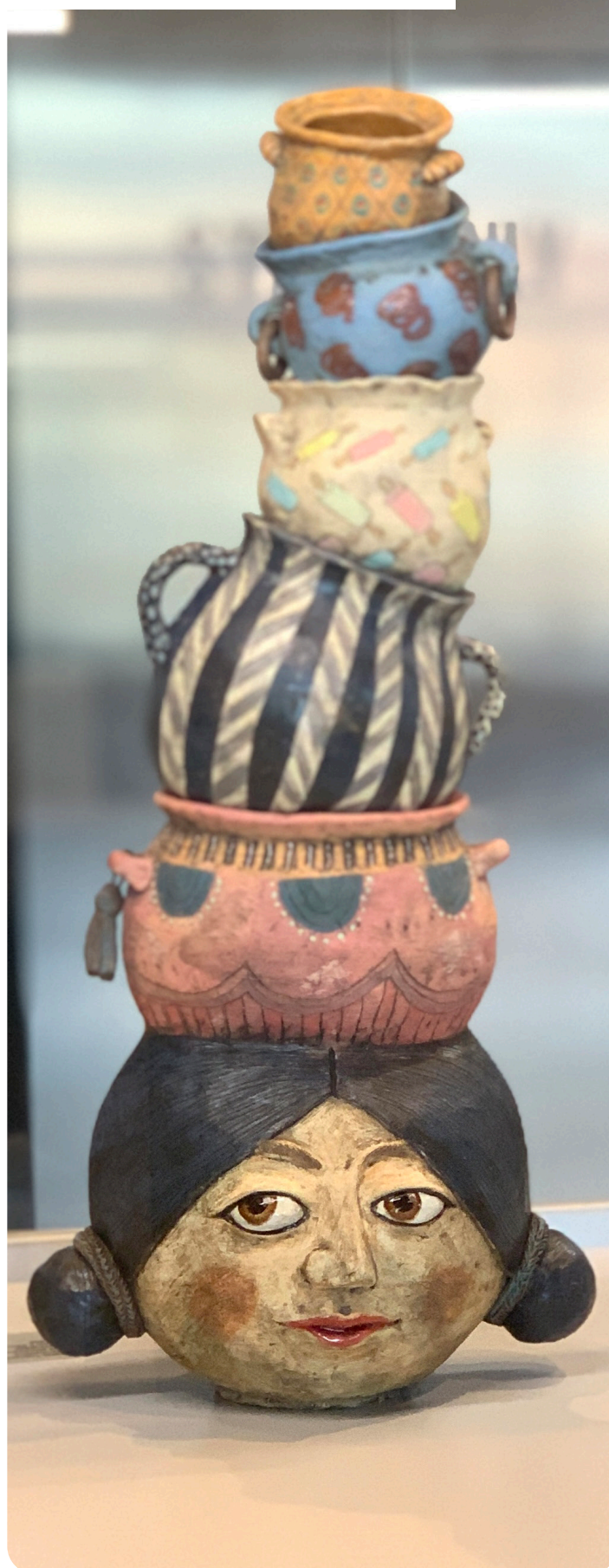
A Living Palette, pieces by Darlene Pratt



FRUITS: Julie Moon



Breakthrough PLUS, piece by Eekta Trienekens



EXECUTIVE DIRECTOR & CHIEF CURATOR'S REPORT

With pride I pen this report closing on a 7-year tenure at the helm of The Canadian Clay & Glass Gallery. I started on August 1, 2018, and my last official day will be on June 27, 2025. To assure for a smooth transition, I will be continuing with reduced hours until July 30. My seven years here have been filled with ups and downs, marked by a world-wide pandemic, and celebrated with successes, awards and recognition of the Gallery on the national and international scene.

One of the first things I did was to create a space for families to engage with art. A couple of tables and chairs, some papers and coloured pencils to make it clear that children and adults alike were welcomed – a space immediately adopted by visitors of all ages. It eventually led to the creation of the Family Centre which is now a successful hub of creativity.

Still in the first few months, a brass plaque caught my attention on the second floor: Ann Roberts Archival Centre, yet the space was used as a meeting room. I contacted Ann and discovered that she contributed funding during the initial capital campaign to ensure there would be a research centre. She also informed me that the Gallery had already received quite a few Fonds; and the shelving units were purchased but used elsewhere. I soon discovered boxes of documents from various artists; and the drawing of a plan on how to set up the space. We quickly transformed the space and thanks to a grant from the Young Canada Work-Building a Career in Heritage we hired an Archivist Intern to start processing the Fonds. From the same program, we were also able to get an intern to re-organize the Library. There is still work that needs to be done, and some volunteers come regularly to move it forward.

In 2019, we organized the first Afternoon Tea at the Gallery. Thanks to Scott Barnim Pottery, all attendees received a teacup and saucer, a special edition with the Gallery logo. All 150 tickets were sold more than a month in advance. Scott continued to sponsor the event and

to provide us with teacups and saucers for four more years—2020 was cancelled due to the pandemic—with the last event just a few months ago. In 2021, we did a version online that came with a cookbook of recipes from staff and volunteers. Some were offered to frontline workers at the Grand River Hospital as a thank you gift for their work in difficult times during the pandemic.

After years of advocating to the Region for funding, I partnered with Shirley Madill from the Kitchener-Waterloo Art Gallery. We, with our respective Board executives, successfully lobbied for annual funding as one of Waterloo Region’s Key Cultural Institutions in the region. We are in our second year of receiving funding from the Region and we are very grateful. An incredibly positive relationship with current leadership at the City of Waterloo also led to increase in our annual funding.

In the coming year, I will be a guest co-curator on two projects: Remembrance Every Day and Beyond the Threshold, and continue as Lead Curator with Juliette MacDonald, Edinburgh College of Art, on the Power of Place, a Canada-Scotland collaboration. This last one will showcase, in the Summer of 2026, clay, glass and enamel artists from both countries and a programming bringing together music, dance, theatre and comedy in the Gallery. Each time, participants will respond to the theme of the exhibition or to some of the works exhibited. This collaborative program is curated by Lisa O’Connell, Artistic Director at Pat the Dog Theatre Creation.

For Remembrance Every Day, I am working with John Short on a project he initiated to mark the 80th anniversary of WW II and to bring to the fore the importance of Remembrance Day on November 11. As time has passed, we seem to have forgotten its significance, which was to protect our freedom and Canadian way of life. We can see how important it is to remember what our veterans fought for, when we look South of our border. The Remembrance project is supported by the MILD Foundation, the City of Waterloo, Kitchener Conestoga Rotary Club, Waterloo Rotary Club and in Memory of RCAF Flying Officer W.E. Short.

For Beyond the Threshold, my Co-Curators are Peter Flannery and Cheyenne Mapplebeck. The project brings together 16 artists from across Canada who examine issues of, and intersecting with, homelessness. The exhibition is supported by an anonymous donation and will include a round table discussion, a catalogue with guest writers and some artists talks. We will also collaborate with from A Better Tent City, a Kitchener organization that helps individuals experiencing homelessness by providing them a home and a sense of belonging.

In closing, I want to sincerely thank our funders, members, volunteers, Board, and staff for these past seven years rich in experiences. The Canadian Clay & Glass Gallery stands as the premiere gallery in Canada devoted to showcasing the work of ceramic, glass and vitreous enamel artists and makers—there are many that have yet to exhibit their work within our walls, so the possibilities are plentiful. New direction is often synonymous with new vision and as it is now time for me to hand off the leadership to Sarah Stanners, PhD, I am confident that we will see CCGG moving forward and continuing to grow in exhibiting the best Canada and the world has to offer in clay, glass and enamel.

So here’s to the future...with my best wishes!

Denis Longchamps, PhD, Executive Director & Chief Curator



Material Syntax: 3D Printed Masonry Facade Systems. February 3 to April 7, 2024. Exhibition coordinated by David Correa.

DEVELOPMENT REPORT

We are forever grateful to our community of funders who so generously support the Gallery every year: all levels of government, corporations, foundations and individual donors. Without your support, we would not exist.

2024-25 was a challenging year. The Canada Post disruption in November and December deprived us of our most successful channel for reaching donors during the busiest fundraising season. Fortunately, our community rose to the challenge, giving online as never before and we exceeded our goal for individual donations. Special thanks to Rebecca and John Short for providing matching funds for our year-end appeals.

For the first time, we expanded Afternoon Tea at the Gallery to four different events across the spring. We are grateful to sponsors and guests for their support in raising over \$20k. We will rest the Tea Parties in 2026 so watch for new event ideas coming soon.

Our regular funders came through for us again, providing essential annual operating funds. We are grateful for the ongoing support of Kitchener Waterloo Community Foundation, Canada Council for the Arts, City of Waterloo, Region of Waterloo, Ontario Arts Council, RBC and TD for maintaining or increasing their support in 2024-25.

We were fortunate and grateful to receive two generous grants from Ontario Trillium Foundation to support infrastructure at the Gallery and to renew our Family Centre and provide programming for families every weekend in 2025.

We also received two grants from the Government of Canada: New Horizons for Seniors supported our Gather at the Gallery program, funding new programming which focuses on engaging with newcomers to Canada through food and culture; and Canada Works, which funded student employees to support our summer art camps for children.

At a time of great economic uncertainty, we are truly grateful to everyone who continues to support our work. Thank you!

Dean Hughes, Development Manager.



New furniture purchased thanks to the Ontario Trillium Foundation grant.



Gather at the Gallery charcoal drawing workshop hosted by artist Emily Murphy.



One of three fundraising Tea Party events amongst the Painting with Clay exhibition.

CURATORIAL REPORT

This past fiscal year brought with it new and engaging exhibitions that connected our local and national communities with contemporary Canadian ceramics, glass, and vitreous enamelling from across the country. A central component of our mission to engage artists and the public, exhibitions both tell stories and educate. With emerging and established artists across a variety of mediums and approaches we have shared new perspectives with our communities and embraced the power of art.

Across our major exhibitions, established and emerging artists shared their unique approaches to ceramics and glass through the inspiration of architecture, heritage, the natural environment, and more. We were also grateful to work with Anong Migwans Beam again, presenting *Painting with Clay*, the first exhibition of Beam family ceramics since *It's All Relative*, presented at the Canadian Clay & Glass Gallery in 2005. Featuring the work of Carl Beam, Ann Beam, Anong Migwans Beam, Lux Migwans Beam, and Riel Migwans Beam, the exhibition celebrates three generations of Indigenous ceramic practice.

Continuing with our Emerging Talents Series of exhibitions, supported by The Musagetes Fund held at Waterloo Region Community Foundation and Pottery Supply House, we presented the work of Kaley Flowers, Priscilla Kar Yee Lo, Mariana Bolaños Inclán, and Jamie Kroeger, our first enamel artist in the program. The RBC Award for Glass and Winifred Shantz Award for Ceramics were also presented once again, and the winners and finalists were exhibited in the 2024 edition of Emergence. This marked our largest awards year yet, with \$37,000 presented to support the development of emerging artists in ceramics and glass. We were also excited to have Olivia Fay and Mengya Zhao join us as artists-in-residence for the second year of our Ceramic, Glass, and Enamel Arts TD Residency for Black, Indigenous, and Underrepresented Peoples and Communities. Through each of these programs, emerging artists shared their narratives with our community and provided unique points of connection like the challenges



Patterns that Bind Us: Priscilla Kar Yee Lo



Tsitsiki: Mariana Bolaños Inclán



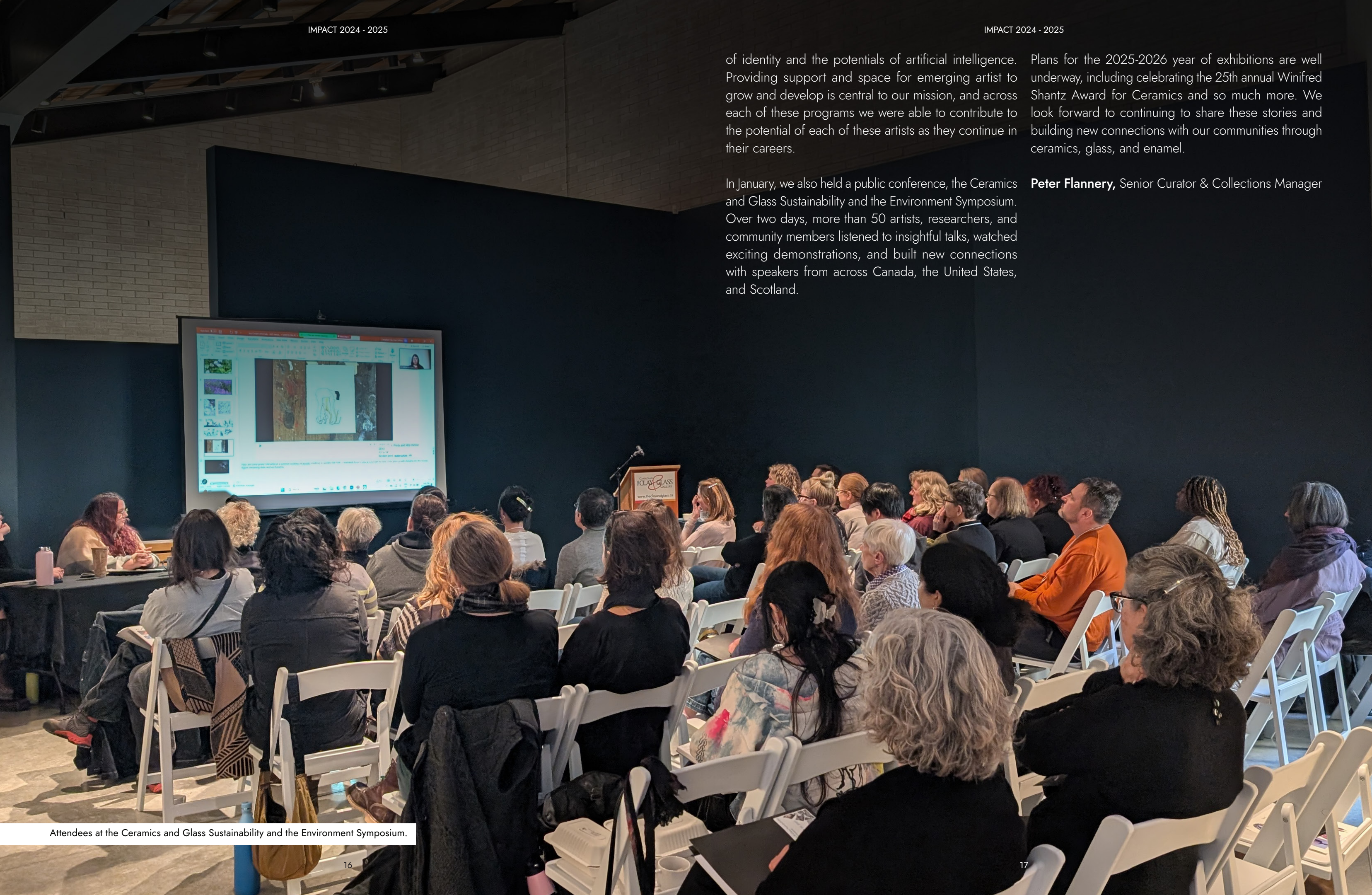
In The Outside: Jamie Kroeger

of identity and the potentials of artificial intelligence. Providing support and space for emerging artist to grow and develop is central to our mission, and across each of these programs we were able to contribute to the potential of each of these artists as they continue in their careers.

Plans for the 2025-2026 year of exhibitions are well underway, including celebrating the 25th annual Winifred Shantz Award for Ceramics and so much more. We look forward to continuing to share these stories and building new connections with our communities through ceramics, glass, and enamel.

In January, we also held a public conference, the Ceramics and Glass Sustainability and the Environment Symposium. Over two days, more than 50 artists, researchers, and community members listened to insightful talks, watched exciting demonstrations, and built new connections with speakers from across Canada, the United States, and Scotland.

Peter Flannery, Senior Curator & Collections Manager



Attendees at the Ceramics and Glass Sustainability and the Environment Symposium.

Olivia Fay, *on breath*, (2024). Stoneware. 30"H by 24" Photo courtesy of the artist. Created during a residency at The Canadian Clay & Glass Gallery.



Mengya Zhao, *Warrior* (2025). Stoneware, porcelain, wire. H 16" x W 14.5" x D 9.5". Photo courtesy of the artist. Created during residency at The Canadian Clay & Glass Gallery.



Benjamin Oswald, *Eclipse*, 2023. Porcelain, glaze. 17.78 x 10.16 cm x 10.16 cm. Canadian Clay and Glass Gallery Permanent Collection. 2024.020.001A-F

COLLECTIONS REPORT

In 2024, the Canadian Clay & Glass Gallery accepted fifty-six pieces from twenty-one different private collectors and artists. In the coming months, we hope to add these 2024 acquisitions to the three-hundred pieces that were digitized through a grant from the Government of Canada under the Department of Canadian Heritage Museums Assistance Program which was completed last spring.

Continuing our annual tradition, the Canadian Clay & Glass Gallery purchased pieces from the Winifred Shantz Award for Ceramics and the RBC Award for Glass for the Permanent Collection. 2024 marks the first year the Gallery purchased four pieces in total, celebrating the winners and runners up of both awards.

The winner of the Winifred Shantz Award for Ceramics in 2024 was Lael Chmelyk. Lael was recognized for her clear career goals, pursuit of new skills, and her commitment to her community. After graduating in 2020 with a BFA from The Alberta University, she received a grant from the Canada Council for the Arts to explore low environmental impact techniques for soda firings. With this series and Lael's functional ware in mind, the Gallery purchased *Tea Service*, 2024 for the Permanent Collection. The elements in the set are soda fired, creating a finish that ranges in colour from a warm grey to muted orange. All parts of the set are decorated with a same leaf pattern in various shades of blues.

The 2024 winner of the RBC Award for Glass was Charlie Larouche-Potvin. After graduating from Espace Verre in 2020, Charlie completed additional training at Corning Museum of Glass and Murano, Italy. The jurors said in their statement, "...his exquisite technical skills and deep understanding of historical Venetian glass within a contemporary exploration of the drinking vessel form." With this in mind, the Gallery purchased his piece, *Vestiges d'un empire flamboyant*, (2022) for the permanent collection. This piece is made up of seven blown glass dragon



Jérémie St-Onge, *Untitled*, 2024. Glass. 30.48 x 13.97 x 13.97 cm.
Canadian Clay and Glass Gallery Permanent Collection. 2024.021.001



goblets of various shapes. The stem of each goblet is in the form of an expressive dragon, a modern play on an ancient Vatican form.

This was the first year the Winifred Shantz Award for Ceramics and second year The RBC Award for Glass recognized runner up recipients. The runner up for the Shantz Award was Benjamin Oswald and the runner up for the RBC Award for Glass was Jérémie St-Onge. The jurors selected Jérémie for "...his innovative research project exploring landscape with blown glass." Jérémie studied at Espace Verre before joining Babajaga Glass as a premier assistant. He opened Verre d'Onge in 2018, the studio he continues to produce functional glassware from. The Gallery purchased *Untitled*, 2024 for the Permanent Collection. The jurors recognized Benjamin for his exploration of vessel forms. After graduating with his MFA from Emily Carr, Benjamin has spent his practice focused on exploring vessel forms and how they interact with space. With these themes in mind, the Gallery purchased his piece *Eclipse*, 2023 for the Permanent Collection. The Gallery is happy to have purchased pieces by the runner ups that closely align with both artist's practices.

These four pieces from the award winners and runners up are an exciting addition to our Permanent Collection at the Gallery, and we are thrilled to continue this tradition for another year. While the Gallery is honoured to purchase pieces from the award winners and runner ups, the majority of the 2024 acquisitions were donations from private collectors and artists. This year, the Gallery accepted major works by many artists including Steven Heinemann, Jerre Davidson, Angelo Di Petta and Shary Boyle, as well as Laurie Rolland's *Fond*. Without the support of these donors, we would not be able to collect the pieces we care for.

Many thanks to our donors who make the Permanent Collection possible:

- Estate of Gordon Barnes
- Keith Campbell
- Carol Dilworth
- William Hlowatzki
- Jonathan Smith
- Eugene Leveque
- Steven Heinemann
- Jerre Davidson
- Angelo Di Petta
- Denis Longchamps
- Peter Goring
- Peter Mills
- Charlie Larouche-Potvin
- Aggie and Doug Beynon
- Karen Fletcher
- Frederick and Margaret Hayward
- Judy Donaldson
- David Roberts
- Kate Holt
- Suzann Greenaway
- Laurie Rolland

Katherine Marshall, Registrar

Attendees at Lumen 2024 exploring color and light, imitating stained glass.

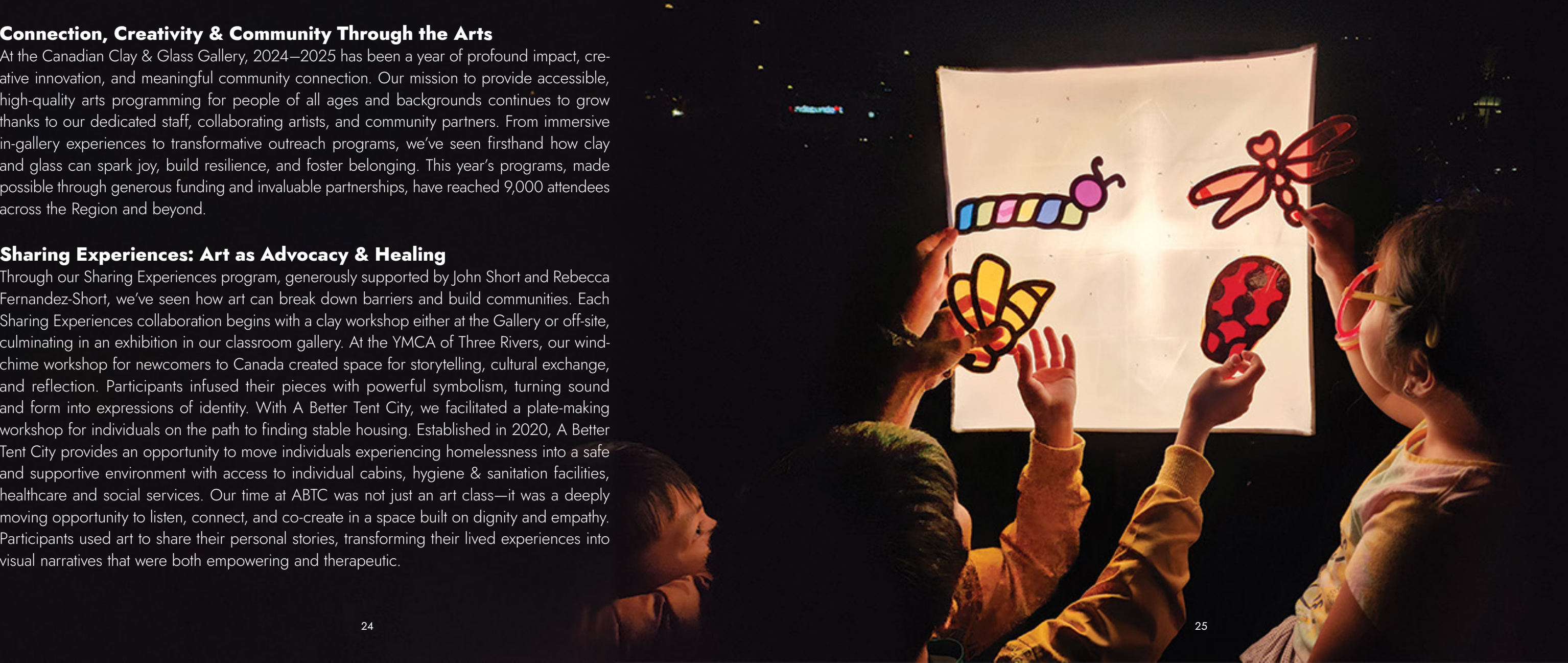
EDUCATION REPORT

Connection, Creativity & Community Through the Arts

At the Canadian Clay & Glass Gallery, 2024–2025 has been a year of profound impact, creative innovation, and meaningful community connection. Our mission to provide accessible, high-quality arts programming for people of all ages and backgrounds continues to grow thanks to our dedicated staff, collaborating artists, and community partners. From immersive in-gallery experiences to transformative outreach programs, we’ve seen firsthand how clay and glass can spark joy, build resilience, and foster belonging. This year’s programs, made possible through generous funding and invaluable partnerships, have reached 9,000 attendees across the Region and beyond.

Sharing Experiences: Art as Advocacy & Healing

Through our Sharing Experiences program, generously supported by John Short and Rebecca Fernandez-Short, we’ve seen how art can break down barriers and build communities. Each Sharing Experiences collaboration begins with a clay workshop either at the Gallery or off-site, culminating in an exhibition in our classroom gallery. At the YMCA of Three Rivers, our wind-chime workshop for newcomers to Canada created space for storytelling, cultural exchange, and reflection. Participants infused their pieces with powerful symbolism, turning sound and form into expressions of identity. With A Better Tent City, we facilitated a plate-making workshop for individuals on the path to finding stable housing. Established in 2020, A Better Tent City provides an opportunity to move individuals experiencing homelessness into a safe and supportive environment with access to individual cabins, hygiene & sanitation facilities, healthcare and social services. Our time at ABTC was not just an art class—it was a deeply moving opportunity to listen, connect, and co-create in a space built on dignity and empathy. Participants used art to share their personal stories, transforming their lived experiences into visual narratives that were both empowering and therapeutic.





Nadine Green, co-founder of A Better Tent City holding plates from a Sharing Experiences Workshop



Family Art Cart Activity: Painting Plant Pots to plant seeds given by the Waterloo Master Gardeners.



Serving platters from a glass fusion workshop hosted by Laurie Spieker of Grandriver Glassworks

Word of the program’s success at ABTC quickly spread. A radio interview on CKWR 98.5 FM and two local news articles helped amplify these powerful stories, inspiring even more community interest and support. Building on this momentum, the Tiny City Makers initiative, launched in partnership with The Community Company, has turned creative expression into income for residents. This winter, our gift shop sold out of hand-crafted ornaments made by the Tiny City Makers. We’re excited to continue this partnership with a new line of ceramic and glass necklace pendants coming soon.

Family Art Cart: Expanding Access to Art for Children

Thanks to the support of an Ontario Trillium Foundation Seed Grant, our Family Art Cart program launched in January 2025 and has already reached over 2,600 people—including more than 1,500 children and their families. Every weekend, we offer free children’s art programming in the gallery and distribute art kits to help kids continue creating at home. Additionally, we’ve facilitated 25 off-site workshops with schools and community groups such as St. Bernadette’s Catholic School, Millen Woods Public School, and the Waterloo Public Library, with another 25 already scheduled for the rest of the year. This program was designed to grow our community partnerships, promote creative development, and ensure that children in the Region have access to quality art experiences and supplies.

Additionally, we’re deeply grateful for a Capital Grant from the Ontario Trillium Foundation, which enabled us to renovate our classroom and Family Centre. With new cabinets, upgraded furniture and tables, and the addition of a brand-new ceramic 3D printer, our space is now better equipped to serve school groups, families, and artists in residence for years to come.

Looking Ahead

Our work is only possible through the generous and ongoing support of our community partners. Thank you to Joe Speck, Rosemary Aicher, Kashif Ghani, Timothy Laurin, Scott Barnim, Crystal Quartz, Cecilia Elizabeth Best, Judy Donaldson, June MacDonald, Olivia Fay and Eekta Trienekens for bringing your artistic knowledge to our classroom. We extend our deepest thanks to YMCA of Three Rivers, A Better Tent City, The Community Company, the Waterloo Public Library, the University of Waterloo Student Art Innovation Lab, Waterloo Region Master Gardeners, and Laurie Spieker of Grand River Glassworks. Together, you’ve helped us extend our reach and deepen our impact, making art accessible, meaningful, and transformative for thousands.

As we reflect on a year of growth and gratitude, we’re excited for what lies ahead. The past year has proven that art, especially when shared, has the power to transform lives, connect communities, and create lasting impact. Thank you to everyone who has participated, partnered, donated, or cheered us on. Your support fuels our mission and ensures that creativity continues to thrive in every corner of our community. The Canadian Clay & Glass Gallery is proud to be a hub of innovation, inclusivity, and imagination. Here’s to building more together.

Camryn Pereira, Public Programs Manager

Charlie Larouche-Potvin, 2024 RBC Award for Glass Winner, *Vestiges d'un empire flamboyant*, 2022. Blown and flame-worked glass, silver foil, gold leaf. Canadian Clay & Glass Gallery Permanent Collection. 2024.019.001A-G. Photo courtesy of the artist.

2024 RBC AWARD FOR GLASS

Winner: Charlie Larouche-Potvin

Runner-Up: Jérémie St-Onge

Finalists: Dorothee Bouliane, Gordon Boyd, Leia Shijie Guo

The only national award for emerging glass artists in Canada, the RBC Award for Glass supports artists as they build their careers. The 2024 RBC Award for Glass was presented to Charlie Larouche-Potvin of Montréal, Québec. Receiving a \$10,000 prize to support his career, Larouche-Potvin joins a growing list of the best and brightest of emerging glass artists. The RBC Award for Glass is presented through an ongoing partnership with RBC Foundation.

Jérémie St-Onge, also of Montréal, Québec, was selected as the 2024 runner-up, receiving a \$5,000 prize. Three finalists were also selected: Dorothee Bouliane (Montréal, QC), Gordon Boyd (Oakville, ON), and Leia Shijie Guo (Calgary, AB), each receiving a \$1,000 prize.

The 2024 RBC Award for Glass was juried by Susan Edgerley, Tyler Rock, and Aaron Schey. The RBC Award for Glass is Canada's singular and most important prize awarded to emerging artists in glass, highlighting and celebrating new Canadian talent. This year the jurors were impressed by the strong applications and wholeheartedly congratulate the winner, runner-up, and finalists. Recognizing the work of winner Charlie Larouche Potvin, they particularly appreciated his exquisite technical skills and deep understanding of historical Venetian glass within a contemporary exploration of the drinking vessel form. They also awarded Jérémie St-Onge with the runner-up prize for his innovative research project exploring landscape with blown glass. Overall, the wide range of creative approaches and techniques of all applicants reveals the strength of the emerging glass talent across the country and underscores the importance of the RBC Award to the continued support and development of their professional careers.



Lael Chmelyk, Tea Service, 2024. Soda fired stoneware, slip, glaze, cobalt inlay, underglaze transfers. Canadian Clay & Glass Gallery Permanent Collection. 2024.018.001A-F.

2024 WINIFRED SHANTZ AWARD FOR CERAMICS

Winner: Lael Chmelyk

Runner-up: Benjamin Oswald

Finalists: Nichol Marsch, Alejandra Vera, Sami Tsang, Tomo Ingalls

Lael Chmelyk of Calgary, Alberta was the winner of the 2024 Winifred Shantz Award for Ceramics. Chmelyk received the \$10,000 prize to support the development of her career. The only national award for emerging ceramic artists in Canada, the Winifred Shantz Award for Ceramics is a prestigious honour. Presented through an ongoing partnership with The Keith & Winifred Shantz Fund for the Arts held at Waterloo Region Community Foundation, winners and finalists of this award are recognized as the best and brightest of the future of Canadian ceramics.

Benjamin Oswald of Edmonton, Alberta was named the runner-up and received a prize of \$5,000. The jurors also selected four finalists for the 2024 award, Nichol Marsch (Stonewall, MB), Alejandra Vera (Markham, ON), Sami Tsang (Toronto, ON), and Tomo Ingalls (Surrey, BC), each of whom received a \$1,000 prize.

The 2024 Winifred Shantz Award for Ceramics was juried by Marissa Y Alexander, Carole Epp, and Judith Schwartz. The jurors commented about the overall quality of applications and how they are an indicator of the breadth of highly skilled talent in the Canadian Clay Community. They wish to congratulate all the winners and finalists for their thoughtful and considered applications. Unanimously they highlighted the winner, Lael Chmelyk for her clear and confident understanding of her career direction, her pursuit in developing new competencies, and her commitment to the growth of her local community. Runner-up, Benjamin Oswald, was selected for his sensitive and poetic explorations of the vessel with a fresh approach



2024-2025 AT A GLANCE

26740 TOTAL VISITORS

PERMANENT COLLECTION

56 pieces donated to our Permanent Collection 4 pieces purchased for Permanent Collection

EXHIBITIONS

- 21 Exhibitions
- 106 Canadian Artists
- 27 Based in Waterloo
- 61 Based in Ontario

SOCIALS

- 57,679 Website Views
- 88.6 K People Reached on Instagram
- 122.3 K People Reached on Facebook
- 47 K Tik Tok Views
- 6,066 Youtube Views

Audiences	Programs	# of Sessions	# of Participants
Adults	Adult & Teen Workshops	12	316
	Artist Workshops	8	98
	Private Workshops	39	629
	Gather at the Gallery	32	674
Children	Art Camp (Summer & March Break)	32	411
	Schools	44	1382
All Ages	Youth Guild	7	51
	Claytime & Glasstime	110	1570
	at Home Clay Kit	126	
Free Community Programs	Community Garden Projects	5	567
	Sharing Experiences	4	81
	Lumen	1	800
	Winterloo	1	322
	Artist Talks	1	70
	Summer Saturday	8	366

3240 HOURS OF VOLUNTEERING OVER THE LAST FISCAL YEAR

Attendees participating in a workshop during the Ceramics and Glass Sustainability and the Environment Symposium.



3D Ceramic Printer, purchased through an Ontario Trillium Foundation Capital grant.



Summer Saturdays workshop activity in front of the Gallery.

EXHIBITIONS

2024 - 2025

Latent Space: Kaley Flowers

February 3 to May 12, 2024
Kaley Flowers
Curated by Peter Flannery

Fay Rooke, Enamellist

January 27 to May 12, 2024
Fay Rooke
Curated by Denis Longchamps

Resonance

February 3 to May 12, 2024
Lisa Creskey, Susan Day, Eddy Firmin
Curated by Peter Flannery

Fallen Angels: Jane Garcia

April 12 to July 1, 2024
Jane Garcia
Curated by Cheyenne Mapplebeck

Emergence 2024: Winifred Shantz Award for Ceramics & RBC Award for Glass

June 1 to September 1, 2024
Lael Chmelyk, Benjamin Oswald, Nichol Marsch, Alejandra Vera, Sami Tsang, Tomo Ingalls, Charlie Larouche-Potvin, Jérémie St-Onge, Dorothée Bouliane, Gordon Boyd, Leia Shijie Guo
Curated by Peter Flannery

Earthborn 2024

July 5 to September 4, 2024
Waterloo Potters' Workshop Juried Exhibition
Juror Susan Day

Patterns that Bind Us: Priscilla Kar Yee Lo

May 25 to September 8, 2024
Priscilla Kar Yee Lo
Curated by Peter Flannery

Form and Reform: Bruce Cochrane

May 25 to September 8, 2024
Bruce Cochrane
Guest Curated by Jonathan Smith

Breakthrough PLUS

September 10 to January 4, 2024
An exhibition by FUSION
Jurors: Suzanne Carte and Peter Flannery

Tsitsiki: Mariana Bolaños Inclán

September 28, 2024 to January 12, 2025
Mariana Bolaños Inclán
Curated by Peter Flannery

Impertinent Abstractions

September 28, 2024 to January 5, 2025
Laurent Craste
Curated by Denis Longchamps

A Living Palette

September 21, 2024 to January 12, 2025
Judy Blake, Jess Riva Cooper, Heather McCaig, Darlene Pratt, Alejandra Vera
Curated by Denis Longchamps & Cheyenne Mapplebeck

Twelve Collaborations

January 10 to March 1, 2025
Timothy Laurin

Every Piece Tells a Story

March 6 to May 12, 2025
Presented at Waterloo Public Library – Main Branch
Curated by Cheyenne Mapplebeck

The Gordon Barnes Collection

March 6 to May 12, 2025
Gordon Barnes, Kayo O'Young, Ann Mortimer, David Long, Hors Series, Michael Collins, Rene Petitjean, Robin Hopper, Roger Kerslake, Ruth Gowdy McKinley Sam Moligian, Tim Storey, Tom Smith, Jani Walsh, Meadowcroft Pottery, Dean Maxfield Mullavey, David Long, Robert Held, Enid Legros-Wise, Roman Bartkiw, Pot O Gold Pottery.
Curated by Peter Flannery & Katherine Marshall

Ceramic Morphologies

January 30 to May 1, 2025
In partnership with the University of Waterloo School of Architecture. Curated by Isabel Ochoa, James Clarke-Hicks, David Correa

In The Outside: Jamie Kroeger

January 18 to May 25, 2025
Jamie Kroeger
Curated by Cheyenne Mapplebeck

FRUITS: Julie Moon

January 18 to May 18, 2025
Julie Moon
Curated by Peter Flannery

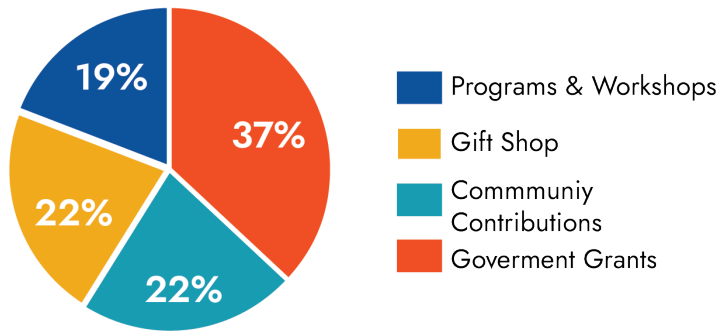
Painting with Clay

January 18 to May 25, 2025
Carl Beam, Ann Beam, Anong Migwans Beam, Riel Migwans Beam, Lux Migwans Beam
Guest Curated by Anong Migwans Beam and Elka Weinstein

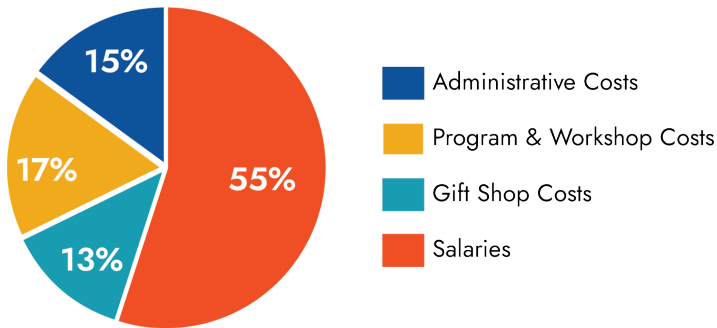
TREASURER'S REPORT

This past year has been both rewarding and challenging for the Gallery. For the year ended March 31, 2025, the Gallery reported revenues of \$1,176,720 and expenditures of \$1,220,098, resulting in a deficit of \$43,378, and a reduction in the accumulated surplus to \$17,952. Our sources of revenue and nature of our expenditures were in line with previous years and aligned closely with the Gallery's strategic plan.

Revenues for the year were derived from the following sources:



Expenditures for the year were distributed as follows:



The Gallery is deeply grateful for the generous financial support received from a range of valued partners, including Canada Council for the Arts, Ontario Arts Council, Ontario Trillium Foundation, Ontario Ministry for Seniors and Accessibility, Young Canada Works, City of Waterloo, Region of Waterloo and the Waterloo Region Community Foundation. We also extend heartfelt thanks to our community, whose support continues to inspire and sustain our work.

While the 2024-25 deficit of \$43,378 and the resultant reduction of the accumulated surplus to \$17,952 as of March 31, 2025, warrant careful attention, they are not unexpected given the persistent economic pressures facing the arts and non-profit sectors.

Despite these challenges, we remain steadfast in our commitment to providing free admission and accessible, low-cost programming. We are optimistic about the Gallery's future and are actively implementing measures to strengthen our financial position. The Board and management continue to monitor our finances closely and are dedicated to making informed, strategic decisions that reflect the values and expectations of our funders, artists, and community.

Stephen Curtis, CPA, CA, Treasurer & Vice-Chair

CANADIAN CLAY AND GLASS GALLERY
FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2025



CANADIAN CLAY AND GLASS GALLERY
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YEAR ENDED MARCH 31, 2025

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INDEPENDENT AUDITOR'S REPORT

To the Members of: Canadian Clay and Glass Gallery

Opinion

We have audited the accompanying financial statements of Canadian Clay and Glass Gallery, which comprise the statement of financial position as at March 31, 2025 and the statements of changes in net assets, revenues and expenditures and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, these financial statements present fairly, in all material respects, the financial position of Canadian Clay and Glass Gallery as at March 31, 2025 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis of Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of Canadian Clay and Glass Gallery in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the organization's ability to continue as a going concern, disclosing, as applicable, matters related to a going concern and using the going concern basis of accounting unless management either intends to liquidate the organization or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the organization's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements, as a whole, are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgement and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the organization's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the organization to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.



Kitchener, Ontario
May 22, 2025

Chartered Professional Accountants
Licensed Public Accountants

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF FINANCIAL POSITION
AS AT MARCH 31, 2025

	2025	2024
ASSETS		
CURRENT		
Cash	\$ 295,970	\$ 349,041
Accounts receivable	35,137	29,545
Government remittances recoverable	0	311
Prepaid expenses	16,552	1,866
	<u>347,659</u>	<u>380,763</u>
TANGIBLE CAPITAL ASSETS (note 4)	<u>11,482</u>	<u>8,358</u>
	<u>\$ 359,141</u>	<u>\$ 389,121</u>
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities (note 5)	\$ 94,915	\$ 92,738
Government remittances payable	559	0
Current portion of deferred revenue (notes 7 & 10)	210,678	201,913
	<u>306,152</u>	<u>294,651</u>
DEFERRED REVENUE (notes 7 & 10)	<u>35,037</u>	<u>33,140</u>
	<u>341,189</u>	<u>327,791</u>
NET ASSETS		
ACCUMULATED SURPLUS	<u>17,952</u>	<u>61,330</u>
	<u>\$ 359,141</u>	<u>\$ 389,121</u>

APPROVED ON BEHALF OF THE BOARD:



Director



Director

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF CHANGES IN NET ASSETS
FOR THE YEAR ENDED MARCH 31, 2025

	2025	2024
ACCUMULATED SURPLUS, beginning of year	\$ 61,330	\$ 131,530
Deficiency of revenues over expenditures for the year	<u>(43,378)</u>	<u>(70,200)</u>
ACCUMULATED SURPLUS, end of year	<u>\$ 17,952</u>	<u>\$ 61,330</u>

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF REVENUES AND EXPENDITURES
FOR THE YEAR ENDED MARCH 31, 2025

	2025	2024
REVENUES		
Government and other grants (note 8)	\$ 388,727	\$ 312,133
Retail sales	266,676	236,068
Community support	258,975	250,605
Education programs	165,843	144,556
Building maintenance contribution (note 6)	42,576	106,354
HST recovery	20,770	19,218
Miscellaneous	17,602	1,675
Exhibitions	6,887	2,883
Interest	5,232	8,369
Amortization of deferred revenue for property and equipment funding	<u>3,432</u>	<u>725</u>
	<u>1,176,720</u>	<u>1,082,586</u>
EXPENDITURES		
Salaries	677,686	586,481
Retail	157,266	136,336
Exhibitions	86,921	68,465
Education programs	70,027	38,920
Awards and related expenditures	50,075	37,561
Building maintenance (note 6)	42,576	106,354
Office	41,788	46,254
Development	30,865	26,846
Professional and contract fees	30,072	30,116
Insurance	13,953	13,876
Promotion	12,958	13,797
Amortization	2,204	2,090
Collection	1,961	9,913
Facility rentals	<u>1,746</u>	<u>2,246</u>
	<u>1,220,098</u>	<u>1,119,255</u>
DEFICIENCY OF REVENUES OVER EXPENDITURES BEFORE OTHER	(43,378)	(36,669)
OTHER		
Wage subsidy reassessment (note 5)	<u>0</u>	<u>(33,531)</u>
DEFICIENCY OF REVENUES OVER EXPENDITURES for the year	<u>\$ (43,378)</u>	<u>\$ (70,200)</u>

CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MARCH 31, 2025

	2025	2024
CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES		
Deficiency of revenues over expenditures for the year	\$ (43,378)	\$ (70,200)
Items not requiring an outlay of cash		
Amortization	2,204	2,090
Amortization of deferred revenue for tangible capital assets	<u>(3,432)</u>	<u>(725)</u>
	(44,606)	(68,835)
Changes in non-cash working capital		
Accounts receivable	(5,592)	(470)
Prepaid expenses	(14,686)	2,567
Government remittances payable	559	0
Accounts payable and accrued liabilities	2,177	40,527
Government remittances recoverable	311	(149)
Deferred revenue	<u>14,094</u>	<u>64,392</u>
	<u>(47,743)</u>	<u>38,032</u>
CASH USED IN INVESTING ACTIVITIES		
Additions to tangible capital assets	<u>(5,328)</u>	<u>0</u>
NET (DECREASE) INCREASE IN CASH	(53,071)	38,032
CASH, beginning of year	<u>349,041</u>	<u>311,009</u>
CASH, end of year	<u>\$ 295,970</u>	<u>\$ 349,041</u>

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2025

1. NATURE OF ORGANIZATION					
	Canadian Clay and Glass Gallery is a federally incorporated not-for-profit organization without share capital and is a registered charity under the Income Tax Act. Canadian Clay and Glass Gallery is exempt from income tax. Its purpose is to foster interaction among artworks, artists and community.				
2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES					
	The financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations and include the following significant accounting policies:				
(a) CASH AND CASH EQUIVALENTS					
	Cash and cash equivalents include deposits held at a major financial institution and short term investments with a term to maturity of three months or less at the date of acquisition.				
(b) TANGIBLE CAPITAL ASSETS					
	Tangible capital assets are recorded at cost and amortized on the basis of their estimated useful life using the following methods and rates:				
	<table><tr><td>Furniture and fixtures</td><td>- 20 % declining-balance basis</td></tr><tr><td>Equipment</td><td>- 20 % declining-balance basis</td></tr></table>	Furniture and fixtures	- 20 % declining-balance basis	Equipment	- 20 % declining-balance basis
Furniture and fixtures	- 20 % declining-balance basis				
Equipment	- 20 % declining-balance basis				
(c) IMPAIRMENT OF LONG-LIVED ASSETS					
	Long-lived assets are tested for recoverability whenever events or changes in circumstances indicate that their carrying amount may not be recoverable. An impairment loss is recognized when the carrying value exceeds the total undiscounted cash flows expected from their use and eventual disposition. The amount of the impairment loss is determined as the excess of the carrying value of the asset over its fair value.				
(d) USE OF ESTIMATES					
	The preparation of financial statements in conformity with Canadian generally accepted accounting principles for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the year. Significant areas requiring management's estimates include the determination of the useful lives of tangible capital assets. Actual results could differ from those estimates.				
(e) CONTRIBUTED MATERIALS AND SERVICES					
	The organization derives a benefit from members acting as volunteers and directors. Since these services are not normally purchased by the organization, and due to the difficulty of determining their fair value, donated services are not recognized in the financial statements. Contributed goods, including gifts in kind and donations of art, are also not recognized in these financial statements, except for building maintenance, which is described in the commitments note 6.				

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2025

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

(f) FINANCIAL INSTRUMENTS

Measurement of financial instruments

The organization initially measures its financial assets and liabilities at fair value.

The organization subsequently measures all its financial assets and financial liabilities at amortized cost.

Impairment

At the end of each reporting period, the organization assesses whether there are any indications that a financial asset measured at cost or amortized cost may be impaired. If there are indicators of impairment, and the organization determines there has been a significant adverse change in the expected amount or timing of future cash flows, an impairment is recognized. If circumstances change, a previously recognized impairment may be reversed.

(g) COLLECTION

The organization records collections consisting of artwork at nominal amounts and expenses collection costs incurred in the year of acquisition.

(h) REVENUE RECOGNITION

The organization follows the deferral method of accounting for contributions.

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

Deferred revenue includes operating grants received in advance of related expenses and property and equipment acquisition grants that are deferred and reported as revenue on the same basis as the related property and equipment are amortized. Government wage subsidies are recorded as revenue in the period the related wage expense occurs provided eligibility for subsidy has been determined and collection is reasonably assured.

Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Retail sales is recognized when ownership has been transferred and education programs is recognized when the event has occurred.

3. FINANCIAL INSTRUMENTS

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

The extent of the organization's exposure to these risks did not change in 2025 compared to the previous period.

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

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2025

3. FINANCIAL INSTRUMENTS (continued)

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

Credit risk

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

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

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

Liquidity risk

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

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

4. TANGIBLE CAPITAL ASSETS

	Cost	Accumulated Amortization	Net 2025	Net 2024
Furniture and fixtures	\$ 55,957	\$ 54,977	\$ 980	\$ 1,225
Equipment	<u>108,620</u>	<u>98,118</u>	<u>10,502</u>	<u>7,133</u>
	<u>\$ 164,577</u>	<u>\$ 153,095</u>	<u>\$ 11,482</u>	<u>\$ 8,358</u>

5. GOVERNMENT SUBSIDY REASSESSMENT

Included in accounts payable and accrued liabilities is a Canada Emergency Wage Subsidy (CEWS) reassessment amount of \$33,531 (2024 - \$33,531) to the Canada Revenue Agency which is under appeal.

6. COMMITMENTS

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

The City of Waterloo provides support to the organization through the in-kind contribution of \$42,576 (2024 - \$106,354) for services relating to utilities, property insurance and building maintenance, which is recognized at fair value in the statement of revenues and expenditures and changes in balance.

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2025

7. DEFERRED REVENUE

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

	2025	2024
Balance, beginning of the year	\$ 235,053	\$ 171,386
Plus amount received during the year	305,198	236,650
Less amount recognized as revenue in the year	<u>(294,536)</u>	<u>(172,983)</u>
Balance, end of year	<u>\$ 245,715</u>	<u>\$ 235,053</u>
Current portion	\$ 210,678	\$ 201,913
Long term portion	<u>35,037</u>	<u>33,140</u>
	<u>\$ 245,715</u>	<u>\$ 235,053</u>

8. GOVERNMENT AND OTHER GRANTS

	2025	2024
Region of Waterloo	\$ 93,587	\$ 37,507
City of Waterloo	65,568	54,241
Canada Council for the Arts	59,660	42,000
Ontario Arts Council	31,871	27,991
Ontario Trillium Fund - Family Centre	25,700	0
Ontario Trillium Fund - Resilience Fund	23,172	15,721
Waterloo Region Community Fund	20,000	24,000
Ministry for Seniors and Accessibility	19,421	0
Young Canada Works	17,643	22,704
TD Residency	15,250	10,000
City of Waterloo - Community	7,500	0
New Horizons for Seniors	4,855	5,000
Museum Assistance Program Canada	4,000	52,924
Uptown Waterloo Business Improvement Area	500	1,000
University of Waterloo Co-op	0	8,000
Region of Waterloo Residency	0	7,500
City of Waterloo - COVID Recovery	0	2,500
Canadian Heritage	<u>0</u>	<u>1,045</u>
	<u>\$ 388,727</u>	<u>\$ 312,133</u>

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2025

9. ENDOWMENT FUND

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

The market value of the Endowment Fund at December 31, 2024 was \$535,235 (December 31, 2023 - \$499,433). The distribution from the Endowment Fund during the year was \$25,900 (2024 - \$25,700).

10. CORRESPONDING FIGURES

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

FOUNDERS & SPONSORS

OPERATIONS



Region of Waterloo



THE CITY OF
Waterloo



Ontario Trillium Foundation
Fondation Trillium de l'Ontario
An agency of the Government of Ontario
Un organisme du gouvernement de l'Ontario



Canada Council
for the Arts
Conseil des arts
du Canada

We acknowledge the support of
the Canada Council for the Arts.



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



Ontario



Funded by the
Government
of Canada



Canada



WATERLOO REGION
Community
Foundation

Keith and Winifred
Shantz Fund for
the Arts



WATERLOO REGION
Community
Foundation

Pollock Family Fund



WATERLOO REGION
Community
Foundation

The Hilde English
Memorial Fund

SPECIAL EVENTS



SCOTT
BARNIM
POTTERY



GRAND ADVISORY GROUP
Scotia Wealth Management.



HFK
McRae & Wilson LLP
Chartered Professional Accountants



LEXUS Heffner TOYOTA
You're part of the family



Auburn
DEVELOPMENTS



PAT ARSENAULT
Mobile Registered Reflexologist



GENUINE
TEA CO.



Scotiabank.



BMO Private Wealth

SPECIAL PROJECTS



Ontario Trillium Foundation
Fondation Trillium de l'Ontario
An agency of the Government of Ontario.
Un organisme du gouvernement de l'Ontario.



Funded in part by the
Government of Canada's
New Horizons for Seniors Program



RTO
ERO

AWARDS



WATERLOO REGION
Community
Foundation

Keith and Winifred
Shantz Fund for
the Arts



RBC
Emerging
Artists

RESIDENCIES



TD

TD **READY**
COMMITMENT

Ceramic, Glass, and Enamel Arts TD Residency for Black, Indigenous, and Underrepresented Peoples and Communities

EXHIBITIONS



PSH

WATERLOO | **ARCHITECTURE**



MASONRY COUNCIL
OF ONTARIO

EDUCATION



WATERLOO REGION
Community
Foundation

Youth in Recreation
Fund - Ontario
Endowment for
Children and Youth in
Recreation Fund



Kitchener Grand River
Rotary



UNITED STEELWORKERS
USW
UNITY AND STRENGTH FOR WORKERS



Shades of Clay.com

John and Rebecca Short



UNITED STEELWORKERS
USW Local 4610
UNITY AND STRENGTH FOR WORKERS

BOARD OF DIRECTORS (2024-2025)

Executive
Until January 2025:
Samantha King, Chair
Diego Almaraz de la Garza, Vice-Chair
Devin Santos, Past-Chair and Secretary
Stephen Curits, Treasurer

After January 2025
Rebecca Fernandez Short, Chair
Stephen Curtis, Vice-Chair and Treasurer
Samantha King, Secretary

Marilyn Allen
Diego Almaraz de la Garza
Soheila Esfahani (until December 2024)
Renato Foti
Diane McInnis
Tom Mennill
Lisa O'Connell
Sarah Schilbe (until January 2025)
Amanda Strathearn
Robilyn Vanos

Astero Kalogeropoulos,
Art & Culture Manager, City of Waterloo
Mary Lou Roe,
City of Waterloo Councillor Ward 6

STAFF

Denis Longchamps,
Executive Director & Chief Curator

Peter Flannery,
Senior Curator & Collections Manager

Dean Hughes,
Development Manager

William Hlowatzki,
Public Relations & Shop Assistant

Camryn Pereira,
Public Programs Manager

Kyla Wright,
Visitor Experiences & Volunteer Coordinator

Katherine Marshall,
Registrar

Cheyenne Mapplebeck,
Assistant Curator

Robert Miniou,
Accounting Administrator

Diana Aguilar,
Graphic Designer & Marketing Coordinator

Sabrina Boyer,
Family Centre Coordinator & Studio Technician

Christopher He, Haley McLeod & April Fowlow,
Studio Technicians & Instructors

Massoumeh Ahmadi, Eric Almberg, Emily Murphy, Masooma Raza, Shannon Stehr, Isabella Vesely & Katelyn Whitman,
Programs Instructors

Lucy Collington & Katie Reid,
Shop Assistants

Kelly Windsor,
Programs Assistant

COMMITTEES (2024-2025)

Fundraising events
Marilyn Allen
Rebecca Fernandez-Short
Samantha King
Denis Longchamps
Cheyenne Mapplebeck
Tania Sabados
Rowan Chang
Robilyn Vanos
Diane McInnis

Acquisitions
Judy Donaldson
PJ Anderson
Peter Flannery
Denis Longchamps
Katherine Marshall
Tara Cooper
Faith Layard
Kirti Kathad

Development
Stephen Curtis
Dean Hughes
Rebecca Fernandez-Short
Amanda Strathearn
Meghan Whitfield
Denis Longchamps

Finance
Marilyn Allen
Devin Santos
Rebecca Fernandez-Short
Stephen Curtis
Robert Miniou
Denis Longchamps
Samantha King

Nominating
Marilyn Allen
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Volunteers working at our Afternoon Tea Party fundraising event.

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Front cover: Painting with Clay, January 18 to May 25, 2025. Carl Beam, Ann Beam, Anong Migwans Beam, Riel-Migwans Beam, Lux Migwans Beam. Guest Curated by Anong Migwans Beam and Elka Weinstein.

Back cover: Community exploring with light during a Summer Saturday free workshop.





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