



PRESIDENT & EXECUTIVE DIRECTOR REPORT 2022



Images: (Cover) Installation view of *Emily Pelstring: The Passion of the Hedge-Rider*, Kitchener-Waterloo Art Gallery, 2022. Photo: Toni Hafkenschied.
(Above) Exhibition Opening for *Powerful Glow*, 2022. Photo: Casey Haughland.

Bryce Kraeker, President Shirley Madill, Executive Director

In 2022 the Gallery entered the first year of a new Strategic Plan. We began with renewed energy, welcoming our public to bold new art exhibitions, increasing visiting hours, strengthening staffing and public programs, and reaching out to broader audiences. We shared the pleasures of reflection, inspiration, provocation and imagination that contemporary art offers through public access to art, artists and the creative process. This spirit was evident from the beginning. It was a time of reopening and resetting. Visitors engaged in joyous and thoughtful conversation with the works on display in our galleries. Seeing neighbours, families, members, students and youth come together in our space once again was a rewarding reminder to work continually toward connection and reimagining.

This Annual Report underlines the past year's progress and achievements advanced through the staff's dedicated advocacy of KWAG's mission of connecting people and ideas through art. It was a time for us to move confidently forward, take what we have learned (and unlearned) and reach into the future.

Despite the challenges of these past few years, it is rewarding to see that we have remained a vital,

dynamic force in our community, one that continues to evolve as our region changes. As we move into another year, we are grounded by the path we have paved. We will further expand our platform for artist experimentation and generate new opportunities for our innovative community through artist-supported programming and creative partnerships. Our strength lies as much in our outstanding Permanent Collection as it does in the people who believe in the power of art and creativity to build a better world. With respect and admiration for the past and hope and excitement for the future, this Annual Report shares the successes of a year that saw KWAG stand strong, unified and even more committed to the power of art than ever before.

We could not have accomplished this without the help of many. We owe our heartfelt gratitude to our supporters and partners, without whom we would be unable to move toward our vision for the future. Our sincere thanks go to our government funders—the Canada Council for the Arts, Ontario Arts Council, City of Kitchener and City of Waterloo—as well as the many generous individuals, members, corporations and foundations that enable us to provide a full and diverse range of cultural programs to the public.

CURATORIAL REPORT 2022



Image: Exhibition opening of *SOS: A Story of Survival - Part I: The Image*, Kitchener-Waterloo Art Gallery, 2022. Photo: Scott Lee.

Darryn Doull Curator

Overall, our 2022 exhibition program made new ground out of old by reimagining ancient knowledge and unleashing the power of imagination. By encouraging dreamers to go beyond quotidian bounds of perception and to appreciate the scope of subjective privilege, we came together to define powerful new tools and relations with which we can dismantle established ideological boundaries that insist upon difference and division.

The year began with *At the far edge of worlds*, a speculative project curated by former KWAG Curatorial Assistant, Žana Kozomora. By unravelling monuments and inhabiting sublime landscapes, while entangling the personal with the political, Kozomora found a position at the far edge of worlds to be a place that supports the creation of others while drawing from the past.

This world building continued in *Powerful Glow*, guest curated by Lisa Myers. The exhibition gathered eleven artists around the medicine and butterfly artworks of Mike MacDonald and featured a number of commissions. Rooted in specific plant and land vocabularies, each work reflected place-based knowledge and nuanced perspectives of medicine. The exhibition also toured to the Robert McLaughlin Gallery in Oshawa.

As the leaves began to fall, Emily Pelstring's ambitious solo exhibition, *The Passion of the Hedge-Rider*, absolutely captivated viewers through entrancing ambient cinematic spectacle. Pelstring channeled the figure of the hag to reconcile material and immaterial realms and to re-evaluate the thresholds between technology, nature, body and spirit.

Finally, the first of the three-part exhibition series, *SOS: A Story of Survival*, asked visitors to consider what it means to survive. *Part I - The Image* brought images and histories together to survive in new forms and contexts. As the past mingled with the present, meaningful views toward the future came into focus. Just as Pelstring reminded us, the connections between humans, non-humans and the matter of the world were seen with a vibrant vitality

As we look ahead to 2023, our exhibition program will continue to inspire and challenge visitors. There is a real magic in discovering something that was not apparently missing in the first place. Our encounters with the unknown have the power to transform us. They reshape our relationships with the world and with each other. Let's embrace change as we acknowledge that the status quo is insufficient.

COLLECTIONS REPORT 2022

Jennifer Bullock
Assistant Curator & Registrar

Eight works were accessioned into the Permanent Collection in 2022: drawing, painting, photography and sculpture. The works represent our first acquisitions of work by Ron Kostyniuk (Calgary), Pardiss Amerian (Montreal) and John Scott (Toronto); our second acquisitions of work by Jamelie Hassan (London, ON) and Andrew Wright (Ottawa); and our third acquisition of work by Doug Kirton (Kitchener). The Collection now numbers 4,362 original artworks by local, regional, national and international artists.

Through exhibition and loan, 104 Permanent Collection artworks were on view to the public. In

our galleries, 10 were included in *Expressions. At the far edge of worlds, From Her Perspective: Portraits by Canadian Women Artists* and *Wait for the Wheel* were drawn entirely from the Collection with a combined forty-five works on view. Our new acquisition from Pardiss Amerian was on view in *SOS: A Story of Survival, Part I - The Image*.

Thirty works remained on view off-site through long term loans and in alternative venues within the community. Our ongoing community partnerships include Centre for International Governance Innovation, the City of Kitchener and Martin Luther University College.

In autumn 2022, KWAG loaned one painting by Norval Morrisseau entitled *Man or Indian as Being* to the Ken Seiling Waterloo Region Museum for their exhibition *Dibaajimowin*. That exhibition will continue until Spring 2023. We were also pleased to participate in Museum London's exhibition *From Remote Stars: Buckminster Fuller, London, and Speculative Futures* through the loan of two photographic works by Mary Kavanagh. Two installation works by Deanna Bowen are currently touring with KWAG's *Deanna Bowen: Black Drones in the Hive*, the solo exhibition of the artist's work curated by former KWAG Senior Curator, Crystal Mowry.



ACQUISITIONS 2022



Previous Page:
John Scott
(Canadian, 1950-2022)
Compassion-Anger,
1999
Acrylic, latex and oil stick on
paper mounted to canvas
272.4 x 504.2 cm
Kitchener-Waterloo Art Gallery
Collection: Gift of Mr. Roy F.
Bernardi, 2022. Photo: KWAG
(c) Estate of John Scott.

Top Left:
Ron Kostyniuk
(Canadian, b. 1941)
Just a Memory, 2009
Sprayed enamel on MDF and
aluminum
33 x 109.2 x 92.7 cm
Kitchener-Waterloo Art Gallery
Collection: Gift of Ron Kostyniuk,
2022. Photo: KWAG
(c) Ron Kostyniuk

Top Right:
Ron Kostyniuk
(Canadian, b. 1941)
Tilt No. 2, 2003
Sprayed enamel on MDF and
aluminum
124.5 x 60.3 x 7.6 cm
Kitchener-Waterloo Art Gallery
Collection: Gift of Ron Kostyniuk,
2022. Photo: KWAG
(c) Ron Kostyniuk



Previous Page - Top left to right:

Andrew Wright

(Canadian, b. 1971)

Oktoberfest I & Octoberfest II, 2003

Paper negative silver print, 104 x 104 cm.

Kitchener-Waterloo Art Gallery Collection:

Gift of the Artist, 2007.

Photo documentation: Robert McNair.

© Andrew Wright. Used by permission.

Previous Page - Bottom:

Jamelie Hassan

(Canadian, b. 1948)

Solar Power, 2005-2006 / 2019

Watercolour on paper

66 x 114.3 cm (triptych)

Kitchener-Waterloo Art Gallery purchase,

2022. Photo: Courtesy of the Artist.

© Jamelie Hassan.



Right Top:

Doug Kirton

(Canadian, b. 1955)

Untitled (Scotch glass), 1997

Graphite and charcoal on paper

43.5 x 38.3 cm

Kitchener-Waterloo Art Gallery Collection:

Gift of Stephen B. Smart, Toronto, 2022

Photo: Robert McNair (c) Douglas Kirton

Right Bottom:

Pardiss Amerian

(Canadian, b. Iran 1990)

Narcissi, 2022

Oil on linen

91.4 x 76.2 cm

Kitchener-Waterloo Art Gallery Collection:

Purchased with funds donated by Senta

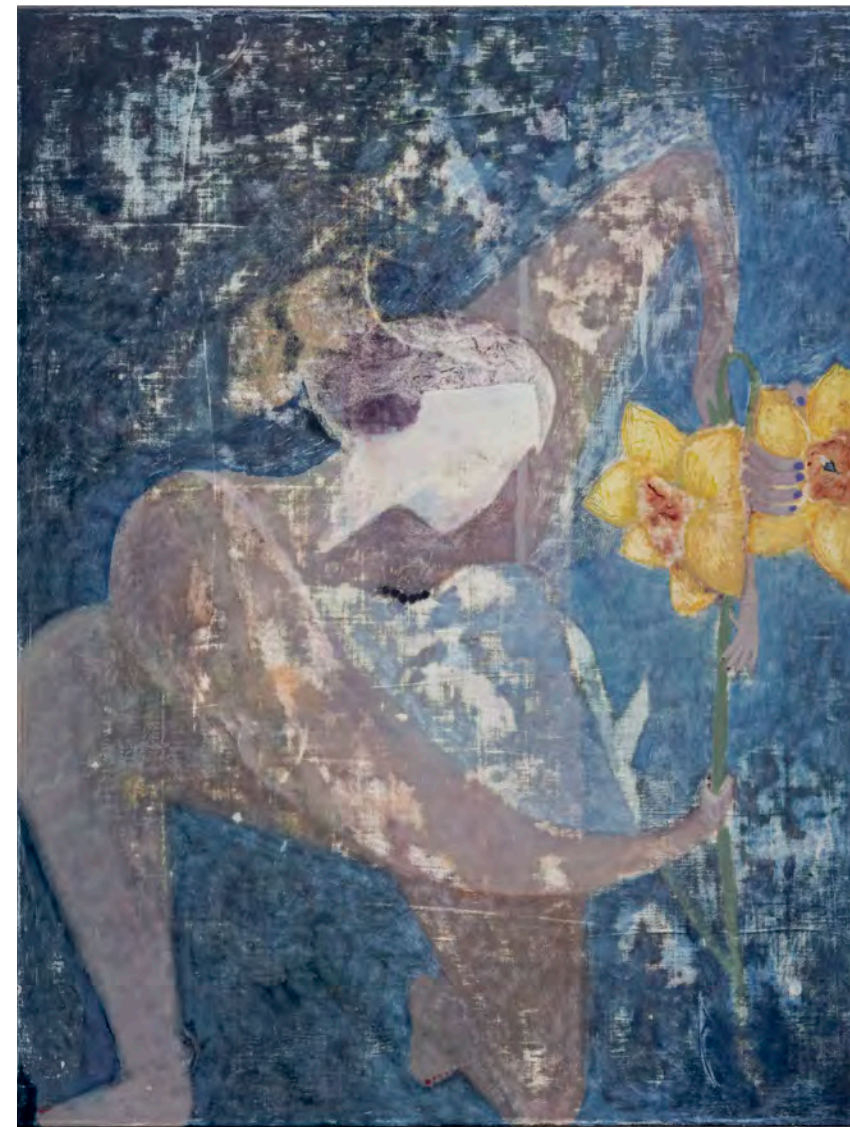
Ross, Kitchener, in honour of Shirley Madill,

Executive Director of the Kitchener-

Waterloo Art Gallery (2011-present),

2022. Photo: Toni Hafkenscheid.

© Pardiss Amerian.



EXHIBITIONS 2022



8 October 2021 to 6 February 2022
Annie MacDonnell: The Beyond Within

Organized and produced in partnership with the Robert McLaughlin Gallery, Oshawa

Curated by Crystal Mowry and Leila Timmins

Underpinned by feminist conceptions of the everyday as a basis for political engagement with the world, *The Beyond Within* proposed strategies for reorientation. In two videos made in collaboration with Paris-based artist Maïder Fortuné, pedagogical roles were underwritten by radical forms of intimacy. By making use of radical and lateral modes of thinking and storytelling, MacDonnell affirmed how art can both be a necessary clarifier and serve as an essential tool in world building.

Funded with the support of KWAG's Women of Influence for Women's Art, the Allan MacKay Curatorial Fund and the Musagetes Fund at Kitchener Waterloo Community Foundation.

Image: Installation view of *Annie MacDonnell: The Beyond Within*, Kitchener-Waterloo Art Gallery, 2022. Photo: Toni Hafkenscheid.

30 March 2021 to 6 March 2022
Articulating Legibility

Barbara Astman, Walter Bachinski, Susan Coolen, Michael Flomen, John Hofstetter, Thomas Lax, Ron Martin, David Rifat, Michael Snow, Douglas Walker, Joyce Wieland, and Ossip Zadkine

Guest Curated by Lucy Bilson

Legibility refers to our ability to clearly see and understand what is before us. It is underpinned by the desire to communicate with clarity and avoid misinterpretation. But what does it mean for an artwork to be legible? Is it intertwined with representation and abstraction, our understanding of the artist's intentions, or something else? This exhibition of works from the Permanent Collection explored questions of completeness, visually ambiguous forms and the communication of the intangible. Illegibility offers interesting opportunities for the viewer to contemplate or to insert oneself into the narrative of the work and find possibilities in moments of ambiguity.

This Community Curator exhibition was kindly supported by Activa.

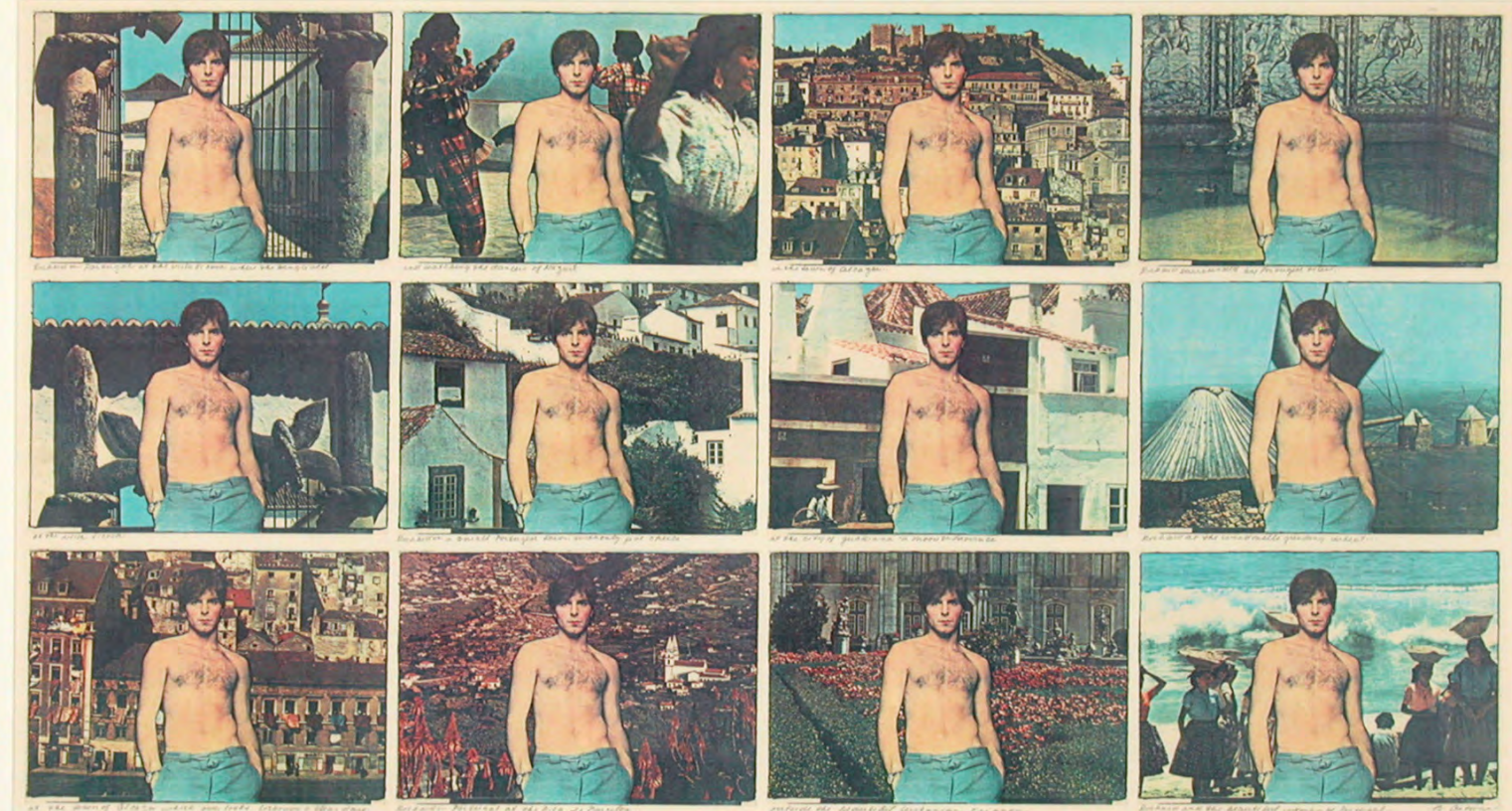


Image: Barbara Astman (Canadian, b. USA 1950). *Richard in Portugal*, 1977. Colour Xerox print, 61.1cm x 97.3cm (framed). Kitchener-Waterloo Art Gallery Collection. Gift of Glen E. Cumming, 1995. Photo: KWAG. © Barbara Astman.

29 January to 12 June 2022
At the far edge of worlds

Milutin Gubash, Jamelie Hassan, Tristram Lansdowne, Meryl McMaster and Joseph Tisiga

Guest Curated by
Žana Kozomora

Regardless of our place in the world, we are each enveloped in larger myths, histories, traditions and legacies. At times, these inheritances are paralyzing, stifling desired change and growth. At the edge of one world and the start of another, however, is a precarious and productive place. Rather than viewing this journey as a linear procession, each arrival can be imagined as a state of being in-between all that remains from the past and all that is yet to come. By unravelling monuments and inhabiting sublime landscapes, while entangling the personal with the political, a position at the far edge of worlds is a place that supports the creation of other worlds.



12 February to 22 May 2022
Expressions 47: Look Up

Students from Waterloo Region with selections from the Permanent Collection by Otto Beyer, Frederick Coburn, Norah Cowley, Michael Flomen, Barbara Hepworth, Paul Hutner, Stanley Lewis, Natsivaar and Homer Watson

Organized by KWAG Public Programs Department

The 47th edition of *Expressions* continued our annual tradition of showcasing student art from across Waterloo Region. The theme, Look Up!, was inspired by Emma Kreuzer's *The Moon Never Stays in One Place* and Nishi Patel's *Watercolour Sky Focus*. Encouraged to see celestial movement as a symbol of change, participating artists reflected on how they have moved, adapted and grown over the past year. *InSight* was the culmination of an Artist-in-Residence program that connected students with local artist Brenda Reid to produce experimental zines. The results of their collaboration were featured in *Expressions*.

Expressions 47 was supported by the Waterloo Region District School Board and the Waterloo Catholic District School Board.

Images: (Left) Installation view of *At the far edge of worlds*, Kitchener-Waterloo Art Gallery, 2022. Photo: Robert McNair. (Top) Installation view of *Expressions 47: Look Up*, Kitchener-Waterloo Art Gallery, 2022. Photo: Robert McNair.



11 June to 18 September 2022

Powerful Glow

Jordan Bennett, Patricia Deadman, Ursula Johnson, Mike MacDonald, Peter Morin, Luke Parnell, Archer Pechawis, Anne Riley, Fallon Simard, Becca Taylor, Art Wilson and T'uy't'tanat-Cease Wyss

Curated by Lisa Myers

Gathered around the medicine and butterfly artworks by the late Mi'kmaq artist Mike MacDonald, this exhibition brought together artists whose works are rooted in and stem from specific plant and land vocabularies that reflect place-based knowledge and nuanced perspectives of medicine. The conversations exchanged among these artworks create a powerful glow made possible through a commitment to reciprocity, remediation and remembering. Reciprocity evokes the acts of offering and then doing, where remediation contends with the context at hand and is about being from and for. Remembering, whether through one's body or material archives, can be painful, nourishing, interpretive and reflective of ways to access ancestral knowledge.

Reciprocity, remediation, remembering - fluid, ever changing, living.

18 March to 16 October 2022

From Her Perspective: Portraits by Canadian Women Artists

Germaine Arnaktauyok, Rita Briansky, Ghitta Caiserman-Roth, Berthe Des Clayes, Elizabeth M. Eastman, Frances M. Gage, Judy Garfin, Melissa General, Dorothy Knowles, Marion Long, Frances Loring, Laura Muntz Lyall, Meryl McMaster, Shelley Niro, Daphne Odjig, Jessie Oonark, Eleeshushe Parr, Kathleen Daly Pepper, Nancy Pukinnak, Lottie Rood, Louise Scott, Carol Wainio and Esther Warkov

Curated by Senta Ross

In the image-saturated age of the selfie, portraits are an all too common experience. Each image captures something beyond our likeness—our social habits, our mobility, our taste—and presents it for others to see. *From Her Perspective* brought together a number of portraits from the KWAG Permanent Collection. Produced by Canadian women artists and spanning over a century, the portraits in this exhibition took the form of paintings, drawings, photography and sculpture. As much as a portrait says about its subject, it is also an insight into the artist producing it. Taken together, this exhibition encourages a deeper understanding of the human condition through an expanded appreciation of what constitutes a portrait.

This Community Curator exhibition was funded in part by KWAG's *Women of Influence for Women's Art*.



Image: (Top) Installation view of *From Her Perspective: Portraits by Canadian Women Artists*, Kitchener-Waterloo Art Gallery, 2022. Photo: Robert McNair. (Right) Installation view of *Powerful Glow*, Kitchener-Waterloo Art Gallery, 2022. Photo: Robert McNair.

24 September 2022 to 8 January 2023
Emily Pelstring: The Passion of the Hedge-Rider

Curated by Darryn Doull

In this significant new installation, Emily Pelstring channeled the figure of the hag to reconcile material and immaterial realms and re-evaluate the thresholds between technology, nature, body and spirit. The installation evoked a medieval chapel and invited visitors into an atmospheric corridor of fallen shadows as animations pulsed on the panes. *The Passion of the Hedge-Rider* highlighted presumed thresholds of our material and immaterial lives, and questioned the implications of these categorical divisions through entrancing ambient cinematic spectacle.

Emily Pelstring acknowledges the support of glass consultant and fabrication assistant Kelsey Haynes, the Faculty of Fine Arts Core Technical Centre at Concordia University and the Ontario Arts Council. Vocal performance by Isla Craig.

This exhibition was presented with the support of KWAG's *Women of Influence for Women's Art*.



8 October 2022 to 22 January 2023
SOS: A Story of Survival, Part I - The Image

Pardiss Amerian, James Gardner, Paula McLean, Caroline Monnet, Thao Nguyen Phan, Cecilia Vicuña

Curated by Darryn Doull

What does it mean to survive?

Within a nation founded by colonialism, we find ourselves surrounded by survivals. In the midst of an ongoing pandemic, with increasing violence and war around the world, rampant global warming and staggering levels of inequality, survival is not only a philosophical question but a reality of daily life. *Part I - The Image* brought images and histories together to survive in new forms and contexts. As the past mingled with the present, meaningful views toward the future came into focus, revealing connections between humans, non-humans and the matter of the world. *Part II - The Body* will occur in 2023 and *Part III - The Planet* will conclude the project in 2024.

This exhibition was supported by The Musagetes Fund, held at Waterloo Region Community Foundation, and the Allan MacKay Curatorial Fund.

Images: (Left) Installation view of *Emily Pelstring: The Passion of the Hedge-Rider*, Kitchener-Waterloo Art Gallery, 2022. Photo: Toni Hafkenscheid. (Top) Installation view of *SOS: A Story of Survival, Part I: The Image*, Kitchener-Waterloo Art Gallery, 2022. Photo: Toni Hafkenscheid.



May to October 2022, ongoing
Mike MacDonald: Planting one Another

Curated by Lisa Myers

Produced in partnership with the Woodland Cultural Centre (Brantford)

A project with care and coexistence at its core, a twin re-planting of a Medicine and Butterfly garden by the late Mi'kmaq artist Mike MacDonald (1941-2006) was undertaken at two sites within the Haldimand Tract: the Kitchener-Waterloo Art Gallery and the Woodland Cultural Centre, where MacDonald's garden was first planted.



28 October 2022 to 16 April 2023
Wait for the Wheel

William (Bill) Acres, Jack Bechtel, Salvador Dalí, Michael Falk, Michael Flomen, Sara Graham, Basia Irland, Otto Rogers, C.V. Stübbe-Teglbjaerg, Takao Tanabe, Dondi White and York Wilson

Curated by Jennifer Bullock

In Greek and Roman mythology, the goddess Tyche, or Fortuna, is the fickle mistress of our destinies. Sometimes she helps you win and sometimes she lets you lose. This imagery persisted from Classical antiquity through the Middle Ages and into the Renaissance. People imagined themselves as passengers on this metaphorical wheel of misfortune and advantage. Works in the exhibition explored this concept of fate's constant turning. If events follow an eternal cycle—an ending always followed by a beginning—one may trust that destruction will be followed by renewal; despair must give way to hope. One need only wait for the wheel.

October 2022 to May 2023
Thao Nguyen Phan: Becoming Alluvium

Curated by Darryn Doull

KWAG's newest mural was taken from Phan's ongoing film project, *Becoming Alluvium* (2019-ongoing), a film that continues research into the Mekong River in Vietnam and the cultures that it nurtures. It is an allegorical tale of the environment and social changes caused by the expansion of agriculture, overfishing and the economic migration of farmers to urban areas. The mural is a fitting anchor to dwell upon survivals as survival is often bracketed by disruptive moments of loss. The image brings us closer to the survival of the Mekong River and draws connections to similar ecosystems, like that of the Grand River, closer to home.

FORTHCOMING PUBLICATIONS



Annie MacDonell: The Beyond Within

CONTRIBUTORS

Leila Timmins, Crystal Mowry, Clara Schulmann, Sophie Orlando, Ian Murray, Vincent Broqua, Mathilde Girard, Yan Wu. Edited by Leila Timmins.

DESIGNER

Cecilia Berkovic

CO-PUBLISHERS

Kitchener-Waterloo Art Gallery, Robert McLaughlin Gallery, Simon Fraser University Galleries, MacKenzie Art Gallery and Art Metropole. Produced in partnership with the Toronto Metropolitan University and Illingworth Kerr Gallery.

The Beyond Within is a book produced from, within and around the works in the exhibition by the same title. Located halfway between an artist book and an exhibition catalog, the 200-page book features images, film stills, and exhibition documentation alongside an interconnected network of critical texts, research material, film scripts, and conversations.

The concept and form of the book are shaped by the feminist approach of Fortuné and MacDonell, who use autofiction as a critical lever, lived experience as a political place, and narration as a field of experimentation. Like the relationships of exchange and circulation implicit in the collaboration of the two artists, the book is intended as a network of vital and intimate conversations that resonate with rather than describe the works in the exhibition.

Both the book and the exhibition explore a range of strategies for reorienting ourselves in relation to the world. Radical pedagogy, psychedelic experience, motherhood, friendship, astrology and artmaking itself become productive, if precarious, portals through which to escape the isolation of the self at the end of capitalism.

Image: (Above) Installation view of *Wait for the Wheel*. Kitchener-Waterloo Art Gallery, 2022. Photo: Robert McNair. (Right top) *Mike MacDonald: Planting one Another*, Kitchener-Waterloo Art Gallery, 2022. Photo: KWAG. (Right bottom) Annie MacDonell, *Untitled*, work in progress, 2021. Courtesy of the Artist. Photo: Toni Hafkenschied.

PUBLIC PROGRAMS REPORT 2022



Image: KWAG Summer Art Camp. Kitchener-Waterloo Art Gallery, 2022. Photo: KWAG.

Desarée Roskopf Public Programs Coordinator

In 2022 the Public Program Department continued to support meaningful art engagement by providing multiple audiences with learning and enjoyment opportunities. Through diverse art forms and themes, we inspired the audience to explore new ideas and connect with stories and artists.

The Public Programs Department was thrilled to welcome back on-site school students after the pandemic closures for programs that connected KWAG's exhibitions with the Ontario curriculum at every grade level. Throughout the 2021-2022 school year, 1,000 students across the Waterloo Region participated in our school programs.

Expression 47: Look Up encouraged students to reflect on how they have adapted and grown over the past year. Artist-in-Residence Brenda Reid worked closely with local students to create a collaborative work for the *InSight* program.

The Youth Council continued to provide youth with a space for creative experimentation, dialogue and collaborative learning. Along with the regular participants, teens from community partner institutions, such as the Multicultural Centre, joined us for special Youth Council sessions.

We continued enriching the lives of our community by offering a wide range of accessible public programs

for multiple audiences – adults, families, youth and seniors - that included, among others, Family Sundays, Sensory Saturdays, Gallery Tours, Art Camps and numerous art-making workshops. Public Programs engaged over 2,000 enthusiastic visitors of all skills and levels.

As part of KWAG's mission to make contemporary art accessible to different communities, we continued to build and sustain authentic relations with community partners. For instance, we joined the Youth Engagement Community of Practice, which fosters increased collaboration amongst youth-serving organizations across the Waterloo Region.

Through our collaboration with the Resilience Project Partnership, we contributed to a stronger and safer community by providing art workshops to underserved children, youth and caregivers.

Thanks to the Seniors Community Grant Program and in collaboration with local organizations, our Seniors Supporting Seniors program provided opportunities for seniors to connect over art creation.

With immense gratitude to our audiences, sponsors and community partners, we celebrate this year's accomplishments and look forward to another year of compelling public programs and engaging community projects.

MEDIA & COMMUNICATIONS REPORT 2022



Image: Doug Kirton, still from *Public Domain*, 2022. 12:48 mins. Courtesy of KWAG.

Amanda Bjarnason Manager, Marketing & Communications

In 2022, the communications team focused on the third pillar of KWAG's Strategic Plan: Engaging Communities. One of our significant accomplishments this year was implementing social media advertising. By investing in targeted ads, we increased our social media footprint and reached a wider audience. The result has been increased engagement and interest in our exhibitions and events. While supporting Public Programs, we continued our outreach in the community through accessible communications, relationship building and leveraging the power of open communication to encourage a sense of belonging.

We expanded our creative capabilities by adding video production to our repertoire. Recognizing the power of visual storytelling, we embarked on a journey to capture the essence of our exhibitions through captivating videos. Working with artist Miles Rufelds, *Emily Pelstring: The Passion of the Hedge-Rider* and *SOS: A Story of Survival, Part I - The Image* were documented. These videos offer a dynamic and immersive experience for both online and in-person visitors. By utilizing these videos in our marketing efforts, we

were able to engage our audience on a deeper level, fostering a greater appreciation for the art and creating a lasting impact on our visitors.

In addition to our exhibition-focused videos, we embarked on a special project to dive deeper into our Permanent Collection. Recognizing the significance of living artists in shaping the contemporary art landscape, we produced five short documentary videos highlighting specific artworks within our Permanent Collection and the artists responsible for their creation. Under the banner of *Public Domain*, these captivating videos took us on a journey to the artist's creative spaces, providing a rare glimpse into their working process, the inspirations behind their art, and the thematic depth embedded within each piece.

As we look to the future, we will continue to harness the power of video production and storytelling, collaborating with artists and exploring the ever-evolving world of art to provide enriching and immersive experiences for all who engage with KWAG.

DEVELOPMENT REPORT 2022

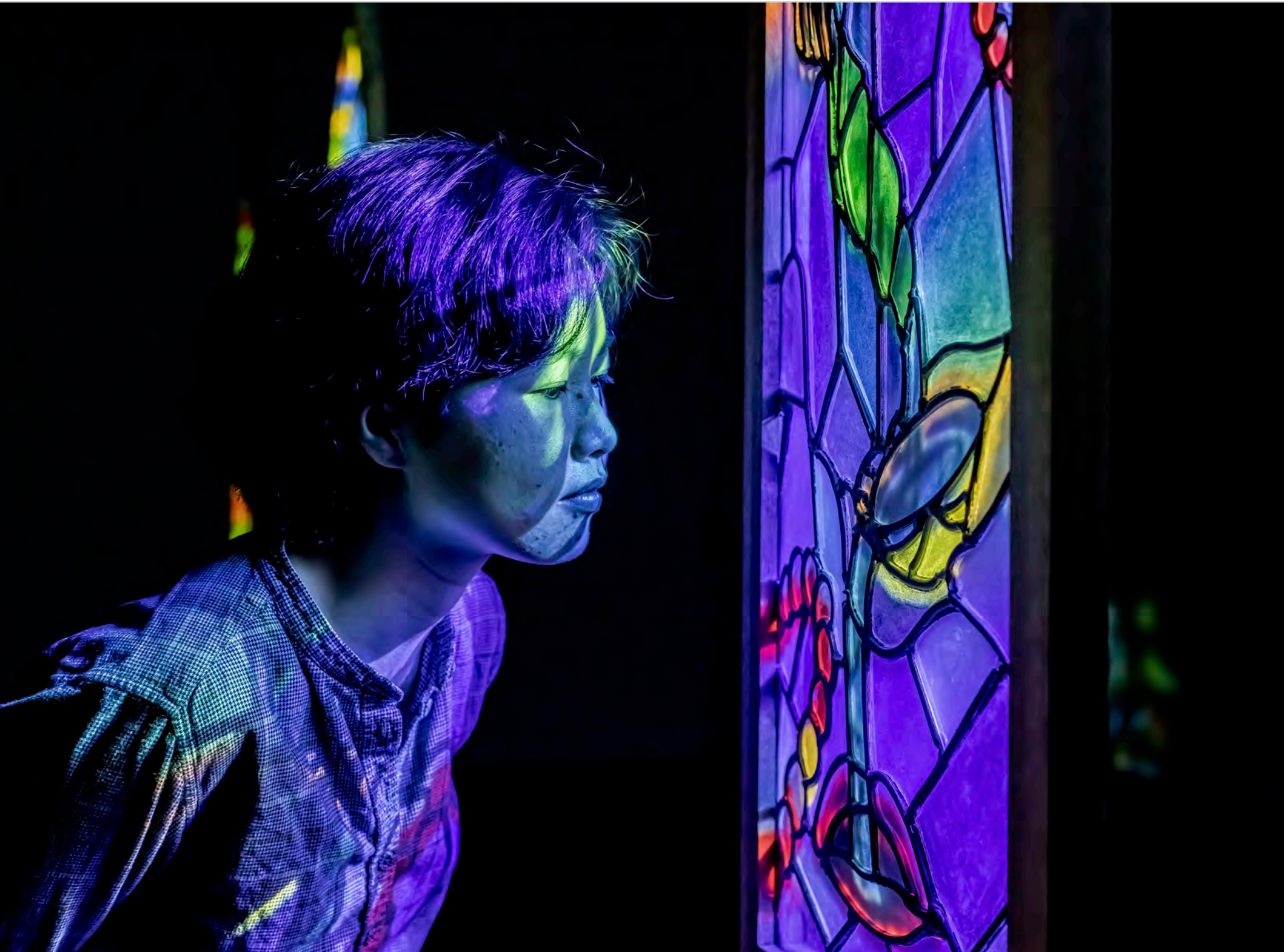


Image: Installation view, *Emily Pelstring: The Passion of the Hedge-Rider*, at the Kitchener-Waterloo Art Gallery, 24 Sept. 2022 – 8 Jan. 2023. Photo: Toni Hafkenscheid.

Cera Frederiksen Development Coordinator

2022 started with cautious optimism as we safely welcomed visitors back into the Gallery. To be able to create together and enjoy art in a shared space brought a return to normalcy that many had greatly missed over the past three years. We were excited to be able to offer more Walk the Talk Tours in 2022 and to safely welcome members back into the Gallery to view exhibitions in conversation with one of our Artist Educators, the artist themselves, or the Gallery's Curator.

Women of Influence for Women's Art (WIWA) continued championing work by women artists as funders through their support of the exhibition *Emily Pelstring: The Passion of the Hedge-Rider* and *From Her Perspective: Portraits by Canadian Women Artists*, a fantastic collection of works of art from the Permanent Collection.

The Gallery also launched the Adopt an Artwork campaign, a program that provides an opportunity for art enthusiasts to support the conservation of an artwork from the Permanent Collection in need of care.

While we weren't quite ready to hold our annual Black & Gold Gala

in person again, we held an online auction and were again in awe of the community's generosity. With so many local businesses recovering from COVID, we are so grateful they could still donate to our auction.

We ended the year strong with our Towards an Equitable and Inclusive Future campaign. This ongoing campaign allows us to remove barriers to inclusion by funding new accessibility initiatives, youth outreach, accessible tours, multilingual tours and programming for seniors.

We are sincerely thankful to the sponsors and funders recognized throughout this Annual Report who share KWAG's passion for public engagement and artistic leadership in the Waterloo region and beyond. Without their support, we could not continue our ongoing work of sharing art and its ideas with our growing community.

Thank you to everyone who supported us through 2022. From donating to volunteering, visiting the Gallery, telling your friends and family about us, following us on social media, and reading this annual report, we couldn't exist without each and every one of you.

FINANCIAL REPORT 2022



Image: Installation view of *Deanna Bowen: Black Drones in the Hive*, at the Kitchener-Waterloo Art Gallery, 18 Sept. 2020 – 28 Feb. 2021. Photo: Toni Hafkenschied.

Finance Committee

2022 was another challenging year for KWAG as it continued to adapt to the 'new normal' arising out of the pandemic. We started 2022 with another shutdown due to COVID-19. Staff worked hard during this time to manage expenditures, mindful of the resources available from core funding sources to support operations throughout the pandemic. At the end of the 2022 fiscal year, KWAG was fortunate to report a surplus of \$54,688. We received continued support from our funders and the community during another historic year, for which we are very grateful. We are also appreciative of the Department of Canadian Heritage and OAC Arts Recovery funding made available to KWAG.

Consistent with prior years, core annual funding provided by the City of Waterloo and the City of Kitchener comprised 33.84% of our overall revenue (40.56% in 2021). The Ontario Arts Council and the Canada Council for the Arts provided 19.5% of overall revenue in 2022. Collectively, these organizations provide critical support to our ongoing operations. Overall funding levels in 2022 increased from 2021 at a rate of 21.7%. Revenues from public support, including individuals, corporations and foundations, increased by \$16,848.

Expenditures increased in 2022 by \$276,313 compared to 2021, an increase of 27.2% over 2021.

Two projects in 2022 contributed to 7.8% of the increase in expenses:

- In Administration expenses, Lord Cultural Resources was engaged to complete a Digital Strategy for KWAG (funded by Canada Council for the Arts - Digital Generator Grant).
- In Curatorial and Exhibitions, Framing and Crating expenses for the Deanna Bowen Exhibition were undertaken, to prepare this exhibition for tour MacKenzie Art Gallery, Kamloops Art Gallery, Esker Foundation and Art Windsor Essex (funded by Canada Council for the Arts - Touring Assistance).

The KWAG Endowment Fund remains an important source of funding for operations, contributing \$19,417 in 2022. KWAG continues to engage professional investment management services to ensure stewardship of these funds.

We would like to extend our gratitude and thanks to all our partners, donors and community members who have supported KWAG as we navigated the trials, challenges and opportunities of 2022.

THE KITCHENER-WATERLOO ART GALLERY

MANAGEMENT RESPONSIBILITY FOR FINANCIAL REPORTING DECEMBER 31, 2022

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INDEPENDENT AUDITORS' REPORT

The accompanying financial statements and all other information contained in this annual report are the responsibility of the management of The Kitchener-Waterloo Art Gallery. The financial statements have been prepared by management in accordance with Canadian accounting standards for not-for-profit organizations and have been approved by the Board of Directors.

Preparation of financial information is an integral part of management's broader responsibilities for the ongoing operations of The Kitchener-Waterloo Art Gallery. Management maintains a system of internal accounting and administration controls which are designed to provide reasonable assurance that transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial information. Such information also includes data based on management's best estimates and judgements. Management has determined that the enclosed financial statements are presented fairly and on a consistent basis with prior years, in all material respects.

The Finance Committee of the Board of Directors meets with the Executive Director and Director of Finance and Administration of The Kitchener-Waterloo Art Gallery on a periodic basis and reports to the Board of Directors thereon. In addition, the Finance Committee and Board of Directors review and approve the annual financial statements. The Finance Committee also conducts a regular audit of the permanent collection of the Kitchener-Waterloo Art Gallery.

The financial statements have been audited by the external auditors, Graham Mathew Professional Corporation, authorized to practise public accounting by the Chartered Professional Accountants of Ontario, in accordance with Canadian generally accepted auditing standards. The external auditors have full and free access to management, the Finance Committee and the Board of Directors. The Independent Auditors' Report, dated March 29, 2023, expresses their unqualified opinion on the 2022 financial statements.

Handwritten signature of Shirley Madill in cursive.

Shirley Madill
Executive Director

Handwritten signature of Shelly Mitchell in cursive.

Shelly Mitchell
Director of Finance and Administration

To the Members of
The Kitchener-Waterloo Art Gallery

Opinion

We have audited the accompanying financial statements of **The Kitchener-Waterloo Art Gallery** (the "Gallery"), which comprise the statement of financial position as at December 31, 2022, and the statements of revenue and expenditure, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Gallery as at December 31, 2022, and its financial performance and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the Auditors' Responsibilities for the Audit of the Financial Statements section of our report. We are independent of the 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 these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

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

Auditors' 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 auditors' 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.

INDEPENDENT AUDITORS' REPORT (CONTINUED)

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 the 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 Gallery'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 Gallery's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditors' 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 auditors' report. However, future events or conditions may cause the Gallery 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.

Carolan Mathew Professional Corporation

Cambridge, Ontario
March 29, 2023

Chartered Professional Accountants, authorized to practise public accounting by the Chartered Professional Accountants of Ontario

**STATEMENT OF REVENUE AND EXPENDITURE
YEAR ENDED DECEMBER 31, 2022**

	2022 \$	2021 \$
Revenue (pages 13 - 14)		
Government grants	414,270	407,972
Arts agencies	239,255	220,855
Project grants	119,384	5,680
Exhibitions	64,316	22,735
Education	80,422	53,881
Public support	234,956	218,108
Foundations	39,959	48,312
Investments (note 11)	31,396	28,206
	1,223,958	1,005,749
Expenditure		
Curatorial and exhibition	371,862	233,316
Development and fundraising	74,217	60,063
Public programs	163,878	150,931
Marketing and communications	122,780	123,210
Administration	332,315	275,577
Building and occupancy	140,575	122,355
Visitor Services and Volunteer Programs	86,583	50,445
	1,292,210	1,015,897
Deficiency of revenue over expenditure from operations	(68,252)	(10,148)
Amortization of deferred capital contributions	28,638	29,987
Amortization of capital assets	(38,830)	(37,465)
Deficiency of revenue over expenditure invested in capital assets	(10,192)	(7,478)
Other items		
Wage subsidy		80,659
COVID-19 Government funding	133,132	17,343
	133,132	98,002
Total excess of revenue over expenditure for year	54,688	80,376

**STATEMENT OF CHANGES IN NET ASSETS
YEAR ENDED DECEMBER 31, 2022**

	Invested in Capital Assets (note 3(f)) \$	Endowment Funds (note 3(f)) \$	Unrestricted (note 3(f)) \$	2022 \$	2021 \$
Net assets (deficiency), beginning of year	27,830	384,134	(91,467)	320,497	240,121
Excess (deficiency) of revenue over expenditure	(10,192)		64,880	54,688	80,376
Invested in capital assets (note 17)	12,148		(12,148)		
Net assets (deficiency), end of year	29,786	384,134	(38,735)	375,185	320,497

The explanatory financial notes form an integral part of these financial statements.

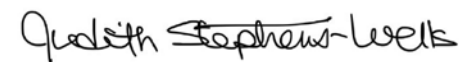
**STATEMENT OF FINANCIAL POSITION
DECEMBER 31, 2022**

	2022 \$	2021 \$
ASSETS		
Cash	363,689	378,484
Accounts receivable	44,162	7,328
Prepaid expenses	26,454	25,567
Grants receivable		107,034
Current assets	434,305	518,413
Investments		
Allan MacKay Curatorial Fund (note 13)	113,962	122,268
Endowment (note 12)	433,955	485,434
Capital assets (note 4)	100,708	117,609
Art collection (note 5)	100	100
	1,083,030	1,243,824
LIABILITIES		
Accounts payable and accrued liabilities (note 6)	57,912	57,047
Deferred revenue (note 9)	399,191	535,201
Current liabilities	457,103	592,248
Deferred revenue, Endowment (note 12)	49,820	101,300
Deferred capital contributions (note 8)	70,922	89,779
Deferred revenue, Allan MacKay Curatorial Fund (note 13)	70,000	80,000
Long-term debt (note 7)	60,000	60,000
	707,845	923,327
NET ASSETS		
Invested in capital assets (note 10)	29,786	27,830
Endowment funds (notes 12 and 13)	384,134	384,134
Unrestricted	(38,735)	(91,467)
	375,185	320,497
	1,083,030	1,243,824

APPROVED BY THE BOARD



Director



Director

The explanatory financial notes form an integral part of these financial statements.

**STATEMENT OF CASH FLOWS
YEAR ENDED DECEMBER 31, 2022**

	2022 \$	2021 \$
Cash flows from operating activities:		
Excess of revenue over expenditure for year	54,688	80,376
Items not involving cash:		
Amortization of capital assets	38,830	37,465
Amortization of deferred capital contributions	(28,638)	(29,987)
	64,880	87,854
Net change in non-cash working capital balances relating to operations:		
Accounts receivable	(36,834)	6,163
Prepaid expenses	(887)	(4,419)
Accounts payable and accrued liabilities	865	11,431
Deferred revenue	(136,010)	193,003
Grant receivable	107,034	(82,414)
	(952)	211,618
Cash flows from investment activities:		
Change in investments	59,785	(44,937)
Change in deferred revenue, investments	(61,480)	22,294
Purchase of capital assets	(21,929)	(18,432)
	(23,624)	(41,075)
Cash flows from financing activities:		
Capital contributions received	9,781	
Increase in long-term debt		20,000
	9,781	20,000
Net increase (decrease) in cash	(14,795)	190,543
Cash position, beginning of year	378,484	187,941
Cash position, end of year	363,689	378,484

The explanatory financial notes form an integral part of these financial statements.

EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2022

1. Basis of Presentation of Financial Statements

These financial statements have been prepared by management on a going concern basis, which presumes that The Kitchener-Waterloo Art Gallery (the "Gallery") will be able to realize its assets and discharge its liabilities in the normal course of business for the foreseeable future. The Gallery has a working capital deficiency at the end of the year and a deficiency in its unrestricted fund.

2. Nature of Business

For the benefit of current and future generations, the Gallery collects, preserves, researches, interprets and exhibits the visual arts and offers dynamic public programming relating to the visual arts, all with a view to inspiring creativity and appreciation of the visual arts in the Region. The Gallery is incorporated as a non-profit organization without share capital.

As the Gallery is a registered charity under the Income Tax Act, its income is not taxable and it is eligible to issue official income tax receipts for charitable donations.

3. Summary of Significant Accounting Policies

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

(a) Amortization of capital assets

The Gallery amortizes capital assets on a straight-line basis over their estimated useful lives:

Computer equipment	5 years
Computer software	2 years
Furniture, fixtures and equipment	5 years
Collection management equipment	5 years
Building improvements	10 - 20 years

(b) Art collection

The Gallery holds a collection of works of art in public trust for the benefit of Canadians, present and future. The collection is shown on the statement of financial position as an asset at a nominal value of \$100. Acquisitions of works of art and related costs are reflected in curatorial and exhibition expenditures on the statement of revenue and expenditure in the year of acquisition. Items contributed to the collection are not recorded in the accounts.

(c) Financial instruments

Investments are shown on the statement of financial position at their fair values at the year-end date, with changes in fair value recognized in the statement of revenue and expenditure. All other financial assets and liabilities are recorded at amortized cost less any discovered impairment.

(d) Deferred revenue

Deferred revenue represents revenue received for which the related expenditures have not been made.

EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2022

3. Summary of Significant Accounting Policies (Continued)

(e) Deferred capital contributions

Capital contributions for the purposes of acquiring amortizable capital assets or reducing debt applicable to capital assets are deferred and amortized on the same basis as the related capital assets.

(f) Fund accounting

To ensure observation of restrictions placed on the use of resources available to the Gallery, the accounts are maintained in accordance with the principles of fund accounting. The resources are classified for accounting and reporting purposes into the following funds which have been established according to their nature and purpose:

The **Invested in Capital Assets fund** reports the assets, liabilities, revenue and expenditures related to the capital assets acquired by the Gallery.

The **Endowment fund**, consists of restricted donations received by the Gallery which have been allocated for specific use by the funder.

The **Unrestricted fund** accounts for the organization's program delivery and administrative activities.

(g) Revenue recognition

The Gallery follows the deferral method of accounting for contributions. Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. 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. Government wage assistance is recorded in the period in which the related expenditures are incurred.

Endowment fund contributions are recognized as direct increases in net assets. Income earned on resources held for endowment and realized and unrealized gains are deferred and recognized as income of the operating fund when used in accordance with the restrictions of the endowment fund.

(h) Contributed services and materials

Donations of materials and services are not reflected in these financial statements because of the impracticality of the record keeping and valuation of them.

(i) Use of estimates

The preparation of these financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amount 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 current period. These estimates are reviewed periodically and adjustments are made to income as appropriate in the year they become known.

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2022**

	2022 \$	2021 \$
4. Capital Assets		
Cost		
Computer equipment	38,990	31,200
Computer software	16,726	16,726
Furniture, fixtures and equipment	133,667	119,528
Collection management equipment	107,856	107,856
Building improvements	556,395	556,395
	853,634	831,705
Accumulated amortization		
Computer equipment	21,603	15,772
Computer software	16,726	16,726
Furniture, fixtures and equipment	90,690	71,722
Collection management equipment	107,856	107,856
Building improvements	516,051	502,020
	752,926	714,096
Net Book Value	100,708	117,609

5. Art Collection

The Gallery's permanent collection, consisting of over 4,300 works of art, is held in perpetuity and public trust for the benefit of all Canadians. The Gallery acquires artworks for the collection by purchase, gift or bequest.

Acquisitions in the year, by funding source are as follows:

	2022	2021
Purchases	6,100	18,709
Donations, at estimated fair value	57,200	86,000
	63,300	104,709

The permanent collection is insured for \$15,815,920. As it is challenging for an art museum to insure an art collection at its entire value, this amount is determined through an evaluation of selected works of art that are the highest in value.

6. Accounts Payable and Accrued Liabilities

	2022	2021
Accounts payable and accrued liabilities	46,523	42,346
Government remittances payable	11,389	14,701
	57,912	57,047

7. Long-Term Debt

Canada Emergency Business Account Loan, interest free until January 2024. \$20,000 forgivable if repaid by December 2023. Interest at 5% beginning January 2024 and balance due in full by December 2025.

	60,000	60,000
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**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2022**

	2022 \$	2021 \$
8. Deferred Capital Contributions		
Balance, beginning of year	89,779	119,766
Grants received for purchase of equipment	9,781	
	99,560	119,766
Amortization	(28,638)	(29,987)
	70,922	89,779
9. Deferred Revenue		
Ontario Arts Council Operating Grant	128,855	128,855
Corporate sponsorships	24,000	41,000
Allan MacKay Curatorial Fund	10,605	28,494
Year End Campaign	15,832	19,390
Women of Influence for Women's Art	35,520	23,494
Project grants	72,438	35,124
OAC and Canada Council Recovery	74,882	129,912
Canadian Heritage Grant		100,000
Various	37,059	28,932
	399,191	535,201
10. Net Assets Invested in Capital Assets		
(a) Net assets invested in capital assets are calculated as follows:		
Capital assets	100,708	117,609
Deduct		
Amounts financed by deferred capital contributions	(70,922)	(89,779)
	29,786	27,830
(b) Change in net assets invested in capital assets is calculated as follows:		
Amortization of capital assets	(38,830)	(37,465)
Amortization of deferred capital contributions	28,638	29,987
	(10,192)	(7,478)
Purchase of capital assets, net of disposals	21,929	18,432
Amounts funded by contributions	(9,781)	
	12,148	18,432
Change in net assets invested in capital assets	1,956	10,954
11. Investment Income		
Investment income earned is reported as follows:		
Unrestricted resources	5,622	1,528
Ontario Arts Council Endowment (note 14)	6,357	8,553
Income earned on resources held for endowment:		
Unrestricted	19,417	18,125
Total investment income recognized as revenue	31,396	28,206

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2022**

12. Endowment Funds

Contributions restricted for endowment funds consist of restricted donations received by the Gallery. From the time of its receipt, the endowment principal is to be maintained for not less than 10 years. All donations to the endowment fund shall be pooled in a separate account held by a third party.

The Board of Directors may make a distribution in each calendar year to the operating account of the Gallery not exceeding 4% of the market value of the assets of the endowment fund on December 31 of the preceding year. No distribution is allowed in a calendar year when the market value of the assets of the endowment fund at the previous December 31 is less than 104% of the sum of all donations to the endowment fund. However, the Board of Directors may continue distributions for two calendar years regardless of the market value of the assets in the endowment fund. After making two such distributions, there shall be no further distribution until the year after, when the market value of assets in the endowment fund exceeds 104% of the sum of all donations to the endowment fund.

13. Allan MacKay Curatorial Fund

During fiscal 2010, the Gallery received a grant in the amount of \$200,000 from the City of Kitchener Musagetes Arts & Culture Fund established in the name of Allan MacKay to cover the cost of special exhibits to be held at the Gallery. Beginning in 2011, the Allan MacKay Curatorial Fund is being disbursed at a rate not exceeding \$10,000 per year plus any income earned on the invested funds. Any amount not spent in a given year may be spent in any subsequent year. Income earned on the grant monies invested by the Gallery is deferred.

14. Ontario Arts Council Endowment Fund

The Gallery has entered into an agreement to establish a permanent endowment fund with the Ontario Arts Council Foundation. Under the terms of the agreement, the invested capital cannot be withdrawn and only the related income can be paid to the Gallery. Accordingly, this endowment fund is not presented in these financial statements.

The estimated market value of the endowment fund as at December 31, 2022 is \$116,256 (\$136,474 in 2021). During the year the Gallery received \$6,357 (\$8,553 in 2021) from the endowment fund.

15. Commitments and Contingencies

The Gallery has an agreement with The Centre in the Square Inc. to occupy the Art Gallery premises for a twenty-year period, which commenced on completion of the Art Gallery building in 1980, with successive automatic renewal periods of ten years. The Gallery has agreed to make an annual contribution to the costs related to the premises. In 2022 this amount was \$107,222 (\$105,120 in 2021). It is anticipated that future annual contributions will be comparable to those of 2022 and 2021.

16. Bank Advances

The Gallery has available a revolving line of credit to a maximum of \$150,000. The line of credit bears interest at a rate of prime plus 1.5% and is secured by a general security agreement. Collateral for this agreement does not include any artwork. The Gallery may elect to activate a bulge increase to \$185,000 from August 1 - October 31, annually, upon satisfying the bank's disbursement conditions provided in its banking agreement. The unused capacity of the line of credit at December 31, 2022 is \$150,000.

17. Interfund Transfers

An amount of \$12,148 (\$18,432 in 2021) was transferred from Unrestricted Funds to the Funds Invested in Capital Assets in order to assist in funding disbursements for capital purchases.

**EXPLANATORY FINANCIAL NOTES
YEAR ENDED DECEMBER 31, 2022**

18. Financial Instruments

The entity is exposed to various risks through its financial instruments. The following analysis provides a measure of the entity's risk exposure and concentrations at the year end date.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities. The entity is exposed to this risk mainly in respect of its accounts payable and accrued liabilities.

Credit risk

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The entity is exposed to credit risk with respect to its accounts receivable. The entity provides credit to its clients in the normal course of its operations.

Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk and other price risk. The entity is mainly exposed to interest rate risk and other price risk.

Interest rate risk

The entity is exposed to interest rate risk on its floating interest rate financial instruments. Floating-rate instruments, such as the operating line, subject the entity to a cash flow risk.

Other price risk

Other price risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices (other than those arising from interest rate risk or currency risk), whether those changes are caused by factors specific to the individual financial instrument or its issuer, or factors affecting all similar financial instruments traded in the market. The entity is exposed to other price risk through its investments.

**SCHEDULE OF REVENUE
YEAR ENDED DECEMBER 31, 2022**

	2022 \$	2021 \$
Government grants		
City of Kitchener	337,770	331,472
City of Waterloo	76,500	76,500
	414,270	407,972
Arts agencies		
Ontario Arts Council	128,855	128,855
Canada Council for the Arts	110,400	92,000
	239,255	220,855
Project grants		
City of Kitchener	3,000	2,500
Ontario Seniors' Secretariat	427	269
Young Canada Works - BCH	12,779	2,221
Ministry of Tourism	3,500	
Canada Council for the Arts - Touring Assistance	53,064	
Canada Council for the Arts - Digital Generator	40,000	
New Horizon's	6,614	690
	119,384	5,680
Exhibitions		
Exhibition fees	44,000	
Allan MacKay Curatorial Fund	20,000	20,000
Sale of catalogues and books	316	2,735
	64,316	22,735
Education		
Waterloo Catholic District School Board	27,410	23,108
Waterloo Region District School Board	7,684	6,312
Summer employment grants	8,187	7,479
Registration - public programs	36,148	16,929
Tours - other groups	993	53
	80,422	53,881
Public support		
Corporate sponsorships	92,743	91,091
Corporate donations	3,818	4,470
Individual donations	76,742	79,309
Voluntary admissions	1,879	543
Fundraising	28,888	30,438
Women of Influence for Women's Art	12,500	5,000
Other	18,386	7,257
	234,956	218,108

**SCHEDULE OF REVENUE (CONTINUED)
YEAR ENDED DECEMBER 31, 2022**

	2022 \$	2021 \$
Foundations		
Astley Family Foundation	4,400	
The Waterloo Region Record and Lyle S. Hallman Kids to Camp Fund held at Waterloo Region Community Foundation	1,675	3,920
Elizabeth L. Gordon Art Programme of the Walter and Duncan Gordon Foundation	6,684	9,000
The Musagetes Fund held at Waterloo Region Community Foundation	20,000	15,000
The Weiland Family Foundation Fund held at Waterloo Region Community Foundation		5,520
Waterloo Region Arts Fund	7,200	
Waterloo Region Community Foundation		14,872
	39,959	48,312
Investment income (note 11)	31,396	28,206
Total revenue	1,223,958	1,005,749

BOARD OF DIRECTORS & COMMITTEES 2022

President

Bryce Kraeker

VP, Finance & Treasurer

Jeff Howald

VP, Internal

Judith Stephens-Wells

Board Members

Aaron Shull
 Alexandra Hardy
 Danielle Deveau
 David Schnider
 Irena Kramer
 Jen Vasic
 Kristine Schumacher
 Logan MacDonald
 Murray Gamble
 Nancy Campbell
 Robin Lindner

Executive Committee

Bryce Kraeker, Chair
 Danielle Deveau
 Alexandra Hardy
 Jeff Howald
 Shelly Mitchell
 Judith Stephens-Wells

Finance Committee

Alexandra Hardy, Chair
 Daneille Deveau
 Jeff Howald
 Bryce Kraeker
 Shelly Mitchell
 Judith Stephens-Wells

Endowment Fund Management

Nancy Campbell, Chair
 Alexandra Hardy
 Bryce Kraeker
 Shelly Mitchell
 Rick Vandermeij

Permanent Collection Committee

Judith Stephens-Wells, Chair
 Lois Andison
 Anne Brydon
 Darryn Doull
 Jennifer Bullock
 Soheila Esfahani
 Murray Gamble
 Senta Ross
 Doug Kirton

Black & Gold Committee

Senta Ross
 Patricia Lawler
 Michelle Victorino
 Julie Fleming

Shirley Madill, *Executive Director*, is Ex-Officio on all committees

GALLERY STAFF 2022

Executive Director

Shirley Madill

Curator

Darryn Doull

Director of Finance & Administration

Shelly Mitchell

Director of Public Programs

Stephen Lavigne (until August)

Interim Director of Public Programs

Annabelle Girard (August-December)

Director, Marketing & Communications

Stephanie Vegh (until November)

Development Officer

Leah Caravan (until September)

Assistant Curator & Registrar

Jennifer Bullock

Curatorial & Collection Intern

Amanda Berardi (until March)

Preparator

John Mathews (March to October)
 Lawrence Salza (from December)

Graphic Designer

Jules Hall (until July)

Contract Graphic Designer

Lisa Narduzzi (from November)

Public Programs Coordinator

Desarée Roskopf (from March)
 Sarah Bennett (until May)

School Programs Coordinator

Monique Wozny (from July)
 Stephanie Clinton (on Maternity leave)

Visitor Services and Volunteer Coordinator

Yexin Tan

Gallery Attendants

Alex McConnell (Jan to May)
 Stephanie Farrow (from April)
 Terrina Reitzel

Gallery Assistants

Aala Ibrahim (from October)

Teddy Gillis (from May)
 Stephanie Farrow (until April)

Artist Educators

Ashley Guenette
 Brenda Reid
 Catherine Mellinger
 Edina Pervanic
 Janice Saunders
 Sumaira Tazeen Shiekh

Exhibition Installation Crew

Amanda Langis
 Robert Achtemichuk
 Sarah Kernohan
 Simone Blain

Summer Students

Aala Ibrahim
 Tyra Singh

Contract Photography and Videography

Tara Cooper
 Toni Hafkenscheid
 Casey Haughland
 Scott Lee
 Robert McNair
 Jahmal Nugent
 Terry O'Neill
 Miles Rufelds

Image: (Right) FEAST 12, Kitchener-Waterloo Art Gallery, 2022. Photo: Scott Lee.



EXHIBITION & PROGRAMMING PARTNERS 2022

EXHIBITION PARTNERS

Concordia University: Faculty of Fine Arts Technical Centre

- Technical support for *Emily Pelstring: The Passion of the Hedge-Rider*

Eastwood Collegiate Institute

- *InSight* partner school, *Expressions 47: Look Up!*

Robert McLaughlin Gallery

- Host venue for touring exhibition *Powerful Glow*
- Co-production and tour partner for *Annie MacDonell: The Beyond Within*

St. Teresa of Avila Catholic Elementary School

- *InSight* partner school, *Expressions 47: Look Up!*

Vtape

- Exhibition support for *Powerful Glow*

York University: Environmental & Urban Change

- Financial support for *Powerful Glow*

KWAG also acknowledges the following organizations and individuals who supported our exhibitions through loans of artwork:

- Art Gallery of Guelph
- Electronic Arts Intermix
- Indigenous Arts Centre, Crown-Indigenous Relations and Northern Affairs Canada, Government of Canada

- Glen Morrison
- Michel L'Heureux
- MOMENTA Biennale de l'image
- Private Collection 1
- Private Collection 2

PROGRAMMING PARTNERS

Alzheimer Society Waterloo Wellington

- Dementia-Friendly Training

Autism Ontario

- Youth Art Program

City of Kitchener

- Walk the Talk: Multilingual Tours
- Walk the Talk: Architecture Tours

Conseil Scolaire Viamonde

- School Programs (JK-Grade 12)

Downtown Kitchener BIA

- DTK Art Walk

Immigration Partnership Waterloo Region

- Global Migration Film Festival
- Multilingual Gallery Guides

KW Habilitation

- Summer Art Camp staff training

Kitchener Public Library

- Film Series
- Family Sunday
- Seniors Supporting Seniors

Kitchener-Waterloo Multicultural Centre

- "Let's Talk" Newcomer Youth Program

McMaster University, Department of Family Medicine

- Art of Seeing

The Resilience Project

- Family Art Hangouts
- Youth Art Workshops

University of Waterloo

- Walk the Talk: Architectural Walking Tours

Waterloo Catholic District School Board

- School Programs (JK-Grade 12)
- *Expressions 47: Look Up*

Waterloo Public Library

- Seniors Supporting Seniors

Waterloo Region District School Board

- School Programs (JK-Grade 12)
- *Expressions 47: Look Up*



Image: (Right) Family Sunday, Kitchener-Waterloo Art Gallery, 2020. Photo: KWAG.

FUNDERS 2022

Major Funders

City of Kitchener
Ontario Arts Council
Canada Council for the Arts
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Project Funders

City of Kitchener—Tier II
Government of Ontario, Seniors Community Grant
City of Waterloo Recovery Grant
The Canada Council for the Arts, Digital Generator
The Waterloo Region Arts Fund
Allan Harding MacKay Curatorial Fund
Waterloo Region Community Foundation

- The Musagetes Fund
- The Waterloo Region Record—Lyle S. Hallman Foundation Kids to Camp Fund
- The Keith and Winifred Shantz Fund for the Arts
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Image: (Right) Murray Gamble, Kitchener-Waterloo Art Gallery, 2022.
Photo: Scott Lee.

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Image: (Right) Exhibition Opening for *SOS: A Story of Survival, Part I - The Image*, Kitchener-Waterloo Art Gallery, 2022. Photo: Scott Lee.

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Hadi Meski
Nishi Patel
Janvi Patel
Jenny Phan
Ayan Sharma
Ruth Theodros
Rhooha Tirmizi
Steafanie Vocaj

Co-op Student

Emilia Haag

Senior Volunteer Artist Educators

Janet Howitt
Carolyn Keating
Kathie Must

ACKNOWLEDGEMENTS

Shirley Madill

I am grateful to work with a dedicated and extraordinary team at the Kitchener-Waterloo Art Gallery. I express thanks to the Board of Directors, the Gallery's leadership team, all staff and our volunteers whose commitment and hard work contribute to our ongoing resilience and success. We share the belief that art can make a difference in people's lives. A special thanks to our members and our partners. We would not be able to do all that we do without your support.

The success of all the Gallery's public programs is due to the hard work of staff who work in the Department of Public Programs. From our art classes, workshops, camps, and school programs, it is the result of teamwork on the part of many. Thank you to Desarée Roskopf, Public Programs Co-ordinator and Monique Wozny, School Programs Co-ordinator for bringing a wealth of new ideas and an endless enthusiasm for connecting youth, seniors, families, students – all our diverse audiences to art and its ideas. Public Programs at KWAG over the previous year could not have been executed without the talent and dedication of our Artist Educators, Program Assistants, volunteers, and the numerous local artists with whom we had the pleasure of collaborating.

Darryn Doull

I extend my sincere gratitude to all of the artists, curators, critics and supporters who made this year possible. Your contributions have made space to imagine new worlds through a sensitive inclusion of difference. I am also grateful for the hard work and dedication of the knowledgeable exhibition installation team who consistently bring life to otherwise distant floorplans and imaginations. Together, you create opportunities for reciprocal, rhizomatic inspiration, engagement and hope. For this, I am truly thankful.

Shelly Mitchell

Thank you to our Visitor Services and Volunteer Coordinator, Yexin Tan and her team of Gallery Attendants: Stephanie Farrow and Terrina Reitzel, and Gallery Assistants, Aala Ibrahim and Teddy Gillis. This dedicated group of staff members welcomed visitors, answered general inquiries about exhibitions, classes and talks and processed program registration. This team was instrumental in making everyone who ventured to the Gallery feel safe and at home. Although visitation in 2022 didn't return to the pre-pandemic level, we welcomed almost 13,000 people through our doors. The Gallery was open for 2,437 hours in 2022. Their resilience to the continued changes as the Gallery adjusted to the 'new normal' is appreciated.

A special thank you to the 79 volunteers who contributed 1296 hours in 2022. We could not do all that we do without all of you!

Amanda Bjarnason

I want to thank my incredible colleagues, without whom I would not have exhibitions and programs to share with the community. Yexin Tan, our Visitor Services & Volunteer Coordinator, has been a considerable resource in helping deliver flyers by organizing volunteers and, in some cases, delivering them herself! The addition of Graphic Designer Lisa Narduzzi has been a true gift to the workflow and design elements of the gallery. Thank you to the Board of Directors for your ongoing support. Your vision and trust in our abilities have been invaluable in driving our success and enabling us to make significant strides in reaching our target audience.

To our community, we wouldn't be here without you. Thank you for your trust, loyalty and feedback as we bounce back from the pandemic. Your support motivates me to continuously do better. Finally, thank you to all the vendors we worked with in 2022. You helped to shape our results and make our creativity shine with your services and products. Your professionalism brought our plans to life.



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