



IMPACT

APRIL 2022 TO MARCH 2023



IMPACT

ANNUAL REPORT 2022-2023





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Essence brought together the work of five artists, Joël Brodovsky-Adams, Susan Collett, Kathy Kranias, Montserrat Duran Muntadas, and Brad Turner. Each with a unique practice in ceramics or glass, these artists are united in their abstraction of forms and images.

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CHAIR'S REPORT

As I pause to reflect on The Canadian Clay & Glass Gallery's transformative journey over the past year, I am filled with a profound sense of awe and gratitude. In the wake of a global pandemic, we have emerged stronger, embracing a new era of possibilities and unbounded potential. The Gallery has opened its doors and connected with audiences within our Region and around the world, illustrating yet again the passion, progress and promise that permeates our institution.

Earlier this year, the Gallery launched a planning project to guide our work over the next three years. This culminated in our new Strategic Plan (2023-26), which represents an evolution of our previous goals and ambitions. Our renewed commitment goes beyond engaging our community through clay, glass, and enamel art; it encompasses an expanded view of our role as a cultural anchor and embraces a mission to create impactful experiences that harness the transformative power of art.

As the Gallery enters the year of its 30th anniversary, we take immense pride in its enduring role as a dynamic and essential organization within the Canadian cultural landscape. We remain dedicated to evolving alongside our region, consistently adapting to new realities while upholding our legacy of excellence. In this vein, we were thrilled to celebrate the launch of the Ann Roberts Curatorial Fund earlier this year in honour of one of our founding members. The fund is designed to support emerging curatorial talent,

fostering the growth and development of the next generation of visionaries.

With hope and excitement, we eagerly embrace the future that lies before us. The Canadian Clay & Glass Gallery is poised to continue its remarkable trajectory, expanding its reach and influence. One notable example of this expansion is the inclusion of diverse groups within our exhibitions and programs. Our *Voices* exhibition featured the work of forty artists from across Canada, examining issues of diversity, equity and inclusion. The Gather at the Gallery initiative, meanwhile, has provided seniors (55+) with enriching educational and social opportunities. Simultaneously, the Youth Guild offers young artists (14-18) community and connection, and a platform to engage in enriching activities and events.

This Report shares some of the successes of the past year, illuminating The Canadian Clay & Glass Gallery's unwavering tenacity and commitment to the transformative power of art. The achievements highlighted here stand as a testament to the collective efforts of many invaluable contributors. I extend my sincerest thanks to our exceptional staff and volunteers, whose unwavering passion and dedication continue to inspire, as well as to our members and supporters, whose boundless generosity enables us to offer a tapestry of diverse cultural programs to the public.

Devin Santos
Board Chair



Above left: Habiba El-Sayed, *Insta Gratification II*, 2021, Unfired clay, gif animation projection, steel. Collection of the Artist. **Above right:** Natalia Arbelaez, *Sana Musasama*, 2020. Terracotta with majolica. Collection of the Artist.

Disruption investigated how four women of colour use their practices to disrupt a predominantly white, male, Eurocentric art narrative. This exhibition was part of the larger project to deconstruct society's racist and sexist structural underpinnings with the aim of building a new foundation of multiplicity. Natalia Arbelaez, Magdolene Dykstra, Habiba El-Sayed, and Heidi McKenzie worked to fashion a more egalitarian canon through artistic practices that delve into diverse histories. Arbelaez and McKenzie drew our attention to narratives that have long been overlooked. El Sayed and Dykstra used abstraction to subvert the spectator's gaze, while simultaneously insisting upon their visibility.



The Tea Party Fundraiser.



EXECUTIVE DIRECTOR'S REPORT

Our 2022-2023 year has been one of successful transition as we move into post-covid operations. The first full year of programming, and we saw a surge of 20% in our visitor numbers above our pre-covid numbers. Our programs sell very quickly, and donations are on the rise as well. So, a big thank you to all our supporters, visitors, volunteers, and staff that made it happen.

We are consistently looking to offer our visitors innovative exhibitions and programs that consider contemporary issues as well as innovations in the world of clay, glass, and vitreous enamel. Some of our exhibitions also pay homage to those who opened the fields and examine their legacy in today's world.

Our annual fundraising tea party was once again sold out. On three Sundays, attendees enjoyed a mimosa, tea, and scrumptious lunch with friends while supporting the Gallery. A special thank you to Scott Barnim Pottery who once again gave the 150 teacups and saucers that were gifted to our guests.

The year brought us to a turning point with our staff as many started on a 4-day week pilot project that was made permanent in March with new contracts. The welfare of our staff is on the top of my list and as a way to support them, we offered the option to work 4 longer days to get 3 days off every week. The pilot project was successful, productivity was improved, and more importantly, the staff has more time off to rest.

This year again, we received recognition from our peers. The exhibition *Disruption* received an Honourable Mention in Exhibitions from the Ontario Museums Association. *Disruption*, presented from February 5 to

May 15, 2022, investigated how four women of colour use their practices to disrupt a predominantly white, male, Eurocentric art narrative. This exhibition was part of the larger project to deconstruct society's racist and sexist structural underpinnings with the aim of building a new foundation of multiplicity. Natalia Arbelaez, Magdolene Dykstra, Habiba El-Sayed, and Heidi McKenzie worked to fashion a more egalitarian canon through artistic practices that delved into diverse histories.

Finally, I was humbled and honoured to receive the Barbara A. Tyler Award in Museum Leadership for 2023 from the Canadian Museums Association. This award I shared with the staff, Board, and volunteers as we worked together to bring thought provoking, challenging, and engaging exhibition and education programs to our community.

While we wrap up the work on our strategic plan for the next 3 years, we are looking forward to continuing to bring diverse exhibitions and programs accessible to all. This year we are celebrating our 30th anniversary and we are preparing a Fall exhibition from our collection to mark the event. A special two-part fundraising day will take place on September 9. From 1 to 5 pm, we will have an afternoon of ticketed and free activities for the family. Then, the main fundraising event will take place under tents and in the Gallery from 7 to 11 pm. It will include a night of music and dance, clay and glass activities, silent and live auctions. Tickets will go on sale June 15.

Come and celebrate with us!

Denis Longchamps, PhD
Executive Director & Chief Curator



Cheryl Wilson-Smith's *21 Pillows* exhibition was lit to simulate dusk and imbued with ambient raven calls. You were encouraged to select a kiln-fired glass rock from the thousands made by the artist and place it in a spot you are drawn to among the 21 pillows.



Voices exhibition showcased the voices of thirty-three artists selected among proposals received from across Canada, as well as five others with works from our Permanent Collection.

FROM THE CURATORIAL DEPARTMENT

This past year was an important one for the Gallery's curatorial team, with our first full year open since COVID-19, and major exhibitions including our national project, *Voices*. Visitors have been returning to see the exhibitions in person, with attendance over the past few months exceeding our pre-covid numbers. Visitors, volunteers, and staff have been excited to reconnect with the arts once again and to share in that unique experience of witnessing art, creativity, and diverse perspectives. Sharing the work of artists from diverse backgrounds from across Canada, each of our exhibitions presents unique stories and opportunities to understand the new perspectives and narratives. Unlike any other Gallery in Canada, we are dedicated to the exhibition and collection of works by contemporary Canadian artists working in ceramics, glass, and vitreous enamel, and we use these artists and their works as ignition points for critical conversations, public programs, and community engagement. It is the materiality of the mediums that we represent that makes us unique, and provides immense potential for connec-

tions, creativity, and shared experience.

More than two years in the making, the *Voices* exhibition was an important national project that was realized in the fall of 2022. Through two national calls for submissions, 35 artists from across Canada were selected to present work in ceramics, glass, or vitreous enamel on what diversity, equity, and inclusion mean to them. Works by five artists were also selected from the Gallery's Permanent Collection, contributing important context through black and Indigenous artists. Directly responding to Every Child Matters, Land Back, Black Lives Matter, and climate movements of the past several years, the exhibition engaged with the role of museums and galleries as political spaces to provide safe opportunity for each of these unique voices. Community leaders also took part, through an accompanying project, *A Place at the Table*, that saw artists, community activators, and politicians decorated ceramic plates with their ideas for equity, diversity, and inclusion within their own communities. Gallery visitors were then also included, as they wrote and illustrated

paper cards with their own responses which were hung in the Gallery, building and amplifying these voices in a powerful display of the impacts of these themes for all of us. Finally, as we marked the closing of this important exhibition, three of the exhibited artists—Behnaz Fatemi, Heidi McKenzie, and Jonah Strubb—participated in a roundtable discussion moderated by Aaron Francis. Each artist shared their artistic practice and explored the potential for equity, diversity, and inclusion in arts spaces.

Another important initiative towards increasing diversity of voices at the Gallery was another installment in our continuing Emerging Talents Series, *Lunar Reflections*. Featuring the work of artist Ariel K. Hill, curated by Cheyenne Mapplebeck, the exhibition depicts traditional Haudenosaunee and Anishinaabe teachings of the 13 grandmother moons through intricate glass vessels and beaded works. As Cheyenne states, "These moons each have a powerful story intended to guide us and remind us of our deep connections to the earth. How it heals us, how it nurtures us,

and how we must protect and respect the earth in turn."

Many of our exhibitions also continued in sharing these voices, often through the work of artists depicting their personal narratives and experiences in unique and exciting ways. Another Emerging Talents Series exhibition, *Familiar Ways: Dauma Stirbyte*, explored ideas of nostalgia, growing up, anxiety, and humour, in the creative and dynamic installations. With ants, cats, worms, and other creatures, as well as tongue-in-cheek humour and sometimes unsettling compositions, Dauma's work was closely admired by visitors who connected their own stories and anxieties of the past and future to these multi-faceted works. In a similar way, *Essence* explored the ability of five artists working in ceramics and glass to share their narratives and experiences through abstracted forms and new approaches to their mediums. Motherhood, heritage, identity, and more were explored in these works as their respective artists challenged our ideas of form and function in ceramics and glass to engage with these untold stories. *21 Pillows* was also presented at the Gallery, an instal-



The Rose Window Revisited and Reimagined, featured four artists, Teresa Seaton, John Highley, Siobhan Lynch and Joe Speck, who revisited and reimagined the rose window in contemporary terms and various glass approaches, including stained glass, fused glass, and glass mosaic.

lation by glass artist Cheryl Wilson-Smith that invited visitors to move thousands of handmade glass rocks in an exploration of climate change and the intersections between individual and collective action. It was a pleasure to see visitors engaging with the work, moving rocks, sorting them, and creating new patterns as the installation changed day by day.

Each of the exhibitions at the Gallery connect to ceramics, glass, and vitreous enamelling in some way, but several artists this past year have unexpected ways of engaging with this materiality and sharing it with visitors to help us understand the techniques, histories, and people involved. In *The Rose Window Revisited and Reimagined* artists John Highley, Siobhan Lynch, Teresa Seaton, and Joe Speck showed new works, some of which were in response to historical windows that influenced them, including a large, collaborative piece combining images and techniques for a stunning display. Pushing these ideas further, each artist also presented work unique to their own practice, using different techniques and each engaging with differ-

ent themes and ideas. For our John A. Pollock Family Courtyard exhibition, we invited ceramic artist Amber Zuber. Amber's works completely changed visitors' experiences of the space, and her pastel-coloured forms were enjoyed by so many who visited the Gallery. *Tactile Impressions* embraced the materiality of ceramics through works that put Amber's hand in their creation on full display.

Grading Light featured the collaborative work of Isabel Ochoa and James Clarke-Hicks to produce unique lighting systems using 3D-printed ceramics. Through the unique properties of stoneware and porcelain, and of different printing techniques, Isabel and James presented a series of stunning lights that show us the unexpected potential of future applications for ceramics. *The Decorated Surface* shared with visitors the work of the late ceramic artist Matthias Ostermann, as well as seven contemporary artists who were influenced by his work. An internationally recognized artist, writer, and teacher, Matthias was well known for his new approaches to the 15th century glazing tech-



Grading Light featured the collaborative work of Isabel Ochoa and James Clarke-Hicks.

nique of maiolica. Paying homage to his work and the approaches of seven artists working with maiolica, *The Decorated Surface* shared with visitors the challenges and potential of this technique, and the personal stories of the exhibited artists.

Our 2022-2023 exhibitions also brought new and continuing collaborations and partnerships that remain at the core of our programs. Our Gordon Barnes Gallery featured another edition of *Material Syntax*, featuring 3D-printed ceramics created by students at the University of Waterloo School of Architecture, as well as *Earthborn*, the Waterloo Potters' Workshop annual juried exhibition. We also initiated a new project, Community Perspectives, which invited Gallery volunteer Katharine Bourgon to curate an exhibition from the Gallery's Permanent Collection, *Through the Eyes of a Dancer*. Selecting works that evoke ideas of movement and the body, Bourgon connected works to the dance movements of her many years of experience as a dancer, choreographer, and teacher. Finally, the return of the RBC Award for Glass in 2022 meant the expansion

of our Winifred Shantz Award for Ceramics exhibition, now called *Emergence*, which featured the work of the winners and finalists of both of these awards. Presenting new voices and techniques, *Emergence* provides a glimpse at the future of Canadian ceramics and glass and the potential these artists hold.

Exhibiting more than 100 artists across 13 exhibitions, our curatorial program has shared so many narratives and voices with our community here in Waterloo Region and abroad. For our visitors, volunteers, and program participants each of these exhibitions and artists has provided new points of connection and perspectives that challenge and reinvigorate us. We hope that you will join us again in the Gallery in the upcoming year as we continue to provide space for new ideas and diverse experiences that demonstrate the past, present, and future of ceramics, glass, and vitreous enamel.

Denis Longchamps, PhD
Executive Director
& Chief Curator

Peter Flannery, MA
Collections
Manager

RECENT ACQUISITION: COLD FORM OUTCROPPING IN THE CONTEXT OF THE CLIMATE CHANGE CRISIS

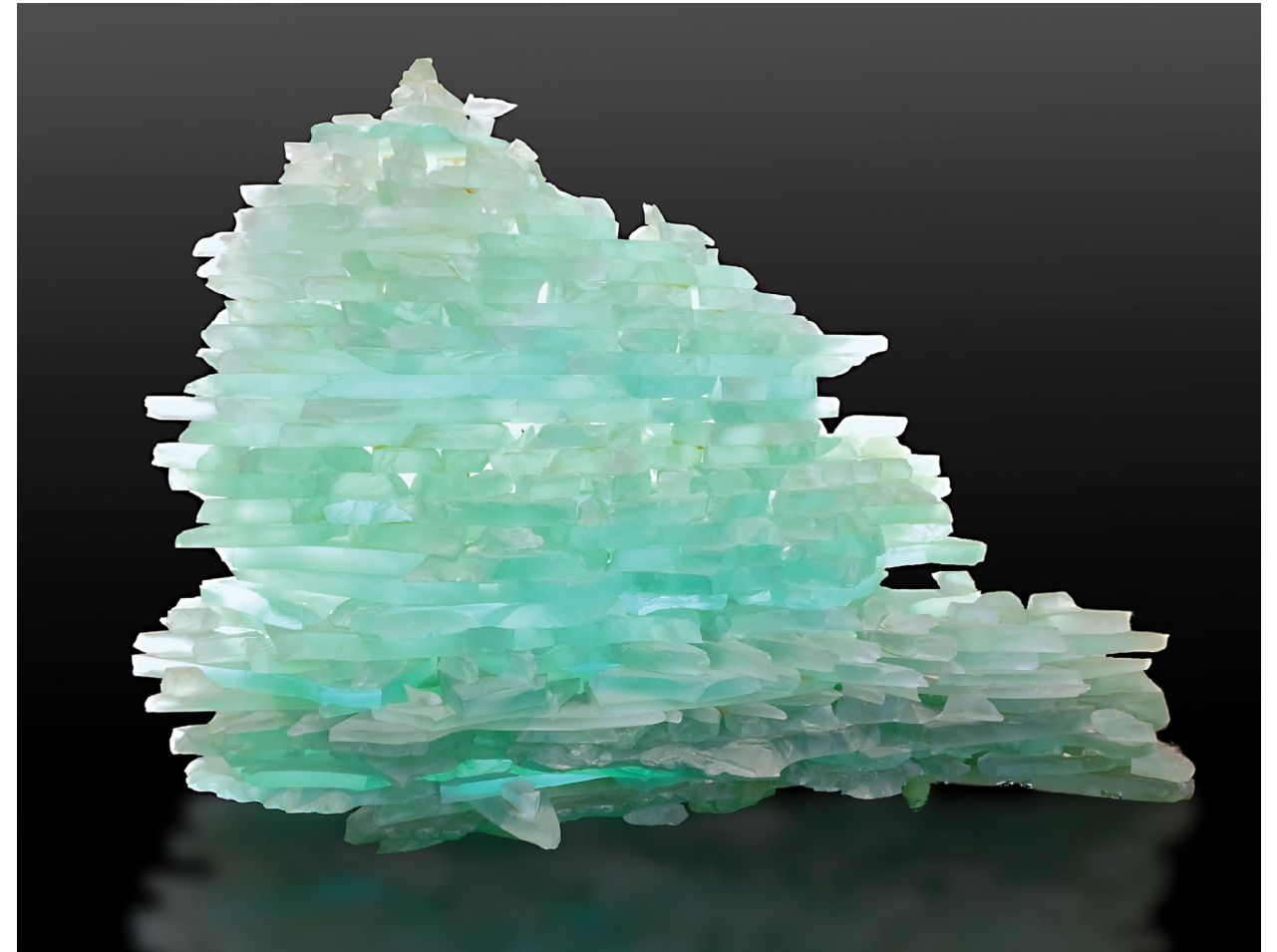
Alfred Engerer's beautiful, laminated glass sculpture, *Cold Form Outcropping*, was donated to the Gallery this year by Elaine and Steve Jacobs. The work now sits in permanence upstairs in the Gallery's office space. Engerer's sculpture is made of multiple, small, shard-like pieces of teal plate glass joined together to create a large iceberg form.

A legend in the Canadian glass world, Engerer has spent his entire glass-making career in Toronto. Working since the 1970s, his career has included multiple glass working techniques. In addition to working with plate glass, he has also worked in neon and glassblowing. Engerer was a co-founder of Skunkworks Neon, an art collective famous for their massive, site-specific installations. In 2012, The Gallery commissioned a neon piece by Engerer titled *Invisible Streams: As Above, So Below* that was put on display at Scotiabank Nuit Blanche, Toronto and was later installed at the Canadian Clay & Glass Gallery in the Mutual Group Tower Gallery. This piece speaks to three unseen "streams" that run through cities and connect everyone and everything together. The first of these is the invisible air currents. The second stream is the underground waterways that supply the city with water. The last is the subconscious thoughts and emotions of people as they go about their days. While on display in the Tower Gallery, *Invisible Streams: As Above, So Below* referenced the water that flows through Laurel Creek, under Uptown Waterloo and into the Grand River.

The theme of connection between air, water, and people in *Invisible Streams: As Above, So Below* is also reflected in my interpretation of *Cold Form Outcropping*. Although not intended by the artist at the time this piece was created, *Cold Form Outcropping* can act as a reminder of the role of art in the current climate crisis. Although Engerer did not intend for his piece to be understood in the context of global warming it seems fitting given that his piece is in the form of one of the most famous symbols of the climate crisis – a melting iceberg. I believe the piece can take on a new meaning when viewed through this contemporary issue. 2022 was the fifth warmest year on record according to NASA. It felt like every week there was a new climate catastrophe in the news from flooding to heat waves. These natural disasters underscored how interconnected we are to each other and the earth, air, and water around us.

As collectors of kiln-based art, the Gallery is aware of the impact these mediums can have on the environment. Glass work is an environmentally taxing art form as many artists, collectives, and schools are aware. There is an effort by some to measure and mediate the impact of their practices. Glass is a heavy medium, both physically and environmentally.

Cold Form Outcropping can act as a reminder for how art can take on new meanings in the context of current events. The connection between air, water, and people and the impact we have on the environment is reflected in both pieces by Engerer. Together they



Alfred Engerer, *Cold Form Outcropping*, c. 1992. Laminated plate glass. 53.3 x 91.4 x 60.9 cm. Canadian Clay & Glass Gallery Permanent Collection. Gift of Elaine and Steve Jacobs. 2022.005.001A-C

create an interesting conversation across time about how we view our place in the world.

Cold Form Outcropping is an imposing piece to see in-person. From the smallest detail to the overall atmosphere, the work has an icy and cold feeling. Each laminated shard of glass mimics an ice crystal which is shaped and attached together to create a larger iceberg structure. Its large, heavy presence seems carefully balanced on a few small shards of glass at its base, almost as if the ice has started to melt. The whole sculpture has a scene of movement, floating towards

an unknown destination.

Reflecting on his artistic practice in 1994, Engerer stated: "Though everything created by man springs forth from some kind of need, once materialized all things become part of a larger legacy..." Perhaps, with this in mind, the physical weight of this piece can act as a reminder of the weight of climate change and the burden we will each carry into the future.

Katherine Marshall
Registrar

¹NASA Says 2022 Fifth Warmest Year on Record, Warming Trend Continues", News, NASA, last modified January 12, 2023, <https://climate.nasa.gov/news/3246/nasa-says-2022-fifth-warmest-year-on-record-warming-trend-continues/>

²Panneels, Inge. 2019. "Glass—A Material Practice in the Anthropocene" *Arts* 8, no. 1: 7. <https://doi.org/10.3390/arts8010007>

KLEE WYCK BOWL EMILY CARR AND CERAMICS

Canadian artist and writer Emily Carr (1871-1945) was best known for her landscape paintings and written works chronicling life in British Columbia. She spent much of her life in the pursuit of her art, visiting Europe to learn about art and spending extensive time with Indigenous communities on the west coast. In 1927, she exhibited her first work with the Group of Seven and built a strong relationship with Lawren Harris (1885-1970). In the years following, Carr gained critical acclaim, painting extensively and, later, writing several books including *Klee Wyck* which gained her the Governor General's Award for non-fiction in 1941.

Between 1913 and 1927, Carr left much of her artistic career, giving up painting and instead operating a boarding house in Victoria. It was during this period that she explored ceramics. *Klee Wyck Bowl* (c. 1924-1926) was acquired by the Canadian Clay & Glass Gallery last year and is representative of the type of work that she completed at her home in Victoria. A small bowl with a wide rim, it is decorated with painted Pacific Northwest Indigenous designs. The bowl is signed "Klee Wyck", the name given to Carr by the Nuuchah-nulth people meaning "Laughing One".

Seeking other sources of income as she operated her boarding house, Carr made ceramic works using local earthenware clay that she harvested herself. The works were often small and hand-built, fired once in a kiln that she built in her backyard. Carr used her knowledge of and relationships with local Indigenous communities to decorate her ceramic; she sold her pieces in local gift shops. In *Growing Pains: The Autobiography of Emily Carr* (1946), Carr later expressed regret for using Indigenous designs as decoration for her ceramic works, writing:

I ornamented my pottery with Indian designs – that was why the tourists bought it. I hated myself for prostituting Indian art; our Indians did not 'pot', their designs were not meant to decorate clay—but I did keep the Indian designs pure. [...]

Because my stuff sold, other potters followed my lead and, knowing nothing of Indian art, falsified it. This made me very angry. I loved handling the smooth, cool clay. I loved the beautiful Indian designs, but I was not happy about using Indian design on materials for which it was not intended and I hated seeing them distorted, cheapened by those who did not understand or care as long as their pots sold.¹

Considering Carr's personal reflections on this period of work and within our shared understanding of the impacts of settler colonialism, despite her appreciation for and relationships to Indigenous communities, we recognize the problematic nature of Carr's decoration of her ceramics. It is also important to note that her use of the term "Indian" is no longer commonly accepted in Canada, with "Indigenous" being a more appropriate alternative. Today, "Indigenous" is used to refer to more than 50 distinct groups across Canada, each with unique cultures and practices. Whenever possible we endeavour to name these groups rather than use umbrella terms such as Indigenous, Aboriginal, Inuit, or Métis.

While *Klee Wyck Bowl* is representative of an important period of Carr's life, and of the art and craft of Canadian ceramics during the first world war, we can now recognize the flaws in her borrowing of Indigenous culture. This work is a signifier of a period in which Indigenous culture and imagery were not respected by many settler artists, collectors, and gift-shop owners and visitors. *Klee Wyck Bowl* is thus a reminder as well of the difficult history of so-called "Canadian" art and of the appropriation and devaluing of Indigenous culture. This is a history that we continue to face and encounter as we work towards reconciliation and an unlearning and relearning of the ways that we connect with those who inhabited this land many generations before us.

Peter Flannery, MA
Curator and Collections Manager



Emily Carr, *Klee Wyck Bowl*, 1924 – 1926. Ceramic, paint. 7.6 x 14.6 cm. Canadian Clay & Glass Gallery Permanent Collection. Gift of Peter Goring. 2022.003.001

¹Emily Carr, *Growing Pains: An Autobiography*, 1946. Pages 231-232.

LEOPOLD FOULEM: ELEVATION TO ART

What qualities determine whether a work of art obtains 'high culture' status? Is it their materiality- the sheer value of their makeup? Is it the exemplary nature in which they display the artist's respective skill? Or is it, perhaps, the intention of the work that allows it to transcend to the realm of 'highbrow' art? Leopold Foulem understood the tumultuous line between kitsch and classic, and intentionally elevated otherwise ordinary objects, forms, and figures into fine art through his ceramic practice.

Recently, the Canadian Clay & Glass Gallery acquired a particular piece by Foulem which takes elements of popular culture and amalgamates them into a 'high tea' place setting. To understand the significance of this visual choice, it's important first to understand the concept of 'high' and 'low' within the greater history of visual culture. Historically, 'highbrow' art has referred to pieces which are associated with 'high intellect', and generally require significant knowledge of concepts and culture usually only accessed by those with some form of higher education. Of course, this concept in itself is elitist; establishing a barrier between what is considered 'intellectual' as opposed to 'highbrow's' opposing force: 'lowbrow' art: aspects of popular culture which appeal to the masses and are easily accessible to all. What Leopold concretely understands is that these two concepts are forever intertwined, for highbrow cannot exist without its lowbrow counterpart. Thus, the transformation and combination begins.

Foulem's *Porky Pig* (1993) is a decorated silver cup and saucer, complete with a decorated, ceramic cylindrical insert - and, most notably, a repurposed Porky Pig doll head fixed to a Kraft powdered sugar jar lid. Setting aside the conceptual basis, the material combinations alone are a mixture of 'high' and 'low'. Silver - a highly sought-after, precious metal that has been associated with esteemed status, wealth, and jewelry for many centuries - paired alongside a mason jar lid for a product easily found at any grocery store. Two materials of differing values that have been paired together to create something of value in its own right; as a result of its status as an art object.

Returning to its conceptual significance, *Porky Pig* is an intelligent examination of value and culture because of how it plays with its place among the high and the low. As an art object, this sculpture will typically be viewed in the setting of a gallery; earning it an aura that asks to be admired, studied, and ultimately seen as precious. 'High tea' - an activity associated with the rich elite to indulge and participate in bourgeoisie socialization - now finds itself a new place setting; complete with the iconic mug of Looney Tunes' very own Porky Pig. What was once reserved for the 'high class' has now been infiltrated with imagery that anyone could identify. In fact, upon first glance, your eyes are immediately drawn to the familiar cartoon. When this piece was displayed within the gallery, many times did I hear an excited person proclaim, "It's porky pig!" with glee.



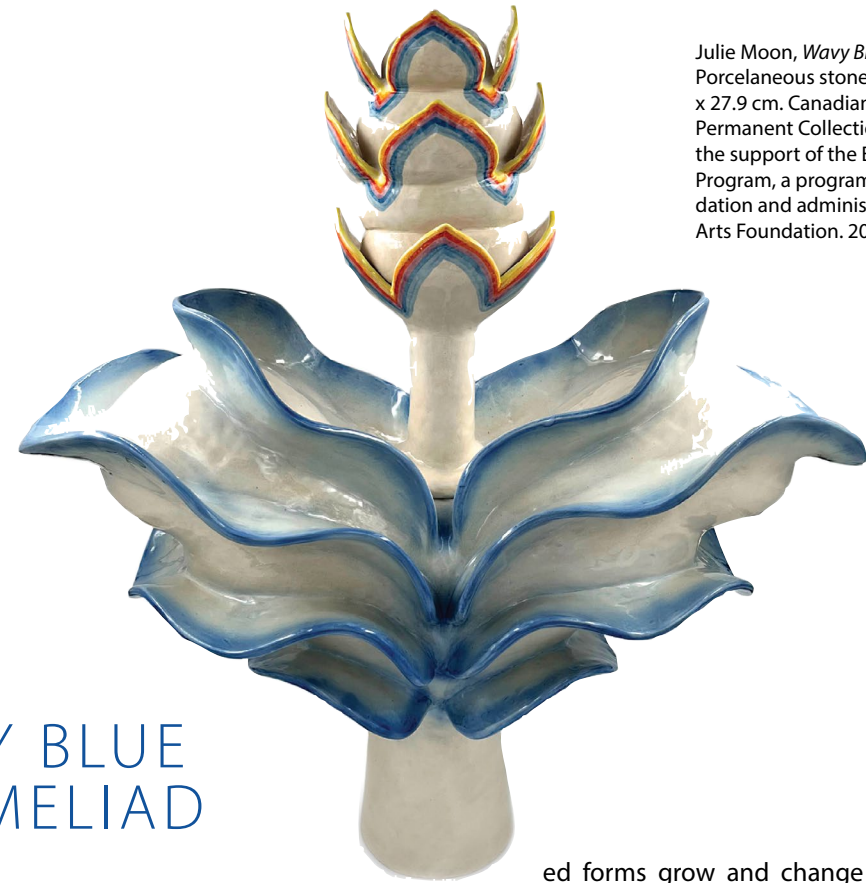
Leopold Foulem, *Porky Pig*, 1993. Ceramic, plastic, silver, earthenware.
12.5 x 31.0 x 16.5 cm. Canadian Clay & Glass Gallery Permanent Collection.
Gift of the Estate of Barbara McGivern. 2020.008.006A-D

Perhaps that is Foulem's greatest feat of all: creating precious objects that can be appreciated by more than just those with art degrees. Everyone can glance at this piece and recognize a signifier in some way; whether it's the place setting, or the beloved caricature. This is not just a work of art for some viewers: this is a work of art for any, and every viewer.

Leopold Foulem passed on February 19th, 2023 at the age of 77. Throughout his extensive career, he amassed over forty solo exhibitions across an exceptional

fifty years of activity. He pushed boundaries and created incredibly conceptual and engaging works which propelled him to the forefront of Canadian ceramics. The Canadian Clay & Glass Gallery is honored to host a variety of his pieces within our permanent collection, and would like to thank the estate of Barbara McGivern for giving us *Porky Pig*, among many other wonderful works of art.

Cheyenne Mapplebeck
Gallery Coordinator



Julie Moon, *Wavy Blue Bromeliad*, 2019/2022. Porcelaneous stoneware, glaze. 68.6 x 63.5 x 27.9 cm. Canadian Clay & Glass Gallery Permanent Collection. Purchased with the support of the Elizabeth L. Gordon Art Program, a program of the Gordon Foundation and administered by the Ontario Arts Foundation. 2022.020.001A-B

WAVY BLUE BROMELIAD

A tall, flowing form evokes a sense of plant life, and of calm in the flowing lines soft blues, and stripes of blues, orange, and yellow. Not an exact representation of a plant, *Wavy Blue Bromeliad* nonetheless calls to mind these ideas and the sensations that come with them. An experience that is defined, yet open ended as we each witness the sculpture and attach our own ideas and meanings to them. The movement of the wavy foliage, the spikes of the flower, and the softness of colours come together in an encounter both familiar and unexpected.

This year, the Gallery was grateful to receive another grant to support the acquisition of a work for our Permanent Collection. With the support of the "Elizabeth L. Gordon Art Program, a program of the Gordon Foundation and administered by the Ontario Arts Foundation," the Canadian Clay & Glass Gallery was able to acquire *Wavy Blue Bromeliad*, the first work by Julie Moon in our collection.

A Toronto-based ceramic artist, Julie's work ranges broadly from figurative and abstracted sculptures to functional pottery. In the works that she creates, Julie finds that the form and decoration are two distinct parts that come together in the completed piece. Abstract-

ed forms grow and change intuitively, building slowly in a process that allows for unexpected changes and new directions that form a canvas for the later surface design. In decorating her forms, Julie works more rigidly, applying patterns of sculpted lines and motifs that add to the visual experience of the work.

In *Wavy Blue Bromeliad* the form and decoration work cohesively. Part of a larger series of works referencing botanical imagery, Julie states that these works "exist as a variety of distorted and stylized plant species, often finished in a wildly colourful and graphic patterning of glazes. I've come to think of these sculptures as a manifestation of how I perceive the natural world, which is often from a distance and through the lens of culture." Not quite realistic, and yet not entirely fantastical, *Wavy Blue Bromeliad* presents us with a new and unique way to think about plant life and the interactions that we have with it both in the natural environment and through art.

Stay tuned for your opportunity to see this stunning work in person as part of our 30th Anniversary Permanent Collection exhibition this fall.

Peter Flannery
Curator & Collections Manager

LESBIAN QUEEN JUDY SPRINGER

When first confronted with Judy Springer's *Lesbian Queen*, it is easy to be taken aback by its bold, and unsettling imagery. The unexpected, and highly emphasized illustration of a toothed vagina is not for the easily perturbed. However, among these seemingly impudent signifiers is a pugnacious representation of feminism, and pride.

Lesbian Queen is a wall-hanging piece composed of two ceramic tile slabs within a singular wooden frame. The piece depicts a portrait of a woman -- an illustration reminiscent of the Queen's portrait in a deck of cards, further emphasized by the size and orientation of the clay canvas. The colour of the clay body is not dissimilar to the wooden frame surrounding it, giving the piece an overall antiquated quality, as though aged and worn. Yet, its imagery and allegories are very much contemporary.

Of course, the imagery of a snaggle-toothed vagina is inundated with anti-misogynist rhetoric; the power of women, their unwillingness to yield and placate sexual aggressors as meek victims. It is aggressive and demands the viewer's attention, and while overwhelming, it is impossible to ignore. Pairing this imagery with the title - *Lesbian Queen* - it is clear that this proverbial queen is representative of Lesbian strength and power. The resolute defiance of being reduced into a fetish for the male gaze. Curly lines - representative of long, coiled pubic hair - jut out from her pubis and further emphasize that this woman - this queen - was not meant for men. She is the harbinger and symbol of women who refuse to abide by socially-accepted norms perpetuated by a long-running history of male-influenced visual culture. She brandishes her fish - her femininity - with pride, gazing headstrong towards the viewer as if to say; "what are you going to do about it?"

Pieces like these are immensely important - both for queer representation in art - as well as for what they do in challenging male dominance in the history of art. For centuries, art has been overwhelmingly influenced by the opinions of male viewers, with male artists receiving the most attention and respect. Judy Springer is finished with that mentality.



Judy Springer, *Lesbian Queen*, 1995. Ceramic, oxides, wood. 77.5 x 35.5 cm. Canadian Clay & Glass Gallery Permanent Collection. Gift of the Artist. 2021.011.001

She has created a piece that is unapologetically queer, and actively challenges the viewer - especially those that are male - to confront a powerful icon of femininity.

Cheyenne Mapplebeck
Gallery Coordinator

RECENT ACQUISITION BY BEATRICE WOOD

Beatrice Wood (1893 –1998) – or Beato, as she signed her works – was heavily involved in the American Dada movement in 1920s New York City. From an affluent family in New York, she moved to Paris as a young woman to study fine arts. Her work often shared a similar humour and aesthetic language as her artist friends Marcel Duchamp and Man Ray among others in her orbit.

In 2022, the Estate of Barbara McGivern donated a piece by Wood to our Permanent Collection. At first glance, the shape of this vessel seems unusual, possibly a fruit bowl with a tall foot. The functional piece seems to almost have the wrong proportions with a wide, open-mouthed bowl atop a narrow stem. The piece is too shallow and wide to be used as a cup while the height of the narrow stem would make it impractical to use as a bowl. The most striking aspect of the piece is the lustre finish. The piece has an iridescent metallic glaze of greens and yellows that mimic a slightly tarnished metal vessel.

Wood is most famous for her lustre glazes, a practice she learned in the late 1940s. Lustreware is a ceramic technique that uses metal salts and other compounds to create a metallic finish. Beatrice Wood was far from the first to use the technique, but her work helped popularize it again in 1940s North America. The technique possibly originated in Iraq and likely dates to the early ninth century. Some contemporary research suggests that the technique originated in modern Iran (formerly called Persia).¹ It was during the Medieval period that the practice was adopted in France and England, where it remained popular in Europe. Wood practiced this technique until she determined how to achieve the result she wanted in a single glaze firing.²

Beatrice Wood's formal fine arts education at Académie Julian (Paris, France) and her connection to the artistic community would have provided her with the knowledge of historic vessel forms. I believe it is here that we can find answers for the bizarre aspects to Wood's piece. The tazza form may have been a shape she was familiar with. These historic drinking vessels were made across Europe and are defined by their wide shallow bowl atop an often-skinny handle. Historically, tazza were made of cast-metal and, later, blown glass. Metals, being expensive and valuable, means that few examples survive, but depictions of metal tazza can be seen in historical paintings across Europe, like in Pieter Claesz's *Still Life with Tazza* from 1636. Some surviving vessels are found in collections like this gilded silver example from 1599-1600 held in the Metropolitan Museum of Art Collection in New York City.

Wood's use of lustre glazes on a historically metal vessel form is a play on art history, and a reflection of dadaists' humorous transforming of art culture. The dada movement sought to break rational and order of society with abstraction. Dada dismantles art historical conventions by playing with tradition to create humour and jokes through visual language. This piece may be a clever nod to art history while also a way to show off her technically impressive skills in ceramic glazing. Although intention is impossible to determine in this case, there's strong evidence that Wood used lustre techniques as a play on visual signifiers, as she did in other cases. The use of lustre glazes to decorate a vessel shape historically made from metal displays Beatrice Wood's playful sense of humour.

Katherine Marshall
Registrar



Beatrice Wood, *Untitled (Footed Fruit Bowl)*, n.d. Ceramic, lustre, glaze. 16.0 x 24.0 cm. Canadian Clay & Glass Gallery Permanent Collection. Gift of the Estate of Barbara McGivern. 2022.014.001

¹For further reading on the debate about the origins and the international popularity of the technique see, Jeri Dodds, and Francesca Leoni, "Lustreware Across Borders: An exploration of the lustreware ceramic technique through the ages", Ashmolean Museum, <https://www.ashmolean.org/article/lustreware-across-borders>

²Rachel Denniston, "Beatrice Wood: the Alchemist & California-Cult Artist Turning Mothballs into Gold", California Art Review, <https://www.californiaartreview.com/journal/beatrice-wood-the-alchemist-the-california-cult-artist-turning-mothballs-into-gold>

³"Wine Cup on a High Foot (Tazza)", The Collection/European Sculpture and Decorative Arts, <https://www.metmuseum.org/art/collection/search/204914>

⁴"Dada", MoMA Learning, https://www.moma.org/learn/moma_learning/themes/dada/artistic-collaboration/

PUBLIC PROGRAMS



Seniors enjoying *Gather at the Gallery*, make your own clay flower vase program with artist Eekta Tienekens.

Students doing activities at the March Break Art Camp.



Youth Guild. Photo by Caleb Williams

INTRODUCING THE YOUTH GUILD

In launching the Youth Guild program, our intention is to inspire the next generation of artists, by creating a welcoming space where young people can express themselves and learn new skills. Our program focuses on the mediums of clay and glass, materials that offer endless possibilities for creativity and self-expression.

Young artists (ages 14-18) can learn techniques during free and low-cost workshops and exhibit their work at the gallery during the Youth Guild Juried Show coming to the gallery this summer. Submissions for the Juried Show are now open, and details can be found online: www.theclayandglass.ca/youthguild

During clay and glass workshops, we have seen youth share their own stories and perspectives through their art. In our first workshop, young artists used a pound of clay to create a form of their choosing. It was great to see the artists' unique styles start to develop, with many of their pieces reflecting their interests and identities. One artist's work was a physical representation

of a song by the musical group *Glass Animals*, and two artists in the group, independent of one-another, chose the same subject for their artwork--the Nintendo character Kirby. In our second workshop, young artists learned the basics of glass fusion by creating coasters with local artist Kat Looby. Some chose to create an artwork that was representational, while others used line and colour to create patterns and movement in their pieces. Each artist made two coasters, some made two independent artworks, and some created a diptych.

Throughout our workshops, it's important to me that the artists feel encouraged to be creative and experimental while learning new technical skills and exploring their own artistic vision. I find the tactile nature of working with clay and glass can also be therapeutic, providing a calming and meditative experience that can be especially beneficial for youth who may be experiencing stress or anxiety.

I hope you will join us on July 29th, 2023 for the opening of the Youth Guild Juried Show. Artworks will be exhibited at the gallery from July 29th – August 5th 2023.

Sabrina Boyer
Instructor



Shannon Quigley addressing the crowd at the celebratory event on March 29.

CREATIVE CONNECTIONS: ARTS & DEMENTIA WITH NAOMI SMITH

About Creative Connections: Arts & Dementia

The gallery was delighted to work with Naomi Smith, Indigenous artist and educator, to run an intergenerational art program with seniors and students. In January and February 2023, Smith worked with over 60 people of diverse ages to create clay artworks. The work they made together was exhibited at the gallery for the month of March 2023. The project aimed to increase awareness about how creativity can promote healthy wellbeing at any age and how creative and social engagement can help people live well with dementia. In addition to community clay workshops, the gallery co-ran a public event about art & dementia with the Alzheimer Society of Waterloo Wellington.

Smith selected an artwork from the permanent collection to inspire the project. 'Untitled' by Agnes Olive was brought off-site to spark conversations and art activities in care homes in Elmira and Kitchener. Read Smith's artist statement to discover why this piece was selected and what Smith sees in the artwork. What do you see when looking at this piece?

We thank the following groups for taking part: Abraham Erb Public School, the Alzheimer Society of Waterloo Wellington, Barnswallow Place Care Community, and The Yoda Group (Young Onset Dementia Association) at Sunnyside Home. The program was funded by the Government of Ontario, Seniors Community Grant Program.

Shannon Quigley, MA
Public Programs Manager



Untitled ceramic sculpture by Agnes Olive, n.d. (2019.019.003). Permanent Collection.

Naomi Smith Artist Statement

First of all I would like to thank the Canadian Clay & Glass Gallery for inviting me to share with the various groups we worked with for this inspiring project.

The artwork we used for generating important conversations and teachings was a beautiful and mysterious piece by Agnes Olive. It wasn't until after I selected her piece that I realized she was an artist I had met years prior when she was working out of her studio in Terra Cotta Ontario. Agnes Olive's local connection was a happy discovery and actually connected me more to the piece. Her 'Untitled' raku piece is substantial enough in its own right. I certainly appreciated many things about the piece, first being the shape and mastery of how it was created.

As an Indigenous person the braids and circular form also spoke to me as it related to cultural teachings from my community. The perceived, almost human, elements of her sculpture also drew me to the piece from a point of mystery or mystic. Finally I felt it would inspire conversations and creative explorations from the various groups we shared this work with. Alongside Agnes Olive's art piece we discussed how it related to my Indigenous ways of knowing which were incorporated into the many beautiful clay pieces that came out of the workshops.

I can't help but feel that Agnes would be proud knowing that her artwork continues to inspire the young and older generations alike. Art is one of the strongest ways we communicate and connect with the world and the objects shown here are perfect examples of this.

Chi miigwetch

VOICES SCHOOL PROGRAMS

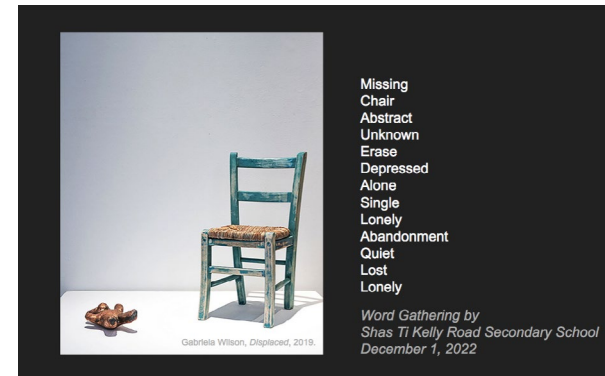
The *Voices* exhibition showcased artworks by over 30 artists exploring diversity, equity, and inclusion in Canada. We wanted to share this exhibition with schools who couldn't come to the gallery. We also wanted to continue exploring the *Voices* exhibition with schools long after the artworks left the building. In 2022 and 2023, we ran a series of pilots and experiments, which have resulted in a new school program that will continue to be offered next year.

Virtual Programs:

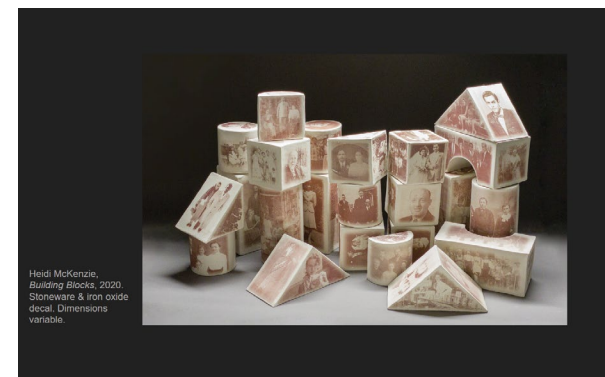
120 students took part in zoom programs linked to the *Voices* exhibition. To make it interactive, we displayed images of the artwork alongside creative prompts that students could do in school. For Heidi McKenzie's *Building Blocks* we asked students to draw blocks filled with images of their family history. One half of the screen displayed the artwork and the other had a camera with a live drawing demonstration, allowing students to follow along with an instructor. For Gabriela Wilson's *Displaced*, we asked students to write down 1 word they would use to describe the piece. We collected these words to create a word gathering, which we sent back to the school after the workshop. All of these online activities were designed to encourage observation, reflection, and communication.

Students from Shah Ti Kelly Road Secondary School in British Columbia said that the best bits were "hearing the back stories, the discussions, and the exhibitor's input, the effort put forth for us to learn and be engaged." They also had an idea for future online programs – that we could show 10 images and allow them to pick which artworks they want to learn more about.

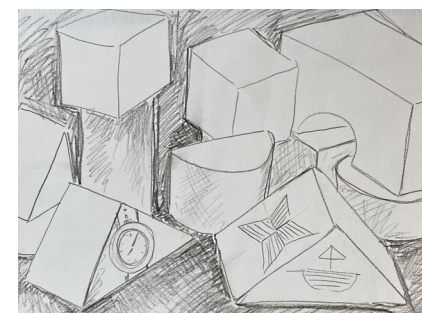
Slides from Virtual School Program



Word gathering from virtual workshop with Shas Ti Kelly Road Secondary School, British Columbia. Each student wrote one word to describe Gabriela Wilson's artwork *Displaced*, 2019.



Slide from virtual school program showcasing Heidi McKenzie, *Building Blocks*, 2020.



Drawing activity from virtual workshop. Students looked at McKenzie's *Building Blocks* and drew blocks representing life stories.

Upcoming for 2023-2024

The *Voices* exhibition encouraged us to think of new ways to connect with schools. Working online and in-school allows us to work with more students. Creating programs that don't rely on in-person visits to the gallery, also opens the door to creating longer-lasting programs that can continue to be offered after an exhibition ends, with permission of artists. We look forward to running more virtual tours and programs that allow schools from across Canada to connect with exhibitions at the gallery.

The 'Place at the Table' clay workshop will continue to be offered as an in-school experience. Scan the QR code to find out more about that program.



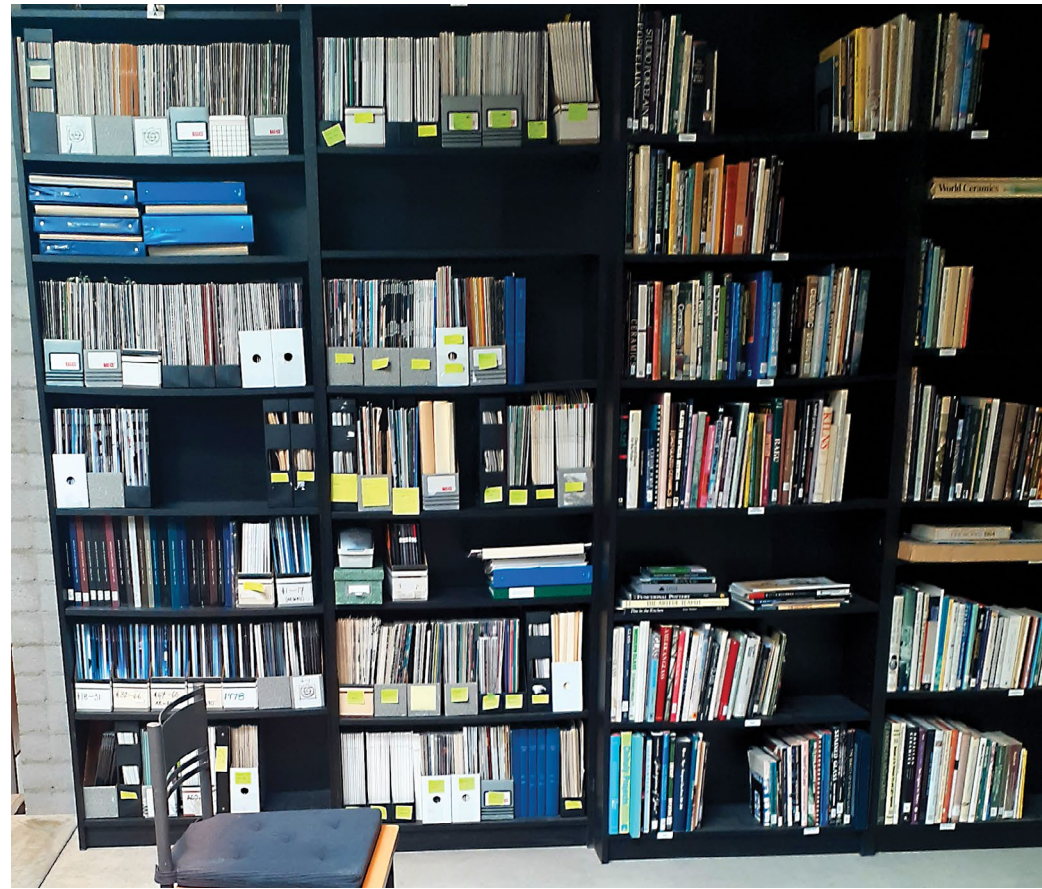
Clay Platter from 'Place at the Table' workshop.

In School Clay Workshops:

Inspired by the *Place at the Table* project in the *Voices* exhibition, we developed a clay workshop for students to create a functional piece of pottery that is also a self-portrait. Everyone makes 1 piece – a plate, bowl, or mug – that represents them. After the workshop, the pieces come together to form a functional table setting that celebrates everyone in the class. Students can display their artworks or use them to have a party.

On February 16, 2023, we ran this activity with 75 students at Groh Public School in Kitchener. Three gallery instructors travelled to the school to work in three classrooms simultaneously. We used smart boards to look at artworks from the *Voices* exhibition and discussed how artists such as Ann Beam and William C.G. Hodge approach portraits in different ways. To create their own self portrait as a functional object, students created a visual mind map, answering questions about themselves. Then they circled their favorite idea and turned it into a design for a mug, bowl, or plate. Following a clay demonstration, they created their clay artworks and wrote artists statements exploring what their pieces represent. Their clay pieces were fired at the gallery for a foodsafe and dishwasher safe finish.

Shannon Quigley, MA
Public Programs Manager



Sinclair Family Library.

THE SINCLAIR FAMILY LIBRARY

Work in the Sinclair Family Library continued this year with a focus on finishing the cataloguing of materials in our database. 1,115 books and catalogues on clay, glass and vitreous enamelling have been numbered and are easily searchable by staff. There is also an updated list of the 104 periodicals from

1954 to the present. Titles such as *Ceramics Monthly*, *Inuit Art Quarterly*, *New Glass Review*, and *Studio Pottery* give us valuable insight into the development of our mediums both in Canada and internationally. Notable additions to the library this year are *The Ceramic Surface* by Matthias Ostermann, *In pursuit of visual expression* by Richard Lynn Studham, and *Lustre Pottery* by Alan Caiger-Smith. We thank those who have donated to the library over the past 30 years and the many volunteers who have helped staff members organize this information into a working library.



Aggie Beynon with Ann Roberts.

THE ANN ROBERTS ARCHIVAL CENTRE

Under the leadership of the Archives Coordinator, six volunteers made a sizeable contribution of time and effort to the archives. Thanks to Alex, Brett, Margot, Rebecca, Rennie and Sydney many projects have been started which will greatly improve the effectiveness of the Archival Centre.

One project is the digitization of slides in *Canadian Connections*, a presentation compiled by Ann Mortimer and John Chalke in 1979. This presentation covered the history of ceramics in Canada and contemporary Canadian artists. Cataloguing our Photo Archive is a huge project which includes photographs, slides, VHS tapes, CDs, and DVDs that have accumulated over the past 30 years. As of May 2023, 1750 photographs have been removed from old binders, identified, numbered, and placed in acid-free boxes. A searchable finding aid was created and is available for all staff members to utilize. This project will take quite some time, as the photos processed so far are from 1992 to 1995.

A student from the University of Waterloo's Knowledge Integration Systems course worked on the Matthias Ostermann Fond over the winter as part of his senior year project. An archival fond is the body of records that

a person or organization creates and/or accumulates. Ostermann was an important Canadian ceramist who wrote several books, lectured, taught internationally, and produced exquisite works, particularly in majolica. The sorting and indexing of Ostermann's files, drawings, photographs, and slides greatly aided in the preparation of *The Decorated Surface*, a 2023 exhibition dedicated to Matthias Ostermann's work.

We hold ten important fonds including those of Ann Roberts, Ruth Gowdy McKinley, Gail Crawford and others. The Ann Roberts Fond was the first to be assigned permanent numbers this past year and to have a finding aid created. We also hold a large number of artist files and a volunteer who has culled duplicate material and updated them has made it easier for staff members to perform research for exhibitions and acquisitions. Our coordinator has completed a review of the past exhibition records and created an extensive finding aid. This organizational effort has already aided current staff and will be a valuable resource for the future.

Katharine Bourgon
Archives Coordinator

Archives by the Numbers:

- **1115** books & catalogues
- **104** different periodicals
- **1395** artist files
- **320** exhibitions with **3079** artists over 30 years
- **1750** photographs numbered

2022-2023 AT A GLANCE:

24,300 VISITORS

Permanent Collection

29 Artworks Donated to Permanent Collection

3 Artworks Purchased for Permanent Collection

Exhibitions

15 exhibitions

130 Artists Exhibited

123 Canadian

67 Ontario-based

27 Waterloo Region

Website

48,000 Visitors

Facebook

61,657 People Reached

19,403

Engagements

Instagram

13,000 People Reached

YouTube

14,000 Video Views



Voices Roundtable

EXHIBITIONS:

Earthborn 2022

March 5 - May 1, 2022

Disruption

February 5 - May 8, 2022

The Rose Window Revisited and Reimagined

May 21 - September 11, 2022

21 Pillows

May 29 - September 11, 2022

Tactile Impressions

May 21 - October 2

Grading Light

May 29 - September 11, 2022

Community Perspectives,

Through the eyes of a Dancer
August 13 to January 15, 2022

Emergence 2022

September 24, 2022 - January 8, 2023

Voices

September 24, 2022 - January 15, 2023

Voices Community Project – A Place at The Table

September 24 - January 15, 2023

Lunar Reflections

January 28 - May 21, 2023

The Decorated Surface

January 28 - May 21, 2023

Essence

January 14 - May 14, 2023

Familiar Ways

January 28 - May 21, 2023

Creative Connections: Art & Dementia

January - February 2023

Interpretation Centre

Permanent Exhibition

AUDIENCES	PROGRAMS	NO. OF SESSIONS	NO. OF PARTICIPANTS
ADULTS (paid)	Adult & Teen Workshops	25	369
	Private Groups	10	96
CHILDREN (paid)	Art Camp (Summer & March)*	44	141
	Schools	49	1608
	Youth Guild	1	6
ALL AGES (paid)	Claytime at the Gallery	91	1250
	At Home Kits	153	
	Gather at the Gallery	8	130
FREE COMMUNITY PROGRAMS	Community Garden Project	4	50
	Sharing Experiences	6	46
	Lumen	2	500
	Artist Talks	1	40
	Creative Connections	7	157
	Gather at the Gallery	8	232



Prix de la céramique
Winifred Shantz
Award for Ceramics

Matthew O'Reilly

Finalists
Finalistes
Katie Lemieux
Alana MacDougall
Heidi McKenzie
Rebecca Ramsey
Daumante Stirbyte

Winifred Shantz award winner Matthew O'Reilly.

2022 WINIFRED SHANTZ AWARD FOR CERAMICS

Winner: **Matthew O'Reilly**

Finalists: Katie Lemieux, Alana MacDougall,
Heidi McKenzie, Rebecca Ramsey, Daumante Stirbyte

The Canadian Clay & Glass Gallery is thrilled to announce that Matthew O'Reilly of Medicine Hat, Alberta is the winner of the 2022 Winifred Shantz Award for Ceramics! O'Reilly received the prestigious \$10,000 prize, which supports the development of his career through an artist residency and future exhibition projects in Canada and the United States. The only national award for emerging ceramic artists in Canada, the Shantz Award has supported more than twenty artists since it was first presented in 2001.

We also celebrate the achievement of this year's finalists: Katie Lemieux (Thunder Bay, ON), Alana MacDougall (Winnipeg, MB), Heidi McKenzie (Toronto, ON), Rebecca Ramsey (Montreal, QC), and Daumante Stirbyte (London, ON). Each finalist received a prize of \$1,000 to support the development of their artistic practices.

The 2022 Winifred Shantz Award for Ceramics was juried by Robin DuPont, Kevin Andrew Morris, and Susan Surette. On the selection of the 2022 winner and finalists, the jury stated:

"The range of exciting and excellent ceramic work executed by all the finalists for the Winifred Shantz Award for Ceramics reveals the wide range of professional practices that are undertaken today. Matthew O'Reilly demonstrates a strong commitment to the values embodied in the Shantz Award. He engages with his medium from strong material, technical, and conceptual bases, which he has consistently explored and developed through a graduate degree and residencies, and he has maintained a sound exhibition presence. This award supports his clearly defined residency project that will enhance his professional practice. The jury has no doubt that Matthew O'Reilly will continue to contribute to the Canadian contemporary ceramic art scene through his research into analogue and digital clay and we look forward to seeing how his artistic and professional practice develops through this opportunity."



The Keith and
Winifred Shantz
Fund for the Arts



Matthew O'Reilly, *Connected #4*, 2022. Ceramic, glazes, acrylic. Canadian Clay & Glass Gallery Permanent Collection. Photo courtesy of the artist. 2023.002.001.



Jared Last, *Colour Shift Vase* (pink/blue and red/gold), 2022. Glass. Collection of the Artist. Courtesy of the Artist.



RBC award winner Jared Last.

2022 RBC AWARD FOR GLASS

Winner: **Jared Last**

Finalists: Charlie Larouche-Potvin, Jeanne Létourneau, Jérémie St-Onge

In early 2022 we were excited to announce the return of the RBC Award for Glass through the support of RBC Emerging Artists. This past year, Jared Last formally received the 2022 RBC Award for Glass and was exhibited along with the 2022 finalists in our Emergence exhibition. Jared Last received the prestigious \$10,000 prize and finalists Charlie Larouche-Potvin, Jeanne Létourneau, Jérémie St-Onge each received a prize of \$1,000 to further the development of their careers. The 2022 RBC Award for Glass was juried by Laura Donefer, Dr. Juliette MacDonald, and Julia Reimer.

We look forward to the continuation of the RBC Award for Glass in partnership with RBC Emerging Artists and ensuring the support and development of the next generation of Canadian Glass artists!



TREASURER'S REPORT

Some financial highlights for 2022-2023 are:

Record revenues were achieved – slightly over \$1million compared with \$813,198 in 2022. This results from continually strong retail sales of \$276,690 compared with \$199,244 for 2021-2022. Education programming continues to expand and improve with revenue of \$122,754 compared with \$56,921 the preceding year.

Community support also increased by 23% to \$234,073. This included \$25,700 from the Canadian Clay & Glass Gallery Endowment Fund, held at the Waterloo Region Community Foundation. The Endowment Fund's assets as of December 31,2022 had a fair value of approximately \$481,968. The annual Tea Party fundraiser was a great success for the third consecutive year with revenue of approximately \$43,000.

Government funding increased to \$286,678 from \$276,900. Major contributions include operating grants from the Canada Council for the Arts, the Ontario Arts Council, and the City of Waterloo, who also generously supported the Gallery through a \$67,895 contribution towards annual building maintenance. New grants for 2023 include the Ontario Trillium Foundation Resilience Fund to hire a consultant for our new strategic plan (2023-2026), New Horizons for Seniors and Young Canada Works to support hiring summer students and a Collection intern.

These excellent results attest to the proactive and prudent financial practices of Management and Staff of the Gallery, and in particular the Executive Director's focus on proposals and grant applications as well as investment in promotion.

Gallery expenditures for the year were \$1,041,000, an increase of \$255,669 over the previous year. The

main drivers of the increase are retail, correlated with increased sales. Exhibitions and programming also increased as expected due to new and expanded exhibitions this year. The fiscal year closed with a minor deficit of \$23,700. Despite the strong revenues, there were some non-recurring expenses contributing to the deficit. This includes replacement computers, as well as LED bulb replacements. Resultingly, the accumulated surplus for the year is \$131,530 which, consistent with 2022 includes an internally restricted reserve of \$35,000.

Cash at year-end is \$311,009, a reduction of \$27,493 which is essentially the annual deficit adjusted for the change in working capital. Regardless of this decrease, interest revenue included significantly (\$6,185 versus \$434 the year before) due to increases in interest rates and movement by management of the funds into saving accounts with higher yields.

In summary, the Gallery has rebounded exceptionally from the effects of the Pandemic and has grown financially while leadership has exercised prudent fiscal management.

Financial performance for the 2023-2024 fiscal year (the Gallery's 30th anniversary year) is expected to continue on this positive trajectory. A break-even Budget, with a small surplus under \$1,000 has been approved by the Board in April 2023.

The Anne Roberts Curatorial Fund was launched earlier this year in honour of one of our founding members and at year-end \$30,842 is included in deferred revenue to support new curatorial talent going forward.

Many promising grants are expected in 2023-2024, including the Canadian Heritage Grant to digitalize our collection and bring it online. This grant has been awarded and the Gallery will be hiring a Collection Assistant to work on this project.

Michael Thomson, CA, CPA
Treasurer

CANADIAN CLAY AND GLASS GALLERY

FINANCIAL STATEMENTS

FOR THE YEAR ENDED MARCH 31, 2023

CANADIAN CLAY AND GLASS GALLERY
INDEX TO THE FINANCIAL STATEMENTS
YEAR ENDED MARCH 31, 2023

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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, 2023 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, 2023 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.




Chartered Professional Accountants
Licensed Public Accountants

Kitchener, Ontario
May 25, 2023

STATEMENT OF FINANCIAL POSITION
AS AT MARCH 31, 2023

	2023	2022
ASSETS		
CURRENT		
Cash	\$ 311,009	\$ 338,502
Accounts receivable	29,075	54,391
Government remittances recoverable	162	167
Prepaid expenses	<u>4,433</u>	<u>14,909</u>
	344,679	407,969
TANGIBLE CAPITAL ASSETS (note 4)	<u>10,448</u>	<u>4,998</u>
	<u>\$ 355,127</u>	<u>\$ 412,967</u>
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities	\$ 52,211	\$ 64,743
Current portion of deferred revenue (note 6)	<u>167,763</u>	<u>188,264</u>
	219,974	253,007
DEFERRED REVENUE (note 6)	<u>3,623</u>	<u>4,530</u>
	<u>223,597</u>	<u>257,537</u>
NET ASSETS		
ACCUMULATED SURPLUS	96,530	120,430
INTERNALLY RESTRICTED RESERVE	<u>35,000</u>	<u>35,000</u>
	<u>131,530</u>	<u>155,430</u>
	<u>\$ 355,127</u>	<u>\$ 412,967</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, 2023**

	Accumulated Surplus (Unrestricted)	Internally Restricted Reserve	2023	2022
ACCUMULATED SURPLUS, beginning of year	\$ 120,430	\$ 35,000	\$ 155,430	\$ 127,741
(Deficiency) excess of revenues over expenditures for the year	<u>(23,900)</u>	<u>0</u>	<u>(23,900)</u>	<u>27,690</u>
ACCUMULATED SURPLUS, end of year	<u>\$ 96,530</u>	<u>\$ 35,000</u>	<u>\$ 131,530</u>	<u>\$ 155,431</u>

**CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF REVENUES AND EXPENDITURES
FOR THE YEAR ENDED MARCH 31, 2023**

	2023	2022
REVENUES		
Government and other grants (note 7)	\$ 286,778	\$ 276,900
Retail sales	276,690	199,244
Community support	234,073	189,695
Education programs	122,754	56,921
Building maintenance contribution (note 5)	67,895	27,906
HST recovery	19,094	12,857
Interest (note 9)	6,185	434
Exhibitions (note 9)	2,902	1,639
Amortization of deferred revenue for property and equipment funding	906	1,132
Government wage subsidy	0	40,533
Miscellaneous	<u>0</u>	<u>5,937</u>
	<u>1,017,277</u>	<u>813,198</u>
EXPENDITURES		
Salaries (note 9)	471,620	359,495
Retail (note 9)	161,437	110,667
Exhibitions	111,631	67,524
Building maintenance (note 5)	67,895	27,906
Office (note 9)	46,452	41,720
Professional and contract fees	41,019	66,659
Awards and related expenditures	36,028	25,578
Education programs (note 9)	35,947	41,284
Development	28,398	9,404
Promotion	17,828	17,785
Insurance	13,338	11,845
Collection	5,568	3,864
Facility rentals	2,300	527
Amortization	<u>1,716</u>	<u>1,250</u>
	<u>1,041,177</u>	<u>785,508</u>
(DEFICIENCY) EXCESS OF REVENUES OVER EXPENDITURES for the year	<u>\$ (23,900)</u>	<u>\$ 27,690</u>

**CANADIAN CLAY AND GLASS GALLERY
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MARCH 31, 2023**

	2023	2022
CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES		
(Deficiency) excess of revenues over expenditures for the year	\$ (23,900)	\$ 27,690
Items not requiring an outlay of cash		
Amortization	1,716	1,250
Amortization of deferred revenue for tangible capital assets	<u>(906)</u>	<u>(1,132)</u>
	(23,090)	27,808
Changes in non-cash working capital		
Accounts receivable	25,316	(12,508)
Prepaid expenses	10,476	(3,218)
Accounts payable and accrued liabilities	(12,535)	9,089
Government remittances recoverable	5	(8,649)
Deferred revenue	<u>(20,501)</u>	<u>125,702</u>
	<u>(20,329)</u>	<u>138,224</u>
CASH USED IN INVESTING ACTIVITIES		
Additions to tangible capital assets	<u>(7,164)</u>	<u>0</u>
NET (DECREASE) INCREASE IN CASH	(27,493)	138,224
CASH, beginning of year	<u>338,502</u>	<u>200,278</u>
CASH, end of year	<u>\$ 311,009</u>	<u>\$ 338,502</u>

**CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2023**

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:

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 (note 5).

CANADIAN CLAY AND GLASS GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31, 2023

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

Financial assets measured at amortized cost are tested for impairment when there are indicators of impairment. If an impairment has occurred, the carrying amount of financial assets measured at amortized cost is reduced to the greater of the discounted future cash flows expected or the proceeds that could be realized from the sale of the financial asset. The amount of the write-down is recognized in net surplus. The previously recognized impairment loss may be reversed to the extent of the improvement, directly or by adjusting the allowance account, provided it is no greater than the amount that would have been reported at the date of the reversal had the impairment not been recognized previously. The amount of the reversal is recognized in net surplus.

(g) COLLECTION

On the statement of financial position, the organization does not report the cost, nor the estimated fair market value, of the collection which consists of artwork.

(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 2023 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, 2023

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 2023	Net 2022
Furniture and fixtures	\$ 55,957	\$ 54,425	\$ 1,532	\$ 1,915
Equipment	<u>103,292</u>	<u>94,376</u>	<u>8,916</u>	<u>3,083</u>
	<u>\$ 159,249</u>	<u>\$ 148,801</u>	<u>\$ 10,448</u>	<u>\$ 4,998</u>

5. 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. Two 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 \$67,895 (2022 - \$27,906) 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, 2023

6. DEFERRED REVENUE

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

	2023	2022
Balance, beginning of the year	\$ 192,794	\$ 68,224
Plus amount received during the year	121,263	311,740
Less amount recognized as revenue in the year	<u>(142,671)</u>	<u>(187,170)</u>
Balance, end of year	<u>\$ 171,386</u>	<u>\$ 192,794</u>
Current portion	\$ 167,763	\$ 188,264
Long term portion	<u>3,623</u>	<u>4,530</u>
	<u>\$ 171,386</u>	<u>\$ 192,794</u>

7. GOVERNMENT AND OTHER GRANTS

	2023	2022
Canadian Heritage - re-opening	\$ 64,551	\$ 80,689
Canada Council for the Arts	50,400	42,000
City of Waterloo	50,000	50,000
Ontario Arts Council	30,991	25,991
Young Canada Works	30,159	38,090
Trillium Resilience Fund	22,699	23,580
New Horizons for Seniors	20,000	0
Waterloo Region Residency	5,000	5,000
Minister of Finance - Ontario - Seniors Community Grant	4,178	0
Waterloo Region Community Foundation		
Children and Youth in Recreation	3,500	0
Waterloo Region Community	3,000	0
University of Waterloo Co-op	2,000	0
Hilde English Memorial	300	0
Collaborative Community Garden Art	0	9,050
Waterloo Regional Tourism	<u>0</u>	<u>2,500</u>
	<u>\$ 286,778</u>	<u>\$ 276,900</u>

8. 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, 2022 was \$481,969 (December 31, 2021 - \$544,709). The distribution from the Endowment Fund during the year was \$25,700 (2022 - \$21,100).

9. CORRESPONDING FIGURES

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



Patrons enjoying *Voices* exhibition during Lumen.

Lisa Attygalle and Mike Morris, Member of Parliament, Kitchener Centre. Tim Louis, Member of Parliament, Kitchener-Conestoga. Karen Redmen, Regional Chair of Waterloo Region.



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Soheila Esfahani
Devin Santos
Peter Flannery



Concert at the Canadian Clay & Glass Gallery.

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Goring Family Foundation

Chair's Circle

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Marina Barnstijn
Michael Barnstijn &
Louise MacCallum
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Lynn Bebenek
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Gary Lincoln Bond



Lt. Governor General Elizabeth Dowdeswell with Rebecca Short and Peter Flannery at the *Disruption* exhibition.

Johanna Botari & Adam Benjamin
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Karen Bowles
Jennifer Bullock
Sarah Bullock
Maureen Chapman
Veronica Chapman
Harley Clark
Margaret Coleman
Susan Collett
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Tara Collington
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Jan d'Ailly
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Nimesh Desai
Wanda Deschamps
Karin Dobbs
Louise Donnelly
Catherine Dowling
Don Druick & Jane Buyers
Joel Dubin
Margaret Duckett
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Lisa Ann Folger

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 Stephanie and Jim Walker
 Stephanie Kirkwood Walker
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 Meghan Whitfield
 Joel Wiesenfeld
 Nola and Robert Williams
 Deborah Wills
 Cheryl Wilson-Smith
 Nikola Wojewoda
 Dr. Douglas Wright
 Barbara Yeaman

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 Megan Whitfield
 Regina Zavalza

2431 hours of volunteering done over the past fiscal year.



STRATEGIC PLANNING for 2023-2026

Approved by the Board on the 25th of May 2023



MISSION

The Canadian Clay & Glass Gallery is an award-winning national institution based in Waterloo Region celebrating the art and craft of clay, glass, and enamel. In an inclusive community space and cultural hub, we engage artists and the public through exhibitions and collaborate in accessible education programming. We amplify diverse and often untold stories to open dialogue and inspire social change.

VISION

The Canadian Clay & Glass Gallery will continue to evolve in its creation of impactful experiences using the transformative power of art through collaboration, connection, and recognition locally, nationally, and internationally to enrich the vibrancy of art and its role in our communities.

The strategic plan was made possible thanks to a Resilience Grant from:



Engagement

- Strengthen membership engagement — always ready to articulate the value of being a member, and reliably delivering that value via members-only events and workshops, more user-friendly tech/digital connections and experiences, etc.
- Identify, assess and re-prioritize existing initiatives and techniques that most directly serve achievement of the Vision
- Demonstrate more actively CCGG's Values in every action and interaction

Fiscal Sustainability

- Diversify funding sources
- Strengthen and stabilize government support from the Region and the Cities
- Grow the support from current organizational/corporate funders
- Attract sponsorships for educational programming
- Expand grant-writing capabilities
- Grow the Shop's revenue
- Anchor CCGG as the supplier of corporate awards and/or lender of office decor pieces
- Dedicate resources and role-responsibilities to donor development and appreciation
- Target the younger demographic when growing the membership

Human Resources

- Assess current HR capacity against the strategic priorities and their eventual action plans, and address essential gaps
- Create a full-time, paid position as CCGG's front-line "ambassador" welcoming all visitors, coordinating volunteers, and leading the docent program
- Develop succession plans for all key roles
- Increase artist, instructor, and residency wages to ensure CCGG is a "living-wage" employer
- Increase and diversify the volunteer base to fill gaps for which there is not enough staff capacity or resources to grow it

Image/Value

- More effectively communicate to all audiences CCGG's value and relevance
- Grow awareness of CCGG's brand, i.e. its uniqueness and diverse scope, especially via digital and social media
- Rebrand as "The Clay & Glass Gallery of Canada" so as not be confined to whatever "Canadian" might mean or fail to welcome and to raise both the fact and future of the gallery's reach to and engagement of non-Canadians
- Pursue greater national promotion and profile
- Improve branding on and around the building
- Buy/borrow pieces intentionally aligned with the updated strategic plan

Linkages/Partnerships

- Create an inventory of current collaborations, and assess their alignment with the updated Vision and continuing value
- Segment, target and pursue mutual benefits with potential partners
- Design an "attraction" profile highlighting why CCGG would be a valuable partner
- Network more actively with other galleries about tours, exhibitions and cross-promotions
- Raise awareness and the featuring of CCGG as a tourism destination
- Grow CCGG's relationship with the City of Waterloo

Site & Building

- Improved visibility and attractiveness of signage
- Reflect the CCGG's identity and excitement externally — animate the outside space(s)
- Reimagine the strategic uses of the inside spaces
- Ensure accessibility — mobility, visual, hearing, etc.
- Optimize the visitor experience beginning with ease of navigation and access to and through the inside spaces
- Advocate to the City of Waterloo and neighbours for potential enhancements (e.g. more intentionality about and mutual gains via Waterloo's Cultural Plan)

- Secure the City's infrastructure investment to stabilize the current building
- Research and examine potential opportunities for expansion

The Organization

- Assess all strategies via the lens of CCGG's current capacity and realistic growth (time, skills and experience whether hired, borrowed or contracted)
- Invest in research and archives
- Enhance CCGG governance by establishing necessary committees and task forces, and developing clear policies
- Regularly review and update policies and procedures to ensure they align with best practices
- Provide board and staff members ongoing training and development opportunities to improve organizational culture, increase staff satisfaction, and enhance skills and knowledge



Staff and Board Members who attended the Strategic Planning Meeting.

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OPERATIONS



SPECIAL PROJECTS



AWARDS



SPECIAL EVENTS



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