



AGW
Art Gallery of Windsor
Annual Report
2019



Our Mandate

The mandate of the Art Gallery of Windsor is to facilitate intellectual access to the visual arts and bring about an increased appreciation of the role of the visual arts in Canadian society. The AGW serves as a catalyst for a meaningful dialogue between artists, our community, and visitors through excellence in the three central activities of collecting Canadian art, providing a program of changing exhibitions and cultivating support for the visual arts in Canadian society.

Our Mission

Creating experiences for people where artistic expression is discovered, encouraged, enjoyed and valued in an international border community.

Our Vision

To foster an appreciation and love of art with you.

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Message from the Chair

Beyond the AGW's 75th: Turning A New Chapter

During my second year as Board Chair, the AGW completed its 75th anniversary celebrations and began a new Strategic Planning process. At this historic milestone it is important to begin envisioning what the AGW's future needs to be in an ever-changing world. To lead this process, the Gallery established a new Governance Committee in 2019 and committed to an extensive feasibility study consultation process with key community members and stakeholders to better understand what forms of engagement are important to ensure a relevant and community-minded AGW in the decades ahead.

This investment coincides with Executive Director, Dr. Catharine Mastin having announced her plans to leave the AGW after a decade of service. With these significant developments it is clearly a time of change and reimagination for the Art Gallery of Windsor.

As we embark on this transition, I am pleased to note that the Gallery has had a solid year in 2019 and our record over the past decade provides a solid foundation on which to continue building the AGW. Since the restructuring in 2013, the Gallery has achieved greater financial stability; endowments have grown particularly in the collections area; the collection has expanded to strengthen the voice of Indigenous artists and education programs have expanded for families, school groups and special needs; as a result of an unprecedented 20 awards since 2013, the AGW's reputation across the country has been considerably strengthened. We have ended 2019 with a positive financial position thanks to significant internal expense controls, multi-year endorsement from our granting agencies, and a major gift from a long time supporter, Betty F. Wilkinson. From Canada Council last year, we earned through the peer-review process, our largest block grant in the Gallery's history. I want to thank the staff, the Canada Council for the Arts and Ms. Wilkinson for their support during this time of change.

In looking at the year ahead, I am keenly aware that we need to embrace change through innovation and

engagement in a global world of fast-moving technology and a competitive calendar of valuable work being done by many non-profit charities. In that mix, the arts are vital to our economy and quality of life. Thanks to the visit of Manitoba Senator, Patricia Bovey, to Windsor, we learned that culture is the third largest employer in Canada; despite our modest staff, the AGW is part of that statistic and we have done so much with so little.

As we now also enter a new decade in 2020, I ask for your renewed engagement, excitement and support as the AGW embarks on its next vital chapter to a sustainable future.

In closing, I want to express our deepest gratitude to Dr. Catharine Mastin for her steadfast dedication and passion for the Gallery and community at large. Over the past decade, she has skillfully led this organization through its most challenging times and her commitment has brought distinction and recognition to the Gallery on a regional, national and international stage. She has forged a lasting legacy of excellence and a strong foundation for our next 75 years.

On behalf of the Board and staff, we wish Dr. Mastin continued success in her next chapter and a heartfelt promise that she will always have a home here at the AGW.

Sincerely,

Federica Nazzani
AGW Board Chair

It has been a great honour to serve as your Executive Director this past decade. Looking back on my arrival in 2010, I came here for work and family. Since then with the passing of my mother, my father-in-law, and mother in-law, the family component has changed significantly.

I am proud of what we have accomplished together but that too has changed significantly. The past year has been a time of great reflection, personally and professionally, and thus my decision to complete my term as your leader and give more focus to self-directed projects that have long waited for my attention.

In this, my final annual report message to AGW members and supporters, I highlight not only 2019 but also some of the challenges we have overcome during the past decade. I arrived to a debt-ridden organization only months away from foreclosure, while knowing full well that the Gallery's collection housed here in trust for the people of Windsor-Essex is of national and international importance, and that a solution must be found. It took a great deal not only from me, but from the Board and staff, to make the changes needed to stabilize the AGW and refocus the operation on its core purpose—art, education and enjoyment, and celebration of Canada's artistic achievements. The sale of our home to the City of Windsor in a gratis lease agreement was not an easy decision. It was one that left the AGW once again without ownership of a free-standing art museum of our own, and once again on the "second floor" of a facility, as we began in Willistead Manor in the 1943. As was the case 75 years ago, we did what we had to do in 2013 to carry on with a public art gallery serving this community and region. The new operating model did, however, give us the opportunity to focus on our core work, and that we have done together remarkably well with a nimble, small and resourceful staff and board.

Together, we have staged many amazing exhibitions, created new education programs serving the Ontario curriculum, created new adult, family and special needs programs, and increased commitment to the AGW's highly regarded art collection in exhibitions, digitization and publishing.

In development we have staged annual and signature fundraisers, sustained existing donors and earned the confidence of new donors, created and supported and led many community partnerships, established new endowments for the collection, and we have seen the AGW through its 75th anniversary. For all this work we have earned an unprecedented twenty awards. These are accomplishments we are all to be proud of and I could not have realized them without you.

The results of 2019 include closing the year with a surplus thanks in large measure to a gift from the late Betty F. Wilkinson who for many years served as Gallery Registrar. We completed the 75th anniversary events and exhibitions, earned a performance record for funding from Canada Council for the Arts carrying the programming into 2022, grew the collection by twenty four works, presented twelve exhibitions, earned a fourth consecutive Best of Windsor Award, and realized three new publications. I leave the AGW free of financial incumbrances, with a strengthened collection, strong grant revenues, increased endowments and with a reputation for program excellence, all of which I hope is a legacy to be built on by my successor.

As many of you know, I began my career in this organization and my association with the AGW has meant much more to me than my current role as your Executive Director. As I embark next on my legacy writing projects I pledge to remain an AGW friend and hope you will



Message from the Executive Director

follow my forthcoming accomplishments with interest.

Thank you for the honour of leading this remarkable charity. I wish for its continued success and evolution the decades ahead.

A handwritten signature in dark ink, reading "Catharine Mastin". The script is elegant and cursive.

Catharine Mastin, PhD



Installation view, *SakKijâjuk: Art and Craft from Nunatsiavut*, October 19, 2019 – January 26, 2020



Installation view, *401 West! Portrait of the Region*, May 31 – September 29, 2019

AGW Board of Directors

Chair

Ms. Federica Nazzani*

Vice-Chair, Chair, Development
Committee

Ms. Victoria Little*

Treasurer

Mr. Brandon Goddard*

Chair, Acquisitions Committee

**Ms. Louise Chance-
BAXTER&**

Chair, Governance Committee

Ms. Pearl Davies

Chair, Education Committee

Mr. Giovanni Pecoraro

Member

Ms. Jennifer White

Member

Ms. Mona Stonefish

Exec. Director/Secretary to the Board

Dr. Catharine Mastin

Staff Resource

Ms. Thereza Cockburn

*Denotes Executive Board Member



Curator-led tour of *Kenneth Saltmarche: Dedicated Visions* with Chris Finn

AGW Organized Exhibitions

Look Again! Celebrating the AGW Collection

- Canadian Heritage and the Land
- Moving Image Program
- Portraiture and the Body
- The Grand Salon Wall

November 30, 2018, Ongoing

Curated by Catharine Mastin & Chris Finn

Kenneth Saltmarche: Dedicated Visions

November 30, 2018 – September 29, 2019

Curated by Chris Finn

Power Play: Hockey in Canadian Contemporary Art

February 9 – May 12

Curated by Jaclyn Meloche

Johan Grimmonprez: Dialogues

February 9 – May 12

Curated by Jaclyn Meloche

401 West! Portrait of the Region

Yousuf Karsh: The Ford Motor Company of Canada Gift to the AGW and

Brenda Francis Pelkey: Recent Acquisitions

May 31 – September 29, 2019

Curated by Chris Finn & Catharine Mastin

60th Anniversary: West Baffin Eskimo

Co-operative Cape Dorset/Kinngait

WBEC Studios

October 19, 2019 – January 26, 2020

Curated by Chris Finn

Recent Acquisitions

October 19, 2019 – January 26, 2020

Curated by Catharine Mastin

Northern Narratives: Cape Dorset Prints

October 19, 2019 – January 26, 2020

Curated by Chris Finn

Ongoing Exhibitions

Heritage Ceramics from the AGW

Collection: Royal Crown Derby

"Imari" Dinner Service Collection (ca.

1915–30) and Limoges Dinner Service

Collection (not dated), both ceramic

with gold leaf and hand-painting.

Loaned to Willistead Manor, Windsor,

Ontario Ongoing (extended loan)

Guest Curated Exhibitions

The Living River Project: Art, Water and Possible Worlds

October 20, 2018 – January 20, 2019

Co-curated by Patrick Mahon and

Stuart Reid

Exhibitions Borrowed

Sovereign Acts

February 17 – May 13, 2018

October 20, 2018 – January 20, 2019

Organized by the Art Museum at the

University of Toronto, Ontario

Curated by Wanda Nanibush

SakKijâjuk: Art and Craft from Nunatsiavut

February 17 – May 13, 2018

October 19, 2019 – January 26, 2020

Organized by The Rooms Provincial

Art Gallery Division, St. John's,

Newfoundland

Curated by Heather Igloliorte

AGW Exhibitions Circulated

Wafaa Bilal: 168:01

September 29, 2018 – January 20, 2019

Confederation Centre Art Gallery,

Charlottetown, Prince Edward Island

Curated by Srimoyee Mitra

Exhibitions & Publications



Maurice Galbraith Cullen, *Red Forest Triptych*, not dated, ca. 1906-08
oil on canvas, laid down on board, 76.2 x 160 cm
Gift of Celia Verrier, via the Council for Canadian American Relations (CCAR)

Printed Publication

Recent Acquisitions

Illustrated; 33 pages

Texts by Catharine Mastin, Chris Finn, Ian M. Thom, Katherine Ylitalo

E-Publications

The Living River Project: Art, Water and Possible Worlds

Illustrated; 27 pages

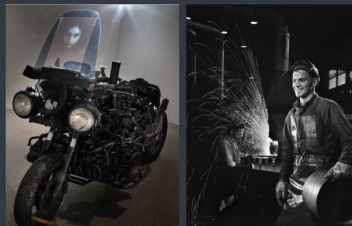
Essays by Patrick Mahon and Stuart Reid with foreword by Catharine Mastin

401 West! Portrait of the Region

Illustrated; 30 pages

Essays by Catharine Mastin and Chris Finn with foreword by Catharine Mastin

401 West! Portrait of the Region



75 AGW
Art Gallery of Windsor

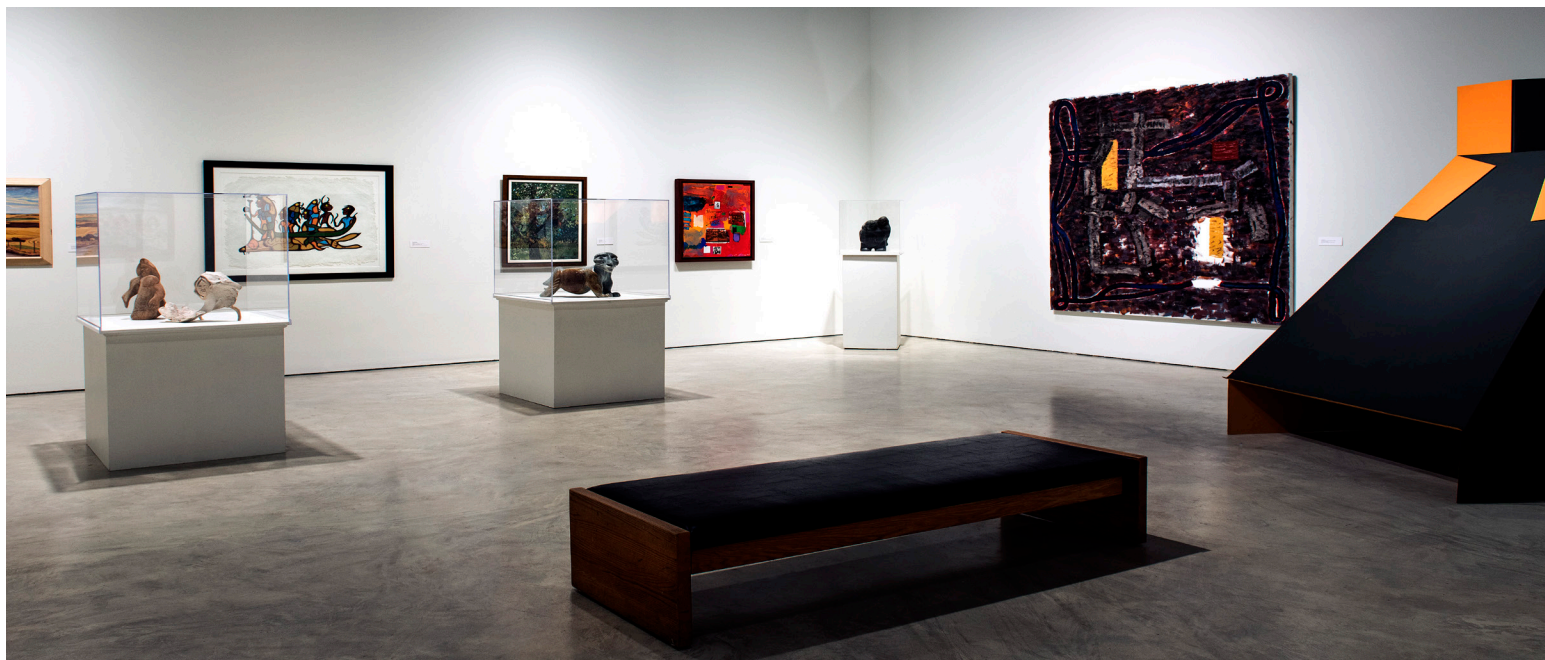


The Living River Project: Art, Water and Possible Worlds

Curated by Patrick Mahon and Stuart Reid
October 19, 2018 - January 20, 2019



Ron Kostyniuk, *Every Kingdom Had One* (from ICON Series within the Saskatchewan Road Map Series), 1998
(Detail seen upper right, front cover).
enamel on Medium Density Fibreboard (MDF), aluminum
83cm x 68cm x 111cm
Gift of the Artist, 2019



Installation view, *Recent Acquisitions*, October 19, 2019 – January 26, 2020

Collection Loans to Other Museums & Galleries

Colette Urban

Incomparable Compatibles, 1999
mixed media sculpture made from toy noisemakers and bicycle parts
200 x 400 cm
Gift of the Artist, 2006
Loaned for *At Full Tilt: Colette Urban in Western Newfoundland*
The Rooms Provincial Art Gallery, St. John's, Newfoundland
February 9 - April 28 2019

Lionel LeMoine FitzGerald

Pembina Valley, 1923
oil on canvas
46 x 56 cm
Given in memory of Richard A. Graybiel by his family, 1979
Loaned for *Into the Light: The Art of Lionel LeMoine FitzGerald*
October 12, 2019 -- February 17, 2020
at McMichael Canadian Art Collection, Kleinburg, Ontario

Lionel LeMoine FitzGerald

Trees, not dated
oil on canvas
46 x 56 cm
Given in memory of Richard A. Graybiel by his family, 1979
Loaned for *Into the Light: The Art of Lionel LeMoine FitzGerald*
October 12, 2019 -- February 17, 2020
at McMichael Canadian Art Collection, Kleinburg, Ontario

Lionel LeMoine FitzGerald

Rocks at the Water's Edge, 1944
watercolour on paper
46 x 61 cm
Gift from the Douglas M. Duncan Collection, 1970
Loaned for *Into the Light: The Art of Lionel LeMoine FitzGerald*
October 12, 2019 -- February 17, 2020
at McMichael Canadian Art Collection, Kleinburg, Ontario

Acquisitions Gifted

Manasie Akpaliapik

Sedna, not dated
whalebone
40 x 23 x 20 cm
Gift of Carolynne Rourke in memory of Byron Rourke, Windsor, Ontario

Manasie Akpaliapik

Face, (aka Sedna and Child), not dated
bone, ivory, antler
35.5 x 40.5 x 18 cm
Gift of Carolynne Rourke in memory of Byron Rourke, Windsor, Ontario

Stephen Andrews

Untitled, 2001
silkscreen print, edition 5/9
101.6 x 76.2 cm paper size
Gift of Tony Mosna, Windsor, Ontario

Collection Loans & Acquisitions

Barnabus Arnasungaaq

Baker Lake Father and Son, not dated
stone
40.5 x 25 x 23 cm
Gift of Carolynne Rourke in memory of Byron Rourke, Windsor, Ontario

IAIN BAXTER& (Joseph Iain Wilson)

Animal Preserve, series, not dated, 2000s
stuffed animal, distilled water and canning jar
20 x 11 x 11 cm
Gift of the Estate of Dr. Lois K. Smedick, Windsor, Ontario



Michele Marie Goulette, *Southwest Ontario*, 2008
colotype, artist's proof, 137 x 366 cm, Gift of the Artist, Windsor, Ontario

Wafaa Bilal

Al-Mutanabbi Street, 2003-13
archival ink jet photograph on paper
Edition of 5, 1/5
101.6 x 127 cm
Gift of Dr. John Driscoll, New York

Wafaa Bilal

Dark Palace, 2003-13
archival ink jet photograph on paper
Edition of 5, numbering in edition not specified
101.6 x 127 cm
Gift of Dr. John Driscoll, New York

Fritz (Friedrich Wilhelm) Brandtner

Untitled (Riders in the Sky), 1940
colour relief print (linocut) on paper,
not editioned
9.5 x 10.5 cm
Gift of Michele Goulette, Windsor,
Ontario

Maurice Galbraith Cullen

Red Forest Triptych, not dated,
ca. 1906-08
oil on canvas, laid down on board
76.2 x 160 cm
Gift of Celia Verrier, via the Council for
Canadian American Relations (CCAR)

Michele Marie Goulette

Zalev (Tracks), 1982
colotype on archival paper, artist's proof
9.4 x 12 cm
Gift of the Artist, Windsor, Ontario

Michele Marie Goulette

Anna (West Detroit), 2000
archival digital images and inkjet
transparency collage
59 x 77 cm, framed 97.5 x 117 cm
Gift of the Artist, Windsor, Ontario

Michele Marie Goulette

Self Portrait (New Orleans), 2006
archival digital image on paper,
artist's proof
56 x 87.5 cm
Gift of the Artist, Windsor, Ontario

Michele Marie Goulette

Zalev (Cars), 2007
colotype on archival paper, artist's proof
9.4 x 12 cm
Gift of the Artist, Windsor, Ontario

Michele Marie Goulette

Southwest Ontario, 2008
colotype on archival paper, artist's proof
9.4 x 12 cm
Gift of the Artist, Windsor, Ontario

William George Richardson Hind

North End of the Mountain Portage, 1860s
graphite, watercolour, ink on paper
17.5 x 27 cm
Gift of John Pepall, Toronto, Ontario

William George Richardson Hind

Lake Ka-jib-wa-te-ka-pas, 1860s
graphite, watercolour, gouache, scraping
on graduated-tint paper
18 x 27 cm
Gift of John Pepall, Toronto, Ontario

Robert Houle

Fleche, 2011
oil on canvas
91.4 x 60.9 cm
Gift of Christopher Varley, Art Dealer, Inc.,
Toronto, in recognition of AGW Executive
Director, Catharine Mastin for her service
to the AGW

Dorothy Elsie Knowles

Untitled (Prairie Landscape), not dated
watercolour on paper
28.5 x 49.5 cm
Gift of Michele Goulette, Windsor, Ontario

Ron Kostyniuk

Every Kingdom Had One (from *ICON*
Series within the *Saskatchewan Road Map*
Series), 1998
enamel on Medium Density Fibreboard
(MDF), aluminum
83.8 x 111.8 x 68.6 cm
Gift of the Artist, Calgary, Alberta

Norval Morrisseau

*Legend of the Fish People at the Great
Flood*, not dated
silkscreen on hand-made paper,
Edition 5/49
106 x 87 cm image, 132 x 112.5 cm
framed
Gift of Carolyne Rourke in memory of
Byron Rourke, Windsor, Ontario

David Ruben Pigtokun

Bear Man Spirit Helper, not dated
stone
40 x 50 x 25 cm
Gift of Carolyne Rourke in memory of
Byron Rourke, Windsor, Ontario

Jane Ash Poitras

Shamen Never Die, 1998
acrylic and collage on canvas
71 x 86.5 cm
Gift of Carolyne Rourke in memory of
Byron Rourke, Windsor, Ontario

Arthur Shilling

Indian Boy, 1969
oil on canvas
83 x 61 cm
Gift of Dr. Wayne Carman, Toronto

Lowrie Warrener

The Shepherd, 1938
linocut, black ink on grey paper, not
editioned
16 x 16.5 cm image; 17.5 x 18 cm
paper size
Gift of Michele Goulette, Windsor,
Ontario

Tour Summary

In 2019, the AGW was proud to serve over 3,625 participants through its onsite education and public programs. The Gallery hosted 235 programs including Gallery Guide-led tours and studio activities, customized school and group tours, and community and cultural celebrations. The AGW education programs were presented to elementary, secondary, post-secondary students and educators in English and French from the public, Catholic and French school boards, and private schools. Education programs play an important role in enriching knowledge and experience of the objects on display. The Gallery's education programs are vital to appreciating artistic expression through both hands-on activities and the development of visual literacy skills. Many community organizations, such as the Women's Enterprise Skills Training of Windsor Inc. and Autism Ontario participated in these programs serving seniors, youth groups and children. The AGW also hosted a number of art-themed birthday parties.

Outreach

Throughout the year, the AGW worked off-site at 4 hands-on workshops and presentations for elementary, secondary and post-secondary schools and community events. Approximately 22,152 participants attended the events, which included the Mayor's Walk, 41st Annual Art in the Park Windsor, and the 24th Annual Children's Festival

Family Fun Sundays in the Studio

With the generous support of Anne Safranyos and family, the AGW presented 48 *Family Fun Sundays in the Studio* workshops led by local artists and these were attended by 854 children and adults.

Complimentary Public Tours

A total of 104 exhibition tours were offered on Saturdays and Sundays throughout the year and these were enjoyed by 386 visitors. More than 320 children and adults visited the Gallery's special events, such as *Fridays Live!*, *Fireworks Live!*, and March Break and Summer Camps.

Partnerships & Participants

The AGW facilitated tours and activities for and with the support of primary, secondary and post-secondary schools as well as the following community and non-profit groups: University of Windsor Drama Students, University of Windsor Faculty of Education, Greater Essex County District School Board Character Traits Poster display event, A.V. Graham School Literacy Event, Women's Enterprise Skills Training, Assisted Living Southwest Ontario, and the Alzheimer Society Windsor-Essex County.

Participating Schools

Greater Essex County District School Board

Frank Begley & Harrow Public School, Wm. G. Davis, Prince Edward, W.F. Herman Academy, Giles Campus French Immersion, Coronation, DM Eagle, Ford City, Sandwich West, McWilliam, Kennedy Collegiate, Lasalle, Roseland.

Windsor-Essex Catholic District School Board

Theresa of Calcutta, St. John Vianney, St. Joseph's Secondary School.

French & Private Schools

Académie Ste. Cécile International School, St. Andres French Immersion School, École secondaire de Lamothe-Cadillac.

Education Committee

The 2019 Education Committee was supported by Giovanni Pecoraro, Mona Stonefish, Lisa Galvan, Peg Dorner, Anne Smith, Jason Marin and Bernadette Berthelotte offering their time, expertise and feedback while collaborating with staff

Year-End Summary

The AGW Education and Public Programs' initiatives—which serve schools, adult groups and community organizations, AGW events as well as outreach efforts—have resulted in maintaining a valued and viable role for the Gallery by interacting with 25,777 members in the community.

The ongoing, multi-year exhibition *Look Again! The AGW Collection at 75 Years* supports Education and Public programs and general visitor experience.



Family Fun Sundays in the Studio

Education & Public Programming

Approximately half of the almost 150 artworks for the 3rd floor were drawn from the vaults and twenty-one recent acquisitions are now on display representing an expanded selection of objects of historical, modern, and contemporary artistic expressions by Indigenous and non-Indigenous artists. *Kenneth Saltmarche: Dedicated Visions* and *Northern Narratives: Cape Dorset Prints* augmented the number of works from the AGW collection on display which were presented in temporary exhibitions during 2019 to support educational programs as well as the gallery's work with community organizations such as *Remembering Through Art* in partnership with the Alzheimer Society of Windsor-Essex County and Women's Enterprise Skills Training of Windsor Inc

Exhibition Openings, Tours, Screenings & Events

JANUARY 2019

- 3 *First Thursdays!* Extended hours with guided exhibition tours, family programming, studio activities
- 3 *Remembering Through Art for Persons with Dementia & Their Care Partners*, in partnership with the Alzheimer Society of Windsor Essex County
- 23 Screening: *Colossus: The sculpture for Ludovico Sforza & The Making of The Last Supper*
- 26 *Yoga in the Gallery* with Anh Nguyen of HNM Dance Centre
- 30 Screening: *The Meaning of the Last Supper, & Mantua, Isabella d'Este*

FEBRUARY

- 6 Screening: *Return to Florence - Sfumato and An Exhibition & Leonardo, Cesare Borgia and Machiavelli*
- 7 *First Thursdays!* Extended hours with guided exhibition tours, studio display of Poster Designs by Grade 9 Students from Riverside Secondary School and Westview Freedom Academy
- 7 *Remembering Through Art for Persons with Dementia & Their Care Partners*, in partnership with the Alzheimer Society of Windsor Essex County
- 8 *Fridays Live!* Opening Reception for *Power Play: Hockey in Canadian Contemporary Art* and *Johan Grimonprez: Dialogues* with music by the Jazzus Ensemble
- 9 Artist Talk and performance with Liz Pead
- 9 Performance by Hazel Meyer
- 13 Screening: *Michelangelo and Leonardo & Mona Lisa: La Gioconda*
- 20 Screening: *Raphael and Leonardo & Leonardo in Milan and Pope Julius II in Rome*
- 27 Screening: *The Anatomical Drawings: His Greatest Works? & In Praise of Painting - Leonardo's Manifesto*

MARCH

- 6 Screening: *Leonardo and the Medici in Rome & High Renaissance Art from Rome to Venice*
- 7 *First Thursdays!* Extended hours with guided exhibition tours
- 7 Artist Talk with Cyndra MacDowall in conjunction with the exhibition *Power Play: Hockey in Canadian Contemporary Art*
- 7 *Remembering Through Art for Persons with Dementia & Their Care Partners*, in partnership with the Alzheimer Society of Windsor Essex County
- 13 Screening: *Last Years - Leonardo in France & Renaissance Man and Man of the Renaissance*
- 20 Screening: *The End of an Era & The Legacies of Leonardo da Vinci*
- 30 *Yoga in the Gallery* with Anh Nguyen of HNM Dance Centre



William George Richardson Hind, *North end of the Manitowish Portage*, 1860s, graphite, watercolour, ink on paper, 17.5 x 27 cm
Gift of John Pepall, Toronto, Ontario

Gallery Events



Wafaa Bilal, *Dark Palace*, 2003-13
archival ink jet photograph on paper, Edition of 5, numbering in edition not specified
101.6 x 127 cm
Gift of Dr. John Driscoll, New York

APRIL

- 4 *First Thursdays!* Extended hours with guided exhibition tours, family programming, studio activities
- 4 *Remembering Through Art for Persons with Dementia & Their Care Partners*, in partnership with the Alzheimer Society of Windsor Essex County
- 17 AGW Annual General Meeting with guest speaker Martin van Zon and curator-led exhibition tour by Catharine Mastin
- 27 *Yoga in the Gallery* with Anh Nguyen of HNM Dance Centre

MAY

- 2 *Bubbles and Blooms Workshop & Cheese Board Workshop* with The Cheese Bar & Floramère Flower Farm
- 5 *First Thursdays!* Extended hours with guided exhibition tours and Artist Talk with Adrienne Crossman, in conjunction with the exhibition *Power Play: Hockey in Canadian Contemporary Art*
- 5 *Remembering Through Art for Persons with Dementia & Their Care Partners*, in partnership with the Alzheimer Society of Windsor Essex County
- 31 *Fridays Live!* Opening Reception for *401 West! Portrait of the Region* with music by the Coffee House Combo
- 31 Curator-led Tour of *401 West! Portrait of the Region* with Chris Finn

JUNE

- 6 *Bubbles and Blooms Workshop & Cheese Board Workshop* with The Cheese Bar & Floramère Flower Farm
- 6 *First Thursdays!* Extended hours with curator-led Tour of *401 West! Portrait of the Region* with Chris Finn
- 6 *Remembering Through Art for Persons with Dementia & Their Care Partners*, in partnership with the Alzheimer Society of Windsor Essex County
- 21 Screening of *Indian Horse* (Can. 2017) in recognition of National Indigenous Peoples Day
- 24 *Fireworks Live!* at the AGW in Partnership with the Windsor Asthma Association, with music by Silvio Campanaro
- 29 *Yoga in the Gallery* with Anh Nguyen of HNM Dance Centre

JULY

- 4 *Bubbles and Blooms Workshop & Cheese Board Workshop* with The Cheese Bar & Floramère Flower Farm
- 4 *First Thursdays!* Extended hours with guided exhibition tours and an Art Talk with art conservator Spencer Montcalm, Montcalm Fine Art Conservation
- 4 *Remembering Through Art for Persons with Dementia & Their Care Partners*, in partnership with the Alzheimer Society of Windsor Essex County
- 4 *First Thursdays!* Extended hours with guided exhibition tours and an Art Talk with art conservator Spencer Montcalm, Montcalm Fine Art Conservation
- 27 *Yoga in the Gallery* with Anh Nguyen of HNM Dance Centre

AUGUST

- 1 *First Thursdays!* Extended hours with guided exhibition tours, Artist Talk with Zeke Moores, in conjunction with the exhibition *401 West! Portrait of the Region*
- 2 *Remembering Through Art for Persons with Dementia and Their Care Partners*, in partnership with the Alzheimer Society of Windsor Essex County

SEPTEMBER

- 5 *First Thursdays!* Extended hours with guided exhibition tours, family programming, studio activities
- 5 Artist Talk & Hands-on Studio Activity: *Arts in the Industry* with Chelsea Greenwell, in partnership with St. Clair College, in conjunction with the exhibition *401 West! Portrait of the Region*
- 5 *Remembering Through Art for Persons with Dementia & Their Care Partners*, in partnership with the Alzheimer Society of Windsor Essex County
- 21 *Children's Fest 2019* at Central Park Athletics
- 22 *Children's Fest 2019* at Central Park Athletics
- 22 Open Streets on Janette Avenue
- 22 *Free Comic Book Day*
- 25 Screening: *Baroque! From St. Peter's to St. Paul's* (episode 1)
- 27 *Culture Days at the AGW*

OCTOBER

- 2 Screening: *Baroque! From St. Peter's to St. Paul's* (episode 2)
- 3 *First Thursdays!* Extended hours with guided exhibition tours
- 3 Ontario Arts Council Exhibition Assistance Orientation with Catharine Mastin
- 3 *Remembering Through Art for Persons with Dementia & Their Care Partners*, in partnership with the Alzheimer Society of Windsor Essex County
- 9 Screening: *Baroque! From St. Peter's to St. Paul's* (episode 3)
- 16 Screening: *Rococo Before Bedtime: Travel* (episode 1)
- 18 *Fridays Live!* Opening Reception for *SakKijâjuk: Art and Craft from Nunatsiavut, Northern Narratives: Cape Dorset Prints* and *60th Anniversary: West Baffin Eskimo Co-operative, Cape Dorset/Kinngait WBEC Studios* with music by the Coffee House Combo. Drumming and Singing performance by Theresa Sims
- 18 Exhibition Tour of *SakKijâjuk: Art and Craft from Nunatsiavut* with Curator Heather Igloliorte
- 23 Screening: *Rococo before Bedtime: Pleasure* (episode 2)
- 23 Screening: *Rococo before Bedtime: Madness* (episode 3)

NOVEMBER

- 2 Heather Campbell's *Collaborative Art Project*, held in conjunction with the exhibition *SakKijâjuk: Art and Craft from Nunatsiavut*
- 6 Screening: *The Lost Genius of British Art: William Dobson*
- 7 *First Thursdays!* Extended hours with guided exhibition tours
- 7 *Remembering Through Art for Persons with Dementia & Their Care Partners*, in partnership with the Alzheimer Society of Windsor Essex County
- 9 Curator-Led Tour of *Northern Narratives: Cape Dorset Prints* with Chris Finn
- 16 *Perfect Pairings 2019: A Live Art Auction and Fundraiser*, with auctioneer Laurence Holland



Installation view, *Northern Narratives: Cape Dorset Prints*, October 19, 2019 – January 26, 2020

DECEMBER

- 5 *First Thursdays!* Extended hours with guided exhibition tours and workshop with *Vanguard Youth Arts Collective*
- 5 *Remembering Through Art for Persons with Dementia & Their Care Partners*, in partnership with the Alzheimer Society of Windsor Essex County
- 21 Extended holiday hours, until 9 pm
- 28 Curator-Led Tour of *Recent Acquisitions* with Catharine Mastin
- 30 Extended holiday hours
- 31 Extended holiday hours and New Year's Eve Pay-What-You-Can Admission as a Happy New Year gift to our supporters!



Installation view, *Power Play: Hockey in Canadian Contemporary Art*, February 9 – May 12

AGW Organized Panel Discussions

- February 9 Panel Discussion: *Art, Sports and Sexuality* with Hazel Meyer (artist), Gary Lacasse (CEO Canada AIDS Society), and Michael Brennan (Executive Director of the Windsor AIDS Committee), moderated by Jaclyn Meloche
- February 17 Panel Discussion: *Photography and Place* with Cassandra Getty (Curator, Museum London), Brenda Francis Pelkey (artist) and Ron Benner (artist), moderated by Catharine Mastin
- June 2 Panel Discussion: *Rethinking Inuit Art Today* with Dr. Heather Igloliorte (Professor, Concordia University, Montreal) and Manitoba Senator Patricia Bovey, moderated by Catharine Mastin

Off-Site Invitational Presentations

- February 5 *Highlights from the 75th Anniversary of the Art Gallery of Windsor*, Rotary Club, Windsor
- March 1 *Border Crossers: Marion Nicoll, Joyce Wieland, Frances Loring and Florence Wyle*, in the symposium, EDGY MEDIA: ON BORDERS, MIGRATIONS, MEDIA STUDIES & MEDIA ARTS, University of Windsor, Windsor
- March 1+ Chris Finn's artwork was represented in *Superscreen: The Making of an Artist-Run Counterculture and the Grand Western Canadian Screen Shop*, March – May 2019, MacKenzie Art Gallery; October 2019 – January 2020, University of Manitoba School of Art Gallery. The exhibition was co-curated by Timothy Long and Alex King.



Jane Ash Poitras, *Shaman Never Die*, 1998
acrylic and collage on canvas
86 x 71 cm
Gift of Carolynne Rourke in memory of Byron Rourke, 2019



Arthur Shilling, *Indian Boy*, 1969
oil on canvas
61 x 83 cm
Gift of Dr. Wayne Carman, 2019

Awards

Best Art Gallery or Art Space, 4th Annual Best of Windsor Essex Award, Tourism Windsor Essex Pelee Island

The Sandwich Project book won the Ontario Printing & Imaging Association's *Excellence in Print Awards 2019*, Best of Category in Sheeted Art Books

Professional services

Catharine Mastin served in the following professional capacities:

- Past President, Board of Directors, Ontario Association of Art Galleries
- External Advisor to Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art
- Juror, *The Kingston Prize 2019*, Canada's national portrait competition with Sarah Milroy, Chief Curator, McMichael Canadian Art Collection and Phil Richards, Artist and Painter of the official Diamond Jubilee Portrait of Her Majesty, Queen Elizabeth II for the Government of Canada
- Continuing Member, Association of Art Museum Directors
- Continuing Member, Canadian Art Museum Directors' Organization

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Manasiah Akpaliapik, Face (also known as Sedna and Child), shown June 2- September 30, 2018
bone, ivory, antler 35.5 x 40.5 x 18 cm
Gift of Carolyn Rourke in memory of Byron Rourke, 2019

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THE ART GALLERY OF WINDSOR

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DECEMBER 31, 2019

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INDEPENDENT AUDITORS' REPORT

To the Members of The Art Gallery of Windsor

Report on the Financial Statements

Qualified Opinion

We have audited the financial statements of The Art Gallery of Windsor, which comprise the statement of financial position as at December 31, 2019 and the statements of operations, 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, except for the possible effects of the matter described in the Basis for Qualified Opinion section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of the The Art Gallery of Windsor as at December 31, 2019, 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 for Qualified Opinion

In common with many charitable organizations, the Gallery derives revenue from donations and fundraising activities, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, our verification of donation and fundraising revenues was limited to the amounts recorded in the records of the Gallery and we were not able to determine whether any adjustments might be necessary to donation and fundraising revenues, revenue over expenditures, assets and net assets. This issue also resulted in a qualification of the financial statements for the year ended December 31, 2018.

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 qualified opinion.

AUDIT • TAX • ADVISORY

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INDEPENDENT AUDITOR'S REPORT- continued

Other Information

Management is responsible for the other information. The other information comprises the information included in the annual report, but does not include the financial statements and our auditor's report thereon. The annual report is expected to be made available to us after the date of this auditor's report.

Our opinion on the financial statements does not cover the other information and we will not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information identified above when it becomes available and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

When we read the annual report, if we conclude that there is a material misstatement therein, we are required to communicate the matter to those charged with governance.

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 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 management 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' Responsibility for the Audit

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 AUDITOR'S REPORT- continued

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment 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.

Baker Tilly Windsor LLP

February 26, 2020

Chartered Professional Accountants
Licensed Public Accountants

THE ART GALLERY OF WINDSOR

FINANCIAL STATEMENTS

DECEMBER 31, 2019

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THE ART GALLERY OF WINDSOR

STATEMENT OF OPERATIONS

YEAR ENDED DECEMBER 31, 2019

	2019	2018
REVENUE		
Granting agencies (page 13)	\$ 476,128	\$ 459,197
Public support (page 13)	446,386	100,968
Investment income (net value) (note 11)	302,026	215,833
Programs, sponsorships and tours (page 13)	201,262	264,350
Facility rental	49,969	57,288
Events	49,096	300,851
Other revenue	<u>5,628</u>	<u>8,728</u>
TOTAL REVENUE	<u>1,530,495</u>	<u>1,407,215</u>
EXPENSES		
Curatorial and exhibition	403,285	563,537
Building, facility and occupancy	250,748	258,427
Development	226,994	383,257
Administration	136,757	145,698
Education and public programs	130,321	161,648
Professional fees	80,685	21,647
Amortization	<u>14,079</u>	<u>14,360</u>
TOTAL EXPENSES	<u>1,242,869</u>	<u>1,548,574</u>
REVENUE OVER (UNDER) EXPENSES BEFORE UNREALIZED GAIN (LOSS) ON INVESTMENTS	287,626	(141,359)
UNREALIZED GAIN (LOSS) ON INVESTMENTS	<u>596,874</u>	<u>(360,040)</u>
REVENUE OVER (UNDER) EXPENDITURES	<u>\$ 884,500</u>	<u>\$ (501,399)</u>

THE ART GALLERY OF WINDSOR

STATEMENT OF CHANGES IN NET ASSETS

YEAR ENDED DECEMBER 31, 2019

	Unrestricted Net Assets	Endowment Net Assets	2019	2018 (restated note 3)
NET ASSETS , BEGINNING	\$ (302,375)	\$ 7,856,251	\$ 7,553,876	\$ 8,055,275
Prior year's adjustment (note 3)	<u>1,000</u>	<u>-</u>	<u>1,000</u>	<u>1,000</u>
As restated	(301,375)	7,856,251	7,554,876	8,056,275
REVENUE OVER (UNDER) EXPENDITURES	259,311	625,189	884,500	(501,399)
NET ASSET TRANSFER (note 10)	<u>(185,663)</u>	<u>185,663</u>	<u>-</u>	<u>-</u>
NET ASSETS, ENDING	<u><u>\$ (227,727)</u></u>	<u><u>\$ 8,667,103</u></u>	<u><u>\$ 8,439,376</u></u>	<u><u>\$ 7,554,876</u></u>

THE ART GALLERY OF WINDSOR
STATEMENT OF FINANCIAL POSITION
DECEMBER 31, 2019

2019 **2018**
 (restated
 note 3)

ASSETS

CURRENT ASSETS

Cash	\$ 406,219	\$ 372,056
Investments (note 5)	78,967	77,699
Accounts receivable	34,148	52,926
Prepaid expenses	<u>15,457</u>	<u>16,129</u>

534,791 518,810

RESTRICTED CASH

611,095 581,913

INVESTMENTS (note 5)

7,639,433 6,813,132

WORKS OF ART (note 7)

1,000 1,000

PROPERTY AND EQUIPMENT (note 6)

20,264 22,106

\$ 8,806,583 \$ 7,936,961

LIABILITIES

CURRENT LIABILITIES

Accounts payable and accrued liabilities	\$ 97,815	\$ 72,899
Deferred revenue (note 9)	<u>269,392</u>	<u>309,186</u>

367,207 382,085

NET ASSETS

UNRESTRICTED

(227,727) (301,375)

ENDOWMENT (note 10)

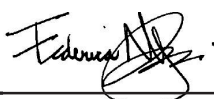
8,667,103 7,856,251

8,439,376 7,554,876

\$ 8,806,583 \$ 7,936,961

CONTINGENCY (note 12)

ON BEHALF OF THE BOARD



Director



Director

THE ART GALLERY OF WINDSOR

STATEMENT OF CASH FLOWS

YEAR ENDED DECEMBER 31, 2019

	2019	2018
<hr/>		
CASH FLOWS FROM OPERATING ACTIVITIES		
Cash receipts from customers, members and funding agencies	\$ 1,541,054	\$ 1,391,526
Cash paid to suppliers and employees	<u>(1,234,776)</u>	<u>(1,568,391)</u>
	<u>306,278</u>	<u>(176,865)</u>
 CASH FLOWS FROM INVESTING ACTIVITIES		
Purchase of property and equipment	(12,237)	(6,788)
Decrease (increase) in investments	(230,696)	44,802
Decrease (increase) in restricted cash	<u>(29,182)</u>	<u>117,062</u>
	<u>(272,115)</u>	<u>155,076</u>
 INCREASE (DECREASE) IN CASH POSITION	34,163	(21,789)
CASH POSITION, BEGINNING	<u>372,056</u>	<u>393,845</u>
 CASH POSITION, ENDING	<u>\$ 406,219</u>	<u>\$ 372,056</u>

THE ART GALLERY OF WINDSOR
NOTES TO FINANCIAL STATEMENTS
DECEMBER 31, 2019

1. NATURE OF ACTIVITIES

The Art Gallery of Windsor (the "Gallery"), incorporated without share capital under the laws of Ontario, is a registered charity exempt from income taxes under Section 149(1)(f) of the Income Tax Act of Canada. The Gallery operates an art gallery and provides related services including the promotion and appreciation of the visual arts.

2. SIGNIFICANT ACCOUNTING POLICIES

BASIS OF PRESENTATION

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

CASH AND CASH EQUIVALENTS

Cash and cash equivalents consist of cash on hand, cash on deposit and bank balances. The company maintains cash and cash equivalents at financial institutions to support ongoing operations.

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.

Endowment contributions are recognized as direct increases in net assets. Income earned on resources held for endowment is recognized as income in accordance with the restrictions of the endowment contributions. Unrealized gains and losses are recognized on the statement of operations.

DONATED GOODS AND SERVICES

Donated services are not recorded in the accounts. Where the value is ascertainable, donated goods are recognized at their fair value.

RESTRICTED CASH

Restricted cash is cash held in investments for the Endowment Fund, the Joan and Clifford Hatch Trust, the Gail Ferriss Sheard Purchase Fund and the Dr. Lois Smedick Contemporary Art Endowment Fund and is used in investing activities.

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2019

2. SIGNIFICANT ACCOUNTING POLICIES - continued

PROPERTY AND EQUIPMENT

Amortization of property and equipment is calculated on a straight-line basis using the following annual rates:

Equipment	5 years
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WORKS OF ART

Purchased and contributed works of art are recorded at nominal value. For purchased works of art, the difference between the purchase price and nominal value is recognized in the statement of operations. The value of donated works of art is not recorded, although donors receive a donation receipt for income tax purposes.

DEFERRED REVENUE

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

USE OF ACCOUNTING ESTIMATES

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that effect the reported amounts of assets and liabilities and disclosures of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Specifically, the useful life of property and equipment require the use of management estimates. Actual results could differ from these estimates.

FINANCIAL INSTRUMENTS**Measurement of financial instruments**

Financial instruments are financial assets or liabilities of the Gallery where, in general, the Gallery has the right to receive cash or another financial asset from another party or the Gallery has the obligation to pay another party cash or other financial assets.

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

The Gallery subsequently measures all its financial assets and financial liabilities at amortized cost, except for investments that are quoted in an active market, which are measured at fair value. Changes in fair value are recognized in net income.

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2019

2. SIGNIFICANT ACCOUNTING POLICIES - continued

Financial assets measured at amortized cost include cash, accounts receivable, restricted cash and guaranteed investment certificates.

The Gallery's financial assets measured at fair value include marketable securities, government bonds and Ontario Arts Foundation.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities.

Impairment

Financial assets measured at cost or amortized cost are tested for impairment when there are indicators of possible impairment. When a significant adverse change has occurred during the period in the expected timing or amount of future cash flows from the financial asset or group of assets, a write down is recognized in net income. The write down reflects the difference between the carrying amount and the higher of:

- The present value of the cash flows expected to be generated by the asset or group of assets;
- The amount that could be realized by selling the asset or asset group; or
- The net realizable value of any collateral held to secure repayment of the asset or group of assets.

When events occurring after the impairment confirm that a reversal is necessary, the reversal is recognized up to the amount of the previously recognized impairment.

Transaction costs

Transaction costs and financing fees are expensed as incurred for financial instruments measured at fair value and capitalized and amortized over the expected life of the instrument using the straight line method for financial instruments that are subsequently measured at cost or amortized cost.

3. PRIOR YEARS' ADJUSTMENT

During the year, the Gallery retroactively adopted the CPA Canada Handbook Section 4441 Collections Held by Not-For-Profit Organizations option to account for its collections at nominal value rather than cost. The cumulative effect at January 1, 2018 of this accounting change amounted to an increase in works of art and unrestricted net assets of \$1,000.

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2019

4. ALLOCATION OF EXPENSES

The Gallery allocates its salary, benefits and other costs by percentage allocation to various departments. Investment income (net value) for the Joan and Clifford Hatch Trust and the Gail Ferriss Sheard Purchase Fund are allocated to the unrestricted net assets and endowment net assets, respectively, based on the proportionate book value invested.

5. INVESTMENTS	2019	2018
Current		
Guaranteed investment certificate	\$ 78,967	\$ 77,699
Long-term		
Ontario Arts Foundation	599,197	547,201
Marketable securities:		
Canadian equities	2,106,118	1,510,112
U.S. equities	1,438,351	1,108,041
International equities	348,318	285,571
Government bonds	3,147,449	3,362,207
	<u>7,639,433</u>	<u>6,813,132</u>
	<u>\$ 7,718,400</u>	<u>\$ 6,890,831</u>

The cost of the Ontario Arts Foundation is \$413,747 (2018, \$413,747), marketable securities is \$3,326,778 (2018, \$2,856,972) and government bonds is \$3,140,701 (2018, \$3,469,204). The guaranteed investment certificate matures in August 2020 and earns interest at a rate of 1.7%.

6. PROPERTY AND EQUIPMENT	2019		2018	
	Cost	Accumulated Amortization	Net	Net
Equipment	\$ 701,186	\$ 680,922	\$ 20,264	\$ 22,106

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2019

7. WORKS OF ART	2019	2018
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The works of art are insured for \$30,000,000 as of December 31, 2019 (2018, \$23,000,000).

The Gallery displayed 503 works of art onsite during the year (2018, 388). During the year, the Gallery acquired 24 works of art and acquisition expenses totaled \$15,727.

8. LINE OF CREDIT

The Gallery has an available operating line of credit of \$150,000. As at December 31, 2019, the balance used was \$nil (2018, \$nil). The line of credit is at prime plus 1.5% (2018, prime plus 1.5%) and is secured by a general security agreement.

9. DEFERRED REVENUE	2019	2018
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Deferred revenue represents revenues collected but not earned as of December 31, 2019. This is primarily composed of deposits on facility rentals, education programs, sponsorships and grant revenue related to future periods.

Balance, beginning of the year	\$ 309,186	\$ 331,737
Less: amount recognized as revenue in the year	(309,186)	(331,737)
Add: amount received related to future periods	<u>269,392</u>	<u>309,186</u>
	<u>\$ 269,392</u>	<u>\$ 309,186</u>

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2019

10. ENDOWMENT NET ASSETS

The Endowment Net Assets report contributions designated for specific purposes, as follows:

The Ontario Arts Foundation Endowment reports matching contributions from the Ontario Arts Foundation ("OAF") and the net investment income earned thereon to be used by the Gallery for operating purposes. Only income distributed by the OAF to the Ontario Arts Foundation Endowment is available for expenditure for operating purposes. The OAF, which holds the Ontario Arts Foundation Endowment in perpetuity, is responsible for the investment of the funds held and the annual disbursement to the Gallery. In 2019, the Gallery earned \$77,687 (2018, lost \$(12,369)) from the OAF which has been recorded as interest (expense) income in the statement of operations.

The Endowment Fund consists of original permanent capital of \$6,815,000. The annual net investment income earned from the investments is available for use by the unrestricted net assets. To the extent there is insufficient net income earned from the investments to meet the disbursement quota, the Gallery is authorized to disburse capital within a range of 3.5% to 4.5% if all of the conditions of Disbursement of Capital within the Investment Policy are met. The investments held in the endowment net assets are to be maintained and invested in accordance with the investment policies of the Gallery. During the year capital disbursements amounted to \$183,000 (2018, \$240,000). During the year the Board approved a transfer of \$185,663 to the Endowment Fund.

The Raymond Best Bequest reports revenue and expenses related to the purchase of works of art. Net assets may be expended out of the bequest at the discretion of the Board of Directors.

A bequest received designated as the Joan and Clifford Hatch Trust is in the nature of a perpetuity. The income derived from these contributions is to be used exclusively for the acquisition and restoration of works of art for the Art Gallery of Windsor.

A bequest received designated as the Gail Ferriss Sheard Purchase Fund was added to the permanent capital of the Gallery and was invested by the Gallery. The net income derived from the investments shall be used to purchase Canadian historical works of art for the Gallery's permanent collection. Any earned income not expended in any year for the said purpose is to be added to the capital of the Gallery.

In 2017 the Board of Directors established a Contemporary Art Endowment fund in honour of a bequest received from Dr. Lois K. Smedick. The income derived from this contribution is to be used exclusively for the acquisition of contemporary works of art for the Gallery's permanent collection.

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2019

10. ENDOWMENT NET ASSETS - continued

Net asset balances are comprised of:	2019	2018
Ontario Arts Foundation Endowment	\$ 513,557	\$ 513,557
Endowment Fund	7,086,796	6,369,131
Raymond Best Bequest	67,977	67,977
Joan and Clifford Hatch Trust	141,383	127,755
Gail Ferriss Sheard Purchase Fund	690,015	629,010
Dr. Lois K. Smedick Contemporary Art Endowment Fund	<u>167,375</u>	<u>148,821</u>
	<u>\$ 8,667,103</u>	<u>\$ 7,856,251</u>

11. INVESTMENT INCOME

Investment income allocated to unrestricted net assets:	2019	2018
Endowment Fund	\$ 221,753	\$ 222,527
Ontario Arts Foundation Endowment	77,687	(12,369)
Joan and Clifford Hatch Trust	4,695	5,092
Other	1,783	3,559
Management fees	<u>(28,181)</u>	<u>(27,294)</u>
	<u>277,737</u>	<u>191,515</u>
Investment income allocated to endowment net assets:		
Gail Ferriss Sheard Purchase Fund	21,017	22,793
Dr. Lois K. Smedick Contemporary Art Endowment Fund	6,666	4,876
Management fees	<u>(3,394)</u>	<u>(3,351)</u>
	<u>24,289</u>	<u>24,318</u>
Investment income (net value)	<u>\$ 302,026</u>	<u>\$ 215,833</u>

An unrealized gain (loss) on investments resulting from changes in fair market value of \$596,874 (2018, \$(360,040)) has been allocated to the endowment net assets.

NOTES TO FINANCIAL STATEMENTS

DECEMBER 31, 2019

12. CONTINGENCY

A legal claim in the amount of \$350,000 was filed against the Gallery. Management is of the opinion that the claim is without merit. Management anticipates insurance will cover the full amount of any settlement. Any adjustments will be charged to operations in the year incurred.

13. FINANCIAL INSTRUMENTS

The main risks the Gallery's financial instruments are exposed to are credit, interest rate, liquidity and market risks.

Credit risk

The financial instruments that potentially subject the Gallery to a significant concentration of credit risk consist primarily of cash, accounts receivable and guaranteed investment certificates. The Gallery mitigates its exposure to credit loss by placing its cash and guaranteed investment certificates with major financial institutions. The Gallery is exposed to credit risk in the event of non-payment by their customers for their accounts receivable. The Gallery believes there is minimal risk associated with these amounts due to the diversity of its customers and there are no significant concentrations of accounts receivable with any group of customers that are related to each other.

Interest rate risk

The Gallery is exposed to interest rate risk to the extent that the guaranteed investment certificates and government bonds are at a fixed interest rate. The Gallery does not use derivative financial instruments to alter the effects of the risk.

Liquidity risk

Liquidity risk relates to the risk the Gallery will encounter difficulty in meeting its obligations associated with financial liabilities. The financial liabilities on its statement of financial position consist of accounts payable and accrued liabilities. Management closely monitors cash flow requirements to ensure that it has sufficient cash on demand to meet operational and financial obligations.

Market risk (price risk)

Market risk is the risk that changes in market prices and interest rates will affect the Gallery's net earnings or the value of financial instruments. These risks are generally outside the control of the Gallery. The objective of the Gallery is to mitigate market risk exposures within acceptable limits, while maximizing returns. The Gallery's investments in publicly traded securities expose the Gallery to market risk as such investments are subject to price changes in the open market. The Gallery does not use derivative financial instruments to alter the effects of the risk.

THE ART GALLERY OF WINDSOR

SCHEDULE OF REVENUE

YEAR ENDED DECEMBER 31, 2019

	2019	2018
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GRANTING AGENCIES

Ontario Arts Council	\$ 222,954	\$ 197,741
Canada Council for the Arts	206,500	154,000
Ontario Cultural Attractions Fund	33,784	16,216
Department of Canadian Heritage	12,890	41,440
Ontario Trillium Foundation	-	49,800

	<u>476,128</u>	<u>459,197</u>
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INVESTMENT INCOME (NET VALUE) (note 11)

	<u>302,026</u>	<u>215,833</u>
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PUBLIC SUPPORT

Unrestricted individual donations	405,199	48,332
Admissions	27,927	33,935
Memberships	13,260	18,701

	<u>446,386</u>	<u>100,968</u>
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PROGRAMS, SPONSORSHIPS AND TOURS

Corporate sponsorships	163,059	143,848
Tour fees and workshops	38,203	48,064
Exhibition fees	-	72,438

	<u>201,262</u>	<u>264,350</u>
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EVENTS

	<u>49,096</u>	<u>300,851</u>
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FACILITY RENTAL

	<u>49,969</u>	<u>57,288</u>
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OTHER REVENUE

	<u>5,628</u>	<u>8,728</u>
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TOTAL REVENUE

	<u>\$ 1,530,495</u>	<u>\$ 1,407,215</u>
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