

# Annual Report 2009



**Art Gallery of Hamilton**

**engageyourimagination**

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## OVERVIEW

For the second consecutive year, it is our great pleasure to report that the 2009 AGH operations budget was balanced and slightly exceeded the expected revenues by \$1,606. This success is due largely to our revenue generating activities including retail, hospitality, special events, memberships and fees which represents the greatest percentage of our budget. Our Annual Campaign, which includes important gifts from our many partners and sponsors, also significantly improved our position enabling us to balance our budget in these challenging times. The positive balance of \$1,606 includes the net operating amortization expense but does not include the net building amortization. After the net building amortization, our statement shows, as expected, a negative balance of \$70,286. The long term impact on our statement of the building amortization will be a \$16,000 negative amortization impact on an annual basis. The AGH loan to the City of Hamilton was also fully paid by December 30<sup>th</sup>, 2009. Currently, the AGH has no debt.

A major gift of African and tribal art from Joey and Toby Tanenbaum was officially announced in January 2010 on the occasion of the launch of *Vital Africa*. This extraordinary gift will have a major impact on the programming activities of the Gallery starting in May 2010.

The AGH attendance has remained in keeping with previous years' at over 150,000 visitors.

*Louise Dompierre*  
President and CEO

*Rick Court*  
Chair, Board of Directors

## PROGRAMMING

**Exhibitions:** *Inspirational: The Collection of H.S. Southam* launched 2009 to much success. Other important exhibitions at that time included *Visual Poetry: The Collection of Pierre Karch and Mariel O'Neill-Karch*; *Atelier: Christina Sealey and Richard Oddie—Living Spaces: Imagining Hamilton*; and *Jean-Pierre Gauthier: Machines at Play*, touring from the Musée d'art contemporain de Montréal. On Gallery Level Two and *The Shock of Seven: The Group and Their Contemporaries*.

Early in 2009, the Gallery's Vista Italia celebration was also launched. Overall, this theme included seven Gallery-Level-One and Gallery-Level-Two exhibitions highlighting the arts of Italy and artists inspired by Italy— five of these exhibitions were curated by Chief Curator and Curator of European Art, Dr. Patrick Shaw Cable; one was curated by Sara Knelman, previous Curator of Contemporary Art; and one was co-curated by Knelman and Diane Charbonneau, Curator of Contemporary Decorative Arts at the Montreal Museum of Fine Arts.

These exhibitions included: *On the Edge of Your Seat: Italian Chairs from the Collection of the Montreal Museum of Fine Arts*; *New Dawn: Italian Renaissance Art from Canadian Collections*; *Great Masters Series: Psyche with a Butterfly*; and *Turn On: Contemporary Italian Art*. Vista Italia also included a community exhibition in the Jean and Ross Fischer Gallery documenting Hamilton's Italian community and World War II internment.

In the fall, our programme focused on *Jesse Boles: Crude Landscapes*, originally organized by Sara Knelman and ultimately curated by Melissa Bennett; *Nature Observed: Dutch Painting at the Art Gallery of Hamilton* and *Photography into Painting*, each curated by Dr. Patrick Shaw Cable; and *Modernist Photographs from the National Gallery of Canada*, touring from the NGC. Melissa Bennett hit the ground running as new Curator of Contemporary Art by curating two Gallery-Level-Two exhibitions near year-end—*Liquid of Rain and Rivers* and *Simon Glass: The Thirteen Attributes of God*. Additionally, Bennett launched the AGH *One Night Stand* at November's James Street North Art Crawl. Marchese Health Care donated a storefront space for a temporary exhibition during the Art Crawl; the exhibition of video work by Roy Caussy attracted 250 visitors, and received a very positive response.

**Films and Performances:** In celebration of Black History Month in February 2009, the AGH presented an inspiring evening with DJ Jones, former guitarist for James Brown. DJ Jones performed with his band the Perfect Note and attracted an audience of over 120; he was also in live conversation with Dr. Gary Warner, discussing Mr. Jones's esteemed career and the role of music in the civil rights movement. The evening was co-presented with the Afro-Canadian Caribbean Association. In March the AGH hosted a free performance by Hamilton experimental artist Christina Sealey with the audience primarily composed of students and members of the arts community.

For Earth Day 2009 the AGH presented FLOW, a film on the world water crisis, with guest speaker Lynda Lukasik from Environment Hamilton. The event was co-presented with Environment Hamilton and the Hamilton Eco Film Festival. The AGH Film programme partnership with Cinema Insieme generated larger-than-average audience attendance during the screenings of selected Italian films in June and July. Positive feedback was received by both the audience generated by Cinema Insieme and the regular AGH film attendees, who also enjoyed the informative pre-film lectures offered by Assistant Professor Franco Gallippi of the Department of Linguistics and Languages at McMaster University. The screening of the opera *La Traviata* completed the selection of Italian films programmed as part of Vista Italia as well as ending the Summer film series. Two performances were scheduled in July: Venice Carnival, a classical music performance of selected compositions by Vivaldi; and a theatrical performance of *Fool's Gold* by Metaphysical Theatre, a company specializing in commedia dell'arte.

The Fall Film Series began on 14 October 2009 with the screening of the film *Pontypool*, directed by Bruce MacDonald, which included a Q&A presentation by visiting screenwriter Tony Burgess. Mr. Burgess was interviewed by Mohawk College (C101.5) and McMaster University (CFMU) Radio as well as an internet TV programme with Horror in the Hammer. *Adoration*, a film by Atom Egoyan, screened on 28 October 2009. Producers Simone Urdl and Jennifer Weiss and lead actor Devon Bostick were in attendance for the screening. Members of TIFF and The Film Circuit also attended the screening and provided giveaways as part of the event. *Coco Avant Chanel*, a film by Anne Fontaine, screened on 11 November 2009 to a sold-out theatre. Approximately 50 guests were turned away at the door with a coupon from Blur Eyewear and information about other upcoming films.

After assuming in mid-2009 the new, multi-faceted role of AGH Film, Performance and Special Events Coordinator, Annette Paiement immediately began to work hard on plans for the Gallery's first annual multi-day international festival of films. From Wednesday, 23 September, through Sunday, 27 September 2009, the AGH Festitalia International Film Festival featured 33 films, including twelve films for adults, shorts, and two screenings for children and families. The festival screenings took place at three venues: Empire Jackson Square 6 Cinemas (Jackson Square, 2 King Street West, downtown Hamilton); Westdale Cinemas (1014 King Street West, Hamilton); and the Joey and Toby Tanenbaum Pavilion at the Art Gallery of Hamilton.

The Festival included two parties at the AGH and featured performances by jazz vocalist Sophia Perlman, local musician Darcy Hepner, and an opening set by local musician and recording artist Jacob Moon. Two additional musical groups came forward to perform at the event: the Mississippi Kings and Dark Mean. All three additional acts provided their performances as an in-kind donation in support of the festival and its inaugural year. The second party featured The Sicilian Jazz Project and performance artist Andres Correa. Members of the Hammer City Roller Derby Team were in attendance as event ambassadors for both parties, along with local urban dancers from McMaster University Dance Programme and many volunteers. There were a number of performances throughout the week that took place on King Street West and in the halls of Jackson Square—for instance, Samba Elegua, a 15-piece samba band, performed on King Street as part of the opening night ceremonies. In order to provide a community focus, a selection of short films and music videos produced by local musicians and filmmakers was chosen to screen prior to the feature films. Many of the videos were also produced by local recording and film studios. The following artists were represented: Martin Tielli; Lee Harvey Osmond; Sarah Harmer; the Mississippi Kings; Dark Mean; Bob Lanios; and Queen Cee. Local singer Ginger St. James opened the first film of the festival with a live performance of an original composition. Martinus Geleynse of the Hamilton24 (previously named the Hamilton 24-Hour film Festival) presented the winning short film from this local filmmaking competition.

The first multi-day festival was well received by the press and the community at large. Media coverage was provided by the local newspapers The Hamilton Spectator, H-Magazine, and View. Coverage also appeared in The Globe and Mail, The Toronto Star, and on Cable 14. A survey was conducted throughout the festival in order to assist with planning for the 2010 Film Programme as well as the AGH World Film Festival.

The AGH partnered with the Film Circuit (TIFF) in Toronto to obtain film titles and licensing for both the AGH Festitalia International Film Festival and the AGH regular film programme.

Newly added to the AGH Film Series in Fall 2009 were selected short films from the National Film Board of Canada, screened prior to feature presentations. Beginning in 2010 NFB screenings are being offered in the Jean and Ross Fischer Gallery as part of the Free First Fridays at the AGH.

During the year, the AGH presented many of its activities in partnership with other organizations. These included Cinema Insieme and the Hamilton Jewish Federation; The Pearl Company and Sistahs Express, an evening celebrating the artistic expressions of women through dance, poetry, and song and presented by W.S.G.T.'s (When Sistahs Get Together) and the Beautiful Girls Self-Esteem Club.

**Research:** In 2009 Tobi Bruce traveled to Ottawa; Montreal; and Paris, France for research on the 2011 exhibition *The French Connection* and the future retrospective on painter *William Kurelek*. A principal project of Dr. Patrick Shaw Cable in 2009 was planning and research for the 2010 Vital Africa exhibition *Europe's Exoticized East* and its accompanying catalogue. All three curators considered major exhibition plans for the Gallery's centennial in 2014; one of these is a major exhibition on *William Blair Bruce*, which Tobi Bruce has already begun to research.

**Collections Management:** At the start of 2009, the AGH Registrar's title was changed to Manager, Collections and Exhibitions, as a reflection of the position's increased responsibilities. In early summer, Lucia Shayan took on the post of Interim Registrar, providing crucial assistance to the Gallery in this area while the Manager, Collections and Exhibitions, was away on maternity leave.

Work continued throughout 2009 on Virtual Vaults, a microsite project designed to provide public Internet access to hundreds of works from the collection. A major task continues to be obtaining copyright clearance legally required for the launch of the microsite.

Artist Kim Adams visited his monumental work *Bruegel-Bosch Bus* in early March to assess its current condition, review some losses, and make plans for a return with crew to implement some long-awaited additions. While at the Gallery, the artist added a new building to the current composition.

2009 was a busy year for loans from the AGH; some highlights included 6 works by J.A. Fraser, William Brymner, F.M. Bell-Smith, and others to Glenbow Museum's *Creating the West: Artists of the Canadian Pacific Railway 1880-1910*; 4 paintings by William Blair Bruce and Rockwell Kent to the Confederation Centre of the Arts; 7 works by Cornelius Krieghoff to the Riverbrink Museum's heavily tourist-attended Summer exhibition; Percival Tudor Hart's *Springtime in Canada* to the Montreal Museum of Fine Arts' *Expanding Horizons: American and Canadian Painting and Photography, 1860-1918*; Maurice Cullen's *Cape Diamond* to the Musée national des beaux-arts du Québec; and Walter Murch's *Attention to Walter Tandy Murch: The Order of Things*, a touring exhibition organized by the Robert McLaughlin Gallery. Other loan activity in 2009 included the following: paintings by John Alfsen, Bertram Brooker, Prudence Heward, Edwin Holgate, John Lyman, and Ernst Neumann to the Musée national des beaux-arts du Québec; James Tissot's painting *Croquet* to the Grand Rapids Art Museum, Michigan; and Henri Fantin-Latour's painting *Henri de Fitz-James* to the Museu Calouste Gulbenkian, Lisbon, Portugal; and to the Museo Thyssen-Bornemisza, Madrid, Spain.

Following a successful application to a programme that is offered by the Canadian Conservation Institute (CCI) and supports the conservation of Canadian public collections while simultaneously providing unique experience and training for CCI conservators, Barbara Astman's colour-Xerox print series entitled *My Pressure Points* was sent to the CCI for free restoration; the prints should return to their AGH home in 2010, after treatment for some buckling and discolouration of the paper support.

Mihály Munkácsy's *Christ Before Pilate* was transported to Hungary for extended installation at the Déri Múzeum, Debrecen, until 2014. The return of the painting to Hungary was highly anticipated, as Munkácsy is regarded as a national Hungarian hero and his work holds special cultural and religious significance for Hungarians. This is the second time the painting has travelled to Hungary for exhibition since it was donated to the AGH in 2002 as part of The Joey and Toby Tanenbaum Collection of European art.

On 24 November, the one-ton steel sculpture *Breath* by John McEwen was returned to its position on Commonwealth Square, after its removal several months earlier in order to allow access to the square for construction work managed by the City.

**Acquisitions:** While the AGH generally must count on generous donors for acquisitions due to financial limitations, in 2009 the Gallery was able to make the significant purchase of three photographic works by Pascal Grandmaison: a pair of portraits from the artist's *Verre* series (both installed for a time in the Gallery foyer off of King Street), and the series piece *Increasingly Empty Forms*. This significant contemporary purchase was made possible with funds from the Walter and Duncan Gordon Foundation and a grant from the Canada Council for the Arts. Later in the year, thanks to an anonymous patron, the AGH also purchased the sculpture *Spring* by local artist Ora Markstein (whose work was shown in a monographic exhibition at the Gallery in Winter 2008). Additionally, thanks to a donation from John Evans and Patricia Peacock-Evans, the gallery was able to purchase two drawings by local artist Gerald Zeldin. Subsequently, Madeleine Zeldin donated another drawing.

The first acquisition meeting of 2009 was held on 15 April and saw exciting donations to the permanent collection, such as work by Robert Bourdeau; Catherine Heard; Badanna Zack; Francois Morelli; a group of 4 canvases by T.R. MacDonald; and work by Walter Hickling and Hortense Gordon.

The second 2009 acquisition meeting took place on 18 June 2009. Examples of donations presented and approved at this meeting were works by Susan Scott; John Massey; one painting and an important archive of 59 works on paper by Louis de Niverville; and a landscape in oil formerly attributed to Narcisse-Virgile Díaz de la Peña.

**Publications:** Appearing in 2009 was the publication accompanying the exhibition *Pascal Grandmaison: Double Take*, with essays by Sara Knelman and Diana Nemiroff, Director of Carleton University Art Gallery. The AGH also published one *Vista Italia*-related exhibition catalogue, written by Sara Knelman: *Turn On: Contemporary Italian Art*.

**Preparation:** In addition to regular installation and de-installation of exhibitions and installation work for the Fall Art Sale and the fundraiser Sacks and the City: The Sequel, Chief Preparator Greg Dawe oversaw the crating of a number of loans to other institutions in 2009. A highlight of preparation work in the first half of 2009 was the fabrication of numerous specially designed large-scale shelves, plinths, and risers that were custom-built in-house for the exhibition *On the Edge of Your Seat*.

In Summer 2009, Dawe held a free all-day Installation Technician Workshop for selected applicants, designed to introduce individuals without previous installation experience to the work of installing and maintaining exhibitions at institutions such as the Art Gallery of Hamilton. With the dual benefit of providing training to interested parties in the community and building a pool of potential contract labour for intense periods of AGH installation work, the workshop generated great interest, and the Chief Preparator ultimately conducted two workshops for six people each on 25 and 27 August.

In Fall 2009, the Chief Preparator utilized the contract services of many of the successful trainees; their assistance was of special benefit as Gallery Preparator Paula Esteves Mauro continued her maternity leave.

**Library and Archives:** Volunteer Usha Rangachari, retired from library work in the fine art department of the public library, began working in the Gallery's Muriel Isabel Bostwick Library in late 2009, cataloguing historic special collections books electronically. Current volunteer Susan Kilby continued her work cataloguing books on the computer, an activity she will continue in 2010; and Helen Hadden continued to provide research and information both to AGH curators and in response to queries from the public, continuing the active and loyal support she has offered the Gallery for many decades.

**Internships:** 2009 interns included Becca Dowden and Celina Senisterra, both of whom assisted with work on the Gallery's Virtual Vaults microsite project. Senisterra, who will continue internship work in 2010, also catalogued the 400+-print archive donated by artist Alan Flint.

## **EDUCATION**

**School Programmes:** SAGE (scholastics, arts, global education) from Strathcona School presented its annual exhibition in the Jean & Ross Fischer (Community) Gallery, and Artsaround returned for a third year in Spring, bringing even more grade 5s to the Gallery. Life drawing for high school students increased in popularity, as did extended studio visits, giving groups 2 hours in the studio instead of the usual one.

**Programmes for Teachers:** Two workshops were held with school-board consultants from the region (Hamilton-Wentworth, Halton, Niagara, and Grand Erie) to discuss Gallery programmes and strategies for exploring art. This is the beginning of a larger goal to situate the Gallery's Education programme as a hub for professional development and education. Teacher's Night in February 2009 attracted a smaller but very excited group.

**New Schools:** In the context of the workshops mentioned above, the Gallery welcomed 9 schools from the Niagara school board to the Gallery, thanks to some funding arranged by the Arts Consultant from that board. Tours peaked in October with 17 tours involving over 400 students. A Fall Teacher's night brought in over 40 teachers for a Gallery tour and hands-on studio demonstration. In addition to the board courier mailing of school programme information to all schools, individual letters of invitation were sent to all schools in Ancaster and Brantford. Turkstra Lumber continued to sponsor the Turkstra Lumber School Tour programme and BMO now joins them in sponsoring the BMO School Studio programme.

**Children's and Family Programmes:** March Break: March Break Mania -- supported by Great-West Life, London Life and Canada Life -- was a success, with classes near capacity. Family Fun Days – supported by ArcelorMittal Dofasco – and Studio Classes: 2009 saw several record-breaking Family Fun Days—in January, February, and April. Children & Families: Summer Camp, 20–31 July, was successful in bringing children aged 5 to 12 to the Gallery for two camps, each one week in length. Week one was sold out and Week Two was nearly full as well. In total, 103 children out of a possible 112 spent a part of their Summer with us. Summer Camp at the Gallery is supported by Cogeco. Thanks to two funded Summer positions, the Gallery's first fully-subsidized camp programme, the Art Without Barriers Summer Camp, took place from August 10–14, supported by the Hamilton Community Foundation; The Milne McGrath Fund of the HCF; and The Hamilton Spectator's Summer Camp Fund. 25 children from 6 schools serving lower income neighbourhoods were recommended by members of each of the Hamilton-Wentworth school boards. Participants created art in a variety of studio classes, toured selected exhibitions, received meals, and went home with a complete art kit of materials to continue their artistic development. Celebrate Ontario enhancements continued in the form of weekend family workshops each Saturday as well as the Civic Holiday and Labour Day Mondays. In addition, Family Activity books, Discovery Kits, and audio tours continued to be popular.

**Adult Talks:** In 2009 the Gallery presented several Adult Talks, such as Alicia Boutilier speaking about *Inspirational*; Tobi Bruce on *Home Again*; and Alison McQueen talking about Contemporary Art and Memory. "T.N.T. (Thursday Night Talks): Can the Arts Save Hamilton?" brought over 100 guests to the Gallery in April to discuss the idea of the Creative City. The Summer brought Regina Haggio to talk about Renaissance Art and featured our own curators speaking about their exhibitions—Dr. Patrick Shaw Cable on *New Dawn* and Sara Knelman on *Turn On*. In August, two lectures—by Gary Duncan, a docent who spoke about perspective and Renaissance Art; and previous AGH curator Sara Knelman, who discussed her travels and planning for the exhibition *Turn On*—welcomed enthusiastic audiences of Members and non-Members alike. In October, the Gallery welcomed an expert panel that discussed the importance of art in education and business pursuits in the Fall segment of T.N.T. Fall 2009 brought Ann Thomas, Curator of Photographs from the National Gallery, to talk about Modernist photography; Shirley Madill spoke about trends in contemporary photography; and Regina Haggio discussed narrative portraiture.

**Adult Studio Programmes:** Life Drawing was very successful, selling out all six sessions in the Spring, and continuing in a second series in the Summer. A Carnival mask-making workshop taught 9 participants to create and decorate their own festive masks. An Introduction to Drawing and Painting class for adults sold out in the Fall with 18 participants, and a follow-up class was planned for 2010. Open studio life drawing sessions also continued to be popular.

**Community Programmes:** Artist-Educator Training Programme: This pilot programme, made possible through funds from the Hamilton Community Foundation's TPT II (Tackling Poverty Together) initiative, allowed the Gallery to create and implement an eight-week training programme for 16 community artists, providing them with the knowledge and skills necessary to begin their careers as artist-educators in the community. In addition, a complete training manual and course curriculum were developed for future use at the AGH and will be made available as a community resource. Community Fund School Programmes: The Community Fund was created to provide gallery visits for high-risk, under-privileged students in the city of Hamilton. During the school year in 2009, through the generosity of AGH Members, 290 students from grades 2 to 8 in the Cathy Wever School visited the Gallery and experienced a Tour and Studio Programme.

**Celebrate Ontario:** Our programme enhancements for Vista Italia, made possible by funding from the Government of Ontario through the Celebrate Ontario grant, allowed the development of audio guides with equipment purchases (40 iPods and headphones) and the creation of audio tours of the exhibitions *New Dawn*, *Turn On* and *On the Edge of Your Seat*; a full-colour Exhibition Guide of Summer exhibitions highlighting Italian-themed shows; workshops on Saturdays and statutory holidays offering hands-on programmes for our visitors; and family activity books and discovery kits. The Education Department has enjoyed the addition of two full-time contract staff members thanks to funding from Celebrate Ontario and Young Canada Works. A Summer Programmes Education Assistant and a Summer Camp Coordinator were responsible for various projects that included teaching Summer Camp classes, designing hands-on activities and activity booklets, scheduling, and correspondence. Continuing the Gallery's participation in Art Beyond Sight Awareness month, Touch Tours were made available in August through November. Thanks to special funding from the Government of Ontario, the AGH offered Touch Tours on Tuesdays. These innovative tactile tours allow visitors with vision loss to experience works of art from the collection, with the guidance of a specially trained docent.

## MARKETING AND COMMUNICATIONS

### Media Relations

The Art Gallery of Hamilton was featured in many media vehicles throughout 2009, including:

Hamilton Mountain News	The Toronto Star
The Hamilton Spectator	Talk 820
The Toronto Star	900 CHML
Canadian Art	Corriere Canadese
View Magazine	TLN
McMaster Times	Experience Hamilton
The Globe and Mail	attractionsontario.ca
Cable 14	corriere tandom
Dundas Star News	Panorama Magazine McMaster
Radio Canada (CBC French language TV)	University Daily News
H Magazine	Michelin Ontario
The Brantford Expositor	My Ontario
L'Express	Artico Art Magazine (Italian language)
Latvija Amerika	www.canadianart.ca
The Satellite - Mohawk College	Corriere Canadese
820 CHAM	videopoolnews
Hamilton Magazine	Hamilton Discovery Community Guide
CFMU - Spoken Word	102.9 K-Lite FM
Akimblog	In Burlington
CH News	Paris Star
raisethehammer.org	London Free Press
Interiors Magazine	The Ottawa Citizen
CH Morning Live	Times Colonist (Victoria, BC)
Hmm...Hamilton Men's Magazine	monkeybiz.ca
The Peterborough Examiner	Visitor's Magazine
Flamborough Review	TVO
The Milford Daily News	CTS
The Downtowner	The McMaster Silhouette - The
Entertainment Tonight Canada	Kitchener Record
	Stoney Creek News
	The Wall Street Journal
	Snap Hamilton

**New Initiatives:** In 2009, we began a redesign of our Members' magazine *insights*. Due to a change in dimensions, our new size meant more pages could be printed on one sheet with the result that we can now produce a full-colour publication with a slightly lower cost than previously. We also introduced a radical redesign of our Hamilton Spectator ads. Our new, unique, L-shaped ad has had very positive results both in the impact on sales and visual impact. In 2009, 23 used different advertising vehicles (bus transit shelters and bus boards) to promote the Film Festival.

### **AGH Website**

In 2009, [www.artgalleryofhamilton.com](http://www.artgalleryofhamilton.com) attracted 270,572 unique pageviews, with September experiencing the most traffic on site, driven by the AGH Festitalia International Film Festival. Top five Internet referrers to the site included 1) Google 2) Tourism Hamilton 3) Facebook 4) MyHamilton and 5) Yahoo! Average time on site was 2:04 minutes.

### **Audience Development:**

**CLiC:** The CLiC Committee began 2009 by outlining a mandate: "CLiC is a fresh collective of like-minded individuals under 45, coming together with the Art Gallery of Hamilton to create an awareness of art, culture and community" and establishing roles and responsibilities for committee members. CLiC is supported by RBC. In 2009, CLiC held 4 signature social events, CLiC Fireworks, CLiC fresh, CLiC Harvest and CLiC Paparazzi, with total attendance of over 350 people, an increase of 37 percent. There were also 7 other CLiC events including: exclusive exhibition tours, AGH talks, Timeraiser (a community event aimed at getting young professionals volunteering), and a Members Only Patio Party at the London Tap House.

In the spring of 2009, a Facebook page was launched allowing individuals to use the social networking site to find others involved in the CLiC group, learn of upcoming events and view photos from past events. As of December 31, 2009 there are 375 individuals on the CLiC e-vite list (an increase of 83 percent), 85 people on the CLiC facebook page, and 52 Members of the Gallery at the CLiC level (an increase of 333 percent).

2009 saw the CLiC group become more interested in Gallery Exhibitions and cultural activities. There is now a more direct tie to exhibitions or a cultural activity included in each Signature event: a drumming circle at CLiC fresh and a tour of *Crude Landscapes* led by artist Jesse Boles at CLiC Paparazzi.

**e-Membership for full-time post-secondary students:** The student e-Membership, sponsored by RBC, aimed at full-time post-secondary students enrolled at McMaster University, Mohawk College, Redeemer College, Columbia College and the Canadian Institute for Dental Hygiene. In 2009, the Gallery has seen an increase in hospitality bookings from student groups and assignments involving the permanent collection. There has also been an increased number of student volunteers at the AGH, particularly for special events like the International Film Festival and Sacks and the City. In 2009, 404 post-secondary students took advantage of complimentary admission to ticketed exhibitions in 2009, a growth of 43 percent over 2008.

**Citizenship Courts and New Canadians:** In 2009 the AGH hosted two Citizenship Ceremonies. During each ceremony, a speaker addresses new Canadians and their families – Vincenza Travale spoke at the April 2009 ceremony and Rudin Knights spoke at the October 2009 ceremony. At the Ceremonies, new citizens received a one-year complimentary Family Membership to the Gallery, encouraging them to become familiar with the Gallery and take advantage of the programming for adults, youth, families and children.

Following the moving ceremony, new Canadians and their guests are invited to a welcome luncheon. Following the luncheon, new Canadians are encouraged to explore the Gallery or join an AGH docent for a guided tour. The April luncheon was hosted by The Hamilton Spectator and the October luncheon was hosted by RBC. At the RBC hosted luncheon, new citizens were treated to an appearance by RBC Olympian Kimberly Ribble-Orr and had the opportunity to have their photo taken with her and the Olympic Torch. The AGH also attends other local Community Citizenship Ceremonies to present complimentary Family Memberships. Complimentary Family Memberships have also been provided to Citizenship and Immigration Canada for distribution at their internal Citizenship Courts. In 2009, 43 Family Membership vouchers were redeemed by new Canadians, a growth of 95 percent over 2008.

**Other Audience Development Activities:** Reached out into the city's and province's diverse community through *Vista Italia* – a year-long celebration of Italian arts and culture attracting the attention of local and ethnic media and Italian organizations and offering them opportunities to promote or partner with the AGH. Recognizing that some families have difficulties paying for field trips, the over 7,000 students who participate in an AGH school visit receive a complimentary Family Pass to encourage a return visit with their parents and siblings.

The AGH donated admission tickets, Family Passes or Memberships to community events, raffles and fundraising events to increase public awareness and support other causes (the Gallery donates around \$8,000 in exhibition tickets, passes and memberships annually).

**New Member Benefits:** Allegra Printing & Imaging's FootPRINT Fund provided for a new AGH Art Kids Passport. The Passport will be available at the Front Desk for families with Family/Dual Membership. The goal of this project is two-fold: to provide a more interactive experience for children in the Gallery and to track how many children are AGH Members.

A special for AGH Members for The Diary of Anne Frank at Theatre Aquarius, running September 15 through October 10, 2009. AGH Members received a 15% discount on tickets to The Diary of Anne Frank and a 10% discount on season subscriptions.

## **HUMAN RESOURCES**

On January 2, 2009 Jocelyn McKeown started in her new role as Manager Membership and Audience Development and Oxanna Chawen took on the role of Membership Assistant through the Audience Development Project funded by RBC. This contract ended on December 31, 2009. The Gallery benefited by the addition of six staff members throughout the summer through many government grants and the YMCA Summer Jobs for Youth Program. Christine Braun left for maturity leave and Lucia Shayan is filling in as Interim Registrar. Sara Knelman vacated her position in late July to pursue further education in England and Melissa Bennett took on the role of Curator of Contemporary Art in September. Annette Paiement took on the role of Film, Performance and Special Events Coordinator in June and Allison Aulenback has been working with Jodie Faulman in Hospitality Services on a contract basis. Alana Traficante transferred from her Retail administrative position to take on the role of Art Rental and Sales Consultant in September and Joanne Stanojevich moved from shop and office volunteer to Retail Administrator. Megan Allen has taken on the front desk duties on weekends

## **VOLUNTEER COMMITTEE**

The Volunteer Committee Executive started a number of new initiatives in 2009. The first edition of Gallerygab was sent to Volunteers in September 2009. It was sent electronically. A hard copy is mailed to those Volunteers who do not have email. Art for the 100<sup>th</sup> was conceived in 2009, a project whereby Volunteers and sustaining Volunteers have been asked for donations in order to present the Art Gallery of Hamilton with a new piece of art to celebrate the 100<sup>th</sup> anniversary of AGH. The Volunteer Committee Executive is updating Volunteer job descriptions. In addition to stating a time commitment, there is also an expectation that Volunteers will have access to email. This is part of an update of The Volunteer Committee Handbook. The Handbook will no longer be printed as a hard copy but will be posted on the Volunteer page on the AGH website. Volunteers are also participating in a redesign of the Volunteer page on the AGH website.

In addition to touring students from grade one to post secondary, Docents have presented Art at Lunch Talks, Evening Talks, AGH Heritage Walk and Talk, and Sunday Tours. Sunday Tours have been increasing in popularity. Docents provided tours of the Anne Frank exhibit at Theatre Aquarius. Docents also tour adult groups. Volunteers work at the Art Sales and numerous other events held at AGH.

Two Volunteers are working on a digital retrospective of the history and collection of the AGH. This will be ready for the 100<sup>th</sup> Anniversary.

Volunteers from the Volunteer Committee logged over 5,100 hours in 2009.

**BUSINESS CIRCLE BRONZE**

CCXIT Computer Services  
Lugowy Associates, C.A.  
Nolan Law Offices  
Storeimage Programs Inc.

**MASTERPIECE CIRCLE****William Blair Bruce**

Mr. David Braley and Ms. Nancy  
Gordon  
Patricia Glover Zakrzewski  
Chip and Helen Holton  
Michael and Jane Schwenger  
Dr. Carl J. and Mrs. Kate Turkstra

**Emily Carr**

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## ACQUISITIONS TO THE PERMANENT COLLECTION IN 2009

### Donations

Robert Bourdeau (Canadian b. 1931)

*Pond* 1981

ed. 3/30

toned silver print

27.9 x 25.6 cm

*Marsh* 1974

ed. 3/30

toned silver print

27.9 x 25.6 cm

Gifts of Aaron Milrad, 2009

Catherine Heard (Canadian b.1966)

*Efflorescence* (fifteen embroidered sculptures) 1997

seven pedestals, seven vertical figures made from hand embroidered antique fabric over wood, wool and wire, eight wooden tables with glass tops, eight vertical figures made from hand embroidered antique fabric over wood, wool and wire armatures

43.2 x 10.2 x 15.2 cm each

installed on pedestals, 15.0 x 15.0 x 90.0 cm each

Gift of the artist, 2009

Badanna Zack (Canadian b. 1933)

*Variations on a theme of cellos* 1999

papier maché

8 elements, each 152.4 x 43.2 x 25.4 cm

Gift of the artist, 2009

Bruno Capolongo (Canadian b. 1971)

*Contemporary with Urn, Quince and Pence, Contemporary Still-Life #31* 2005

encaustic on panel

64.8 x 67.3 cm

Gift of the Women's Art Association of Hamilton, 2009

Francois Morelli (Canadian b. 1953)

*Night Janitor* 2007

101.6 x 40.6 x 259.1 cm

expanded wire, broom and mop

Gift of the artist, 2009

T.R. MacDonald (Canadian 1908-1978)

*The Red Skirt* 1939

oil on canvas

92.0 x 81.5 cm

*The Impressionist Gallery* 1973

oil on canvas

61.0 x 91.5 cm

*Waiting* 1972

oil on canvas

38.0 x 45.8 cm

*Studio Interior* 1975

oil on canvas

91.0 x 71.0 cm

Gift from the Collection of Dr. Steven and Olga Lichtblau, 2009

Walter Hickling (Canadian b.1924)

*Deposition III* 1961

oil on board

124.0 x 93.0 cm

*Untitled (Deposition)* 1963

oil on canvas

57.4 x 46.0 cm

Gifts of the artist, 2009

Hortense Gordon (Canadian 1889-1961)

*Fugue* 1956

oil on canvas

71.1 x 40.6 cm

Gift of Walter Hickling, 2009

Susan G. Scott (Canadian b. 1949)

*Of Nettles and Roses* 1997

177.8 x 149.9 cm

oil and pumice on canvas

Gift of Francois Séguin , 2009

John Massey (Canadian b. 1950)

4 works from the series *The Jack Photographs* 1992-1996

60.8 x 58.3 cm approx. (each mat with circular window)

gelatin silver prints

Gift of Vincent Tovell, 2009

Formerly attributed to Narcisse-Virgile Diaz de la Pena (French, 1807-1876)

*Near Fontainebleau Forest* 1999

oil on canvas

36.2 x 62 cm

Bequest of John McGill Currie, in memory of William Mark Currie and Olive Kate Currie, 2009

Sir William Nicholson (English 1872-1949)

Selection of 13 portraits

lithographs on paper

various dimensions

Bequests of John McGill Currie, in memory of William Mark Currie and Olive Kate Currie, 2009

Robert Fones (Canadian, b. 1949)

*A Man and His 21-year old Turtle* 1989

three black and white photographs, mounted on masonite

part 1: 124.1 x 115.8 cm; part 2: 124.1 x 158.4 cm; part 3: 124.1 x 115.8 cm

*Neither the source...* 1984

Ed. 2/8

woodblock print

27.7 x 238.2 cm

Gifts of the artist, 2009

Jim Shaw (American, b. 1952)

*Dream Object: Vise Head* 2006

ed. 4/5

bronze on work bench; powder coated steel angle bars and maple table top

bronze head: 30.5 x 21.6 x 21.6 cm, overall: 119.4 x 137.2 x 76.2 cm

Gift of Alan Schwartz, 2009

Rick Pottruff (Canadian b. 1945)

*Battle Royale* 1986

graphite and acrylic on paper

96" x 136"; in 9 panels

*Missile Cruiser* 1983

graphite and acrylic on paper

96" x 144"; in 9 panels

Gifts of the artist, 2009

Anne Savage (Canadian, 1896-1971)

*House at Metis Beach*, c. 1940s

oil on panel

30.5 x 35.6 cm

Gift of Dr. Richard Alway, 2009

Adrien Hebert (Canadian 1890-1967)  
*untitled (The Sailboat)* 1923  
coloured aquatint on paper  
ec. 7/10  
14 x 21 cm

William John Wood (Canadian 1877-1954)  
*March* 1939  
etching on paper  
17.8 x 22.2 cm

F.W. Jopling (Canadian 1860-1945)  
*High Aim* 1906  
hand coloured etching on paper  
15.2 x 10.8 cm

Ernst Neumann (Canadian 1907-1955)  
*McGill Cabstand, Sherbrooke St. W. Montreal* 1944  
etching on paper  
12.7 x 16.5 cm

Frederick B. Taylor (Canadian 1906-1987)  
*Government & Industry* 1933  
etching on paper  
ed. 49/50  
12.7 x 29.2 cm  
Gifts of Margaret and Robert Hucal, 2010

Stanley Spencer (British 1891-1959)  
*Lunette Drawing*  
graphite on paper  
62.2 x 76.2 cm

*Portrait of a Young Boy*  
graphite on paper  
51.4 x 38.1 cm

*Group in Bathing Attire*  
graphite on paper  
76.2 x 55.9 cm

*untitled (Large image of four girls in skirts)*  
graphite on paper  
49.5 x 66 cm

*untitled (large image of many figures seated, including four girls with bows tying their long hair)*

graphite on paper

58.4 x 88.9 cm

*Four women on a Bench including Hilda with glasses, hands to face*

graphite on paper

50.2 x 76.2 cm

John Alfsen (Canadian 1902-1971)

*Self-Portrait* n.d.

oil on canvas

50.8 x 40.6 cm

George Grosz (German 1893-1959)

*Death and the Maiden*

watercolour and gouache on paper

68.5 x 51 cm

Tom LaPierre (Canadian, b. 1930)

*Janice and the Sunflowers* 1976

oil on masonite

30" x 19 1/2"

*Ritual of the Flies* 1972

graphite on paper

34 x 73 cm

Gifts of Tom LaPierre and Patricia Clemes LaPierre

Frederick Verner (Canadian 1836-1928)

*Hunting the Elk* 1882

oil on canvas

61 x 106.7 cm

Gift of Peter Rice

Louis de Niverville (Canadian b. England 1933)

works on paper archive, 59 works

\*See Appendix A

*As the Birds Fly* 1985

painted collage on board, acrylic

48 x 36 inches; 121.9 x 91.4 cm

Gifts of the artist

## **Purchases**

Annie Pootoogook (Canadian b. 1969)

*Playing Super Nintendo* 2003-2004

ink and pencil crayon on paper

50.8 x 66 cm

Alfred Wavell Peene and Susan Nottle Peene Memorial, 2006

Pascal Grandmaison (Canadian b. 1975)

*Increasingly Empty Forms: 1928-1999* 2008

12 elements

digital chromogenic prints mounted on plexiglass

76.2 x 61 cm each

Purchased with financial support of the Canada Council for the Arts and the Walter and Duncan Gordon Charitable Foundation, 2009

*Verre 8* 2004

digital chromogenic prints mounted on plexiglass

180.3 x 180.3 x 8.2 cm

Purchased with financial support of the Canada Council for the Arts and the Walter and Duncan Gordon Charitable Foundation, 2009

*Verre 9* 2004

digital chromogenic prints mounted on plexiglass

180.3 x 180.3 x 8.2 cm

Purchased with financial support of the Canada Council for the Arts and the Walter and Duncan Gordon Charitable Foundation, 2009

Ora Markstein (Canadian b. Hungary 1924)

*Spring* 1988

pink alabaster

Purchase, 2009

## APPENDIX A

Louis de Niverville (Canadian b. England 1933)

Works on paper archive

1. *The Swank* c.1960  
felt marker on paper  
11 x 8 ½ inches; 27.9 x 21.6 cm
2. *Love Forever* c.1962  
gouache on paper  
13 ¾ x 16 ½ inches; 34.9 x 41.9 cm
3. *Out of Africa* c.1960  
felt marker on paper  
14 ¼ x 18 ¾ inches; 36.2 x 47.6 cm
4. *Love Lies Bleeding* c.1960  
felt marker on paper  
16 ½ x 19 inches; 41.9 x 48.3cm
5. *Die Die My Darling* c.1965  
gouache on paper  
11 x 15 inches; 27.9 x 38.1 cm
6. *Strip Poker* c.1963  
gouache on poster board  
11 x 13 ⅞ inches; 27.9 x 35.2 cm
7. *Icarus* 1962  
brush and ink on paper  
12 ¾ x 20 inches; 32.4 x 50.8 cm
8. *Antagonism* 1956  
felt marker on paper  
10 ¾ x 14 ¾ inches; 27.3 x 37.5 cm
9. *Discovery* 1964  
pen and ink, and gouache on paper  
10 x 13 ⅝ inches; 25.4 x 34.6 cm
10. *Picnic* 1961  
gouache on paper  
10 ¾ x 13 ½ inches; 27.3 x 34.3 cm

11. *A Little Feast* 1961  
gouache on paper  
9 x 11 ½ inches; 22.9 x 29.2 cm
12. *A Meeting* 1959  
pen and ink, magic marker on paper  
8 x 9 ½ inches; 20.3 x 24.1 cm
13. *A Pet Alligator* 1974  
acrylic airbrush, pen and ink on paper  
18 ½ x 23 ¾ inches; 47 x 60.3 cm
14. *Happy Days* 1991  
painted collage on paper  
14 ⅝ x 23 inches; 37.1 x 58.4cm
15. *The VAG* 1997  
painted collage on mat board, acrylic  
20 ¼ x 30 ¾ inches; 51.4 x 78.1cm
16. *A Bird in the Hand* 1986  
gouache on paper  
25 ¾ x 19 ¾ inches; 65.4 x 50.2 cm
17. *Clown* 1986  
gouache and crayon on paper  
25 ¾ x 19 ¾ inches; 65.4 x 50.2 cm
18. *Get Set: Gouache and Pencils* 1986-87  
gouache, crayon and pencil on paper  
22 x 30 inches; 55.9 x 76.2 cm
19. *Hanky Panky* 1989  
gouache, crayon and pencil on paper  
22 x 30 inches; 55.9 x 76.2 cm
20. *Surprise* 1987  
acrylic air brush and crayon on paper  
15 ¾ x 19 ¾ inches; 40 x 50.2 cm
21. *Artistic Endeavors* 1987  
gouache, crayon, pencil on paper  
19 ½ x 25 ¾ inches; 49.5 x 65.4 cm

22. *Carmen Miranda Inspires* 1989  
gouache on paper  
30 x 22 inches; 76.2 x 55.9 cm
23. *Lovey Dovey* c.1991  
acrylic on paper  
22 x 30 inches; 55.9 x 76.2 cm
24. *The VAG in Bloom* 1997  
painted collage on paper  
22 x 30 inches; 55.9 x 76.2 cm
25. *Rakes Progress* c.1982  
gouache and pencil on paper  
19  $\frac{3}{4}$  x 25  $\frac{3}{4}$  inches; 50.2 x 65.4 cm
26. *Picnic on Vacation* c.1987  
gouache and crayon on paper  
22 x 30 inches; 55.9 x 76.2 cm
27. *A Garden* c. 1987  
gouache, crayon and pencil on paper  
30 x 22 inches; 76.2 x 55.9 cm
28. *Easter Surprise* 1986  
gouache, pencil and crayon on paper  
30 x 22 inches; 76.2 x 55.9 cm
29. *Four and a Half Pears* 1986  
gouache and pencil on paper  
19  $\frac{1}{2}$  x 25  $\frac{3}{4}$  inches; 49.5 x 65.4 cm
30. *The Devil is in the Details* 1986  
gouache on paper  
22 x 30 inches; 55.9 x 76.2 cm
31. *Traffic (Diptych)* 1986  
acrylic on paper  
30 x 44 inches; 76.2 x 65.4 x 111.8 cm
32. *This is My House* c.1980  
gouache on paper  
18 x 22 inches; 45.7 x 65.4 x 55.9 cm

33. *Games* c.1985  
gouache on paper  
22 x 30 inches; 55.9 x 76.2 cm
34. *Bird on Holiday* 1990  
acrylic and crayon on paper, collage  
19 ½ x 26 inches; 49.5 x 66 cm
35. *Still Life for the First Day of Spring (Triptych)* 1986  
gouache and crayon on paper  
39 ½ x 82 ½ inches; 100.3 x 209.6 cm
36. *Le Jardin Potager* 1989  
gouache and crayon on paper  
27 ½ x 39 ¼ inches; 69.9 x 99.7 cm
37. *A Theatrical Event* n.d.  
acrylic, collage and crayon on paper  
24 x 36 inches; 61 x 91.4 cm
38. *Les Arts Menagers* 1986  
gouache and crayon on paper  
30 ½ x 44 inches; 77.5 x 111.8 cm
39. *Bringing It All Home* 1989  
gouache and colored pencil on paper  
39 ½ x 27 ½ inches; 100.3 x 69.9 cm
40. *Ducks Out of Water* 1988  
acrylic and oil stick on paper  
39 ½ x 26 inches; 100.3 x 66 cm
41. *Fun Park* 1989  
acrylic, crayon and pencil on paper  
40 x 26 inches; x 101.6 x 66 cm
42. *Tea for Two* 1988  
acrylic, crayon and pencil on paper  
25 ¾ x 40 inches; 65.4 x 101.6 cm
43. *On Top of the World* 1988  
gouache, pencil and crayon on paper  
40 ½ x 25 ¾ inches; 102.9 x 65.4m

44. *A Pregnant Pause* 1987  
gouache, oil stick and pencil on paper  
50 x 38 inches; 127 x 96.5 cm
45. *Here Come those Nosey Neighbors* 1986  
acrylic and oil stick on paper  
38 x 50 inches; 96.5 x 127 cm
46. *Let's Go to Brighton Beach* 1987  
gouache, crayon and pencil on paper  
38 x 50 inches; 96.5 x 127 cm
47. *World Peace Begins at Home* 1989  
gouache and crayon on paper  
39 ½ x 27 ½ inches; 100.3 x 69.9 cm
48. *Heavenly Pears* c.1993  
acrylic and collage on illustration board  
40 x 30 inches; 101.6 x 76.2 cm
49. *Three is Company* 1991  
acrylic and collage on paper  
22 x 30 inches; 55.9 x 76.2 cm
50. *What's Going on Here* 1986  
gouache and crayon on paper  
22 x 30 inches; 55.9 x 76.2 cm
51. *A Small Town Circus* 1986  
gouache and pencil on paper  
39 ¼ x 55 ½ inches; 99.7 x 141 cm
52. *Alligator Tears* 1979  
lithograph on paper  
A/P  
Image 10 x 13 inches; 25.4 x 33 cm. Paper 22 x 25 inches;  
55.9 x 63.5 cm
53. *Little Alice Discovers Something New About Life* 1979  
lithograph on paper, trial proof  
Image 12 x 16 inches; 30.5 x 40.6 cm. Paper 15 x 22 ½ inches;  
38.1 x 57.2 cm

54. *Leaving Home* 1980  
lithograph on paper  
A/P  
Image 10 x 13 inches; 25.4 x 33 cm. Paper 18 ½ x 21 inches;  
47 x 53.3 cm
55. *A Big Storm* 1980  
lithograph on paper  
ed. 7/8  
Image 10 x 13 ¾ inches; 25.4 x 34.9 cm. Paper 18 ½ x 22 inches;  
47 x 55.9 cm
56. *Tulip* 1979  
lithograph on paper  
Image 26 x 33 inches; 66 x 83.8 cm. Paper 38 ½ x 29 inches;  
97.8 x 73.7 cm
57. *Eliza's Horoscope* 1976  
offset lithograph poster  
34 x 24 ½ inches; 86.4 x 62.2 cm
58. *Tour D'Horizon Canadien* 1980  
offset lithograph poster  
28 x 20 inches; 71.1 x 50.8 cm
59. *Canadian Opera* (original poster design) 1969  
painted collage on board, acrylic  
36 x 24 inches; 91.4 x 61 cm

## PERMANENT COLLECTION LOANS IN 2009

EMBASSY OF SWEDEN, Ottawa  
2007 – Dec. 31, 2009

William Blair Bruce (Canadian 1859-1906)  
*Sunset in Clouds*  
oil on canvas  
Gift of Mr. and Mrs. W.C. Hassell, 1979

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PEABODY ESSEX MUSEUM, Salem, Massachusetts  
*To the Ends of the Earth: Painting the Polar Landscape*  
Nov. 8, 2008 – March 1, 2009

Lawren Harris (Canadian 1885-1970)  
*Bylot Island* c.1930  
oil on canvas  
Bequest of H.S. Southam, C.M.G., LL.D., 1966

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MUSEUM LONDON  
*Carl Schaefer: Storm on the Horizon*  
Nov. 9, 2008 – Feb. 15, 2009

National tour:  
Mendel Art Gallery, Saskatoon, June 13 – Sept. 7, 2008  
Robert McLaughlin Gallery, Oshawa, March 14 – May 3, 2009  
Art Gallery of Nova Scotia, March 27 – June 13, 2010

Carl Schaefer (Canadian 1903-1995)  
*Black Spruce, Dorset* 1952  
watercolour on paper  
Gift from the Douglas M. Duncan Collection, 1970

*Haliburton Lake* 1937  
watercolour on paper  
Gift of A.Y. Jackson, C.M.G., R.C.A., 1969

*The Lippert Farmhouse* 1935  
watercolour on paper  
Gift of Mrs. R.H. Innes, 1977

*The Prime Minister's Ruins, Kingsmere, Version II* 1945  
watercolour on paper  
Gift of Dr. R.H. Hubbard, 1953

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ART GALLERY OF WINDSOR

*It's Alive! Bertram Brooker and Vitalism*

Jan. 10 – March 8, 2009

Tour:

Agnes Etherington Art Centre, Kingston, November 7, 2009 – March 7, 2010

Gallery Lambton, Sarnia, August 6 – October 23, 2010

Paul Nash (British 1889-1946)

*Monster Shore* 1939

oil on canvas

Gift of the Women's Committee, 1966

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ART GALLERY OF WINDSOR

*Kathleen Munn and Lowrie Warrener*

Jan. 10 – March 8, 2009

Tour:

Agnes Etherington Art Centre, Kingston, Nov. 7, 2009 – March 7, 2010

Gallery Lambton, Sarnia, Aug. 6 – Oct. 23, 2010

Lowrie Warrener (Canadian 1900 – 1983)

*Pickereel River Abstraction* 1926

oil on board

Gift of the Volunteer Committee, 1984

Kathleen Munn (Canadian 1887-1974)

*Mother and Child* n.d.

oil on canvas laid on paper board

Gift of Yvonne McKague Housser, 1971

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RIVERBRINK MUSEUM, Queenston, Ontario

*Cornelius Krieghoff*

May 8 – Oct. 1, 2009

Cornelius Krieghoff (Canadian 1815-1872)

*Untitled* n.d.

oil on canvas

Gift of Dr. J. S. Lawson, 1961

*The Habitant's Home* 1870  
oil on canvas  
Gift of Reginald W. Watkins, Esq., 1962

*The Trader* 1858  
oil on canvas  
Gift of Mrs. C. H. Stearn, 1957

*The Coming Storm* 1860  
oil on canvas  
Gift of the Estate of Margaret E. Galbreath, 1984

*Bilking the Toll* c. 1858  
ink and watercolour on paper  
The Bert and Barbara Stitt Family Collection

*In the Backwoods*  
ink and watercolour on paper  
The Bert and Barbara Stitt Family Collection

*Pony and Cutter with Three Men Crossing the Ice*  
ink and watercolour on paper  
The Bert and Barbara Stitt Family Collection

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THE GLENBOW MUSEUM, Calgary  
Vistas: Artists on the Canadian Pacific Railway  
May 9 – Sept. 20, 2009

William Brymner (Canadian b. Scotland 1855-1925)  
*Giving Rations to the Blackfoot Indians, N.W.T.* 1886  
oil on canvas  
Gift of Edward and Marion Harrison in memory of Tyrrell Edward Harrison, 1971  
(Touring to the Mendel Art Gallery, June 25 – Sept. 19, 2010)

J.A. Fraser (Canadian 1838-1898)  
*Fraser River Line of the C.P.R.* 1886  
watercolour on paper  
Gift of Dora Stock and Wintario, 1978

William Brymner (Canadian b. Scotland 1855-1925)  
*Trial* 1886  
watercolour on paper  
Purchased with funds donated by Mr. and Mrs. Walter H. Klinkhoff, 1987

F.M. Bell-Smith (Canadian 1846-1923)  
*In the Rockies* n.d.  
watercolour on paper  
Gift of Mrs. Yvonne McKague Housser, R.C.A.

Thomas Mower Martin (Canadian 1838-1934)  
*Rocky Mountain Landscape* n.d.  
oil on canvas  
Gift of Theodore Lande, 1986

F.M. Bell-Smith (Canadian 1846-1923)  
*Rapid Stream in the Rocky Mountains* n.d.  
oil on panel  
Gift of Theodore Lande, 1986

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MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC  
*Tradition et modernité au Québec*  
May 2009 – March 2010

Maurice Cullen (Canadian 1866–1934)  
*Cape Diamond* 1909  
oil on canvas  
Bequest of H.L. Rinn, 1955

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CALOUSTE GULBENKIAN FOUNDATION, Lisbon  
and THYSSEN-BORNEMISZA MUSEUM, Madrid  
*Henri Fantin-Latour, Painter of Intimacy*  
June 18, 2009 to Jan. 10, 2010

Henri Fantin-Latour (French 1836–1904)  
*Le Jeune Fitz-James* 1869  
oil on canvas  
Gift of H.S. Southam, C.M.G., LL.D., 1948

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CONFEDERATION CENTRE OF THE ARTS  
*Other Worlds*  
June 6 to Sept. 26, 2009

Rockwell Kent (American 1882-1971)  
*Frozen Waterfall, Alaska* 1919  
oil on canvas  
Gift of the Women's Committee, 1971

Rockwell Kent (American 1882-1971)  
*Arctic Landscape* 1929  
oil on canvas  
Gift of the Women's Committee, 1967

William Blair Bruce (Canadian 1859-1906)  
*Gotland, Sweden (Harbour Scene)* 1899  
oil on canvas  
Gift of Keith Anderson and Dorothy Mildon, 2005

William Blair Bruce (Canadian 1859-1906)  
*St. Nazaire* 1889  
oil on canvas  
Bequest in loving memory of Robert S. and Mabel H. Stamp, 2001

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MONTREAL MUSEUM OF FINE ARTS  
*Expanding Horizons: Painting and Photography of American and Canadian  
Landscape 1860-1918*  
June 18 – Sept. 27, 2009  
Vancouver Art Gallery, Oct. 17, 2009 – Jan. 17, 2010

Ernest Percyval Tudor-Hart (Canadian 1873-1954)  
*Springtime in Canada* 1903  
oil on canvas  
Gift from the estate of the artist, 1973

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DÉRI MUZEUM, Debrechen, Hungary  
*Mihály Munkácsy's Trilogy of Christ*  
July 2009 – 2014

Mihály Munkácsy (Hungarian 1844–1900)  
*Christ before Pilate* 1881  
oil on canvas  
The Joey and Toby Tanenbaum Collection

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ROBERT McLAUGHLIN GALLERY, Oshawa  
*Walter Tandy Murch: The Order of Things*  
July 4 – Aug. 30, 2009

National tour:

Confederation Centre Art Gallery, Charlottetown, Sept. 26 – Dec. 24, 2009;  
Owens Art Gallery, Sackville, Feb. 26 – April 18, 2010  
Simon Fraser University Art Gallery, Burnaby, Feb. 26 – April 18, 2010

Walter Tandy Murch (American b. Canada 1907-1967)

*Attention* 1959

oil on canvas

Purchased with a grant from the Canadian Cultural Property Export Review Board and monies from the Russell Eden bequest, 1996

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McMICHAEL CANADIAN ART COLLECTION

*Diana Thorneycroft: Canada, Myth and History*

July 18 – Nov. 29, 2009

Edwin Holgate (Canadian 1892-1977)

*Ski Tracks* c.1935

oil on canvas

Gallery purchase, 1953

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McMICHAEL CANADIAN ART COLLECTION

*Ed Bartram: The Eye Within*

Oct. 1, 2009 to Jan. 31, 2010

J.E.H. MacDonald (Canadian 1873-1932)

*Rocky Island or Thunder Cloud, Georgian Bay*

etching on paper

Gift of D.C. Barber, Esq., 1955

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MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC

*The Nude in Modern Canadian Art / Le nu dans l'art moderne canadien, 1920-1950*

Oct. 8, 2009 to Jan. 3, 2010

Tour:

The Glenbow Museum, Calgary, Feb. 13 – April 25, 2010

Winnipeg Art Gallery, June 5 – Sept. 19, 2010

Prudence Heward (Canadian, 1896-1947)

*Girl under a Tree* 1931

oil on canvas

Gift of the artist's family, 1961

(This work not included in tour)

Bertram Brooker (Canadian, 1888-1955)  
*Seated Figure* 1935  
oil on canvas  
Gift from the Marie Louise Stock Fund, 1996

John Lyman (Canadian, 1886-1967)  
*Femmes Sur La Plage* 1950  
oil on canvas  
Gift of the Women's Committee, 1961

Ernst Neumann (Canadian, 1907-1955)  
*Goodridge Roberts and Model* 1940  
oil on canvas  
Gift of Mr. T. R. MacDonald, RCA, 1973

John Alfsen (Canadian, 1902-1971)  
*Nude* 1936  
oil on canvas  
Gift of the Women's Committee, 1972

Edwin H. Holgate (Canadian, 1892-1977)  
*Two Figures - Jamaica (Seashore, Jamaica)* c. 1937  
wood engraving on paper  
Director's Purchase Fund, 1953

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GRAND RAPIDS ART MUSEUM  
*Tissot's London 1871-1882: The Art and Culture of City Life*  
October 2009 - January 2010

James Tissot (French 1836-1902)  
*Croquet* c.1878  
oil on canvas  
Gift of Dr. and Mrs. Basil Bowman in memory of their daughter, Suzanne, 1965

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ST PETERSBURGH STATE RUSSIAN MUSEUM

*Robert Bateman*

Oct. 8, 2009-Jan. 15, 2010

(touring to three other Russian venues to Aug. 2010)

Robert Bateman (Canadian b. 1930)

*Sudden Blizzard-Red Tailed Hawk* 1985

acrylic on board

Gift of Mr. and Mrs. W.A.T. Gilmour, the Government of Ontario through the Ontario Ministry of Citizenship and Culture, the Honourable Lily Munro, Minister, the Beckett Gallery and the artist, 1986

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Financial Statements of

**ART GALLERY OF  
HAMILTON**

Year ended December 31, 2009



**KPMG LLP**  
**Chartered Accountants**  
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## AUDITORS' REPORT

To the Members of Art Gallery of Hamilton

We have audited the balance sheet of the Art Gallery of Hamilton as at December 31, 2009 and the statements of operations, changes in net assets and cash flows for the year then ended. These financial statements are the responsibility of the Gallery's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Art Gallery of Hamilton as at December 31, 2009 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

A handwritten signature in black ink that reads 'KPMG LLP'. The signature is written in a cursive, slightly slanted style. Below the signature is a single horizontal line that starts under the 'K' and ends under the 'P'.

Chartered Accountants, Licensed Public Accountants

Hamilton, Canada  
March 26, 2010

# ART GALLERY OF HAMILTON

## Balance Sheet

December 31, 2009, with comparative figures for 2008

	2009	2008
<b>Assets</b>		
Current assets:		
Cash and bank deposits	\$ 17,858	\$ 87,210
Restricted deposits	120,082	87,769
Accounts receivable	171,289	369,929
Pledges receivable (note 3)	316,100	391,894
Prepaid expenses and deferred charges	61,383	223,152
Investments (note 4)	315,924	500,028
Restricted investments (note 4)	175,000	428,479
Inventory	107,182	121,343
	<u>1,284,818</u>	<u>2,209,804</u>
Pledges receivable (note 3)	253,210	673,619
Permanent collection, works of art (note 5)	1	1
Capital assets, net (note 6)	17,273,898	18,585,979
	<u>\$ 18,811,927</u>	<u>\$ 21,469,403</u>

## Liabilities and Net Assets

Current liabilities:		
Accounts payable and accrued liabilities	\$ 566,073	\$ 717,767
Construction holdbacks payable	-	178,858
Deferred revenue (note 8)	306,148	358,233
Current portion of loan from the City of Hamilton	-	260,000
	<u>872,221</u>	<u>1,514,858</u>
Deferred capital contributions (note 9)	16,647,113	17,312,627
Loan from the City of Hamilton	-	1,309,095
Building a Legacy endowment contributions (note 10)	863,219	833,163
Net assets:		
Unrestricted (note 14(c))	(485,401)	(193,244)
Externally restricted (note 13)	37,549	37,549
Invested in capital assets (note 14(a))	626,785	404,914
Board restricted	250,441	250,441
	<u>429,374</u>	<u>499,660</u>
Commitment (note 16)		
	<u>\$ 18,811,927</u>	<u>\$ 21,469,403</u>

See accompanying notes to financial statements.

On behalf of the Board:



Director



Director

# ART GALLERY OF HAMILTON

## Statement of Operations

Year ended December 31, 2009, with comparative figures for 2008

	2009	2008
Revenue:		
Grants	\$ 1,517,515	\$ 1,710,461
Donations (note 5)	648,758	1,438,734
Earned revenues	2,126,775	2,078,309
Investment income	66,188	61,635
Acquisition revenue from restricted funds	48,934	5,380
	4,408,170	5,294,519
Expenses:		
Salaries, benefits and contract fees	1,499,825	1,450,173
Programming and acquisition costs (note 5)	830,036	1,550,959
Cost of earned revenues	973,663	940,346
Utilities and building maintenance	474,600	452,435
Security and maintenance	305,917	293,068
Marketing and communications	171,242	240,727
Office, administrative and miscellaneous	114,635	104,073
Interest on loan from City of Hamilton	-	84,547
	4,369,918	5,116,328
Excess of revenue over expenditures before the following:	38,252	178,191
Amortization of capital assets	573,489	656,929
Amortization of deferred capital contributions	(464,951)	(620,600)
Excess (deficiency) of revenue over expenditures, before transfers	(70,286)	141,862
Transfer to AGH Endowment at Hamilton Community Foundation (note 11)	-	(65,000)
Transfer to AGH Endowment at Ontario Arts Foundation (note 12)	-	(75,000)
Excess (deficiency) of revenue over expenditures	\$ (70,286)	\$ 1,862

See accompanying notes to financial statements.

# ART GALLERY OF HAMILTON

## Statement of Changes in Net Assets

Year ended December 31, 2009, with comparative figures for 2008

	Unrestricted	Externally restricted endowment	Invested in capital assets	Board restricted	2009 Total	2008 Total
Net assets, beginning of year	\$ (193,244)	\$ 37,549	\$ 404,914	\$ 250,441	\$ 499,660	\$ 497,798
Excess (deficiency) of revenue over expenditures	(70,286)	-	-	-	(70,286)	1,862
Change in invested in capital assets (note 14)	(221,871)	-	221,871	-	-	-
Net assets, end of year	\$ (485,401)	\$ 37,549	\$ 626,785	\$ 250,441	\$ 429,374	\$ 499,660

See accompanying notes to financial statements.

# ART GALLERY OF HAMILTON

## Statement of Cash Flows

Year ended December 31, 2009, with comparative figures for 2008

	2009	2008
Cash provided by (used in):		
Operations:		
Excess (deficiency) of revenue over expenditures	\$ (70,286)	\$ 1,862
Items not involving cash:		
Amortization of capital assets	573,489	656,929
Amortization of deferred capital contributions	(464,951)	(620,600)
Change in non-cash operating working capital:		
Accounts receivable	198,640	45,176
Prepaid expenses and deferred charges	161,769	778
Inventory	14,161	(855)
Accounts payable and accrued liabilities	(151,694)	(66,509)
Construction holdbacks payable	(178,858)	-
Deferred revenue	(52,085)	(116,943)
	30,185	(100,162)
Financing:		
Loan from the City of Hamilton	(1,569,095)	(185,453)
Investments:		
Change in investments, net	184,104	83,851
Change in restricted investments, net	253,479	(428,479)
Acquisition of capital assets	(5,913)	(55,409)
Reimbursement of capital assets	744,505	-
Change in deferred capital contributions	(236,325)	(81,478)
Change in endowment contributions	15,726	(124,464)
Change in pledge receivable	546,295	777,856
	1,501,871	171,877
Decrease in cash during the year	(37,039)	(113,738)
Cash, beginning of year	174,979	288,717
Cash, end of year	\$ 137,940	\$ 174,979
Cash is comprised of:		
Net interest paid	\$ 17,858	\$ 87,210
Restricted deposits	120,082	87,769
	\$ 137,940	\$ 174,979
Supplemental cash flow information:		
Net interest paid	\$ -	\$ 64,255

See accompanying notes to financial statements.

# ART GALLERY OF HAMILTON

## Notes to Financial Statements

Year ended December 31, 2009

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Art Gallery of Hamilton (the "Gallery") is a non-profit organization. The Gallery holds its collection of works of art in trust for the people of Hamilton and Canada. It is a great art museum that effectively brings art and people together by achieving regional, national and international recognition for an outstanding collection and its wide range of programs.

The Board of Directors of the Gallery adopted a new strategic plan that articulated a far more dynamic and progressive role for the Gallery. The Gallery has undertaken key elements of the plan, including the complete refurbishment of its facility, the establishment of an endowment and the development of new revenue generating activities. The Board and staff rethought the role the Gallery played in our city, region, province and country. Today, driven by the goal to achieve excellence in all it does, the Gallery provides a year-round program of well-researched and engaging exhibitions, educational activities and cultural initiatives and partnerships that contribute significantly to the cultural and economic life of our province and country. The Gallery is well-known and enjoyed by its 165,000 yearly visitors.

The Gallery entered Phase II of its strategic development in 2009 with a balanced operating budget and plans to firmly position the Gallery as the major cultural resource of Southern Ontario, further extending its reach and influence. One of the prime strategies underlying Phase II is to continue to grow the Gallery revenues through a broad range of initiatives to further invest in programming activities and audience development through and beyond its 100<sup>th</sup> anniversary celebrations in 2014.

### **1. Significant accounting policies:**

The financial statements of the Gallery have been prepared in accordance with Canadian generally accepted accounting principles for not-for-profit organizations applied within the framework of the significant accounting policies summarized below:

(a) Basis of accounting:

The financial statements have been prepared on the accrual basis of accounting.

(b) Revenue recognition:

The Gallery follows the deferral method of accounting for contributions, which include donations and government grants. 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.

# ART GALLERY OF HAMILTON

Notes to Financial Statements (continued)

Year ended December 31, 2009

---

## 1. Significant accounting policies (continued):

Contributions externally restricted for purposes other than endowment are deferred and recognized as revenue in the year in which the related expenses are recognized. Endowment contributions are recognized as direct increases in net assets in the year in which they are received. Annual membership and admission fees are included in operating revenue as received.

Externally restricted contributions for depreciable capital assets are deferred and amortized over the life of the related capital asset. Externally restricted capital asset contributions that have not been expended are recorded as deferred capital contributions on the balance sheet.

### (c) Investments:

Investments are recorded at their market value. Investment income consists of interest, dividends and net change in unrealized gains and losses.

### (d) Works of art:

In conformity with accounting policies generally followed by art galleries, the value of works of art has been excluded from the balance sheet, except for a nominal carrying value of \$1. However, the disbursements for purchased additions are reflected at cost in the statement of operations.

### (e) Inventory:

Inventory is valued at the lower of cost and net realizable value with cost determined substantially on a first-in, first-out basis.

# ART GALLERY OF HAMILTON

Notes to Financial Statements (continued)

Year ended December 31, 2009

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## 1. Significant accounting policies (continued):

(f) Capital assets:

Purchased and constructed capital assets are recorded at acquisition cost less accumulated amortization. Contributions of capital assets are capitalized at fair market value at the date of contribution. Amortization is provided based on the estimated useful lives of the assets as follows:

Asset	Rate
Building and building improvements	10 to 40 years
Equipment and furnishings	3 to 10 years

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(g) Board restricted net assets:

The balance in the Board restricted net assets represents the minimum net amount required by the Board of Directors within the terms of the Endowment Fund Trust Deed.

(h) Contributed services:

Volunteers contribute numerous hours per year. Contributed services are not recognized in the statement of operations. The notes to the financial statements include disclosure of the estimated number of recorded volunteer hours along with a corresponding estimated value.

(i) Income taxes:

The Gallery is a charitable organization registered under the Income Tax Act (the "Act") and, as such, is exempt from income taxes and able to issue donation receipts for income tax purposes. In order to maintain its status as an organization registered under the Act, the Gallery must meet certain requirements within the Act. In the opinion of management, these requirements have been met.

# ART GALLERY OF HAMILTON

Notes to Financial Statements (continued)

Year ended December 31, 2009

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## 1. Significant accounting policies (continued):

### (j) Financial instruments:

Under the Canadian Institute of Chartered Accountants ("CICA") Handbook Section 3855 "*Financial Instruments - Recognition and Measurement*" and Handbook Section 3861 "*Financial Instruments - Disclosure and Presentation*", all financial instruments are initially recorded on the balance sheet at fair value. They are subsequently valued at fair value or amortized cost depending on the classification selected for the financial instruments. Financial assets are classified as either "held-for-trading", "held-to-maturity", "available-for-sale" or "loans and receivables" and financial liabilities are classified as either "held-for-trading" or "other liabilities". Financial assets and liabilities classified as held-for-trading are measured at fair value with changes in fair value recorded in the statements of operations. Financial assets classified as held-to-maturity or loans and receivables and financial liabilities classified as other liabilities are subsequently measured at amortized cost using the effective interest method. Available-for-sale financial assets that have a quoted price in an active market are measured at fair value with changes in fair value recorded in changes in net assets. Such gains or losses are reclassified to the statement of operations when the related financial asset is disposed of or when the decline in value is considered to be other-than-temporary.

The Gallery has classified its financial instruments as follows:

- Cash and bank deposits, restricted deposits, restricted investments and investments are classified as held-for-trading;
- Accounts receivable and pledges receivable are classified as loans receivable;
- Accounts payable and accrued liabilities are classified as other liabilities.

The Gallery has elected to not separately account for embedded derivatives.

### (k) Use of estimates:

These financial statements have been prepared in accordance with Canadian generally accepted accounting principles. The presentation of financial statements in conformity with Canadian generally accepted accounting principles requires management to make estimates and assumptions which affect the reported amounts of assets and liabilities and the disclosure of contingent assets and liabilities at the date of the financial statements and revenue and expenditures for the year reported. Actual results could differ from those estimates.

# ART GALLERY OF HAMILTON

Notes to Financial Statements (continued)

Year ended December 31, 2009

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## 2. Change in accounting policies:

Effective January 1, 2009, the Gallery adopted the amendments to the 4400 Sections of the CICA Handbook. These amendments eliminate the requirement to show net assets invested in capital assets as a separate component of net assets, clarify the requirement for revenue and expenses to be presented on a gross basis when the not-for-profit organization is acting as principal and require a statement of cash flows. Adoption of these recommendations had no significant impact on the financial statements for the year ended December 31, 2009.

Effective January 1, 2009 the Gallery adopted the amendments to section 1000 of the CICA Handbook. These amendments clarified the criteria for recognition of an asset or liability, removing the ability to recognize assets or liabilities solely on the basis of matching of revenue and expense items. Adoption of these recommendations had no significant impact on the financial statements for the year ended December 31, 2009.

Effective January 1, 2009 the Gallery adopted the CICA Handbook Section 4470 "*Disclosure of Allocated Expenses by Not-for-Profit Organizations*", which requires certain disclosures when fundraising and general support expenses are allocated to other functions. Adoption of this section had no impact on the financial statements for the year ended December 31, 2009.

On January 1, 2009, the Gallery adopted CICA Handbook Section 3031, Inventories. The new standard provides more guidance on the measurement and disclosure requirements for inventory; significantly, the new standard allows the reversal of previous write downs to the net realizable value when there is a subsequent increase in the value of inventory. This accounting standard was applied, however, there was no material impact on prior period financial statements requiring restatement by adopting the new standard.

## 3. Pledges receivable:

Pledges receivable are recorded as an asset in the accounts, net of an allowance for uncollectible amounts, which is based on historical trends. Actual amounts collected could differ from amounts recorded. Unrestricted pledges are reported in the statement of operations; restricted pledges are deferred and recognized in the related fund when the related expenditure is incurred.

Pledges recorded as long term have been discounted to their fair value using the Gallery's effective borrowing rate.

# ART GALLERY OF HAMILTON

Notes to Financial Statements (continued)

Year ended December 31, 2009

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## 4. Investments:

Investments include \$315,924 (2008 - \$500,028) of guaranteed investment certificates and money market funds. The guaranteed investment certificates mature in September and December, 2010, bearing interest at an average rate of 0.30% (2008 - 3.09%) and carrying values, which approximate market.

Restricted investments include \$175,000 (2008 - \$428,479) of guaranteed investment certificates. The guaranteed investment certificates mature in September and December, 2010, bearing interest at an average rate of 0.30% (2008 - 3.01%) and carrying values, which approximate market.

## 5. Permanent collection, works of art:

As at December 31, 2009, the collection consisted of 8,786 works of art. Contributions to the collection in the year included 41 works of art. The contributed works were appraised independently, with a fair market value of \$357,964 (2008 - \$962,900). These items are reported as donation revenue and programming and acquisition costs expense at their fair market value and are recognized when the deed of gift is signed and the appraisal completed. During the year, the Gallery acquired 5 works of art with a value of \$68,214 for the collection through specific grants and donations.

## 6. Capital assets:

Capital assets consist of the following:

			2009	2008
	Cost	Accumulated amortization	Net book value	Net book value
Building and building improvements	\$ 23,914,510	\$ 6,688,055	\$ 17,226,455	\$ 18,505,663
Equipment and furnishings	291,240	243,797	47,443	80,316
	\$ 24,205,750	\$ 6,931,852	\$ 17,273,898	\$ 18,585,979

# ART GALLERY OF HAMILTON

Notes to Financial Statements (continued)

Year ended December 31, 2009

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## 7. Bank credit facility:

The Gallery has an unsecured revolving line of credit with a Canadian chartered bank. Maximum borrowings under the agreement are \$300,000. Interest on any borrowings is calculated at the Canadian prime rate. The Gallery's outstanding balance on the line of credit is \$ nil (2008 - \$ nil).

## 8. Deferred revenue:

Deferred revenue represents externally restricted grants and donations for acquisition of works of art and other specifically restricted purposes for which the related expenditure has not yet been made.

## 9. Deferred capital contributions:

Deferred capital contributions represent the unamortized amount of donations received for the purchase of capital assets. The amortization of capital contributions is recorded as revenue in the statement of operations. The changes in the deferred contributions balance are as follows:

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	2009	2008
Balance, beginning of year	\$ 17,312,627	\$ 17,990,369
Adjustment related to long term pledges recorded at fair value	35,762	24,336
Add capital contributions	-	1,000
Less disposals and adjustments	(236,325)	(82,478)
Less amortization of deferred capital contributions	(464,951)	(620,600)
Balance, end of year	\$ 16,647,113	\$ 17,312,627

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# ART GALLERY OF HAMILTON

Notes to Financial Statements (continued)

Year ended December 31, 2009

## 10. Building a Legacy endowment contributions:

Building a Legacy endowment contributions represent the unamortized amount of contributions received for the campaign to build an endowment for the Gallery. The changes in the deferred contributions balance are as follows:

### Building a Legacy I

	2009	2008
Balance, beginning of year	\$ 1,252	\$ 26,252
Add contributions restricted for endowment	10,000	-
Contributions redirected per donor	-	(20,000)
Recognition of campaign donations in operations	-	(5,000)
Balance, end of year	\$ 11,252	\$ 1,252

### Building a Legacy II

	2009	2008
Balance, beginning of year	\$ 831,911	\$ 897,492
Add contributions restricted for endowment	60,056	69,419
Add contributions redirected from Building fund	310,000	-
Recognition of campaign donations in operations	-	(135,000)
Contributions loaned to the Building fund	(350,000)	-
Balance, end of year	\$ 851,967	\$ 831,911
Total Building a Legacy endowment contributions	\$ 863,219	\$ 833,163

Contributions loaned to the Building fund in the amount of \$350,000 previously designated for the Building a Legacy endowment fund were loaned to the Building fund for the purpose of repaying the loan from the City of Hamilton. This loan is without interest and will be repaid immediately upon receipt of outstanding pledges from the Gallery's building donors.

## 11. Endowments with the Hamilton Community Foundation:

In 2002, the Gallery established a Program with the Hamilton Community Foundation ("HCF"). A separate trust fund is established and maintained by the HCF. Each year, when available, the Gallery receives income from the funds held for their benefit and this income is to be used for operating purposes. In 2009, the Gallery received \$ nil (2008 - \$ nil) income distribution from HCF.

# ART GALLERY OF HAMILTON

Notes to Financial Statements (continued)

Year ended December 31, 2009

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## **11. Endowments with the Hamilton Community Foundation (continued):**

In 2009, the Gallery transferred \$ nil (2008 - \$65,000) to HCF. Interest is earned on the funds and interest payouts from the fund are included in investment income on the Statement of Operations. At March 31, 2009, the fair value of the funds the HCF is holding is \$206,000 (2008 - \$246,000) for the benefit of the Gallery. These funds held are not reflected in these financial statements.

## **12. Endowments with the Ontario Arts Foundation:**

In 1999, the Province of Ontario established the Arts Endowment Program with the Ontario Arts Foundation ("OAF"). For each participating arts organization, a separate trust fund is established and maintained by the OAF. Each year, when available, these organizations receive income from the funds held for their benefit and this income is to be used for operating purposes.

In 2009, the Gallery received \$ nil (2008 - \$45,000) income distribution from the OAF. However, a decision was made by the OAF to distribute unallocated matching and other funds and the Gallery received \$44,000 from OAF. These funds represent 2.69% of the market value of the trust fund held for the Gallery at December 31, 2008 and these funds may be used for operations.

In 2009, the Gallery transferred \$ nil (2008 - \$75,000) to the OAF. Interest is earned on the funds and interest payouts from the fund are included in investment income on the Statement of Operations. At March 31, 2009 the fair value of the funds the OAF is holding is \$1,558,000 (2008- \$1,760,000) for the benefit of the Gallery. These funds held in trust are not reflected in these financial statements.

## **13. Externally restricted:**

Externally restricted net assets consist of donations received by the Gallery from various donors, where the principal is required to remain intact. The investment income generated from these funds must be used in accordance with the various purposes established by donors and the Board. Management ensures, as part of its fiduciary responsibilities, that all funds received with restricted purposes are expended for the purpose for which they were provided.

# ART GALLERY OF HAMILTON

Notes to Financial Statements (continued)

Year ended December 31, 2009

## 14. Invested in capital assets:

(a) Invested in capital assets consists of the following:

	2009	2008
Net book value of capital assets	\$ 17,273,898	\$ 18,585,979
Less amounts financed by deferred capital contributions, net of amounts to be received (note 9)	(16,647,113)	(16,611,970)
Less loan amounts outstanding to the City of Hamilton	-	(1,569,095)
<b>Balance, end of year</b>	<b>626,785</b>	<b>404,914</b>

(b) The change in investment in capital assets is calculated as follows:

	2009	2008
Balance, beginning of year	404,914	373,635
Purchase of capital assets internally financed	5,913	136,887
Reimbursement of capital assets previously capitalized	(744,505)	-
Amortization of capital assets for the year	(573,489)	(656,929)
Less amount of amortization related to capital assets purchased with restricted contributions	464,951	620,600
Net change in deferred capital payments and receivables	759,001	(69,279)
Contributions redirected to endowment fund	310,000	-
<b>Balance, end of year</b>	<b>\$ 626,785</b>	<b>\$ 404,914</b>

(c) The change in invested in capital assets reflects the settlement of the Gallery Refurbishment project during 2009. The Refurbishment Project extended beyond the original plan as the project progressed and additional design adjustments were required to meet the refurbishment requirements. Gallery Contributions and Donations pledged for this project fell short of the revised project budget. The shortfall is reflected as a transfer from the unrestricted net assets thus resulting in a deficit.

## 15. Volunteers:

Volunteers support the Gallery's mission through their active support of Gallery initiatives and programming. During the year volunteers reported contributing 5,303 hours (2008 - 5,719) to the Gallery which management determined to have an estimated value of \$98,483 (2008 - \$104,126).

# ART GALLERY OF HAMILTON

Notes to Financial Statements (continued)

Year ended December 31, 2009

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## 16. Commitment:

The Gallery is committed to paying approximately \$91,800 for office and maintenance contracts for the next two years as follows:

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2010	\$	56,300
2011		35,500
	\$	91,800

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## 17. Financial instruments:

Fair value:

The carrying values of accounts receivable, accounts payable and accrued liabilities approximate the fair values due to their short-term maturity.

## 18. Capital management:

In managing capital, the Gallery focuses on liquid resources available for operations. The Gallery's objective is to have sufficient liquid resources to continue operating despite adverse financial events and to provide it with the flexibility to take advantage of opportunities that will advance its purposes. The Gallery has available lines of credit that are used when sufficient cash flow is not available from operations to cover operating and capital expenditures. The need for sufficient liquid resources is considered in the preparation of an annual budget and in the monitoring of cash flows and actual operating results compared to the budget.

## 19. Comparative figures:

Certain 2008 comparative figures have been reclassified to conform with the financial statement presentation adopted per the current year.