

Art Gallery of Hamilton Annual Report 2010



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Report from the Chair, AGH Board of Directors

I am very pleased to report that despite the challenging economic times, the AGH was able to present a rich and engaging programme of exhibitions and activities during 2010.

The year started strong with the highly popular *Posing Beauty in African American Culture*. Enriching this exhibition and our winter season was the Christopher Bredt and Jamie Cameron collection of Inuit art, as well as contemporary works by Tim Whiten, Terence Byrnes, David Merritt and Max Streicher who created a site specific installation for the David Braley and Nancy Gordon Sculpture Atrium.

During the summer and fall, our lead shows included *Dance of Life: The Tanenbaum African Collection*, *Europe's Exoticized East* and *Forging a Path: Quebec Women Artists 1900-1965*. Several exhibitions complemented these including contemporary exhibitions with Brendan Fernandes, Fiona Kinsella, Robert Mason, Lorna Bauer and Andrew McPhail.

Our 2010 AGH World Film Festival saw a doubling of size for most components of the festival compared to 2009. It grew from 5 to 10 days and from 15 films to 37 films. In total 6000 film goers enjoyed this stimulating event in downtown Hamilton, on the Mountain, in Stoney Creek, and in Westdale. The AGH was also pleased to continue its highly successful film and performance series during the year.

Our Educational activities were better than ever with talks, panel discussions and lecture series. Studio programmes, an area whose revenues have shown much growth over the past year and a half, continued to be very successful and gathered a loyal following of participants. March Break as well as Summer Camps were huge successes with strong attendance in all classes but especially in the younger age groups. School Programmes ended with another record attendance of 7320 individual students. Finally, Touch Tours were offered through the year, allowing to visitors with vision loss (or blindfolded patrons) to experience art through touch by focusing on reproductions of paintings in the AGH collection and select bronze sculptures.

In the area of marketing and communications, media coverage grew from 420 to 795 articles during 2010. Activity on our websites also grew exponentially. This is due to the interest generated by some of our lead exhibitions as well as the AGH World Film Festival.

The general economic climate affected the AGH earned revenues as well as its investment income resulting in a shortfall of revenues over expenses. However, the Board of Director approved a transfer of funds from the Growth Fund to cover the deficit.

In the fall, the Board of Directors also approved a new Strategic Plan for the AGH.

I would like to take this opportunity to thank the staff of the AGH for producing such a rich programme of activities for this community and beyond. I would also like to acknowledge my colleagues on the AGH Board of Directors as well as our Council of Governors for their continued support and enthusiasm. Finally, my thanks are extended to all our partners and sponsors in this community who are working with us for the continued success of our art gallery.

Rick Court
Chair, AGH Board of Directors

Report from the President and CEO

As our Chair noted, the Art Gallery of Hamilton was indeed able to present a dynamic programme throughout 2010, despite a challenging economic climate. The encouraging news is that we are now starting to see signs that the economy is improving which should not only help our financial situation but enable us to continue to grow.

Most importantly, 2010 was the year where we started looking ahead in a more determined manner. During that year, a new Strategic Plan was developed and approved by our Board of Directors. I would like to take this opportunity today to share with you some of the exciting activities that are coming up. Key among them, of course, is our Centennial which will be taking place during 2014.

Several committees of the Board are hard at work in working on these celebrations. We envision 2014 as a turning point in the history of the AGH in the same way that renovating our building provided the stage for a renewed and revitalized AGH in 2005.

Here are some of the objectives we are hoping to achieve –

We are looking at presenting higher profile exhibitions that will feature some of the Great Masters of Art and, to give everyone an opportunity to visit and re-visit these shows, we will be offering them for a longer period of time. We were fortunate to obtain a gift to start research on such a project for 2014.

We are also working at positioning ourselves as a major centre for the research and presentation of digital art. Digitalization has invaded all aspects of life but much remains to be done insofar as art is concerned. To facilitate and encourage the production of art through the reliance of new technologies, we developed partnerships with a number of parties. The first one which was created in 2010 led to the formation of Eight: Hamilton Institute in Interactive Digital Media. This group includes McMaster University, Silicon Knights, IBM Canada as well as Mohawk College. The second organization which was only recently formed represents a partnership between St. Joseph Healthcare and the AGH. Both organizations are intended to support the research, production and exhibition of contemporary art.

Of equal importance, is our goal to raise a minimum of \$1m towards the creation of an Art Acquisition Endowment, the first major one in the history of the AGH. I would like to take this opportunity to thank all those of you who have made a commitment to donate one or two gifts to this project. To-date it is proving highly successful and I am delighted to report that we have received pledges for the donation of approximately 400 gifts which include artworks, artifacts, jewellery, decorative objects and opportunities of all sorts. We will be accepting donations till the end of this fiscal year or December 31st, 2011.

In the same way that we are committed to expand and enrich our programme of exhibitions and educational activities, we are also working hard at increasing the AGH self-generated revenues. As you well know, this is the only reliable way we can ensure that we meet all our Strategic Objectives.

I would like to take this opportunity to thank our Board of Directors for its strong leadership, our Council of Governors for its inspiring support and advice as well as our staff for their great commitment to this organization.

I would also like to acknowledge all our Members, our Volunteers, sponsors and partners who are essential to our success. Thanks to your continued commitment and efforts, I am confident that our future will be even brighter.

Louise Dompierre
President and CEO

REPORTS

PROGRAMMING

Exhibitions: The AGH offered a rich programme of exhibitions during 2010.

Winter 2010 exhibitions included the following ticketed shows: *Arctic Passion: The Inuit Art Collection of Christopher Bredt and Jamie Cameron*, curated by Dr. Patrick Shaw Cable; and the following shows curated by Melissa Bennett: *Ritual Evidence: Tim Whiten*; *End of the American Road: Terence Byrnes*; and *David Merritt: sham*. Also on view was the touring exhibition curated by Dr. Deborah Willis, *Posing Beauty in African American Culture*, for which Melissa Bennett served as in-house curator/designer. Additionally, *Max Streicher: Architecture of Cloud*, a site-specific installation in the David Braley and Nancy Gordon Sculpture Atrium, began on 6 March, and was curated by Melissa Bennett.

Summer exhibitions at the centre of *Vital Africa* involved organization and research by each of the three AGH curators and were as follows: *Europe's Exoticized East*; *Dance of Life: The Tanenbaum African Collection*; *Brendan Fernandes: until we fearless*; and *Shaped by Light*. *Brendan Fernandes: until we fearless* opened 10 June. The artist was in residence for three weeks leading up to the exhibition, completing a site-specific installation with the dedicated assistance of Chief Preparator Greg Dawe and Preparator Paula Esteves Mauro. The exhibition included a sound piece by local artist Jeremy Greenspan. *until we fearless* received media attention from Canada's three largest newspapers: the *National Post*, the *Globe and Mail*, and the *Toronto Star*. Bravo television came to the Gallery to interview the artist and Melissa Bennett. Fernandes was nominated by Bennett for the Sobey Art Award, Canada's preeminent prize for contemporary art, and was one of five shortlisted artists. This brought a great deal of positive attention to the AGH exhibition. *Cake: Fiona Kinsella* opened 5 June and showcased the work of an established Hamilton artist. A free illustrated publication authored by Melissa Bennett accompanied the exhibition. *Robert Mason* opened 24 April, guest curated by Shirley Madill. This extensive exhibition of a late Hamiltonian's work brought together nearly 40 paintings and mixed media works made in recent decades before the artist's passing in 2005. The exhibition received local media attention, including a warm review in the *Hamilton Spectator* by Jeff Mahoney. A free illustrated publication accompanied the exhibition. *AGH One Night Stand* took place on 9 April, featuring Montreal video artist Lorna Bauer. With space donated by Marchese Health Care, the AGH was able to have a presence on James St. North during Hamilton's bustling monthly art crawl.

Seven exhibitions opened as part of our Fall reception on October 18. *Forging a Path: Quebec Women Artists 1900–1965*, organized and circulated by the Musée national des beaux-arts du Québec, was presented as our anchor exhibition. *And She Was*, curated by Tobi Bruce, and *Valise Biographique*, curated by Melissa Bennett, expanded on the ideas and themes presented in *Forging a Path*. Andrew McPhail's *all my little failures*, also curated by Melissa Bennett, was presented and organized as part of the Gallery's very popular Atelier series. The exhibition received lengthy reviews in both *Hamilton Magazine* and the *Hamilton Spectator*. Curators Melissa Bennett and Tobi Bruce worked together to explore our permanent collection in the innovative exhibition *Conversations*. In order to extend the success of the Tanenbaum African exhibition curated by Dr. Patrick Shaw Cable and presented as part of our Summer season, this show was reconfigured and sensitively designed by Chief Preparator Greg Dawe and Preparator Paula Esteves Mauro for several second-floor galleries. It will remain installed on a semi-permanent basis for extended viewing. Finally, *Doodles to Digitals: Editorial Cartooning in the 21st Century*, organized by the *Hamilton Spectator* in conjunction with the Association of Canadian Editorial Cartoonists, opened in the Jean and Ross Fischer Gallery. The exhibition coincided with the Association's annual North American conference, held for the first time in Hamilton between 23 and 26 September 2010.

Film and Performance: 2010 AGH World Film Festival: The 2010 AGH World Film Festival saw a doubling of size for most components of the Festival compared to 2009. The Festival grew from 5 days to 10 days, from 15 films to 37 films, and numerous new events were added. 6,000 Festival-goers enjoyed an engaging programme of film screenings; talks with directors, producers and actors; festival parties; after-parties; street performances; video installations; and flash performances by a number of community partners. Festival screening venues included Empire Jackson Square 6 Cinemas; Ancaster Silver City; Westdale Theatre; McIntyre Theatre Mohawk College; Staart Institute at Mohawk College; the Art Gallery of Hamilton; and two outdoor screenings in partnership with the Localicious Festival, Downtown Hamilton Business Improvement Area, and Supercrawl.

Top films included *I Am Love*, a tragic love story set at the turn of the millennium in Milan, and a movie spun out of equal parts folk tale, fable, and real-life legend about the mysterious, 1930s Tennessee hermit who famously threw his own rollicking funeral party... while he was still alive; *Mid-August Lunch*, a simple and endlessly charming look at a weekend in the life of an uncomplicated middle-aged man living with his aging mama; *Mao's Last Dancer*, the inspiring true story of Li Cunxin and his extraordinary journey from a poor upbringing in rural China to international stardom as a world-class ballet dancer; and our **BMO Audience Choice Award Winner**, *The Necessities of Life*, the story of an Inuit hunter Tivii, who rediscovers his pride and energy by sharing his culture with friend Kaki and others.

New partnerships were established in the community with a diverse set of individuals and organizations: Mohawk College; McMaster University; the Hamilton 24; Supercrawl; Localicious; TIFF; the Ancaster Film Festival; Festitalia and Cinema Insieme; Talk Media; and The Factory Media Arts Centre. Cameron Bailey, co-director of the Toronto International Film Festival, served as advisor for the 2010 AGH World Film Festival, and over 50 hard-working volunteers donated over 800 hours. Much of the entertainment was provided by way of community partnerships with local arts organizations and community groups, such as The Hamilton Fire Department, Arts Hamilton, The Factory Media Arts Centre, Opera Hamilton, Village Theatre Waterdown, Reaney Academy of Dance, McMaster University Dance Club, Many Hands Community Puppet Group, Hamilton Suzuki School of Music, Hamilton Children's Choir, Empowerment Squared Soccer Team, and Italian performers Joe Suffoletta and Maria Giavedoni.

Film Programme—The AGH Film Series continued another year of excellent programming, screening 9 films at Empire Jackson Square 6 Cinemas and a selection of free NFB films at the AGH's First Fridays. Highlighted films included ***Coco Avant Chanel***, directed by Anne Fontaine and unveiling the early life of the famed French fashion designer Coco Chanel, and ***Soul Power***, a documentary on the legendary soul music concert staged in Kinshasa, Zaire, in 1974. The NFB First Friday screening of ***Nollywood Babylon*** was presented with the Nigerian Association of Hamilton-Wentworth and District and garnered a very large audience, making it a great complement to the Gallery's *Vital Africa* programming.

Nearing the end of 2010, it was decided that the film programme would be rebranded and reenergized as the AGH *i/lovefilmseries*.

Performances— Supported by TD, the Ultimate Jam, the AGH's Black History Month music performance, saw a sold-out audience of approximately 190 people. The event returns in February 2011 as La Musique du Coeur (Music of the Heart), which promises to attract as many or more attendees as last year. The AGH also put on a dance performance called *Passage* by the COBA (Collection of Black Artists) group on 25 April 2010. The show was well received by an audience of approximately 125 people.

Talk Media, an "in conversation" series presented by Tony Vieira, Factory Media Arts Centre, and the AGH, was presented during a number of AGH First Fridays—free to audience members. The series inspires audiences through candid conversations with accomplished creative people, including Andy Keen, Dan Zen and Joe Woodward.

Research: In the first half of 2010, Melissa Bennett travelled to Montreal to meet with various artists to plan for the exhibition of contemporary Francophone Canadian artists at the AGH in Summer 2011. Dr. Patrick Shaw Cable was able to conduct some research at the Musée d'Orsay's Documentation de la conservation for the Summer exhibition *Europe's Exoticized East*, during his Spring courier trip to Paris to oversee the installation of the Gallery's Friant painting loaned to the Orsay. Tobi Bruce furthered her work with the Canadian Historical Art Projects group she established with curatorial colleagues across the province, and met with CHAP colleagues in Kingston on 12 April.

The exciting association *Eight—The Hamilton Institute for Interactive Digital Media* was established in 2010 among four institutions: the Art Gallery of Hamilton, McMaster University, Silicon Knights, and Mohawk College. The group will collaborate to research and develop new forms of interactive digital media, including but not limited to video games. The role of the AGH is to provide an artist who will work with researchers, scientists, and engineers from the fields of software engineering, linguistics, and neuropsychology to develop tools for artists to create interactive digital works, and to create new artwork that will be at the forefront of the medium. Several collaborative *Eight* meetings were held throughout the year, notably with regard to planning and submitting a major application for \$6-8 million dollars to the Ontario Research Fund.

Dr. Patrick Shaw Cable conducted preliminary planning research for a proposed centennial-year blockbuster exhibition, the working title of which is *The Odalisque, from Ingres to Picasso*. The descriptive packet summarizing the theme, locations of significant loans, and estimated travel budget for research and meetings with key partners was delivered in the Summer for review by a patron; and then an initial two-week research and organizational trip to Paris, Nantes, Marseille, and Lyon was taken in late November and early December. Melissa Bennett made many artists' studio visits in 2010, including the ateliers of Graeme Patterson, Aubrey Reeves, Hugh Martin, Susan Detwiler, Jennifer Marman and Daniel Borins, Michel Proulx, Peter Karuna, Isabelle Hayeur, and Lise Beaudry. The AGH will be organizing and presenting an exhibition of ArcelorMittal Dofasco's collection in the Summer of 2012. As part of this initiative, the steel company provided funds for a Summer intern to work alongside Tobi Bruce in the initial stages of the project. Tara Ng, a McMaster student going into her fourth year of art history, spent 10 weeks working between the AGH and ArcelorMittal Dofasco over the Summer, documenting and researching the collection for the upcoming exhibition. Tobi Bruce was in Winnipeg at the end of August in order to meet with her curatorial colleagues on the William Kurelek exhibition opening in Winnipeg in Fall 2011 and then coming to the AGH in Winter 2012. Tobi also spent several days in Ottawa in October as part of a curatorial group dedicated to the study and presentation of Canadian historical art projects in Ontario. She also spent part of her time at Library and Archives Canada finalizing research for the Kurelek project.

Collections Management: 2010 loan activity from the AGH to other institutions included the loan of a painting by Emile Friant, *Capital Punishment / La Peine capitale* (from the Joey and Toby Tanenbaum Collection) to the Musée d'Orsay, Paris, for the exhibition *Crime and Punishment / Crime et Châtiment* (15 March – 27 June 2010). Paintings by John Alfsen, Bertram Brooker, Edwin Holgate, John Lyman, and Ernst Neumann—which are on loan to the Musée national des beaux-arts du Québec (exhibition organizer) for *The Nude in Modern Canadian Art: 1920-1950*—travelled to the second venue of this touring exhibition, the Glenbow Museum, Calgary (13 February–25 April 2010). Additionally, The following 7 paintings from the AGH European collection were loaned to the large exhibition at the Art Gallery of Ontario, *Drama and Desire* (up through 26 September 2010):

Théobald Chartran, *The Farewell of Oedipus to the Corpses of His Wife and Sons*

Jean-Léon Gérôme, *Portrait of Mademoiselle Durand*

Jean-Paul Laurens, *The Vengeance of Urban VI*

John Martin, *Marcus Curtius*

Jean Charles Joseph Rémond, *The Grotto of Neptune at Tivoli*

Edouard Vuillard, *Jeanne Raunay in "Iphigenia"*

George Frederick Watts, *Portrait, Mary Anderson*.

Other loans included 2 etchings by Rembrandt to the Fall 2010 exhibition at the McMaster Museum of Art, *Alexander Pilis: The Blind Architect Meets Rembrandt*; 2 paintings by William Blair Bruce to the Fall 2010–Winter 2011 exhibition at Tokyo's Bunkamura Museum, *Monet and the Artists of Giverny*; Jack Chambers' *Peaches*, to the Winter/Spring 2010/2011 exhibition at Museum London, *Jack Chambers: The Light from the Darkness...*; and Joe Jones's painting *All the Live Long Day*, to the Fall 2010–Winter 2011 exhibition *Joe Jones: Painter of the American Scene* (at the Saint Louis Art Museum and then the Dixon Gallery and Gardens in Memphis, Tennessee).

In the Summer Lucia Shayan finished her contract work as Interim Registrar; and Christine Braun, Manager of Collections and Exhibitions, returned to her post following maternity leave. At the end of June Dr. Patrick Shaw Cable visited Pécs, Hungary, at the expense of the Déri Muzéum, in order to examine the current state of the Gallery's Munkácsy painting *Christ before Pilate* as currently installed at the Pécs Gallery and Visual Arts Workshop. The trip was necessitated by the fact that the borrower had moved our fragile painting without final consent three hundred kilometres away from its original location in Hungary. Fortunately the painting was in good condition and securely installed and monitored.

Some reorganization took place within our sculpture storage areas with a view to accommodating incoming works. As always, storage remains a challenge as we are close to capacity yet continue to maintain our active acquisitions program.

Acquisitions: The complete list of acquisitions is included in the appendix. Canadian historical donations in early 2010 included a print portfolio of works by Adrien Hébert, William John Wood, F.W. Jopling, Ernst Neumann, and Frederick B. Taylor. Contemporary acquisitions included three mixed media works by Gerald Zeldin; this acquisition was made possible through a financial gift. The Gallery received a donation from Thoman Soule LLP toward the acquisition of a photograph by Jesse Boles, and the Gallery applied for Canada Council matching funds to purchase the piece. The Gallery also received a donation from Pierre Karch and Mariel O'Neill-Karch, for a Canada Council matching funds application to acquire two video pieces by Brendan Fernandes, who had his first single museum exhibition at the Gallery in 2010 in the context of our *Vital Africa* year.

The first 2010 meeting of the Acquisitions Committee took place on 23 June. The following works for donation consideration were presented by curators Bruce and Bennett and approved by the committee for acquisition:

Greg Murdock (Canadian b. 1953), *Bridge*, 2005, mixed media on board;
John Hartman (Canadian b. 1950), *Niagara Falls*, 2006, oil on linen;
Eldon Garnet (Canadian b. 1946), 48 photographs gifted from the artist, and belonging to different series dating from 1986 to 1999;
Joseph Calleja (Canadian b, Malta 1924), *Landscape, Autumn Colours—Canada*, 1965, oil on canvas / *The Wave*, 1976, chromed steel and mechanical components / *Mind and Spirit*, 1984, limestone;
T. R. MacDonald (Canadian 1908–1978), *Seated Nude*, n.d., oil on canvas;
Leon Kroll (American 1884–1974), *Woman with Yellow Hat*, n.d., oil on canvas;
Larry Fink (American b. 1941), *Oscar Awards*, 2000–2005, series digital photographic prints. (This last series was accepted with specific conditions, and the potential donor subsequently withdrew his offer.)

The committee also accepted the following purchase to be made through the Vida Peene Fund: David Merritt (Canadian b. 1955), *beautiful drawing (aug. 9, 1974, M. & D. & Children)*, 2003, graphite on mylar.

In December the Gallery submitted the large Cultural Property Expert Review Board application for its promised collection of African art from Joey and Toby Tanenbaum.

Publications: 2010 AGH publications included *Arctic Passion: An Interview with Collectors Christopher Bredt and Jamie Cameron* (Dr. Patrick Shaw Cable); *Brenda Fernandes: until we fearless* (Melissa Bennett); *Cake: Fiona Kinsella* (Bennett); *all my little failures: Andrew McPhail* (Bennett); and *Europe's Exoticized East* (Cable).

Preparation: Preparator Paula Esteves Mauro returned from maternity leave in April, not long before the period of general changeover from Winter to Summer shows. Some highlights are noted here as follows: The installation of the large Summer exhibition *Europe's Exoticized East* involved installing works with four couriers present from major institutions in the United States. The David Merritt exhibition was struck to make the Southam exhibition space available for the annual Gala. Just after the Gala, the preparators installed the Fiona Kinsella exhibition, which required that they construct several display cases. The Brendan Fernandes exhibition in the Southam Gallery was a challenging installation. The show required creating a multimedia "shack," which included visits to a local saw mill for the milling of logs to be used to create the timber-frame structure, and communicating with the architect long distance in New York. *Centrepiece*, a large welded and varnished steel sculpture by contemporary Canadian artist Peter Hide, was delivered to the Gallery on 17 June and the preparators installed it in the Irving Zucker Sculpture Garden. The sculpture was trucked in from upstate New York, and the prep staff was able to install it in one of the grass sections of the garden by fabricating (and thereby saving about \$3000 in construction costs) a concrete pad on which the piece rests. In late July the prep staff installed on the office-level patio 2 large sculptures of fibreglass-reinforced polyester by artist Robert Downing (Canadian 1935–2003) given by the artist in 1987. This installation served the dual purpose of freeing up storage space in shipping and visually enlivening the office patio. The period September to December 2010 included the installation of the large Québec touring exhibition *Forging a Path* and other Fall shows, as well as the installation of the Fall Art Sale and the preparation of the Sacks and the City event. Paula Esteves Mauro worked hard at retrofitting one of our storage areas so that the Gallery could accommodate the arrival and long-term storage of the Tanenbaum Sculpture Collection. In addition to transporting a new segment of the African collection to the Gallery, the preparators were involved with crating various loans from the AGH.

Regional Outreach: The curators gave several off-site lectures during the course of 2010, such as Dr. Patrick Shaw Cable at McMaster University and Tobi Bruce at the Swedish Embassy in Ottawa and at the University of Toronto, as well as Melissa Bennett's participation as a panellist for the annual meeting of the Ontario Association of Art Galleries. Melissa Bennett was an invited Portfolio Reviewer at CONTACT Toronto Photography Festival, held in May. Over two days, she viewed and critiqued the portfolios of over 20 international photographers. Tobi Bruce was invited to be guest writer for the publication accompanying the Katherine MacDonald exhibition held at the McMaster Museum of Art from 11 June to 28 August.

Melissa Bennett and Annette Paiement organized an AGH-sponsored exhibition within Hamilton's Supercrawl on James St. North on 25 September, in the form of a large outdoor projection of a moon designed by Toronto artist Adam David Brown. This link with the local arts community was well received, and successfully promoted the Gallery and its World Film Festival.

Education: Adult Programmes— Confirming the success and importance of the exhibition *Posing Beauty*, an evening presentation scheduled in February to honour Black History Month was planned. Due to some unforeseen circumstances, the exhibition's curator, Dr. Deborah Willis, who was scheduled to fly in from New York to speak, was unable to come. In her stead and at the last minute, her colleague Dr. Cheryl Finley was able to present an in-depth and thoughtful lecture via Skype to a full pavilion. Despite difficult circumstances, the event was a huge success with over 100 guests present. Other events included an afternoon tea with collectors Christopher Bredt and Jamie Cameron, speaking about their collection in the exhibition *Arctic Passion*.

In Spring 2010 T.N.T. (Thursday Night Talks) welcomed an expert panel that included the best-selling author Simon Houpt, Raymond Morrell from Wellesley Consulting Services, and art-law specialist Bonnie Czegledi. The topic was art theft and its myths and realities.

On 6 June a community-oriented discussion titled *A Conversation Among Friends... Remembering Robert Mason* was chaired by Shirley Madill and included artists Ivan Jurakic and Reinhard Reitzenstein. Over 40 people were in attendance, including family and friends of the artist. Also, Brendan Fernandes spoke to an audience of 28 people in an artist talk for the exhibition, *until we fearless*. Later in the month, Dr. Silvia Forni spoke to a very small audience about traditional Cameroonian objects, as a complementary programme to the exhibition *Dance of Life*. In July Dr. Patrick Shaw Cable spoke to an audience of over 50 at an afternoon tea relating to the exhibition *Europe's Exotic East*.

In the Fall, a new thematically designed lecture series welcomed six speakers, including Tobi Bruce and Melissa Bennett of the AGH, authors Joan Murray and Jane Lind, curator Judith Nasby, and artist Sara Angelucci. The series focused on important Canadian women artists, complementing the season's exhibitions organized around the same theme. Attendance was very good, with many attendees purchasing block tickets for the full series.

Studio Programmes, an area whose revenues have shown much growth over the past year and a half, continued to be very successful and gathered a loyal following of participants. Adequate registration numbers meant that no advertised class had to be cancelled, and most classes had full attendance. Classes included Introduction to Drawing & Painting (two sold-out classes), Introduction to Printmaking (sold out), African Head Wraps, Textile Design, and Open Studio Life Drawing.

A dedicated and growing audience continues to enjoy our regularly offered tour programmes which include Tour Days every Sunday at 2:00; Art @ Lunch on the first Wednesday of each month; and Tea and Tours on the third Wednesday of each month.

Programmes for Families and Children— *March Break 2010* was a huge success, with an overwhelming demand. A class was added in order to allow spaces for all who were interested, resulting in dramatic growth from 2009. Revenue totalled over \$8,750, compared to \$5000 in 2009. *Summer Camp* was also very successful, with strong attendance in all classes, but especially in the younger age groups. Revenues totalled over \$17,000 in two weeks. *Family Fun Days* continued to be popular events, and are now supported by a returning audience of members as well as non-members. Activities in 2010 were themed around *Vital Africa*. Studio Programmes for children were also successful with two classes running during this period. *Art Site*, the Gallery's drop-in family centre, was re-invented, being inspired by the *Vital Africa* theme. Birthday parties became popular on weekends, and offer yet another new way for families to feel welcomed to and engage with the AGH.

School Programmes— 2010 ended with another record attendance—7320 individual students. These students participated in almost 14,000 activities (tour or studio programmes). Ratings from teachers are extremely high, based on quality of programmes as well as positive experiences and ease of visit.

A partnership called *Art Smarts* was secured with the HWDSB (Hamilton Wentworth District School Board) to bring approximately 3000 students in Kindergarten through Grade 3, from Hamilton's high-needs schools at no cost to them from March through June 2010. A similar partnership was established with the separate school board to allow seven schools with 270 students to participate in the same programme in February and March. The first of a series of *Art Around the World Discovery Kits* was created to provide hands-on objects and learning suggestions for teachers to borrow from the Gallery for use in the classroom. The first kit, *Inuit Art*, was used in conjunction with other resources to support tour and studio programmes, and to enhance teachers' experience with the Gallery. A second kit created in the Spring studied traditional African art in order to supplement visits to *Dance of Life*. These kits remain available for teachers to use even after the related exhibition closes, as support for curriculum-based teaching in the classroom.

In 2010 the school programme continued to enhance its ability to serve tour requests by making use of other Gallery spaces for studio programmes (the Pavilion and Community Gallery) when they are available. High schools continued to show interest in more advanced programming, including life drawing from the nude or partially clothed model.

Grants and Funding— In addition to regular programme sponsorships, the Education department was successful in receiving grants from Celebrate Ontario, Young Canada Works, the Retired Teachers of Ontario, and the Spectator Summer Camp Fund.

Celebrate Ontario funding supported the development of visitor enhancements during the Summer 2010 season. This included a 5-month Summer Programmes Assistant, who facilitated these enhancements as well as a number of studio activities. She also provided support for the AGH World Film Festival in the Fall. Enhancements included family activity books and discovery kits; the creation of touch-tour resources; drop-in weekend workshops throughout July, August, and early September; and family performers for each of three Family Fun Days. Additionally, the Celebrate Ontario funding allowed the creation of a Film Festival micro-site for the Gallery's website and extra Film Festival activities.

Art Without Barriers Camp welcomed 16 children ages 8 to 12 to participate in a fully subsidized Summer camp experience. Funding came from the Retired Teachers of Ontario, as well as from the Spectator Summer Camp Fund and McMaster Family Practice.

Funding from Young Canada Works allowed the hiring of a Summer Camp Coordinator to assist with the registration, planning, and facilitation of Summer camp activities as well as additional programme supports.

Thanks to the Community Fund, a fund established through the generosity of our membership, the Gallery welcomed over 500 students from high-risk, inner-city schools to participate in a School Tour and studio programme at no cost. This opportunity is often the students' first visit to the gallery and provides an enriching and education event.

Staffing and Administration— In 2010 the Education department employed over 12 artist-educators for the implementation of its school, studio, and family programmes. Additionally, a team of 24 Docents worked throughout the year to implement tours. 6 new Docents were trained in the Fall, and are beginning to actively tour in 2011.

Accessibility— Touch Tours were offered throughout the year, focusing on reproductions of paintings in the AGH collection and selected bronze sculptures. Visits by several media representatives led to excellent coverage in the *Hamilton Spectator* (front-page, full-colour photograph), as well as phone interviews and an enquiry from CBC radio. 10 docents received touch-tour training and participated in the public programmes.

Research continued in 2010 regarding the design of accessible programmes at the Gallery, in relation to AODA (Accessibility for Ontarians with Disabilities Act) legislation that will require new standards of customer service training, policies, and reporting as of March 2012. Federal, provincial, and municipal institutions have already been required to match new rules, and private institutions such as the AGH will have to do the same soon. In September, the AGH Educator, Laurie Kilgour-Walsh, began meetings with accessibility experts of the City of Hamilton, in order to better assess how we will properly meet all of the new requirements.

In 2010 the Educator, Laurie Kilgour-Walsh, attended several workshops and professional development events, in relation to AODA (Accessibility for Ontarians with Disabilities Act) legislation that will require new standards of customer service training, policies, and reporting as of March 2012. Research included meetings with accessibility experts of the City of Hamilton starting in early Fall. Accessibility study and planning will continue to be a priority in 2011, resulting in the AGH's compliance with the new standards by 1 January 2012.

ATTENDANCE

In 2010, 155,099 individuals visited the Art Gallery of Hamilton (versus 150,081 in 2009), including attendance at off-site events, such as film screenings at Jackson Square cinemas and Film Festival screenings throughout the city.

MARKETING AND COMMUNICATIONS

Media Relations: Final number of media records achieved in 2010: 795
Total for 2009: 420

The reason for the substantial increase is a number of exhibitions garnered a great deal of attention. Standouts were: *Posing Beauty in African American Culture*, *Brendan Fernandes: Until We Fearless*, and *Andrew McPhail: all my little failures*.

The AGH World Film Festival also grew substantially in media hits this year.

Our two art sales also generated a great deal of online attention due to participating artists' blogs. Also receiving increased media attention throughout the year were Family Fun Days and CLiC events (due to online blogs). As the number of hospitality rentals increase so do our media hits mentioning the Gallery as event location.

Vince Franco, our Marketing Manager and AGH webmaster, is pleased to report that 2010 was the most active "AGH website year" since the site's relaunch in 2004.

ARTGALLERYOFHAMILTON.COM Webstats (Monthly Totals – Pageviews compared):

Month	2010	2010 Notes	2009	2009 Notes	2008	2008 Notes
January	25,912	Vital Africa <i>Insights</i> month	22,540	Vista Italia <i>insights</i> month	24,688	Inspiration East <i>insights</i> month
February	30,910		20,995		23,972	
March	38,089	March Break	23,104	March Break	26,614	March Break
April	35,279	Art Sale (earlier)	21,833		23,374	
May	29,330	<i>insights</i> month Gala	22,148	Art Sale <i>insights</i> month Gala	22,401	Art Sale <i>insights</i> month Gala
June	27,444		19,848		19,897	
July	27,055	Summer Camp	22,257	Summer Camp	22,655	Summer Camp
August	28,748	Film Fest coming	21,183		21,908	Film/Video Festival
September	33,977	<i>insights</i> month World Film Festival	30,252	<i>insights</i> month AGH Festiltalia Film Festival	15,867	<i>insights</i> month
October	31,465		23,681		24,009	
November	36,110	Art Sale Sacks & the City 3	24,287	Art Sale Sacks & the City 2	21,887	Art Sale Sacks & the City
December	25,790		18,444		16,019	

Top Internet Referrers:

- 1) Google
- 2) Direct traffic
- 3) Bing
- 4) Facebook
- 5) AGH E-news

Keywords Use:

- 1) art gallery of Hamilton
- 2) hamilton art gallery
- 3) agh hamilton
- 4) art gallery
- 5) agh hamilton

Top Landing pages (after Homepage):

- 1) Exhibitions
- 2) What's On
- 3) Visit AGH
- 4) About AGH
- 5) Careers

Website Visitors:

- 1) Hamilton
- 2) Toronto
- 3) Burlington
- 4) Dundas
- 5) Kitchener

OTHER Annual Stats:

121,841 Absolute Unique Visits
377,109 Pageviews
3.10 Pages/Visit
51.02% Bounce Rate
1:57 Avg. Time on Site
51.46% % New Visits

AGHFILMFEST.COM Webstats (Monthly Totals – Pageviews compared):

Month *website launched May 15, 2010	2010
May	1,301
June	2,498
July	6,778
August	7,149
September – Film Fest Month	21,926
October	3,037
November	990
December	548

Top Internet Referrers:

- | | | |
|-----------------------------|-------------|-----------|
| 1) artgalleryofhamilton.com | 2) direct | 3) Google |
| 4) E-news | 5) Facebook | |

Keywords Use:

- | | | | |
|---------------------------|--------------------|----------------------|----------------------------|
| 1) hamilton film festival | 2) aghfilmfest.com | 3) agh film festival | 4) agh world film festival |
| | 5) aghfilmfest | | |

Top Landing pages (after Homepage):

- | | | |
|---------------------|---------------------|----------------------|
| 1) Films + Trailers | 2) Tickets + Passes | 3) Events + Hotspots |
| | 4) Calendar | 5) Sponsors |

Website Visitors:

- | | | | |
|-------------|---------------|------------|-----------|
| 1) Hamilton | 2) Burlington | 3) Toronto | 4) Dundas |
| | 5) Oakville | | |

The Gallery's **e-ticketing system** continued to grow in usage with web visitors, with just under \$35,000 purchases on-line. Film Festival ticket and pass purchases accounted for the highest on-line sales, with Membership renewals close behind.

AUDIENCE DEVELOPMENT

Citizenship Court: 89 New Canadians were sworn in at our April and October Citizenship ceremonies. Sandi Bell welcomed New Canadians at our April Ceremony and the luncheon following was sponsored by BMO. Artist E. Robert Ross welcomed new Canadians at the October ceremony and RBC generously sponsored the luncheon for the third year.

The Institute for Canadian Citizenship (ICC) launched a Cultural Access Pass (CAP) for new citizens in the Hamilton Area on October 20. The AGH is a participating institution in the pass and provide free admission for pass holders. As a pick up location for the CAP, the AGH will be the first point of contact for pass holders.

The AGH will continue to provide free Family Memberships sponsored by RBC to New Canadians at AGH and Mohawk ceremonies to maintain direct contact with these individuals.

CLiC: With RBC support, CLiC presented 4 signature events in 2010 – **CLiC zen** in February, **CLiC Backyard BBQ** in August, **CLiC Cinema Hamilton** in September and **CLiC Speakasy** in November. All events were well received and with approximate 450 in attendance we had over 30% more attendees than in 2009.

CLiC helped to grow and promote CLiC **Party Crashers** at the annual AGH Gala, meeting first at the Hamilton Club for drinks and tapas and then crashing the Gala as the entertainment took centre stage. There was positive feedback from our 62 guests (a 400% increase over 2009!), the group enjoyed meeting earlier and heading to the Gala. They look forward to participating next year.

Smaller events were held in between the signature events and included: CLiC Life Drawing, CLiC Silkscreening, CLiC Style and Space (with the Fall Art Sale), and the 2nd Annual Hamilton Timeraiser (a community event where young professionals bid on art by pledging volunteer hours).

Student Access: In the summer of 2010, the **student e-Membership** programme was rebranded as Student Access to provide greater clarity. Student Access provides complimentary admission and a 40% discount on *i/lovefilmseries* tickets to fulltime students at McMaster University, Mohawk College, Redeemer University College, Columbia International College and the Canadian Institute for Dental Hygiene.

A new postcard was designed and printed for distribution at participating locations and a modified version (including AGH WFF) has been provided for inclusion in 5,000 student packages at McMaster University. Student Access is generously supported by RBC.

Jocelyn McKeown attended the Mohawk Health and Wellness fair in February to promote the Student Access Programme.

Other Activities: Reached out into the city's and province's diverse community through *Vital Africa* offering them opportunities to promote or partner with the AGH.

Recognizing that some families have difficulties paying for field trips, all students who participate in an AGH school visit receive a **complimentary Family Pass to encourage a return visit** with their parents and siblings. This programme is generously supported by RBC.

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

AGH Members generously supported the **AGH Community Fund** in 2010 allowing schoolchildren from low-income neighbourhoods to attend AGH school programmes at the AGH at no cost to their families. In 2010 over \$6,800 was raised, allowing over 975 children to visit the Gallery.

VOLUNTEER SERVICES MANAGEMENT

Special Event Hours:

AGH World Film Festival 2010: 842.75 hours worked by 47 volunteers.

Sacks and the City: 81 hours worked by 24 volunteers.

Fall Art Sale: 163.5 hours worked by 26 volunteers.

Miscellaneous project hours: 130.75 worked by 19 volunteers.

Total number of Special Event hours: 1,218 hours

Year-end recruitment totals:

54 new volunteer placements bring Gallery totals to 132 active front-line volunteers (excluding Education programming).

The AGH is grateful to the Ontario Trillium Foundation for a grant allowing the Gallery to hire a Manager of Volunteer Services (Susan Kordalewski) and provide volunteer programme training, development, and expansion.

FINANCE AND ADMINISTRATION:

Investments: OAF, HCF and others: OAF reported a 3.19% gain for the final quarter of 2010 for a year-to-date 8.95% gain. Based on these results, the Gallery was informed that a payout of 4.5% of the December 31 value before the \$210,000 contribution or \$87,906 will be paid out before the end of March. This is \$33,000 more than expected for 2011. An additional \$150,000 contribution of funds received for endowment was sent in early February to OAF. HCF continues to caution re the expectation of any payout during 2011. Some additional funds for endowment remain invested temporarily awaiting transfer to OAF or HCF.

Human Resources: During 2010, several project grants and other funds were received providing funding for staff as follows: Celebrate Ontario, RTO, Corporate Donations, CMA-YCW, CSJ, OCCC and Trillium. Some grants carry over to 2011 and the new Director – Commercial Activities position has carried over to 2011. Through the new Manager Volunteer Services position, several new volunteers have started regular shifts at the Gallery including new faces in Visitor Services. The previous programming intern has continued with a new project on a voluntary basis and unpaid Co-op position is in place until April providing assistance for Commercial Activities.

SECURITY AND BUILDING MAINTENANCE:

People and Art Safety: There were no major issues involving the security of our guests in 2010. Policy violations of touching and photography continue to challenge Gallery security staff. The majority of the touching violations occurred within the contemporary shows, but did not involve any serious damage to the works. From a Collections safety standpoint the *Bus* continues to be the most accidentally damaged exhibit and the upward trend of visitors touching contemporary works and sculptures continues.

Building Maintenance: There were no building emergencies in 2010. Aside from normal repairs to plumbing, mechanical and electrical systems, the rooftop make-up chiller and two humidifiers were elements that required major (and unforeseen) repairs.

COMMERCIAL ACTIVITIES

Film, Performances and Special Events

2010 Film Programme and Performances Results: The AGH Film Series held 9 screenings at Empire Jackson Square 6 Cinemas and hosted a total of 969 audience members, for an average of 108 guests per screening. Free films were also screened at the Gallery during First Fridays. The film programme did not show films at Jackson Square during the summer months. The largest audience was 240 guests for the French film *Coco Avant Chanel*.

Wedding and Event Services

Weddings: In 2010, the Gallery began a process of rebranding its wedding services by analyzing trends in the industry, and focusing on its strengths and positioning in the local wedding market. The AGH is a modern, unique boutique wedding venue in an urban centre. With a commitment from Chef Helena Robertson, a number of operational and menu changes were made to improve service and to match menus and products to this philosophy. In December, this branding was completed by reworking wedding collateral to reflect this brand including a new *Modern ~ Urban ~ Elegant* tagline.

To capture the Friday evening and off-season wedding market, an enhanced **Around Seven** wedding package was developed; a high-end cocktail style wedding package which includes an on-site ceremony, hors d'oeuvres reception and bar. In 2010, 5 cocktail weddings were hosted and received rave reviews.

In late February, the AGH partnered with wedding service partners, who donated their services, and hosted a menu tasting evening for all couples with weddings confirmed in 2010. Clients were able to invite friends and family, who paid a nominal fee to attend. This was an excellent way of giving more guests an opportunity to experience an AGH event and feel compelled to share their experiences with others. Word of mouth and referral business is one of main drivers for new clients to the AGH Wedding Services area.

Corporate: A trend of smaller and simpler events continued in 2010. To meet this trend, the AGH revised its corporate and social menu packages to offer more cocktail style options to clients. For the holiday season, a unique corporate package was created with a particular appeal to smaller groups looking for a more casual event. This package will be enhanced in 2011 and launched earlier and to a wider market. Corporate services saw a strong fourth quarter; each month was above the average monthly revenues from 2006 to 2009. October and December saw their second highest monthly revenues since the Gallery's re-opening.

2010 Results: We hosted a total of 211 events in 2010. Of the 211, 45 were Rotary lunches and 36 were internal AGH events. 130 external events were hosted; 25 weddings and 105 corporate and social.

January, February and May were the slowest months; January and February are consistently slow in the hospitality industry due to nature of the season. With the AGH Art Sale and Gala in May each year we are limited to the number of weekend events we can host. The Victoria Day weekend is also not a very desirable weekend for events.

Retail Operations

In 2010, the Gallery's Retail Operations department continued to experience smaller than average purchases as the economy took longer than expected to bounce back. Moving forward, a strategic plan has been formulated to address 2010's revenue shortfall. Some initiatives that were successfully put in place include personal shopper appointments (December), reaching out to both corporate and private clients with an offer of services exclusive to The Shop at AGH, and re-assignment of Front Desk staff into the Shop and AR+S to reduce AGH staffing expenses (November).

2010 activity highlights:

- Furnished and staffed a satellite Shop at AGH and Art Rental + Sales display on site at the Convention Centre during the three-day Food and Drink Fest affording the opportunity to broaden the Gallery's customer base
- Solicitation of donations for Sacks and the City from The Shop at AGH's valued suppliers continued throughout the year with approximately 15 donations realized.
- Created a larger profile for The Shop at AGH by staging a 'Sacks Boutique' during the November Sacks and the City event, bringing in an additional \$446 in sales.
- Welcomed and trained 8 Shop at AGH volunteers.
- Facilitated exposure in the Hamilton Spectator of Shop product via correspondence with the Fashion and Beauty Editor.
- Hosted two Members' Shopping events offering a double-discount to AGH members. One was a four-day event coinciding with the November Art Sale. The second was the Gallery's first ***Moonlight Madness*** on December 3, when The Shop at AGH held special offers and stayed open until 11:00pm to accommodate holiday shoppers.
- Sales of AGH World Film Festival branded merchandise were undertaken in September 2010 at WFF screenings and through a dedicated micro site, with 158 items purchased.

Art Rental and Sales

In 2010, through its twice yearly Art Sale, a presence in The Shop at AGH, and auxiliary spaces throughout the Gallery, the AGH Art Rental + Sales programme continued to engage the art-loving public with offerings of artwork by over 200 local and regional artists.

The Fall Art Sale, staged November 4 – 7, 2010, returned a net contribution of over \$16,500 to the AGH. For the first time, a 'jewellery salon' was presented in the Lower Lounge of the Fischer Gallery in tandem with the 4-day event. Showcasing the work of 10 Canadian jewellery artists, the new feature was incredibly well received; approximately 70 pieces were sold. Overall results for the Fall Art Sale highlighted a trend toward purchasing lower price-points, with 58% total of revenues being earned through the sale of items under \$1,000.

In an effort to capture holiday gift-buyers and in reaction to recent market trends, the AR+S Programme staged a show of small works in the Upper Community Gallery from December 18, 2010 – February 21, 2011. The show was a success, with over 40 works sold.

Trends in the greater economy noticeably affected revenues earned in 2010. Despite sustaining the existing client base and volume of activity, the AR+S Programme began to experience a significant decline in the average price point of artworks sold. Rental revenues were sustained by building relationships with film/tv set decorators, home stagers, and partnering with Wedding + Event Services to provide art rental for private events onsite.'

Membership

For 2010, the AGH boasted 2,173 Members, with a renewal rate of 70 percent; 399 were new or rejoined Members.

Lapsed Mailing: A lapsed member renewal discount was sent in July offering a 20% on renewal to members who had lapsed between May 2009 and May 2010. This was followed by a phone campaign and was very successful.

Membership Brochure: A new membership brochure was launched in September 2010. This full colour brochure is more comprehensive and professional and has been well received.

AGH World Film Festival: AGH Membership was promoted during the AGH World Film Festival, along with film festival merchandise. A \$10 discount for festival ticket purchasers was advertised on all printed tickets and a flyer was inserted into the festival programme. There was a fair amount of interest and we will continue with this promotion in 2011.

AGO Reciprocal Weekend: The AGO is not part of any of the AGH reciprocal programmes, but arrangements were made for a reciprocal weekend in October. This was well received and we are working with the Membership Department at the AGO to host another reciprocal weekend in Summer 2011.

Gift/Referral Incentive: In December, members were encouraged to invite a friend to join the AGH. Members who referred a new member or gave a membership as a gift received a \$10 gift certificate for The Shop at AGH.

Annual Partners

Platinum Partners

ArcelorMittal Dofasco Inc.
Orlick Industries Ltd.
Storeimage Programs Inc.
The StressCrete Group
Turkstra Lumber Company Limited
McNally Construction Inc.

Leonardo da Vinci (\$100,000+)

Canada Council for the Arts
City of Hamilton
Ontario Arts Council

Michelangelo (\$60,000+)

The Hamilton Spectator
RBC Royal Bank
TD Bank Financial Group

Rembrandt (\$50,000+)

Ontario Trillium Foundation
The StressCrete Group

Van Gogh (\$20,000+)

ArcelorMittal Dofasco Inc.
BMO Financial Group
Celebrate Ontario
Department of Canadian Heritage
Orlick Industries Ltd.
Storeimage Programs Inc.
Kate and Carl Turkstra*
Turkstra Lumber Company Limited

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The H.G. Bertram Foundation
Cineplex Media
Cogeco Inc.
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Canada Life
The Hutton Family
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and Business Advisors
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Mark Rizzo, CIBC Wood Gundy

Picasso (\$5,000+)

Aon Reed Stenhouse Inc.
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Patricia Peacock-Evans
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Pierre Karch and Mariel O'Neill-
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Hamilton-Wentworth, Haldimand,
District 13
Dr. Michael A. and Mrs. Mary
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John and Ginny Soule*
Tourism Hamilton
Upper James Toyota
Women's Art Association of Hamilton

Dali (\$1,000+)

Alexanian Carpet & Flooring
Blur Eyewear
Christopher Bredt and Jamie
Cameron
Larissa and Gregory Ciupka and
Family*
Marlies and Alan Clark Charitable
Fund – Hamilton Community
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Diaz Contemporary
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Improvement Area
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Judith McCulloch and Dr. Richard
Bethune*
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Robert Munroe and Sheila Sammon*
Progressive Case Management
Sol e Mar Catering Fine Food

In-Kind Donations (\$1,000+)

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Artcraft Three Hands
Audcomp Computer Systems
BizClip
Cable 14
City Press
Discount Car and Truck Rentals Ltd.
DWL Audio-Visual
The Globe and Mail
Hamilton Magazine
Mohawk College
Neographics
OK&D Marketing Group
Sheraton Hamilton Hotel
Staybridge Suites
Steam Whistle
View Magazine

*These supporters demonstrate commitment to the Galleyr as both Community Partners and Masterpiece Circle Members.

Masterpiece Circle and Business Circle Members

Business Circle Bronze

Lugowy Associates, C.A.

William Blair Bruce

David Braley and Nancy Gordon
Patricia Glover Zakrzewski
Chip and Helen Holton
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Robert and Freda Dayton Smith
Hon. Robert & Miriam Stanbury
Paul Tetley and Deborah Munn
Frances J. Waters
Friends of the Gallery

New Acquisitions (2010)

Jesse Boles (Canadian b. 1979)

Untitled (Pile #7) 2007

inkjet print
114.3 x 147.3 cm

Purchased with the support of the Canada Council for the Arts Acquisition Assistance Program and Thoman Soule LLP, 2010

Brendan Fernandes (Canadian b. 1979)

Foe 2008

video, 4 min, 39 sec, 1/5

Purchased with the support of the Canada Council for the Arts Acquisition Assistance Program, Pierre Karch and Mariel O'Neill-Karch, 2010

Performing Foe 2009

video, 2 min 22 sec, 1/5

Purchased with the support of the Canada Council for the Arts Acquisition Assistance Program, Pierre Karch and Mariel O'Neill-Karch, 2010

David Merritt (Canadian b. 1955)

beautiful drawing (aug. 9, 1974, M. & D. & Children) 2003

graphite on Mylar
99.1 x 91.4 cm

Alfred Wavell Peene and Susan Nottle Peene Memorial, 2010

Gerald Zeldin (Canadian 1943 - 2010)

Untitled 2002

mixed media on paper
55.9 x 76.2 cm

Untitled 2002

charcoal, graphite and watercolour on paper
55.9 x 76.2 cm

Purchased with funds from John F. Evans Q.C., LSM and Patricia Peacock-Evans, 2010

Frederick Verner (Canadian 1836-1928)

Hunting the Elk 1882

oil on canvas
61 x 106.7 cm

Gift of Peter Rice, 2010

Adrien Hebert (Canadian 1890-1967)

untitled (The Sailboat) 1923

aquatint on paper
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
12.7 x 29.2 cm

Gifts of Robert Hucal, 2010

Gerald Zeldin (Canadian 1943-2010)

Dancers II 1997

63.5 x 101.6 cm
mixed media on paper

Gift of Madeleine Zeldin, artist's wife, 2010

Greg Murdock (Canadian b. 1953)

Bridge 2005

mixed media on board
76.2 x 101.6 cm

Gift of Ron Kaplansky, 2010

John Hartman (Canadian b. 1950)

Niagara Falls 2006

oil on linen
152.4 x 167.6 cm

Gift of the artist, 2010

Eldon Garnet (Canadian b. 1946)

Selection of 6 photographs from the series

Emblems of Circumstance 1986

chromogenic photographs, 5/6
45.7 x 45.7 cm each (image); 50.8 x 61.0 cm
each (paper)

signed, numbered and dated verso

Trembling 1990

7 chromogenic photographs, 5/6
45.7 x 45.7 cm each (image); 50.8 x 61.0 cm
each (paper)

signed, numbered and dated verso

Vanitas 1992

Part A: 3 chromogenic photographs, 5/6
Part B: 3 chromogenic photographs, 5/6
Part C: 3 chromogenic photographs, 5/6
45.7 x 45.7 cm each (image); 50.8 x 61.0 cm
each (paper)
signed, numbered and dated verso

When? 1994

3 chromogenic photographs, 5/6
45.7 x 45.7 cm each (image); 50.8 x 61.0 cm
each (paper)
signed, numbered and dated verso

Promise 1994

7 chromogenic photographs, 5/6
45.7 x 45.7 cm each (image); 50.8 x 61.0 cm
each (paper)
signed, numbered and dated verso

Aliyah 1996

6 chromogenic photographs, 5/6
45.7 x 45.7 cm each (image); 50.8 x 61.0 cm
each (paper)
signed, numbered and dated verso

Breathless 1998

4 chromogenic photographs, 5/6
45.7 x 45.7 cm each (image); 50.8 x 61.0 cm
each (paper)
signed, numbered and dated verso

Fracture 1999

6 chromogenic photographs, 5/6
45.7 x 45.7 cm each (image); 50.8 x 61.0 cm
each (paper)
signed, numbered and dated verso
Gifts of the artist, 2010

Joseph Calleja (Canadian b. Malta 1924)

Landscape, Autumn Colours – Canada
1965
oil on canvas
86 x 86 cm

The Wave 1976

chromed steel, mechanical components
100 x 69 x 16 cm

Mind and Spirit 1984

limestone
48 x 40 x 9 cm
Gifts of the artist, 2010

T. R. MacDonald (Canadian 1908-1978)

Seated Nude n.d.
oil on canvas
81 cm x 61 cm
Gift of Frances Waters, 2010

Sara Angelucci (Canadian b. 1962)

*Everything in my father's wallet / Everything
in my wallet*, 2005
25.4 x 25.4 cm Lambda prints of wallet
contents
37.47 x 37.47 cm Lambda prints of wallets
Gift of the artist, 2010

Robert Bourdeau (Canadian b. 1931)

Cumbria, England 1975
gelatin silver print
20.32 x 25.4 cm
Signed, titled, dated au verso; A/P

Cumbria, England 1985

gelatin silver print
20.32 x 25.4 cm
Signed, titled, dated au verso; A/P

Ontario, Canada 1979

gelatin silver print
20.32 x 25.4 cm
Signed, titled, dated au verso; A/P

Quebec, Canada 1979

gelatin silver print
20.32 x 25.4 cm
Signed, titled, dated au verso; A/P

Quebec, Canada 1983

gelatin silver print
20.32 x 25.4 cm
Signed, titled, dated au verso; A/P

Scotland 1985

gelatin silver print
20.32 x 25.4 cm
Signed, titled, dated au verso; A/P
Gifts of Sean Bourdeau, 2010

Richard S. Buswell (American b. 1945)

Carriage Seats 2001
photograph
edition of 6, second printing
16.0 x 22.0 cm (image)

Medicine Lodge 1993
photograph
edition of 8, fourth printing
24.1 x 17.2 cm (image)
Gifts of the artist, 2010

David Merritt (Canadian b. 1955)
/h/ (sisal) 2007
sisal rope fibre
dimensions variable, approx. 249 x 61 x 38
cm
Gift of the artist, 2010

Barbara Steinman (Canadian b. 1950)
Roulette 1993-2005
sound sculpture; brass, etched glass, audio
40"H (101.6 cm) x 57 1/2" (146.05 cm)
diameter brass structure;
73 1/2" (186.69 cm) diameter with glass
segments installed
each glass section: 1/2" x 4" x 13" (1.27 cm
x 10.16 cm x 33.02 cm)
Gift of the artist, 2010

Natalka Husar (Canadian b. USA 1951)
Self-Portrait as Snow White 1991
oil on linen
274.32 x 137.16 cm
Gift of Tom Sepp and Deborah Corrigan,
2010

David Milne (Canadian 1882-1953)
Zinnias and Eggs 1938
watercolour on paper
38.1 x 55.6 cm
Gift in memory of Jane Glassco and
Elizabeth Gordon, 2010

Leonard Hutchinson (Canadian 1896-1980)
The Home Front 1930s
wood engraving on paper
ed. 10/25
21.4 x 27.8 cm
RLRC "Leonard Hutchinson – R.C.A."
Gift of Eric McGuinness, 2010

Jackson Beardy (Canadian Cree 1944-1984)
Mink & Goose 1 1973
serigraph on paper
50.0 x 65.0 cm (sight)
RLRC "Jackson Beardy '73"
Bequest of Richard Gordon Holmes, 2010

**The Joey and Toby Tanenbaum
Collection of African Art**
91 objects as listed below:

Unknown artist from the Bamana society,
Mali, West Africa
Bamana face mask, Segou style Mid 20th
century
wood, pigments
30 x 20.5 x 14.5 cm; 117/8 x 8 1/8 x 5 3/4 "

Unknown artist from the Bozo society, Mali,
West Africa
Bozo marionette head, sigidankele Mid 20th
century
wood, metal binding, fabrics, pigments
55.5 x 88.3 x 26.6 cm; 217/8 x 34 3/4 x 10 1/2 "

Unknown artist from the Dan society,
Liberia, West Africa
Dan face mask Early-Mid 20th century
wood, cloth, pigments
24 x 12.5 x 5.5 cm; 9 1/2 x 4 7/8 x 2 1/8 "

Unknown artist from the Ekpo Society,
South-east Nigeria, West Africa
Ibo/Ibibio Mask Early-Mid 20th century
wood, fibers
27.3 x 20.3 x 12 cm; 10 3/4 x 8 x 4 3/4 "

Unknown artist from the Kaguru Society,
Tanzania, East Africa
Kaguru ceremonial post Mid 20th century
wood, pigment
214.6 x 20.3 x 17.8 cm; 84 1/2 x 8 x 7 "

Unknown artist from the Baule people, Ivory
Coast, West Africa
Kplekple Mask (Baule Goli) Mid 20th
century
wood, pigments
114 x 85 x 14 cm; 44 7/8 x 33 1/2 x 5 1/2 "

Unknown artist from Cameroon, West Africa
Cameroon lodge portal (also called palace
portal or doorway) Mid 20th century
wood, pigments
dimensions variable and dependant upon
installation
3 elements measure 256.5 x 20.3 x 22.9 cm;
101 x 8 x 9 "; 28 x 114.3 x 16.5 cm; 11 x 45
x 6 1/2 "
256.5 x 20.3 x 16.5 cm; 101 x 8 x 6 1/2 "

Unknown artist from the Dayak people from Kalimantan, Borneo, Indonesia
Dayak basket Early-Mid 20th century
bamboo, wood, skulls, tusks
40.6 x 35.5 x 30.5 cm; 16 x 14 x 12 "

Unknown artist from Cameroon/Nigeria, West Africa
Bekom mask, Kom Kingdom Mid 19th century
wood, pigments
40.6 x 36.8 x 28 cm; 16 x 14 ½ x 11 "

Unknown artist from Democratic Republic of Congo
Pende Pumbu Mask Early 20th century
wood, raffia, pigment
54.6 x 33 x 17.8 cm; 21 ½ x 13 x 7 "

Unknown artist from Democratic Republic of Congo
Hemba Figure Mid 20th century
wood, fibers, pigment
38.5 x 20 x 11.5 cm; 15 1/8 x 7 7/8 x 4 ½ "

Unknown artist from Nigeria, West Africa
Ibo Figure Mid to Late 20th century
wood, pigments
147 x 31 x 22.5 cm; 57 7/8 x 12 ¼ x 8 7/8 "

Unknown artist from the Democratic Republic of Congo, Mangbetu people
Mangbetu Harp Mid 20th century
wood, metal, leather
41 x 71 x 20.5 cm; 16 1/8 x 28 x 8 1/8 "

Unknown artist from Guinea, West Africa, Baga Society
Banda Helmet Mask Mid 20th century
wood, pigment
233.7 x 49.5 x 45.7 cm; 92 x 19 ½ x 18 "

Unknown artist from Mali, West Africa, Bamana Society
Door Mid 20th century
wood, metal
161 x 74 x 8.5 cm; 63 3/8 x 29 1/8 x 3 3/8 "

Unknown artist from Mentawai Islands, Indonesia
Shield Early to Mid 20th century
wood, pigment
113 x 39.3 x 10.2; 44 ½ x 15 ½ x 4 "

Unknown artist from Democratic Republic of Congo, Pende Society
Pumbu ya mfuma mask Mid 20th century
wood, pigment, raffia
153 x 34 x 38 cm; 60 ½ x 13 3/8 x 15 "

Unknown artist from the Democratic Republic of Congo, Kuba Society
Kuba Helmet Mask Early to Mid 20th century
wood, raffia, shells, beads, pigment
61 x 35.5 x 40.6 cm; 24 x 14 x 15 "

Unknown artist from the Democratic Republic of Congo, Luba Society
Luba Bow Stand Mid 20th century
wood, pigment
115 x 23.5 x 12 cm; 45 ¼ x 9 ¼ x 4 ¾ "

Unknown artist from Mali, West Africa, Bamana Society
Female Figure Mid 20th century
wood, pigment, metal, beads
136.5 x 26 x 26 cm; 53 ¾ x 10 ¼ x 10 ¼ "

Unknown artist from Nigeria, Igbo Society
Igbo Helmet Mask Mid 20th century
wood, pigment
47 x 36.5 x 29 cm; 18 1/2 x 10 1/2 x 11 3/8 "

Unknown artist, Mali, West Africa, Bamana people
Bamana bellows Mid 20th century
wood, metal
49.5 x 25.4 x 15 cm; 20.5 x 10 x 6 "

Unknown artist from the Ekoi Society, Nigeria/Cameroon, West Africa
Ekoi Head or Dance Crest Mid 20th century
wood, leather, fibers
32 x 15.2 x 15.2 cm; 12 5/8 x 6 x 6 "

Unknown artist from Yaka Society, Democratic Republic of Congo
Yaka Helmet Mask Mid 20th century
wood, fabrics, raffia, pigment
102.9 x 30.5 x 35.5 cm; 40 ½ x 12 x 14 "

Unknown artist from Marka Society, Mali, West Africa
Helmet mask Mid 20th century
wood, metal, fabric, pigment
44.4 x 15.2 x 37.4 cml 17 ½ x 6 x 14 ¾ "

Unknown artist from the Idoma people,
Nigeria, West Africa
Female Ancestor Figure Mid 20th century
wood, pigment
91.4 x 25.4 x 25.4 cm; 36 x 10 x 10 "

Unknown artist from Bena Lulua people,
Democratic Republic of Congo
Bena Lulua Helmet Mask Mid 20th
century
wood, pigment
31.7 x 22.9 x 22.9 cm; 12 ½ x 9 x 9 "

Unknown artist from Widekum Society,
Cameroon, West Africa
Widekum Mask Mid 20th century
wood, leather, pigment
40 x 25 x 22 cm; 15 6/8 x 10 x 8 5/7 "

Unknown artist from Igala Society, Nigeria,
West Africa
Igala Mgbedike Mask Late 19th , Early
20th century
wood, pigment
71.1 x 35.5 x 33 cm; 28 x 14 x 13 "

Unknown artist from Pende Society,
Democratic Republic of Congo
Pende Mbuya Mask Early 20th century
wood, fiber, raffia, pigment
25.4 x 26.7 x 31.1; 10 x 10 ½ x 12 ¼ "

Unknown artist from Akan/Bono Society,
Ghana, West Africa
Akan Bono figure Late 19th century
wood, pigment, beads, metal wire
41.9 x 17.7 x 17.7 cm; 16 ½ x 7 x 7 "

Unknown artist from the Ibo Society, Nigeria,
West Africa
Ibo Standing Male Figure Mid to Late 19th
century
wood, pigment
166.4 x 33 x 25.4 cm; 65 ½ x 13 x 10 "

Unknown artist from the Lunda Society,
Angola, Central Africa
Lunda/Chokwe/Lwena Female Figure
Late 19th to Early 20th century
wood, pigment
56.2 x 15.9 x 13.3 cm; 22 1/8 x 6 ¼ x 5 ¼ "

Unknown artist from the Mende Society,
Sierra Leone, West Africa
Mende Standing Female Figure Late 19th
to Early 20th century
wood, pigment
50.8 x 17.7 x 10.1 cm; 20 x 7 x 4 "

Unknown artist from the Urhobo Society,
Nigeria, West Africa
Urhobo Figure Mid to Late 19th century
wood, pigment
76.8 x 14 x 24.1 cm; 30 ¼ x 5 ½ x 9 ½ "

Unknown artist from Fang people, Gabon
Fang Bellows Late 19th to Mid 20th
century
wood, metal
91.4 x 45.7 x 21.6 cm; 36 x 18 x 8 ½ "

Unknown artist from Zela Society,
Democratic Republic of Congo
Seated Zela Figure, with bowl Early to
Mid 20th century
wood, pigment
56.5 x 27.3 x 25.4 cm; 22 ¼ x 10 ¾ x 10 "

Unknown artist from the Bete Society, Ivory
Coast, West Africa
Bete Mask Late 19th to Mid 20th century
wood, nails, fiber, pigment
48.2 x 25.4 x 15.2 cm; 19 x 10 x 6 "

Unknown artist from Djimini (Do) Society,
Ivory Coast, West Africa
Djimini Mask Late 19th to Mid 20th century
wood, metal, pigment
58.4 x 29.2 x 11.4 cm; 23 x 11 ½ x 4 ½ "

Unknown artist from Sepik Region, New
Guinea
Sepik Mask Late 19th to Early 20th
century
wood, shell, pigment, raffia
45.1 x 21.6 x 9.5 cm; 17 ¾ x 8 ½ x 3 ¾ "

Unknown artist from Mende/Sande Society,
Sierra Leone
Helmet Mask Late 19th to Early 20th
century
wood, pigment
37.4 x 22.2 x 25.4 cm; 14 ¾ x 8 ¾ x 10 "

Unknown Benin artist, Nigeria, West Africa
Benin Ancestor Altar Head Late 19th to
Early 20th century
wood, pigment
53.5 x 27.3 x 25.4 cm; 21 x 10 ¾ x 10 “

Unknown artist from Burkino Faso, West
Africa
Bobo Fing Mask Mid 20th century
wood, pigment
37 x 28 x 40 cm; 14 9/16 x 11 x 15 ¾ “

Unknown artist from the Bamileke Society,
Cameroon, West Africa
Bamileke Batcham Mask Mid 20th century
wood, pigment
100 x 56 x 46 cm; 39 3/8 x 22 x 18 1/8 “

Unknown artist from the Bongo people,
Sudan
Bongo post Mid 20th century
wood, pigment, beads
118 x 13.5 x 15 cm; 46 ½ x 5 3/8 x 5 7/8 “

Unknown artist from New Ireland, Papua,
New Guinea
Tatanua Mask Late 19th to Early 20th
century
wood, fibers, pigment
43.5 x 20 x 33.5 cm; 17 1/8 x 7 7/8 x 13 ¼ “

Unknown artist from New Ireland, Papua,
New Guinea
Tatuana Mask Late 19th to Early 20th
century
wood, fibers, fabric, pigment
49.5 x 19.7 x 38.7 cm; 19 ½ x 7 ¾ x 15 ¼ “

Unknown artist from the Baga people,
Republic of Guinea
Baga Figure (Elek) Early to Mid 20th
century
wood, pigment
58 x 21 x 18 cm; 22 7/8 x 8 ¼ x 7 1/8 “

Unknown artist from the Sepik region, New
Guinea
Sepik Mask Late 19th to Early 20th
century
wood, pigment
100.3 x 45.7 x 17.7 cm; 39 ½ x 18 x 7 “

Unknown artist from Urhobo Society,
Nigeria, West Africa
Urhobo Male Figure Early 20th century
wood, pigment
155.6 x 48.2 x 35.5 cm; 61 ¼ x 19 x 14 “

Unknown Ibo artist from Nigeria, West Africa
Ibo (Igbo) Helmet Mask Mid 20th century
wood, leather, pigment
52 x 28 x 28 cm; 20 ½ x 11 x 11 “

Unknown Ibo artist from Nigeria, West Africa
Ibo (Igbo) Helmet Mask Mid 20th century
wood, pigment
41 x 21 x 31 cm; 16 1/8 x 8 ¼ x 12 ¼ “

Unknown artist from Senufo Society, Ivory
Coast, West Africa
Guardian/totem Figure 20th century
wood, pigment
162 x 32.5 x 27 cm; 63 ¾ x 12 ¾ x 10 5/8 “

Lamidi Olonade Fakeye (Nigerian, West
Africa 1928-2009)
Yoruba Palace Posts 1953
wood, polychrome
3 elements; 259.1 x 33 x 40.6 cm; 102 x 13
x 16 “
255.9 x 36.8 x 31.7 cm; 100 ¾ x 14 ½ x 12
½
258.4 x 36.8 x 29.2 cm; 101 ¾ x 14 ½ x 11
½ “

Olowe of Ise (Nigerian, West Africa 1873-
1938)
Yoruba Door Panels Early 20th century
wood, polychrome
one 208.3 x 71.1 x 15.2 cm; 82” x 28” x 6”
one 208.3 x 60.9 x 15.2 cm; 82” x 24” x 6”

Olowe of Ise (Nigerian, West Africa 1873-
1938)
Yoruba Throne Early 20th century
wood, polychrome
153.7 x 70.4 x 76.2 cm; 60 ½ x 7 3/3 x 30 “

Attributed to Areogun of Osi-Ilorin (Nigerian,
West Africa 1880-1954)
Yoruba Door Panel Early 20th century
wood, polychrome
205 x 75 x 3 cm; 80 ¾ x 29 ½ x 1 1/8 “

Unknown artist from Senufo Society, Ivory Coast, West Africa
Senufo Maternity Figure 20th century
wood, pigment
68 x 20 x 20 cm; 26 $\frac{3}{4}$ x 7 $\frac{7}{8}$ x 7 $\frac{7}{8}$ "

Attributed to the workshop of Ayantola Agesin Gbena from Odo-Ehin, Nigeria, West Africa
Yoruba Figure with bowl Late 19th to Early 20th century
wood, pigment
62.2 x 24.8 x 39.3 cm; 24 $\frac{1}{2}$ x 9 $\frac{3}{4}$ x 15 $\frac{1}{2}$ "

Unknown artist from Ketu, Nigeria, West Africa
Yoruba Posts Early 20th century
wood, pigment
one 203.2 cm; 80 " high, 21 cm; 8 $\frac{1}{3}$ " diameter
one 208.3 cm; 82 " high, 22 cm; 8 $\frac{2}{3}$ " diameter

Unknown artist from the Ivory Coast, West Africa
Baule Bo Nun Amuin Mask 20th century
wood, pigment
36.8 x 35.5 x 66 cm; 14 $\frac{1}{2}$ x 14 x 26 "

Unknown artist from Ivory Coast, West Africa
Baule Glin Glin Mask Mid 20th century
wood, pigment
32.4 x 27.3 x 78.7 cm; 12 $\frac{3}{4}$ x 10 $\frac{3}{4}$ x 31 "

Unknown artist from Bamana people, Mali, West Africa
Bamana Komo Mask Early to Mid 20th century
wood, horn, raffia, pigment
58 x 21 x 18 cm; 22 $\frac{7}{8}$ x 8 $\frac{1}{4}$ 7 $\frac{1}{8}$ "

Unknown artist from the Akye people, Ivory Coast, West Africa
Akye Altar Figure 19th to 20th century
wood, pigment
80.6 x 21.6 x 17.1 cm; 31 $\frac{3}{4}$ x 8 $\frac{1}{2}$ x 6 $\frac{3}{4}$ "

Unknown artist from Cameroon, West Africa
Bamileke/Kom Mask 19th to 20th century
wood, pigment, raffia
46 x 25 x 28 cm; 18 $\frac{1}{8}$ x 9 $\frac{7}{8}$ x 11 "

Unknown artist from Dye Society, Ivory Coast, West Africa
Guro Dye Society Mask Early 20th century
wood, pigment
83.8 x 33 x 15.2 cm; 33 x 13 x 6 "

Unknown artist from Dogon society, Mali, West Africa
Dogon Monkey Mask Late 19th to Early 20th century
wood, metal, pigment
38.1 x 17.7 x 15.2 cm; 15 x 7 x 6 "

Unknown artist from the Hemba Society, Democratic Republic of Congo
Hemba Stool 19th to 20th century
wood, pigment
45.7 x 30.5 x 22.9 cm; 18 x 12 x 9 "

Unknown artist from Ibo Society, Nigeria, West Africa
Ibo (Igbo) Figure Mid 20th century
wood, pigment
138 x 29 x 19.5 cm; 54 $\frac{3}{8}$ x 11 $\frac{3}{8}$ x 7 $\frac{5}{8}$ "

Unknown artist from Owo Region, Nigeria, West Africa
Yoruba Ram's Head Altarpiece 19th century
wood, pigment

Unknown artist from Vanuatu, Oceania
Vanuatu Fernwood Figure Late 19th to Early 20th century
fernwood
193 x 30.5 x 45.7 cm; 76 x 12 x 18"

Unknown artist from the Toma Society, Liberia, West Africa
Loma Mask Mid 20th century
wood, fiber, hide, shells, pigment
102 x 40 x 24 cm; 40 $\frac{1}{8}$ x 15 $\frac{3}{4}$ x 9 $\frac{1}{2}$ "

Unknown artist from Asante Society, Ghana, West Africa
Asante Shrine Couple Mid 20th century
wood, pigment
female 22 x 11 x 7 cm; 8 $\frac{5}{8}$ x 4 $\frac{3}{8}$ x 2 $\frac{3}{4}$ "
male 22.5 x 10.5 x 8.5 cm; 8 $\frac{7}{8}$ x 4 $\frac{1}{8}$ x 3 $\frac{3}{8}$ "

Unknown artist from Gelede Society,
Nigeria, West Africa
Yoruba Gelede Helmet Mask Late 19th to
Early 20th century
wood, pigment
44.5 x 25.5 x 26 cm; 17 ½ x 10 x 10 ¼ "

Unknown Fon/Togo artist, Benin, West
Africa
Fon Figure 20th century
wood, pigment
74 x 15 x 9 cm; 29 1/8 x 5 7/8 x 3 ½ "

Unknown Togo artist, West Africa
Colonial Officer Figure 20th century
wood, pigment
143 x 32 x 15 cm; 56 ¼ x 12 5/8 x 5 7/8 "

Unknown Togo artist, West Africa
Colonial/Folk Figure 20th century
wood, pigment
189 x 14.5 x 15 cm; 74 3/8 x 5 ¾ x 5 7/8"

Unknown artist from Senufo Society, Ivory
Coast, West Africa
Senufo Drum 20th century
wood, hide, pigment
94.3 x 38.1 x 38.1 cm; 37 1/8 x 15 x 15 "

Unknown Dan artist from Liberia, West
Africa
Dan double bowl 20th century
wood, pigment
15 x 63 x 34 cm; 5 7/8 x 24 ¾ x 13 3/8 "

Unknown artist from Senufo Society, Ivory
Coast, West Africa
Senufo Drum 20th century
wood, pigment, hide
102.5 x 46 x 42.5 cm; 40 1/8 x 18 1/8 x 16 ¾
"

Unknown artist from Ibo/Igbo Society,
Nigeria, West Africa
Ibo/Igbo Maiden Spirit Mask Mid to Late
20th century
wood, pigment
61 x 17.8 x 28 cm; 24 x 7 x 11 "

Unknown Yoruba artist from Nigeria, West
Africa
Yoruba Boat Shrine Effigy 20th century
wood, pigment
27 x 62 x 28 cm; 10 5/8 x 24 3/8 x 11 "

Unknown artist, Makonde People
Makonde Colonial Figure Mid 20th
century
wood, pigment
97 x 19.5 x 14.5 cm; 38 ¼ x 7 5/8 x 5 3/4 "

Unknown artist from the Bembe people,
Democratic Republic of Congo
Bembe Mask Mid 20th century
wood, pigment
68 x 28 x 12.7 cm; 26 ¾ x 11 x 5 "

Unknown artist from Lengola/Metoko
people, Democratic Republic of Congo
Lengola/Metoko Figures 20th century
wood, pigment
female 147 x 19 x 19 cm; 57 7/8 x 7 ½ x 7 ½
male 126 x 21 x 19 cm; 49 5/8 x 8 ¼ x 7 ½

Unknown artist from the Baule people, Ivory
Coast, West Africa
Baule Mouse Oracle Bowl 20th century
wood, pigment
36.8 x 19 x 24.8 cm; 14 ½ x 7 ½ x 9 ¾ "

Unknown artist from the Bamana Society,
Mali, West Africa
Bamana Mask Mid 20th century
wood, pigment
75 x 25 x 23 cm; 29 ½ x 9 7/8 x 9 "

Unknown artist from Makonde people,
Mozambique, East Africa
Makonde Colonial Figure Mid 20th
century
wood, pigment
100 x 23 x 21 cm; 39 3/8 x 9 x 8 ¼"

Unknown Temne artist from Sierra Leone,
West Africa
Temne dancer figure 20th century
wood, pigment
100 x 21 x 21 cm; 39 3/8 x 8 ¼ x 8 ¼ "

Unknown artist from the Kuba Society,
Democratic Republic of Congo
Kuba Helmet Mask Mid 20th century
wood, pigment, raffia
65 x 32 x 36 cm; 25 5/8 x 12 5/8 x 14 ¾ "

Unknown artist from the Urhobo Society,
Nigeria, West Africa
Urhobo Female "Queen" Figure 19th
century
wood, pigment
190.5 x 55.9 x 55.9 cm; 75 x 22 x 22 "

Financial Statements of

**ART GALLERY OF
HAMILTON**

Year ended December 31, 2010



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INDEPENDENT AUDITORS' REPORT

To the Members of Art Gallery of Hamilton

We have audited the accompanying financial statements of the Art Gallery of Hamilton, which comprise the balance sheet as at December 31, 2010, the statements of operations, changes in net assets and cash flows for the year then ended, and notes, comprising a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian generally accepted accounting principles, 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.

Auditors' Responsibility

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 comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, we consider internal control relevant to the entity's preparation and fair presentation of the financial statements 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 entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of the Art Gallery of Hamilton as at December 31, 2010, and its results of operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

KPMG LLP

Chartered Accountants, Licensed Public Accountants

June 7, 2011
Hamilton, Canada

ART GALLERY OF HAMILTON

Balance Sheet

December 31, 2010 , with comparative figures for 2009

	2010	2009
Assets		
Current assets:		
Cash and bank deposits	\$ 1,767	\$ 17,858
Restricted deposits	80,607	120,082
Accounts receivable	200,969	171,289
Pledges receivable (note 2)	194,500	316,100
Prepaid expenses and deferred charges	71,105	61,383
Investments (note 3)	549,695	315,924
Restricted investments (note 3)	149,883	175,000
Inventory	98,849	107,182
	1,347,375	1,284,818
Pledges receivable (note 2)	255,726	253,210
Permanent collection, works of art (note 4)	1	1
Capital assets, net (note 5)	16,685,568	17,273,898
	\$ 18,288,670	\$ 18,811,927

Liabilities and Net Assets

Current liabilities:		
Accounts payable and accrued liabilities	\$ 765,542	\$ 566,073
Deferred revenue (note 7)	408,430	306,148
	1,173,972	872,221
Deferred capital contributions (note 8)	16,062,514	16,647,113
Building a Legacy endowment contributions (note 9)	632,074	863,219
Net assets:		
Unrestricted (note 13(c))	(481,670)	(485,401)
Externally restricted (note 12)	87,122	37,549
Invested in capital assets (note 13(a))	623,054	626,785
Board restricted	191,604	250,441
	420,110	429,374
Commitment (note 15)		
	\$ 18,288,670	\$ 18,811,927

See accompanying notes to financial statements.

On behalf of the Board:

Director



Director



ART GALLERY OF HAMILTON

Statement of Operations

Year ended December 31, 2010, with comparative figures for 2009

	2010	2009
Revenue:		
Grants	\$ 1,547,172	\$ 1,517,515
Donations (note 4)	6,715,378	648,758
Earned revenues	2,015,229	2,126,775
Investment income	57,952	66,188
Acquisition revenue from restricted funds	29,137	48,934
	<u>10,364,868</u>	<u>4,408,170</u>
Expenses:		
Salaries, benefits and contract fees	1,622,860	1,499,825
Programming and acquisition costs (note 4)	6,569,854	830,036
Cost of earned revenues	887,056	973,663
Utilities and building maintenance	460,304	474,600
Security and maintenance	313,846	305,917
Marketing and communications	186,764	171,242
Office, administrative and miscellaneous	130,839	114,635
	<u>10,171,523</u>	<u>4,369,918</u>
Excess of revenue over expenditures before the following:	193,345	38,252
Amortization of capital assets	626,781	573,489
Amortization of deferred capital contributions	(584,599)	(464,951)
Excess (deficiency) of revenue over expenditures, before transfers	151,163	(70,286)
Transfer to AGH Endowment at Ontario Arts Foundation (note 11)	(210,000)	-
Deficiency of revenue over expenditures	<u>\$ (58,837)</u>	<u>\$ (70,286)</u>

See accompanying notes to financial statements.

ART GALLERY OF HAMILTON

Statement of Changes in Net Assets

Year ended December 31, 2010, with comparative figures for 2009

	Unrestricted	Externally restricted endowment	Invested in capital assets	Board restricted	2010 Total	2009 Total
Net assets, beginning of year	\$ (485,401)	\$ 37,549	\$ 626,785	\$ 250,441	\$ 429,374	\$ 499,660
Deficiency of revenue over expenditures	(16,655)	-	(42,182)	-	(58,837)	(70,286)
Transfers	58,837	-	-	(58,837)	-	-
Contribution to externally restricted endowment	-	49,573	-	-	49,573	-
Change in invested in capital assets (note 13)	(38,451)	-	38,451	-	-	-
Net assets, end of year	\$ (481,670)	\$ 87,122	\$ 623,054	\$ 191,604	\$ 420,110	\$ 429,374

See accompanying notes to financial statements.

ART GALLERY OF HAMILTON

Statement of Cash Flows

Year ended December 31, 2010, with comparative figures for 2009

	2010	2009
Cash provided by (used in):		
Operations:		
Deficiency of revenue over expenditures	\$ (58,837)	\$ (70,286)
Items not involving cash:		
Amortization of capital assets	626,781	573,489
Amortization of deferred capital contributions	(584,599)	(464,951)
Change in non-cash operating working capital:		
Accounts receivable	(29,680)	198,640
Prepaid expenses and deferred charges	(9,722)	161,769
Inventory	8,333	14,161
Accounts payable and accrued liabilities	199,469	(151,694)
Construction holdbacks payable	-	(178,858)
Deferred revenue	102,282	(52,085)
	254,027	30,185
Financing:		
Loan from the City of Hamilton	-	(1,569,095)
Investments:		
Change in investments, net	(233,771)	184,104
Change in restricted investments, net	25,117	253,479
Acquisition of capital assets	(38,451)	(5,913)
Reimbursement of capital assets	-	744,505
Change in deferred capital contributions	-	(236,325)
Change in endowment contributions	(231,145)	15,726
Change in pledges receivable	119,084	546,295
Contribution to externally restricted endowment funds	49,573	-
	(309,593)	1,501,871
Decrease in cash during the year	(55,566)	(37,039)
Cash, beginning of year	137,940	174,979
Cash, end of year	\$ 82,374	\$ 137,940
Cash is comprised of:		
Cash and bank deposits	\$ 1,767	\$ 17,858
Restricted deposits	80,607	120,082
	\$ 82,374	\$ 137,940

See accompanying notes to financial statements.

ART GALLERY OF HAMILTON

Notes to Financial Statements

Year ended December 31, 2010

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 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 100th 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, 2010

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, 2010

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

(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, 2010

1. Significant accounting policies (continued):

(j) Financial instruments:

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, 2010

2. 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.

3. Investments:

Investments of \$549,695 (2009 - \$315,924) are comprised of guaranteed investment certificates, investment savings account and common shares. The guaranteed investment certificate matures in September 2011, bearing interest at a rate of 0.80% (2009 - 0.30%) and the investment saving account bears interest at 0.90%. Carrying values of all investments approximate market value at year end.

Restricted investments of \$149,883 (2009 - \$175,000) are comprised of guaranteed investment certificates and investment savings account. The guaranteed investment certificate matures in September 2011, bearing interest at a rate of 0.80% (2009 - 0.30%) and the investment savings account bears interest at 0.90%. Carrying values of all restricted investments approximate market value at year end.

4. Permanent collection, works of art:

As at December 31, 2010, the collection consisted of 8,960 works of art. Contributions to the collection in the year included 168 works of art. The contributed works were appraised independently, with a fair market value of \$6,051,850 (2009 - \$357,964). 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 6 works of art with a value of \$29,620 for the collection through specific grants and donations.

ART GALLERY OF HAMILTON

Notes to Financial Statements (continued)

Year ended December 31, 2010

5. Capital assets:

Capital assets consist of the following:

			2010	2009
	Cost	Accumulated amortization	Net book value	Net book value
Building and building improvements	\$ 23,946,229	\$ 7,290,397	\$ 16,655,832	\$ 17,226,455
Equipment and furnishings	298,748	269,012	29,736	47,443
	\$ 24,244,977	\$ 7,559,409	\$ 16,685,568	\$ 17,273,898

6. 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 (2009 - \$ nil).

7. 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.

8. 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:

	2010	2009
Balance, beginning of year	\$ 16,647,113	\$ 17,312,627
Adjustment related to long term pledges recorded at fair value	-	35,762
Less disposals and adjustments	-	(236,325)
Less amortization of deferred capital contributions	(584,599)	(464,951)
Balance, end of year	\$ 16,062,514	\$ 16,647,113

ART GALLERY OF HAMILTON

Notes to Financial Statements (continued)

Year ended December 31, 2010

9. 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

	2010	2009
Balance, beginning of year	\$ 11,252	\$ 1,252
Add contributions restricted for endowment	-	10,000
Recognition of campaign donations in operations	(10,000)	-
Balance, end of year	\$ 1,252	\$ 11,252

Building a Legacy II

	2010	2009
Balance, beginning of year	\$ 851,967	\$ 831,911
Net change in contributions restricted for endowment	(11,145)	60,056
Add contributions redirected from Building fund	-	310,000
Recognition of campaign donations in operations	(210,000)	-
Contributions loaned to the Building fund	-	(350,000)
Balance, end of year	\$ 630,822	\$ 851,967
Total Building a Legacy endowment contributions	\$ 632,074	\$ 863,219

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.

10. 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 2010, the Gallery received \$ nil (2009 - \$ nil) income distribution from HCF.

ART GALLERY OF HAMILTON

Notes to Financial Statements (continued)

Year ended December 31, 2010

10. Endowments with the Hamilton Community Foundation (continued):

In 2010, the Gallery transferred \$ nil (2009 - \$ nil) 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, 2010, the fair value of the funds the HCF is holding is \$242,000 (2009 - \$206,000) for the benefit of the Gallery. These funds held are not reflected in these financial statements.

11. 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 2010, the Gallery received \$55,413 (2009 - \$ nil) income distribution from the OAF. However, in 2009 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 3.00% of the market value of the trust fund held for the Gallery at December 31, 2010 and these funds may be used for operations.

In 2010, the Gallery transferred \$210,000 (2009 - \$ nil) 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, 2010 the fair value of the funds the OAF is holding is \$1,814,000 (2009- \$1,558,000) for the benefit of the Gallery. These funds held in trust are not reflected in these financial statements.

12. 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, 2010

13. Invested in capital assets:

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

	2010	2009
Net book value of capital assets	\$ 16,685,568	\$ 17,273,898
Less amounts financed by deferred capital contributions, net of amounts to be received (note 8)	(16,062,514)	(16,647,113)
Balance, end of year	\$ 623,054	\$ 626,785

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

	2010	2009
Balance, beginning of year	\$ 626,785	\$ 404,914
Purchase of capital assets internally financed	38,451	5,913
Reimbursement of capital assets previously capitalized	-	(744,505)
Amortization of capital assets for the year	(626,781)	(573,489)
Less amount of amortization related to capital assets purchased with restricted contributions	584,599	464,951
Net change in deferred capital payments and receivables	-	759,001
Contributions redirected to endowment fund	-	310,000
Balance, end of year	\$ 623,054	\$ 626,785

(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 was reflected as a transfer from the unrestricted net assets thus resulting in a deficit in 2009.

14. Volunteers:

Volunteers support the Gallery's mission through their active support of Gallery initiatives and programming. During the year volunteers reported contributing approximately 6,100 hours (2009 - 5,300) to the Gallery which management determined to have an estimated value of \$116,000 (2009 - \$98,000).

ART GALLERY OF HAMILTON

Notes to Financial Statements (continued)

Year ended December 31, 2010

15. Commitment:

The Gallery is committed to paying approximately \$105,000 for office and maintenance contracts for the next fiscal year as follows:

2011	\$	65,000
2012		40,000
	\$	105,000

16. 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.

17. 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.