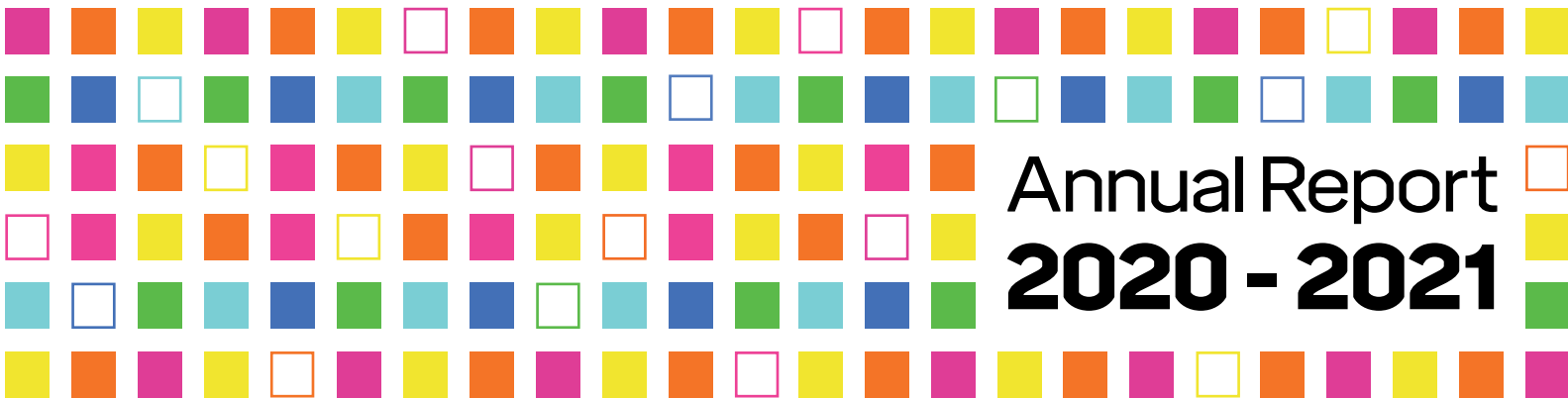


Invest in Culture

Inspire Minds

Connect Communities



Annual Report  
**2020 - 2021**

# Contents



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2020 and 2021 looked a little different at the Visual Arts Centre of Clarington (VAC). Along with the rest of the world, the gallery faced many challenges. Throughout the ongoing closures we learned new ways to invest in culture, innovative ways to inspire minds and creatively connected communities while apart through social distancing.



# Message from the Executive Director

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For many reflecting back on 2020 and 2021 will be fraught with loss and limitations as we all tried to navigate a world that felt foreign, a world many of us have never experienced. In the midst of the grief and frustration this challenging time presented, people still found small moments of joy, from signing on balconies, crafting at home, to 30 second Tik Tok dances, the world stayed connected through creativity.

We believe that artists are the ones who guide us through complex times in history, and we worked hard to ensure we were able to present their work and practice throughout the pandemic.

Although 2020 and 2021 limited our ability to keep the doors of the physical galleries open, the staff at the VAC were challenged to think creatively in their own way. We looked for alternative ways to present arts experiences to the community. We leaned into new digital strategies, like our *Be My Guest* Artist Food and Drink series, online film screenings and panel discussions. Our curbside pick up art in a box program *Camp from the Couch* were a huge success. We were successful in funding 3 artists to install sculptures in the VAC gardens to bring art to our outdoor spaces, where people could safely gather.

In early 2020, when all staff were sent to work from home for an indefinite time, it felt uncertain how we could deliver the programs we had worked so hard to plan. Working through the challenges and limitations the pandemic strengthened the staff and board teams. I am grateful that I work with such resilient and creative people who believe in supporting artists and inspiring our communities.

*Dionne Powlenzuk*

Dionne Powlenzuk  
**Executive Director**

# At a glance

In 2020, the VAC presented

**38**

paid opportunities for: artists, writers, students,  
photographers and technicians

**3**

solo exhibitions

**1**

hybrid community show

**3**

online screenings

**1**

artist talk

# At a glance

In 2021, the VAC presented

**76**

paid opportunities for: artists, writers, students,  
photographers and technicians

**1**

solo exhibitions

**4**

group exhibitions

**4**

online screenings

**2**

artist talks

Throughout 2020 and 2021 we welcomed an audience of **1,880** visitors (in-person audience) to our shows and programs on site; we engaged with **2,326** followers on Instagram, **1,550** fans on Facebook and **902** followers on Twitter; provided information to over **26,000** visitors on the VAC website.

Channel/Followers	2021	2020	2019
Facebook	1,550 (+31%) *29%	1,182 (+8.7%)	1,087
Instagram	2,326 (+38%) *82%	1,680 (+31%)	1,277
Website	14,725	12,113	17,062

\* growth over pandemic years

# Vision

The VAC connects people of all ages and backgrounds in a creative place for learning and discovery.

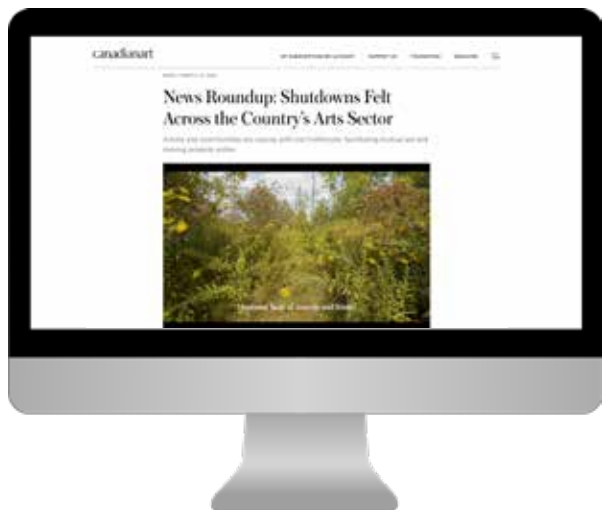
# Mission

The VAC utilizes art to create an inclusive space where ideas are exchanged, questions are asked, and connections are made.

# In the Press

The VAC was mentioned in numerous print and online publications in 2020-2021, including:

- CBC Arts
- Canadian Arts Magazine
- The Globe and the Mail
- Field Trip
- NOW Magazine
- Downtowns of Durham
- Ontario Culture Days
- KawarthaNow
- Culture Days
- SlowCity
- Watershed Magazine
- Destination Ontario
- Metroland Media
- Clarington This Week
- The Orono Times
- ArtScene





# Exhibitions

Amid the challenges of 2020 and 2021, the resiliency of the artists we worked with inspire us to look to the future and continue being a catalyst of curiosity, thoughtfulness and conversation.



# The Hissing Folly





**The Hissing Folly**  
An Installation by Cole Swanson  
Curated by Sandy Saad Smith  
February 2, 2020 - February 7, 2021

For the 2020 iteration of the Loft Gallery Commission, Cole Swanson looked at Durham Region’s ecological landscape and posed questions around relationships with invasive species—specifically phragmites. Working with CLOCA, this project resulted in the collection and removal of phragmites from the Thickson Woods Land Trust of Durham Region. Volunteers from the community came together to harvest the phragmites used as materials for the immersive sculpture *The Hissing Folly* in the VAC using a centuries-long tradition of thatching.

*The Hissing Folly* examines the species phragmites as a historically valuable construction material with creative potential compared to its adverse effects on biodiversity in

Canada. The project discusses the colonial, consumer, and cultural systems responsible for the passage of phragmites from Europe to North America. It reflects on the dissonance between the generative and destructive capacities of organisms mediated by human values and activities.

**Online Program:** Catalogue Launch  
November 12, 2020







## Stein's Law

Works by Pete Smith

Curated by Sandy Saad Smith

January 19 - March 29, 2020

Pete Smith is an artist and curator who lives in Bowmanville, ON. His long standing painting practice often reflects his interests, concerns, and experiences. Most recently, Smith's subject matter offer a broad range of works that include intimate scenes of spaces in his home, paintings of his children, large scale works of Disney castles and other spectacles he has visited with his family. Accompanying these works are paintings that reflect Smith's broader concerns, climate change, pollution, urbanization, and domesticity. These works include scenes of abandoned and polluted spaces in Bowmanville and the wider Durham Region, youth protesting against climate change, car accidents, deceased animals, and his sketchbooks and books that offer more intimate and informed reflections on these matters.

*Stein's Law*, the exhibition title, references the popular American economist's theory, that if something cannot go forever, it will stop. The exhibition poses questions about the sustainability of our current economic models and ways of life. The exhibition extends beyond the VAC, with works being down at the Clarington Town Hall and Library.



# An object, a gesture, a scene (II)



*It was in the way the figures were suggested. Draped in, then bounded by. Cloaked. Held. Shrouded. No holes cut out for the eyes. No breaths drawn, hollowing Os where the mouths might be. Postures outlined by pleats and puckers. It would seem still if not for the shadows and the gravel. Dust marking the tips of toes and narrow hems. Its scale unfair. Such a peculiar positioning. To be placed where it cannot be climbed and where no amount of leaning would stir it. It was curious, this thing. All at once, an object, a gesture, a scene.*



## An object, a gesture, a scene (II)

by Erika DeFreitas

Curated by Sandy Saad Smith

September 8 - November 8, 2020

Thinking through the dichotomy of absence and presence, Erika DeFreitas continued a body of work that responded to two cloaked public sculptures encountered by the artist. In *an object, a gesture, a scene (II)*, DeFreitas explored the notions of what remains, what is suggested, and the possibilities that lie in ambiguity. Through a process of creating scores in a series of mediums, she deconstructs, redacts, and re-imagines possibilities when there are unknown elements. The works shown in our main gallery included a series of new and existing works in the form of works on paper, video, and photography.







# SINOFUTURISM

# 中华未来主义

## Online Programs

Featuring: Lawrence Lek with Henry Heng Lu,  
and Jumana Manna, Larissa Sansour  
June 6 - August 1, 2020



2020



## Sinofuturism (1839–2046 AD)

Screening and Artist/Curator talk with artist Lawrence Lek  
and Curators Matthew Kyba and Henry Heng Lu  
June 6, 2020

In collaboration with Centre A: Vancouver International Centre for Contemporary Asian Art, the VAC was pleased to present Lawrence Lek's *Sinofuturism (1839–2046 AD)* (2016), an experimental video essay on a future seemingly repositioned by China's technological development through melodramatic documentary, science fiction, social realism, and Chinese cosmologies. Lek's video reconciles our latent fears of technology-dominated futures with a human-oriented sociological view.

Lek presents an overarching report on contemporary Chinese realities as it relates to Asiatic stereotypes, including computing, copying, gaming, studying, addiction, labour, and gambling. The work weaves in disarming commentary about the embedded and overarching digital domination of our current 21st century, blurring the boundaries between science fiction and fact.

Special thanks to **Centre A** for this collaborative program.



*Exile is more than a geographical concept. You can be an exile in your homeland, in your own house, in a room.*

- Mahmoud Darwish

## Unfortunately, It Was Paradise

Screening and Panel Discussion series

Curators: AXIS (Noor Alé + Claudia Mattos) and Matthew Kyba

July 25 and August 1, 2020

*Unfortunately, It Was Paradise* positions place-making as a radical, collaborative yet unstable process measured against experiences of exile, social upheaval, and political rupture. In Ali Cherry's *The Disquiet* (2013), she charts the history of earthquakes and tsunamis along Middle Eastern fault lines intersecting Lebanon as a metaphor that draws parallels to the country's civil conflicts.

In Jumana Manna's *A Sketch of Manners* (2013) and Farah Saleh's *Cells of Illegal Education* (2016) are

performative reenactments of Palestinian history, juxtaposing the imbalanced conditions faced by the state before and during the current period of Israeli occupation. Larissa Sansour's *Nation Estate* (2013) borrows filmic tropes from sci-fi cinema to proffer a dystopian solution to the question of Palestinian statehood. These works trace elusive narratives of home and belonging grounded in broad questions of freedom and bondage, stasis and movement, and unease and catharsis.

# 100 Years then and hereafter

Now That  
Elections Are  
Over  
We're Back  
To Business  
As Usual

**BE**  
PARTICULAR

YOU GET THE BEST

**DANGER  
LURKS  
IN EVERY  
ONE OF US**

**Always  
Ready**

FOR AN  
EMERGENCY



2021



## KEEP EACH OTHER SAFE

### 100 Years then and hereafter

by Hiba Abdallah

Curated by Sandy Saad Smith

Exhibition: March 15 - May 15, 2021

*100 years then and hereafter* is an exhibition of new works by artist Hiba Abdallah. Inspired by her excavation of Clarington's historic archives, Abdallah looks back 100 years into the municipality's documented history, finding diary entries, newspaper headlines and political documents with uncanny similarities to the present moment. With her findings as the grounds for the exhibition, she examines social and political cycles, while exploring ways to disrupt the archival process when looking to the future. The exhibition brought together text works based on archival headlines and tools that have been altered from their historic context to offer different imagined purposes.

In collaboration with filmmaker Alyssa Bistonath, Abdallah proposed alternative archival practices, and invited community members to contribute to future historical records adding to a more complex narrative of our times. *100 years then and hereafter* looked at the past, present, and future from a critical standpoint through Abdallah's exploration of Clarington's documented history.





## 100 years then and hereafter: Burial of Messages to the Future

August 13, 2021, 6 pm - 7pm

Since opening in March 2021, *100 years then and hereafter*, has been collecting messages to the future from numerous participants who left notes of concern, encouragement, and personal accounts. Inspired by Hiba Abdallah's excavation of Clarrington's historic archives, the project has accumulated an alternative archive created by community members to serve as a future historical record.

On August 13, 2021 a public burial will take place on the grounds of the VAC in a performance led by Hiba Abdallah and Alyssa Bistonath. *Messages to the Future* will be read, placed in time

capsules and buried to be retrieved and opened a century later. Members of the public are invited to this outdoor performance.



# Public Space





## Public Space

by Nicolas Fleming

Curated by Matthew Kyba

March 6, 2021 - March 6, 2022

What does it mean for a gallery to create community-focused programs that respond to and inquire about art's role as public engagement? The VAC was pleased to present *Public Space*, a year-long transforming project founded on artistic and cultural collaboration. Four artists facilitated collaboration-based participatory and community-focused programming for underserved Durham Region groups and non-profit organizations. *Public Space* represented a new way that artists, community, and galleries can work together for inclusive experiences that specifically serve multiplistic publics.

Co-existing as artistic, cultural, and community-collaborations, each artist

transformed the Loft Gallery through architectural interventions that facilitated skill-sharing workshops, group discussions, and educational opportunities for local equity-seeking groups. Working with local community non-profit organizations, Nicolas Fleming collaborated with Sahar Te, Josh Vettivelu and Waard Ward to help design and produce site and project-specific environments for community-activated events. Featuring individual and collaboratively created artworks, each project's participatory needs (display structures, furniture, physical environments) were co-designed with Fleming and produced with his signature construction material practice.



# Fossilized Sunshine





## Fossilized Sunshine

by Wally Dion, Timothy Yanick Hunter,  
Lisa Jackson, Camal Pirbhai, Camille Turner,  
Shaheer Zazai, Larissa Sansour  
Curated by Matthew Kyba  
July 30 - September 23, 2021



*Fossilized Sunshine* brought together the work of 7 artists who explore the relationship between cultural archeology and decolonial future building. Through the exploration of different “counter futurisms” including Afghan, Palestinian, Indigenous, and Afro-Futurism, each project employs polyphonic communities’ artefacts and their respective cultural histories as the building blocks to imagine diverse fictional realities divorced from Eurocentric subjugation. While conventional futurisms often centre ideas of visionary technology, space travel, and science-fiction elements, each included project focused instead on ethnoarchaeology -- the study of self-contextualizing archaeological objects through the observation of contemporary cultures. Conflating



past, present, and future, the artists included a range of archaeological materials as catalysts to (re)invent diverging future realities severed from Western hegemony.

# Bodies in Conflict



2021



## Bodies in Conflict

by Julia Rose Sutherland, P Staff,  
Kiyon Williams

Curated by Matthew Kyba  
October 12 - December 15, 2021

*Bodies in Conflict* was an exhibition that brought together three artistic practices that examined histories of bodily traumas associated with different ingestible substances. Through large-scale installations and video, artists created several new site-specific installations that critically detailed the historical and ongoing subjugation of historically-oppressed communities through their relationship to specific in/organic consumed materials. Kiyon Williams's sculptures meditate on the body as an assemblage and entanglement of many forms of matter—plant life, earth, light—enduring, transforming, decaying, and regenerating amidst social and environmental shifts.

Julia Rose Sutherland continued and developed on her ongoing *Npuinu* (*ên·pu·i·nu*) “Corpse” series that

presented a large-scale installation of multiple new works. Over the course of several months, Sutherland invited local arts assistants and models to create new full-body sugar sculptures that were presented within the VAC's ground-level galleries. The VAC also presented P. Staff's *Weedkiller* for the first time within a Canadian art exhibition. Inspired by artist-writer Catherine Lord's cancer memoir *The Summer of Her Baldness* (2004) - in which an actress reflects upon the chemically induced devastation of chemotherapy. The work reflects on the complex relationship to one's own suffering for health, drawing into focus how non-normative bodies exist within constant states of external and internal conflict.

From the earth we grow



2021



## From the earth we grow

by Anna Binta Diallo, Couzyn van Heuvelen,  
Sandy Williams IV

Curated by Matthew Kyba  
October 12, 2021 - April 1, 2022

*From the earth we grow* presented free outdoor art installations on the VAC grounds. Taking inspiration from untold, little-known, or oft-ignored BIPOC events, stories, and activists within Canadian history, three artists created interactive, challenging, and historically critical public outdoor sculptures. Bowmanville-based Inuk artist Couzyn van Heuvelen, Montreal-based artist Anna Binta Diallo, and Sandy Williams IV presented works in response to historically-ignored histories within Canada's many diverse communities.

The project offered audiences and participating educational institutions personal tours that expanded on each work's significance, background,

and artistic intent. Selected writers including Kristy Triner and Yaniya Lee contributed new critical responses to each work, that were made available online.





# Online Programs

Featuring Kiera Boult, Claudia Mattos, Rea McNamara, Elaine Tin Nyo,  
Jazmín Urrea, Monica Uszerowicz

Curated by Noor Alé  
March 21 - June 6, 2021





# 100 years then and hereafter: Digging into Archives

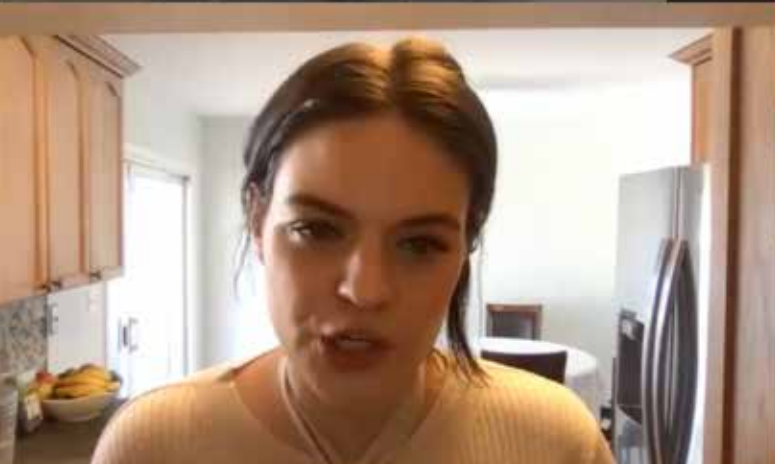
Thursday, April 22, 2021

Guest Archivist: Tamara Rayan

The VAC hosted an intimate discussion on Zoom with artist, Hiba Abdallah, and archivist, Tamara Rayan. Moderated by curator, Sandy Saad-Smith the discussion touched on some of the most compelling issues around the nature and meaning of the archive. Looking at the archive as a conceptual and physical space in which memories are preserved and history decided, the talk explored questions around the ways in which we create, store, and circulate information.

**DEAR CITIZEN OF 2121,  
I AM SURE THIS MESSAGE IS  
THE LAST TRACE OF ME THAT  
REMAINS. FROM THIS FINAL  
TRANSMISSION, I WANT TO KNOW  
IF WE MADE IT. AGAINST ALL  
ODDS, AGAINST THE RISING TIDE  
AND THE SUFFOCATING BLANKET  
OF CARBON DIOXIDE, AGAINST  
HABITAT DESTRUCTION AND  
RESOURCE DEPREDATION, AGAINST  
IGNORANCE AND DENIAL... AGAINST  
IT ALL, ARE WE STILL HERE?**





## Be My Guest

March 21 - June 6, 2021

Kiera Boulton, Claudia Mattos, Rea McNamara, Elaine Tin Nyo, Jazmín Urrea, Monica Uszerowicz  
Curated by Noor Alé

In spring and summer 2021, the VAC hosted a series of monthly conversations that brought together artists, writers, and curators speaking about community, spirituality, and ethics through mediated engagements with food and drink pairings. Before each conversation, participants received a menu with instructions to gather affordable ingredients in order to prepare the recipes in their homes.

Jazmín Urrea spoke about her practice's engagement with the presence of food deserts — areas

with limited access to affordable grocery stores — and how it disproportionately impacts Latinx communities in L.A. Secondly, Urrea problematized the trope of the American Dream in *90 Day Fiancé*, a reality TV show that follows couples through the complications of their K-1 fiancé visa process. Claudia Mattos, Rea McNamara, and Monica Uszerowicz are dedicated fans of BTS — Bangtan Boys; they chatted about kinship and care as it relates to this global fandom phenomenon. Artist and cultural worker Kiera Boulton read tarot cards for interested participants and taught us how to make markikis — her version of a dirty martini. Lastly, Elaine Tin Nyo discussed the ethics of consuming animals and examined the ways in which cultural food practices have been othered by the West.



## **Bodies in Conflict: Online Artist talk with Kiyan Williams, Courtney McFarlane and Oluseye** December 15, 2021

The VAC hosted an intimate virtual discussion featuring *Bodies in Conflict* artist Kiyan Williams alongside Courtney McFarlane and Oluseye as they discussed their multidisciplinary navigations of Black consciousness in relation to ecology, social space, body, and trans/gressive subjectivity.

A long-time activist in Black LGBTQ2S+ communities, Courtney McFarlane was a founding member of many groups that became forerunners in providing voice and visibility to Black LGBTQ issues in Canada —including Zami, Sepai, and AYA Men. Their work draws from diverse materials such as personal

archives, found imagery and video to challenge mainstream narratives within the queer community that render the contributions of Black folx as invisible and marginal.

Oluseye's artistic practice explores the magnitude and polyvocality of Blackness and the ways in which it moves across space, place, and time, shaping and shifting the world. He bends the ancestral with the contemporary and rejects the binary distinction between the traditional and the modern; the physical and the spiritual; the past and the future; what is new and what is old.

# Education & Virtual Programs

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Throughout 2020 and 2021 the VAC continued to offer extensive educational programming through online classes, take home art kits and socially distanced public events that focus on making art and developing visual literacy. Our programs cater to kids and adults and offer fun, interactive, engaging programs that are taught by a team of art educators whose practices vary in all forms of mediums.



# Funders

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*Clarington*



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

an Ontario government agency  
un organisme du gouvernement de l'Ontario



Canada Council  
for the Arts

Conseil des arts  
du Canada

ONTARIO **POWER**  
GENERATION



Alberta  
Foundation  
for the Arts

TORONTO  
ARTS  
COUNCIL

FUNDED BY  
THE CITY OF  
TORONTO



COMMUNITY  
FOUNDATIONS  
OF CANADA



Danish Arts  
Foundation



CATHERINE  
DONNELLY  
FOUNDATION



# Donors

## 2020

Tegan Osmond  
Áine Belton  
Sylvia Vanhaverbeke  
Vivienne Song  
Sally Goldberg  
Janet Warrick  
Ron Benner  
Jane Lowbeer  
Grace Nguyen  
Jessica MacGregor  
Denise Howse  
Anne O'Callaghan  
Ruth Greenlaw  
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Dana Cole  
Sally Thurlow  
Catherine Carr  
Jane Rowe  
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Mary Anne Slemon  
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Stephen Wilson  
Peter Nerothin



# Donors

## 2021

Danielle Crosby  
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Sally Thurlow  
Catherine Carr  
Theresa Smith  
Lu Urquhart  
Melissa Westover  
Vivienne Song  
Jo Ryan  
Amanda Irvine  
Patricia Duncan

# 2020 Team

---

## Board of Directors

### Executive Directors

Mary Anne Slemon - President  
Anna McQuaid - Vice President  
John Clausen - Treasurer  
Amy Shackleton - Secretary

### Directors

KJ Jensen  
Jess MacGregor  
Zane Piekenbrock  
Victoria Smyth  
Stefanie Thompson  
Joel Yelle

### Council Representative

Councillor Corinna Traill

## Staff Members

### Executive Director

Dionne Powlenzuk

### Curator of Exhibitions

Matthew Kyba

### Marketing Coordinator

Áine Belton

### Development Coordinator

Liz Jamischak

### Education Coordinator

Desarée Roskopf

## Academic Interns

Noor Alé  
Revital Weiss

## Camp Director

Arra Oman

## Camp Counsellors

Avery Geboers  
Autumn Herd  
Lindsay Olivieri  
Emily Stanisz

## Community Engagement Coordinator

Erin Messier

## Special Events Assistant

Avery Geboers

## Artist Instructors

Hi Sook Barker  
Ian Bodnaryk  
George Stewart  
Todd Tremeer

## Exhibition Installation

### Technicians

Andre Beneteau  
Paul Oldham

## Photographic Documentation

Toni Hafkenschaid

# 2021 Team

---

## Board of Directors

### Executive Directors

Mary Anne Slemon - President  
Anna McQuaid - Vice President  
John Clausen - Treasurer  
Amy Shackleton - Secretary

### Directors

Jess MacGregor  
Michelle Gewurtz  
Victoria Smyth  
Rhonda Jessup  
Yam Lau

### Council Representative

Councillor Corinna Traill

## Staff Members

### Executive Director

Dionne Powlenzuk

### Curator of Exhibitions

Matthew Kyba

### Marketing Coordinator

Áine Belton

### Education Coordinator

Desarée Roskopf

### Academic Interns

Megan Kammerer  
Chistian Iozzo  
Amanda Marsh

### Camp Director

Kayla Ward

### Camp Administrator

Emily Stanisz

### Camp Counsellors

Grace Csizmadia  
Chloe Serenko  
Kate Newell  
Autumn Herd

### Community Engagement Coordinator

Shaun Fernandes

## Artist Instructors

Reza Hosseiny  
Natalie Miller

## Exhibition Installation Technicians

Joseph Thomson  
Michael Paolini  
Phu Bui

## Photographic Documentation

Laura Findlay  
Darren Rigo



**2020****2019**

\$219,336	\$214,976
\$30,710	\$112,346
\$28,883	\$26,525
\$24,100	\$22,782
\$4,538	\$3,060
-	-
\$245	\$683
\$186,581	\$54,742
\$15,359	\$17,035
\$21,677	\$17,519
\$39,533	\$16,530
\$3,658	\$3,658
\$28,800	-
\$72,268	-
\$5,268	-
\$11,690	\$18,133
\$831	\$7,183

**\$478,061****\$433,905**

\$281,142	\$250,971
\$52,967	\$35,323
\$15,041	\$13,827
\$63	\$8,223
\$80,133	\$84,944
\$7,402	\$5,457
\$16,071	\$18,361
\$28,008	\$13,827
\$10,838	\$21,715
\$10,254	\$15,389
\$2,543	\$4,621
\$611	\$768
\$4,406	\$4,406

**\$429,346****\$431,617**

\$48,715
\$73,709
\$122,424

\$2,288
\$71,421
\$73,709

**Revenue**

Municipality of Clarington

Program revenue

Other revenue

*Mayor's Gala for the Arts**Ontario Arts Foundation Endowment**Private Foundation Grants**Interest and other income***Government Grants***2020 OAC operating grant**Government of Canada - Summer Jobs**Canadian Museums Association - Young Canada Works**Grants Ontario - Summer Experience Program**Canada Council for the Arts**Government of Canada -**Canadian Emergency Wage Subsidy**Government of Canada Temporary Wage Subsidy***Fundraising and donations****Membership fees****Operating Expenses**

Wages and benefits

Exhibitions

Education Programs

Special Events

Administration

*Capital expenditure**Repairs and maintenance**Professional Fees**Office and Sundry**Utilities**Advertising and promotion**Professional development**Insurance*

(EXCESS OF EXPENSES OVER  
REVENUE)/EXCESS OF REVENUE  
OVER EXPENSES  
NET ASSETS, BEG. OF YEAR  
NET ASSETS, END OF YEAR

**2021****2020**

\$219,336	\$219,336
\$7,019	\$30,710
\$102,208	\$28,883
\$21,774	\$24,100
\$3,459	\$4,538
\$76,758	-
\$217	\$245
\$192,551	\$186,581
\$15,359	\$15,359
\$13,575	-
\$36,229	\$21,677
\$44,926	\$39,533
-	\$3,658
\$25,500	\$28,800
\$56,962	\$72,268
-	\$5,268
\$10,194	\$11,690
\$260	\$831

**\$531,598****\$478,061**

\$293,962	\$281,142
\$155,149	\$52,967
\$4,901	\$15,041
-	63
\$120,725	\$80,133
\$32,970	\$7,402
\$21,051	\$16,071
\$18,173	\$28,008
\$15,130	\$10,838
\$11,374	\$10,254
\$10,669	\$2,543
\$6,415	\$611
\$4,943	\$4,406

**\$574,737****\$429,346**

(\$43,139)	\$48,715
\$122,424	\$73,709
\$79,285	\$122,424

**Revenue**

Municipality of Clarington

Program revenue

Other revenue

*Mayor's Gala for the Arts**Ontario Arts Foundation Endowment**Private Foundation Grants**Interest and other income***Government Grants***2020 OAC operating grant**Canada Cultural Spaces Grant**Government of Canada - Summer Jobs**Canadian Museums Association - Young Canada Works**Grants Ontario - Summer Experience Program**Canada Council for the Arts**Government of Canada -**Canadian Emergency Wage Subsidy**Government of Canada Temporary Wage Subsidy*

Fundraising and donations

Membership fees

**Operating Expenses**

Wages and benefits

Exhibitions

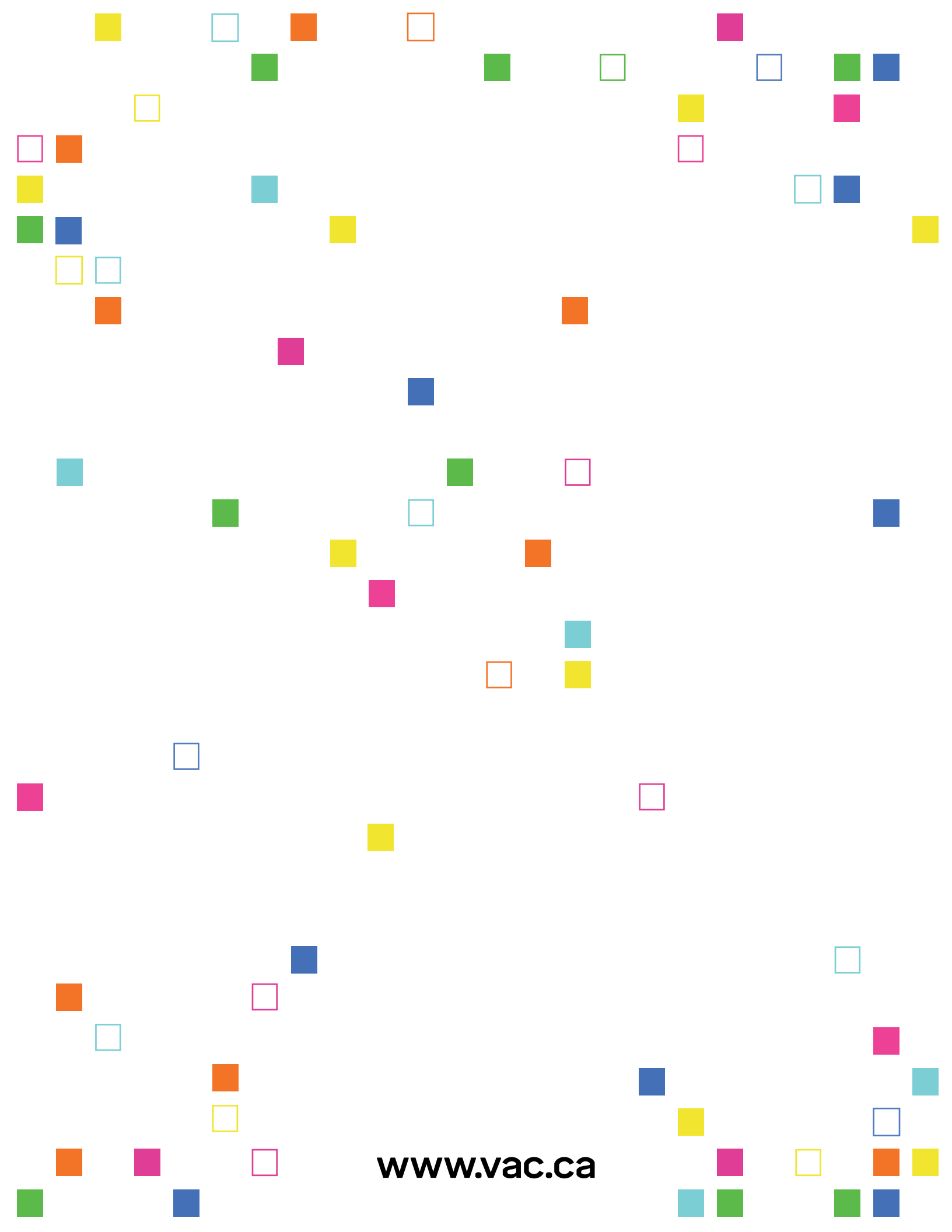
Education Programs

Special Events

Administration

*Capital expenditure**Repairs and maintenance**Professional Fees**Office and Sundry**Utilities**Advertising and promotion**Professional development**Insurance*

(EXCESS OF EXPENSES OVER  
REVENUE)/EXCESS OF REVENUE  
OVER EXPENSES  
NET ASSETS, BEG. OF YEAR  
NET ASSETS, END OF YEAR



[www.vac.ca](http://www.vac.ca)