



Committee of the Whole

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Committee of the Whole

to be held at the City of Penticton, Council Chambers
171 Main Street, Penticton, B.C.

To view the live broadcast and recordings, visit www.penticton.ca

Tuesday, August 1, 2023

Recessed from the Regular Council Meeting at 1:00 p.m.

1. **Call Committee of the Whole to Order**

2. **Adoption of Agenda**

3. **Delegations:**

3.1 Penticton Art Gallery

Dr. Claude Roberto, Board President, Ret Tinning, Board Treasurer and Paul Crawford,
Director/Curator

1-54

4. **Adjourn to Regular Meeting of Council**



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June 9, 2023

Dr. Claude Roberto, President
Penticton Art Gallery Board of Directors

via email: president@pentictonartgallery.com

Dear Dr. Roberto,

I hope this letter finds you well, I am writing to extend an invitation to you as the President of the Penticton Art Gallery Board of Directors to attend an open meeting of Council to discuss the financial statements of the Penticton Art Gallery.

We greatly appreciate the contributions made by the Art Gallery Board in promoting and supporting the arts within our community. The gallery plays an integral role in enriching the cultural landscape of our City and we recognize the effort put forth by the Board and staff to achieve this.

To ensure transparency and maintain trust of our residents, it is essential for us to provide an opportunity for Board members, including the Board Treasurer, to present and discuss the financial statements for the year ended December 31, 2022. Following comments subsequent to City Council's budget process about the financial position of the Art Gallery, Council would like clarification between what was stated to Council and what is presented in the annual report of the Art Gallery.

Tuesday, June 20, 2023
1:00pm
City Hall, Council Chambers

OR

Tuesday, July 18, 2023
1:00pm
City Hall, Council Chambers

The meeting will be conducted in a public forum to encourage community engagement and allow citizens to gain insights into the financial health of the art gallery which holds an in-kind lease with, receives grant funding and permissive tax exemptions from, the City of Penticton. We believe that open discussion will foster a better understanding of the art gallery's financial operations moving forward.

Your presence and insights as the President of the Art Gallery Board will be invaluable in providing context and addressing any concerns related to the financial statements. We encourage you to share your perspectives and engage in a constructive dialogue.

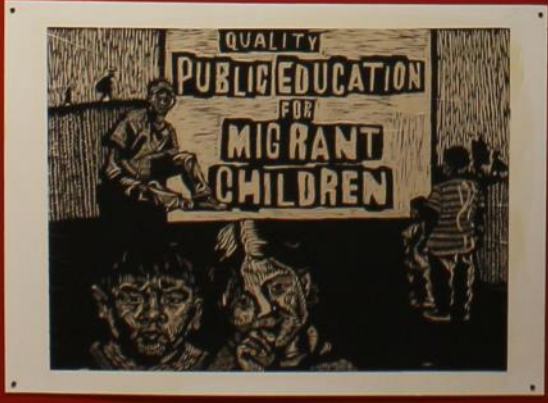
I would appreciate if you could confirm your availability and participation at your earliest convenience.

Sincerely,

Mayor Julius Bloomfield



PENTICTON ART GALLERY



ANNUAL REPORT





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Our VISION



Penticton Art Gallery's vision is a world where the visual arts foster greater inclusiveness, social engagement, critical thinking, and creativity.

Our MISSION



The Penticton Art Gallery's mission is to engage our diverse community in an ongoing dialogue about issues and ideas as expressed through contemporary and historic art practices and to provide opportunities for interaction with artists and the artistic process.

Our MANDATE



The Penticton Art Gallery exists to exhibit, interpret, preserve, and promote our collective artistic and cultural heritage as expressed through the visual arts. Our gallery is accessible to everyone as a vibrant public space in service of our community. Our exhibitions, education and outreach programs engage our community in local, regional, and global issues, while embracing cultural and gender diversity, and the work of indigenous artists.

TERRITORIAL ACKNOWLEDGMENT:

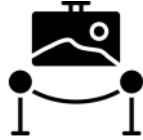
The Penticton Art Gallery acknowledges that the land on which we gather is the unceded, traditional territory of the syilx (Okanagan) peoples.



2022 AT A GLANCE



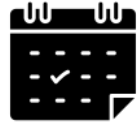
Contribution:



16
EXHIBITIONS



99
ARTISTS SUPPORTED
THROUGH
ARTIST FEES



44
EVENTS &
PROGRAMS

Supporters:



8
GOVERNMENT
AGENCIES



73
BUSINESSES/
NON-
PROFITS



238
INDIVIDUAL
DONORS

Engagement:



496
MEMBERS



16,161
VISITORS
WELCOMED



1,510
PROGRAMMING
PARTICIPANTS



62
VOLUNTEERS

Reach:



10,806
SOCIAL MEDIA
FOLLOWERS



46,171
UNIQUE
WEBSITE
VISITORS



AND 1 NEW ARTS FESTIVAL!

As a part of Saghi Ehteshamzadeh's exhibition "A Journey through Scoliosis", Contemporary dancer Nikki Schenk performed at the Exhibition Opening Gala at 8:00 pm Sept 23rd in the Project Room Gallery.



Message from the President



Above: Dr. Claude Roberto
President of the Board, Penticton Art Gallery
Photo © Government of Alberta.

Welcome, members and friends of the Penticton Art Gallery to our Annual General Meeting. I would like to begin by thanking you for taking the time to attend this meeting and for supporting our outstanding Gallery.

The year 2022 was a time of renewal, connections, ideas, creativity, discovery, imagination, inclusion and celebration.

In 2022 we welcomed a new Director, Margaret Gobie, who joined our Board as Secretary. We had also new staff and volunteers joining our Gallery to share their talents, innovative ideas and passion. We hired Chelsea Terry as Communication Coordinator, Karen Donovan-Schreiber as Gift Shop Coordinator, Rebecca Stocker as Education and Programming Coordinator, and Brendon Raw as Collection Coordinator and Preparator. Training was offered under the leadership of Paul Crawford, our Director and Curator, and Julia Snow, our Senior Gallery Administrator. Donna-Lee Jordan joined our team as Visitor Services

Coordinator when Aja Jackson left temporarily. Our employees and volunteers made a very significant contribution to all our projects. On behalf of the Board of Directors, I wish to thank them for their commitment and hard work.

Unfortunately, in October we had to say good bye to Frank Regehr who had been with us for four years as our strong support on City Council. Frank left us to start new adventures.

There were many accomplishments during the last 12 months; I would like to mention a few highlights.

Our Board of Directors continued to volunteer skills and time to make the Penticton Art Gallery an exceptional organization serving all of us in Penticton and beyond. Under the leadership of Nancy Schmidt, we re-designed our front entrance and gift shop, and we upgraded the space with

elegant cabinetry, softer light and colours, fresh painting and additional meaningful items for sale at the best possible prices.

The Sponsorship Committee started to build relationships with potential donors and worked with Chelsea who prepared a sponsorship package. The Visibility and Signage Committee planned more visible signs for the building to be finalized when the Gallery approves a new logo. Thanks to Ret Tinning, our Treasurer, for his accurate oversight of our finances. Ann Doyon, Kona Sankey, Cindi Lou Baker and Katie Bowling shared their skills, time and ideas.

Our 45th Annual Auction, under the leadership of Heena Nagar, our Vice-President, was very successful. This event is a major fundraiser for the Gallery, so we always appreciate support from the community. More than 200 artworks donated by local artists, businesses, and community



Above: Al Simmons performing at Slackwater Brewing for a large group of children. Al was a major hit the first year of Ignite the Arts!
Photo by Penticton Art Gallery Staff



members were up for bid. All raised funds went towards supporting exhibitions, public outreach and education programming at the Gallery.

In 2022 we celebrated a very successful and unprecedented event, the Ignite the Arts Festival, held in Penticton from March 25 to April 3. The event was initiated by Paul Crawford, our Director and Curator, and Julie Fowler who believed our city was ready to hold 70 live performances in nine days and would attract a large number of artists, partners and participants. This first art festival in Penticton was a milestone in the arts history of our city, region and province.

The Gallery worked with our sponsors and community partners to offer a full range of educational programs, workshops, artistic activities and

performances throughout the downtown core of Penticton for individuals and families of all ages, abilities and backgrounds.

The festival offered a celebration of our incredible art, music and cultural community and it marked the return of festival culture in British Columbia. The event was attended by the local community and many others who came from the entire province of British Columbia and beyond. Artists came to Penticton from as far as central Canada. The Gallery received sincere appreciation from the Penticton businesses that got a strong start of the tourism season because of the large number of visitors attending our event. The festival venues included Cannery Brewing, The Dream Café, Tempest Theatre and Slackwater Brewing.

We owe the immense success of the event to Julie and Paul but also to the entire Penticton Art Gallery staff and volunteers, sponsors, funders, donors, partners, artists and community members. More than 1,000 people — from artists to volunteers and community members —helped make the celebration come alive.

As usual, I would like to thank our Board of Directors, the City of Penticton, our provincial and national governments, agencies, donors, partners, stakeholders and all sponsors for their incredible support offered to the Gallery during the year 2022.

- Dr. Claude Roberto, PhD
President of the Board of Directors



Above: Another successful event held during the first Ignite the Arts was a partnership with the Penticton Academy of Music and Dramatic Arts to host a Children's song writing camp, hosted by Corwin Fox and Teresa Tomek. The Kid's then preformed their songs live at the Cleland Theatre during the festival opening event.

Photo by Penticton Art Gallery Staff



Message from the Director



Above: Paul Crawford
Director/Curator, Penticton Art Gallery
Photo by Penticton Art Gallery Staff

captivated by their abundant artistic and cultural offerings. By wholeheartedly acknowledging, embracing, and actively supporting the immense power of artistic expression, we unlock the ability to transcend barriers and ignite positive change. These efforts not only enhance our present circumstances but also establish a sturdy foundation for a future filled with boundless promise and potential. The transformative power of art fuels our collective aspirations, propelling us towards a more inclusive, compassionate, and harmonious world that celebrates the unique contributions of every individual and fosters an environment where creativity flourishes and the human spirit soars.

On that note, I would like to extend a special thank you to the remarkable artists who fearlessly shared their stories, art, and music with us, making our lives and our community more vibrant. We encourage our visitors to engage with the art, ask questions, and share their perspectives. In doing so, we create an environment that encourages active participation, deep reflection, and the exchange of ideas. By fostering deeper connections with one another, we strengthen the fabric of our community and promote a more inclusive and empathetic society. It's our exhibitions, public programs, and events such as the Ignite the Arts Festival which form the framework upon which our Vision, Mission, and Mandate are built. Thank you for being a part of our community and for your dedication to fostering meaningful dialogue.

I am immensely grateful and proud that the Penticton Art Gallery is recognized as a safe haven which embraces inclusivity, celebrates diversity, and fosters meaningful dialogue. We aim to challenge existing narratives, promote understanding, and create connections between individuals from different backgrounds and walks of life. It is through these interactions that we expand our worldview- gaining a greater appreciation for the complexities and diversity of the human experience. By confronting our preconceptions and engaging in dialogue, we can grow as individuals and as a community. Even in a year overshadowed by uncertainty, the activities and efforts of the Penticton Art Gallery became a guiding light, offering solace, inspiration, and a profound reminder of the enduring power of art to heal, connect, and transform lives. Thank you all for making the Penticton Art Gallery a dynamic, rich and vibrant community asset and resource, we look forward to continuing this journey of artistic exploration and growth together.

Some highlights from the year:

Economic Impact -

The ongoing effects of the pandemic have posed significant challenges for the gallery, particularly in fundraising and revenue generation. While emergency funding from federal and provincial governments has provided crucial support, this is not a sustainable long-term solution. As a result, the gallery is actively seeking new avenues to diversify and

It is with great pleasure that I present my 2022 Annual Report to the Penticton Art Gallery membership. All our achievements and successes over the past year have been made possible by the unwavering support of our funders, donors, community partners, exceptional board and staff, and most importantly, our dedicated members and patrons. Together, as a united community, we have nurtured and supported a thriving arts ecosystem that continues to flourish. I am immensely grateful for the support and participation of every individual who has walked through our doors. You all play a vital role in infusing our community with an undeniable richness and vibrancy. Your engagement and support are the lifeblood of the Penticton Art Gallery.

It is undeniable communities flourish when they prioritize art and culture. These cities become desirable, livable, safer, and vibrant destinations, attracting residents, businesses, and visitors who are



expand its revenue base, recognizing the imperative of finding sustainable solutions for the future.

Challenges faced by the gallery include the potential economic downturn, which has made individuals and corporations more cautious about charitable giving and prompted tighter budgets. Donor fatigue, stemming from constant donation requests during the pandemic, is another challenge that has hindered the establishment of a strong and engaged donor base. Moreover, a shift in priorities has led to heightened competition for limited resources, necessitating organizations to differentiate themselves and effectively showcase the unique value and impact of their work. To tackle these challenges, the gallery is pursuing innovative solutions while remaining true to its vision, mission, and mandate.

Solutions include renovations to various areas of the gallery, including collections storage, exhibition spaces, the library, and the tearoom which will enhance the Gallery's capabilities, broaden its reach, and facilitate the delivery of public programs. Additionally, renovating the gift shop/reception area will provide a platform to showcase the work of regional artisans and generate revenue throughout the year. The Ignite the Arts Festival serves as a vital addition to the gallery's annual exhibition program, acting as a catalyst for community building while creating further opportunities for project funding and sponsorship. Diversifying funding sources through grants, sponsorships, and collaborations with other organizations helps mitigate the financial risks associated with a decline in individual donations. By navigating these challenges with

determination and adaptability, the gallery is well positioned to thrive.

Exhibitions -

The Penticton Art Gallery had a remarkable and eventful year in 2022, showcasing a diverse range of thought-provoking exhibitions, educational programs, and collaborative partnerships and initiatives featuring established and emerging artists from various artistic disciplines. From contemporary paintings and sculptures to photography, installations, and multimedia projects, each exhibition offered visitors a unique and immersive experience. The gallery's commitment to showcasing local talent alongside national and international artists allowed for a rich and diverse artistic dialogue. For a closer look at some of the highlights and accomplishments of the past year please peruse our exhibitions recap.

The Ignite the Arts Festival -

With a strong commitment to community engagement and the expansion of revenue streams, the Ignite the Arts Festival was launched in March 2022 as an annual event, expanding upon the gallery's March Exhibition opening. Despite the challenges posed by the COVID-19 pandemic, the festival overcame obstacles and came to life, thanks in part to diligent efforts to ensure compliance with ever changing Vaccine Mandates. The Square Mural opening at Cannery Brewing and the Community Wide Art Walk, in collaboration with the Arts Council, kicked off the festivities. Throughout the week, the festival forged partnerships with various community organizations such as

the Penticton Academy of Music, Enowkin Centre, Theytus Books, 2Rivers Remix Movable Feast, South Okanagan Immigrant and Community Services UnBox Project, Tempest Theatre, and the Penticton Museum. These collaborations created a vibrant and dynamic celebration that embraced the transformative power of art and culture. Ignite the Arts Festival encouraged collaboration, inclusivity, and active participation, turning art into a catalyst for dialogue, inspiration, and personal growth. It showcased an array of art forms, including visual arts, music, dance, theater, and more. Through thought-provoking exhibitions, captivating performances, enriching workshops, and interactive activities, the festival provided a platform for artists to showcase their talents and community members to immerse themselves in the artistic experience. With its focus on igniting creativity and fostering a sense of belonging, Ignite the Arts Festival exemplifies the thriving arts community in Penticton and its dedication to nurturing creativity and cultural expression. The festival's impact extends beyond its duration, leaving a lasting imprint on the region's arts community and enriching the economic wellbeing, social capital, and cultural fabric of Penticton as a whole.

Board/Staffing/Volunteers-

I would like to extend my sincerest gratitude to our incredible staff for their unwavering dedication, creativity, and perseverance. As new members to our team, your hard work coupled with your passion for art and culture in our community has been a beacon of light and serves as an inspiration to us all. I truly admire and appreciate your efforts. In the face of unprecedented challenges, you have consistently



gone above and beyond- it is through your relentless passion and commitment that the gallery has achieved all it has over the past year. Behind the scenes, you have been the solid foundation upon which the gallery's operations stand. From developing educational programs to managing collections, running the gift shop, welcoming visitors, coordinating volunteers, and organizing events, you have exhibited exceptional dedication and professionalism. Your collaborative spirit and remarkable teamwork have been instrumental in overcoming challenges and discovering innovative solutions. Through your tireless efforts, our programming has become more compelling, our exhibitions more captivating, and our connections with artists, patrons, and the public more meaningful.

I would also like to express my heartfelt appreciation to the board for your dedication and hard work. Your guidance and strategic vision have been instrumental in steering the gallery through challenging times. Your commitment to our mission and willingness to go above and beyond have made a profound impact on our success. Your unwavering support and belief in our work have motivated us to push boundaries and pursue excellence. I am grateful for the countless hours you have dedicated to the gallery, and I look forward to continuing to work with you in the years ahead.

Additionally, on behalf of the entire gallery, I want to express my deepest gratitude and appreciation to our remarkable team of volunteers. Your selflessness, steadfast support, and tireless efforts make our organization what it is. Each one of you brings a unique set of skills, talents, and experiences that enrich our gallery's

programs and initiatives. Your passion for art and culture radiates in everything you do, and your infectious enthusiasm ignites the spirits of those around you. Your willingness to go above and beyond, often assuming multiple roles and tasks, is a testament to your dedication and deep love for our work. As the primary point of initial contact your ability to create an inviting and welcoming atmosphere leaves our visitors and guests with lasting memories and meaningful connections. Your collective contributions have made a significant difference in our ability to deliver exceptional programs and exhibitions. You are an invaluable part of our gallery family, and we are forever grateful for everything you do. Thank you for shining your light and making our gallery a truly special place.

I would like to also extend my heartfelt gratitude and appreciation to our esteemed funders and donors. Your support, generosity, and belief in our mandate has shaped the success of our gallery. Your contributions have enabled us to develop ground-breaking exhibitions, innovative educational programs, and impactful partnerships. Through your support, we have reached individuals who lacked access to the arts- creating opportunities for growth, inspiration, and connection. Your investment provides resources for meaningful experiences while engaging diverse audiences and supporting talented artists. We recognize that our success is intertwined with your support, and together, we are facilitating positive change. We are honored to have you as valued partners.

Finally, I would like to extend my

appreciation to all our members and patrons. Your unshakeable support and commitment to the Penticton Art Gallery has been instrumental to our success. Your belief in the transformative power of art fuels our passion and drives us to create meaningful experiences. As valued members, you are the foundation of our gallery- your contributions provide vital resources for expanding our reach, supporting talented artists, and offering accessible programs to diverse audiences. We are deeply grateful for your ongoing support, whether through membership, attending exhibitions and events, or making financial contributions. Thank you for being an integral part of our gallery family and for your invaluable support.

In closing, as we gather to reflect on the past year, I am filled with pride and optimism for the future of the Penticton Art Gallery. With our dedicated and talented team, I am confident that we will continue to make a lasting impact on the cultural landscape, not only within our community but also throughout the region and beyond. I want to express my deepest gratitude for your trust and support over the past 17 years, allowing me the incredible opportunity to serve as the Director/Curator of the Penticton Art Gallery. It is an honour to have such a dedicated and talented team by my side. Together, we will continue to push the boundaries of artistic expression, inspire our community, and create a meaningful legacy. Thank you for being part of our journey.

- Respectfully Yours,
Paul Crawford



***All Photos by Ron Marsh unless otherwise stated**

2022 Exhibitions



MY JOURNEY ~ REDUX - Michael Sime

JANUARY 29TH, 2022 - MARCH 12TH, 2022

TONI ONLEY & PROJECT ROOM GALLERY

Dr. Michael Sime, a beloved figure in the Penticton arts community, was honored with the lifetime achievement award at the annual Penticton and District Community Arts Council's Arts Awards Gala in the spring of 2018. His significant contributions to the development and support of the arts community in the South Okanagan were recognized. In that same year, he held a highly successful exhibition at Mondo Creations on Main Street, with many of his artworks finding new homes across the region. The planned exhibition of Dr. Sime's works at the Penticton Art Gallery for the 2020 Meadowlark Nature Festival was unfortunately canceled due to the COVID-19 pandemic. However, an online virtual exhibition featuring his artworks was created as an alternative, showcasing his remarkable artistic journey. The Penticton Art Gallery is proud to have hosted this exhibition, paying tribute to Dr. Sime's outstanding legacy. As the Penticton Art Gallery continued to adapt to the challenges faced over the previous two years, staff committed to accommodating all artists affected by the pandemic and were delighted to announce that Dr. Sime's exhibition was finally held in the gallery, allowing his remarkable work and legacy to be celebrated.



It is with great sadness that Mike's family announce his passing on May 15th, 2022 in Penticton, BC at the age of 87. He was a unique and charismatic character and will be greatly missed by many people.

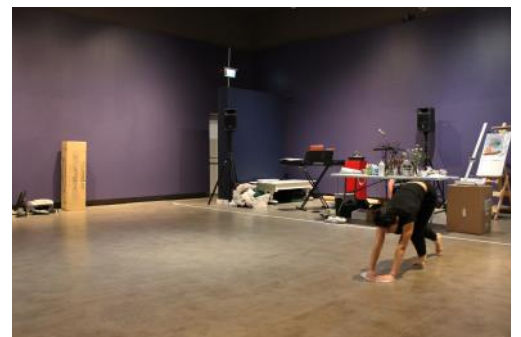
MIA HARRIS (ARTIST IN REDISENCY)

FEBRUARY 1ST, 2022 - FEBRUARY 26TH, 2022

MAIN GALLERY

Mia Harris, a talented singer, theatre artist, and performance artist, had a month-long residency at the Penticton Art Gallery. During this time, she worked on the Vocal Improvisation and Motion-activated Electroacoustic Sound Interaction (VIMES Interaction) Project. Mia explored the use of Kinect-Controlled Artistic Sensing System (KICASS) technology to trigger and process sounds, while also developing a theatrical android persona and learning choreography from dance artist Emmalena Fredriksson. She invited the public to witness her creative process, providing a unique opportunity to engage with her daily exploration of voice, movement, theatre, and mindfulness.

Mia Harris is a singer and performance artist originally from Cawston, BC. After studying classical voice and opera, she returned to Penticton, where she collaborated with various organizations and performed in opera productions. Mia expanded her artistic horizons by exploring vocal improvisation and performance art, including solo projects and participation in radio plays and concerts. This residency was a significant step towards pushing boundaries and fostering innovative dialogue, and we are grateful for the opportunity to support Mia's transformative journey.





“I KNOW IT’S SILLY...” - Ari Neufeld

MARCH 26TH, 2022 - MAY 14TH, 2022

TONI ONLY GALLERY

Ari Neufeld, a second-generation British Columbian, was featured in the Toni Onley Gallery as part of the Ignite the Arts Festival. Raised by missionary parents, Ari fondly remembered his father's quirky sense of humor, often expressing it through personal and obscure jokes. These humorous moments had a lasting impact on Ari, inspiring him to create visual concepts that embraced puns and ridiculousness. Despite his father's passing, Ari's artwork continued to reflect this whimsical humor, serving as a tribute to his father's belief in the healing power of laughter. His series focused on animals found along the British Columbian West Coast, imaginatively capturing what they might say if given the ability to speak. Through his art, Ari aimed to provide a ray of light to those who needed it, dedicating his work to his father, Donald Corny Neufeld.



Migration Parade: Holon - Alexandra Goodall & Danielle Savage

MARCH 26TH, 2022 - MAY 14TH, 2022 - MAIN GALLERY

This Exhibition brought together electroacoustic sound artist Danielle Savage and sculptural textile artist Alexandra Goodall. Their work, "Migration Parade: Holon," created a luminous and altered space for collective exploration, delving into the complexities of individual and collective experiences. The project embraced ambiguity and interpretation, avoiding simplistic answers or blame, and offered a relational alternative to fundamentalism. "Migration Parade" serves as a testament to the boundless possibilities that emerge when artists and community members join forces to create something truly extraordinary. Furthermore, it acted as the catalyst for the inaugural Ignite the Arts Festival, a ten-day community-wide celebration of the transformative power of art and culture, leaving a lasting legacy stemming from this remarkable exhibition.

From February 20th - 26th, Performance artist and dancer Charlie Prince conducted a residency in preparation for a durational performance that took place in the completed Migration Parade: Holon exhibition. Charlie used this time to conduct choreographic and somatic research with a 6 person movement ensemble (Gita Harris, Maiya Robbie, Jess Glavina, Nikos Theodosakis, Peter Kok, Julie Fowler). Visitors were invited to witness this research in action during the Inaugural Ignite the Arts Festival.





Self Preservation - Danielle Krysa

MARCH 26TH, 2022 - MAY 14TH, 2022 - PROJECT ROOM GALLERY

Combining found imagery and objects, Danielle Krysa created sculptures and collages that represented her personal health battle in June 2020. After undergoing surgery and losing her uterus, she transformed the "medical waste" into beautiful, feminine objects, reclaiming power and preserving her state of mind. The exhibit featured specimen jars filled with broken jewelry, artificial flowers, shattered ceramics, and clay cigarettes, showcasing the concept of broken yet beautiful treasures. Additionally, her collages titled "From the Ashes" expanded on the theme, celebrating the resilience of women who have overcome difficulties, emerged from the dark, and started anew.



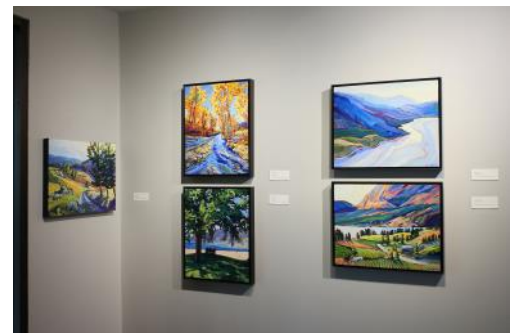
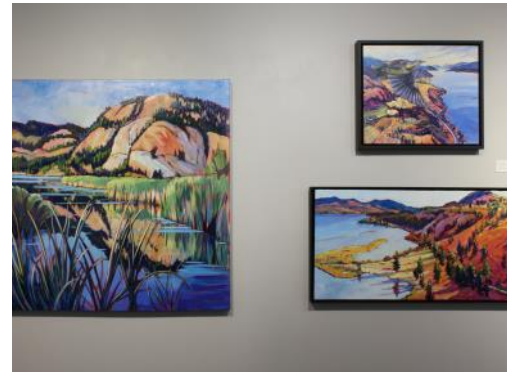
Throughout the exhibit, Krysa's artwork not only depicted her own journey but also resonated with other women who have faced loss, grief, and abuse. The collages represented the strength and determination of women to rise above adversity and bloom again. By sharing her personal experience and empowering narratives, Krysa aimed to inspire and uplift others, emphasizing the indomitable spirit of women in navigating challenges and finding renewal.

From a Bird's Eye View - Lyse Deselliers

MAY 20TH TO JUNE 11TH, 2022 TONI ONLEY GALLERY

The Meadowlark Festival, a cherished community partnership and outreach initiative of the gallery, returned this year to help restore a sense of normalcy and community following the COVID-19 pandemic. The festival featured an exhibition titled "From a Bird's Eye View," showcasing the paintings of Lyse Deselliers, an artist inspired by the beauty of the Okanagan region. Deselliers' artwork aimed to convey her gratitude for the land and its animals, emphasizing the importance of protecting and respecting nature. Through rhythmic compositions and vibrant colors, she shared her vision of the preciousness of the environment and hoped to inspire others to develop a deep appreciation for it.

Lyse Deselliers, a veterinarian turned painter, has shown her artwork in various locations in Alberta and British Columbia, with her paintings now residing in collections across North America and London. Her focus on capturing the monumental beauty of the Okanagan led her to create larger pieces inspired by aerial photographs of the region. Alongside her artistic pursuits, Deselliers has a strong passion for animals and the environment, aligning well with the purpose of the Meadowlark Festival. She believes that events like the festival play a crucial role in combatting indifference towards climate change by bringing people together and fostering a sense of community and connection around the love for birds and nature.



Partnership: Meadowlark Festival



**A Closer Look - District 67 High School Annual Exhibition
MAY 20TH TO JUNE 11TH, 2022 - MAIN GALLERY**

The Pentiction Art Gallery hosted the annual local high school exhibition, featuring artworks by students from Pentiction Secondary School, Princess Margaret Secondary School, and Summerland Secondary School. The exhibition showcased the budding talents of young artists in the South Okanagan region and emphasized the importance of arts education, especially at the secondary school level. The theme of this year's exhibition was "A Closer Look," offering viewers a glimpse into the students' interpretations of the world around them and their unique artistic styles. PAG is particularly grateful for the opportunity to collaborate with our regional high school teachers, as it provides a unique window into the lives and interests of the talented youth in our region through their artworks. The exhibition provided a platform for the artists to explore their experiences, express their creativity, and connect with the community through their art.

Partnership: Pentiction Secondary, Summerland Secondary, Princess Margaret Secondary



2ND Annual Young Collectors Club

MAY 20TH TO JUNE 11TH, 2022

PROJECT ROOM GALLERY

In the past, art collecting was often seen as an exclusive activity reserved for the wealthy and influential. However, in the 21st century, the perception of art collecting has evolved, becoming more accessible and diverse in its motivations.

Our project aimed to encourage both young people and those young at heart to engage in art collecting. The program was designed in a unique format, with a dedicated week for children aged 5-12 to choose from a wide selection of original artworks in a specially curated gallery space. Staff were on hand to assist the young collectors in making their choices. Subsequently, and as an addition since the first YCC, individuals aged 13-99 were also invited to explore and select artworks in the gallery. Parents were not allowed in the gallery space, ensuring independent decision-making. Each ticket purchased for the event guaranteed the acquisition of a piece of artwork, with all proceeds supporting our youth programming at the Gallery.



PHOTOS BY CHELSEA TERRY



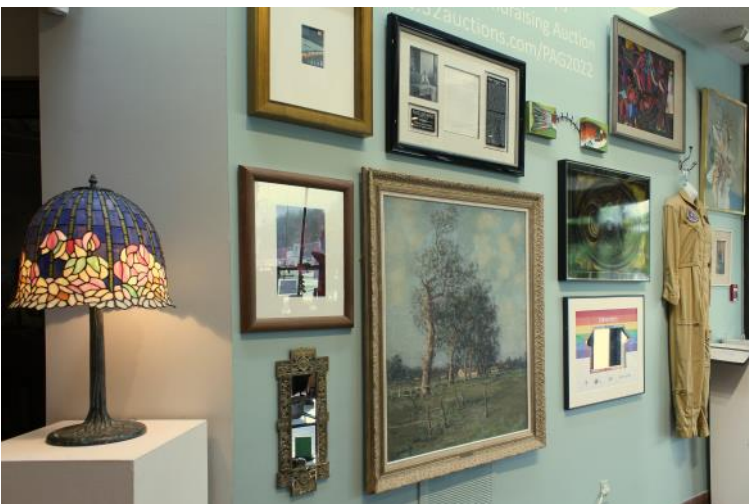
45th Annual Art Auction Preview

JUNE 13TH - JUNE 25TH, 2022 - ALL GALLERIES

The Penticton Art Gallery's 45th Annual Fundraising Auction, themed "High Tea," took place on Saturday, June 25th, 2022, after a two-year hiatus. The event celebrated the transformative power of the arts and the gallery's important role in the community. Attendees had the opportunity to bid on a specially curated collection of items either in-person or online, with online bidding ending on Friday, June 24th. The silent auction concluded at 4:00 pm on the day of the event, followed by a live auction starting at 5:00 pm. The live auction featured live music from Vuya Kaya African Jazz and entertainment from Cain Critchlow, delectable food, and beverages, including fine wines from Gold Hills Winery and craft beers from Cannery Brewing.

We are thrilled to announce that the event successfully raised an impressive \$34,935 in support of our exhibitions, public outreach, and education programming!

Thank you to everyone who participated and contributed to making this event a resounding success. Your support ensures the continued vitality and impact of the Penticton Art Gallery in our community.





A Picture Is Worth a Thousand Words

JULY 8TH TO SEPTEMBER 17TH, 2022 - MAIN GALLERY

This extraordinary exhibition showcased the monumental woodcuts of two esteemed artistic collectives, Colectivo Subterráneo and Taller Artístico Comunitario (TAC), from Oaxaca, Mexico. To enhance the exhibition experience, we had the privilege of hosting two artists, Andre Martinez and Eloise Flores, who assisted with the installation and also conducted free community workshops and demonstrations. We are deeply grateful to the BC Arts Council's Community Impact Grant program for their generous financial support, which made this exhibition possible. In keeping with Taller Artístico Comunitario's commitment to empowering Indigenous artists, we partnered with the Enowkin Centre and 2RMX to offer free printmaking workshops. The workshops attracted over 100 participants, and several local artists contributed to the exhibition's installation and engaged with the community. This exhibition had an additional impact on the artists featured in the exhibition with TAC being able to acquire a much-needed printing press for their collective, and Eloise Flores established her own print studio. Building on the success and interest generated, we are dedicated to fostering further exchange by sending artists from Penticton and the region to study in Oaxaca, immersing themselves in the operations and inspiration of these collectives and contributing to the development of our cultural industry. Sarah Fahey was the first artist sent, and her month-long stay in Oaxaca during February 2023 has resulted in workshops and talks where she shares the skills and knowledge she acquired. Sarah's involvement has been invaluable in strengthening these partnerships and nurturing their growth. This exhibition and its ongoing legacy represent an exciting new project with the potential to make a lasting and meaningful impact on our region's arts community.

Partnership: Colectivo Subterráneo and Taller Artístico Comunitario, Community Arts Impact Grant (BC Arts Council), En'owkin Centre, 2RMX

Southern Cross - Laurence Evelyn Hyde (1914 - 1987)

JULY 8TH TO SEPTEMBER 17TH, 2022 - TONI ONLEY GALLERY

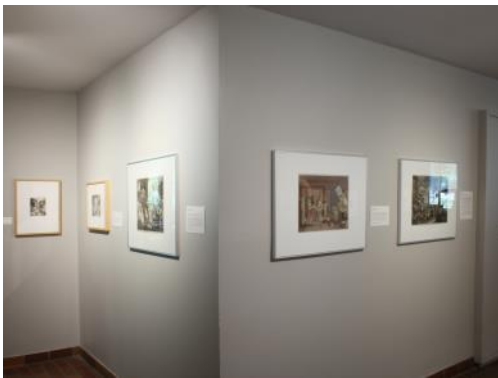
Southern Cross: A Novel of the South Seas, is a stunning wordless novel told in 118 wood engravings by the Canadian artist Laurence Hyde in protest to the tests of the hydrogen bomb made by the United States at the Bikini Atoll in 1946. The inspiration behind book was clearly political, and the book has been called "a political marker of the Cold War years". The high-contrast artwork of Southern Cross features dynamic curving lines uncommon in wood engraving and combines abstract imagery with realistic detail. Laurence took three years to hand carve the 118 wood engravings and in 1951 the entire collection were hand printed from the original wood blocks and published as a small limited edition by the Ward Ritchie Press in Los Angeles. Hyde dedicated the book to the Red Cross Societies and the Society of Friends. The book has since been republished twice in 2007: Drawn & Quarterly released a deluxe facsimile edition with additional essays by Hyde and an introduction by wordless novel historian David Beronä, and George Walker included Southern Cross in his anthology of wordless novels Graphic Witness (2014).





Lasting Impressions - Albrecht Dürer (1471-1528) Rembrandt Harmenszoon van Rijn (1606-1669) & William Hogarth (1697-1764) JULY 8TH TO SEPTEMBER 17TH, 2022 - TONI ONLEY GALLERY

This exhibition showcased the works of three renowned printmakers from history: Albrecht Dürer, Rembrandt van Rijn, and William Hogarth. It explored how printmaking became a democratic art form, accessible to the general public. The rise of printmaking extended the reach of visual arts beyond elite patrons and the church. Dürer's woodcuts, widely circulated across Europe, solidified his place in art history. Rembrandt's etchings earned him international acclaim, contributing to his reputation as one of the greatest artists of all time. Hogarth's satirical prints and narrative series brought attention to social issues. Collectively, these artists revolutionized the art of printmaking, making it more accessible and inclusive.

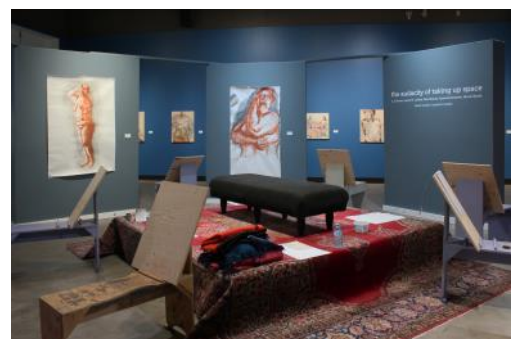


Albrecht Dürer, Rembrandt van Rijn, and William Hogarth were influential figures in the history of printmaking. Their works reflected societal changes, challenged traditional art forms, and engaged the public. By exploring their contributions, this exhibition shed light on the democratization of art through printmaking and its impact on cultural development.

the audacity of taking up space - A.J. Brown, Annette Nieuwerk, Sára Molčan, Nicole Sleeth, Laurie M. Landry SEPTEMBER 23RD TO NOVEMBER 5TH, 2022 - MAIN GALLERY (Guest curated by Laurie M. Landry)

We were privileged to curate an exceptional exhibition featuring the artistic journeys of Laurie Landry, A.J. Brown, Annette Nieuwerk, Sára Molčan, and Nicole Sleeth. Each artist explored different themes and perspectives through their chosen mediums, captivating viewers with their unique voices. Landry challenged unrealistic beauty standards, while Brown transcended physical limitations to express her soul-voice. Nieuwerk embraced the aging human figure, Molčan examined society's insecurities, and Sleeth centered her work around the power and lived experiences of women. Together, their diverse artworks offered a thought-provoking exploration of identity, connection, and the complexities of the human condition. In collaboration to this exhibit, we ran life-drawing courses in the Main Gallery over the course of the exhibition run.

In talking about the intent behind the exhibition Laurie wrote, "Figurative art can be a form of claiming your space, whatever your space may be. Contemporary figurative art has broken away from the powerful, the rich, the white man, or the beautiful, flawless maiden as a subject, but incorporating the contemporary world we live in, full of diversity. Black, Indigenous, Asian, queer, body positive and/or disabled figures are spotlighted."





A Journey Through Scoliosis - Saghi Ehteshamzadeh with Nikki Schenk, Melika Hemmat, and Natalie Janzen

SEPTEMBER 23RD TO NOVEMBER 5TH, 2022 - PROJECT ROOM GALLERY

"A Journey Through Scoliosis" was an inspiring exhibition that delved into the personal and mental experiences of scoliosis. The artist, driven by her own journey with scoliosis, embarked on a mission to transform the perception of curved spines. From battling body image issues to embracing her unique curvature, she discovered the beauty in her own scoliosis and sought to celebrate scoliosis bodies through photography. By shedding light on scoliosis and its mental effects, the exhibition aimed to raise awareness, promote self-acceptance, and foster a sense of community among individuals with scoliosis.

Anxiety and poor body image are common challenges shared by many with scoliosis, and this project provided a platform for individuals to share their experiences. The exhibition emphasized the power of collective stories and aimed to unite scoliosis bodies in their mental journeys. The exhibition opening also gave space for collaboration between artists and Dancer Nikki Schenk (also living with Scoliosis) performed twice in the Project Room over the course of the exhibition.

From Darkness to Light - Deborah Dowsett

SEPTEMBER 23RD TO NOVEMBER 5TH, 2022 - TONI ONLEY GALLERY

The exhibition showcased the poignant journey of artist Deborah Dowsett who faced numerous challenges throughout her life. From a young age, her artistic talent shone bright, but personal struggles with an eating disorder and addiction interrupted her artistic pursuits. Growing up in a dysfunctional household and yearning for validation, she found herself disconnected from others and battling inner demons.

Despite setbacks, she found solace in her art and used it to shed light on the harsh realities faced by individuals battling homelessness and addiction, emphasizing the need for addressing mental health issues and challenging the perception of addiction as a criminal matter. Through her powerful paintings, Dowsett aimed to foster empathy, understanding, and inspire action in the face of the pervasive drug crisis affecting societies globally.





Annual Under \$500 Exhibition and Sale

**NOVEMBER 10TH, 2022 - JANUARY 14TH, 2023
TONI ONLEY AND PROJECT ROOM GALLERIES**

The highly anticipated 17th edition of our Under \$500 Exhibition & Sale returned, showcasing a remarkable collection of over 170 artworks by local and regional artists. With a diverse range of styles and mediums, all priced under \$500, this exhibition offered something for every art enthusiast. Visitors had the opportunity to view the artworks in person at the Penticton Art Gallery and online through our website. From fashion pieces and jewelry to home decor, fine art, sculptures, and more, this event presented an exceptional selection of Canadian handmade goods, making it the ultimate shopping experience for all ages.



Just for Fun! - Christmas Cards

At the end of the year, staff at Penticton Art Gallery journeyed to the "North Pole" and took a picture with Santa! We then used this image to create greeting cards which we sent out to our members. We had a lot of fun with this just for fun holiday project, and we looked pretty good doing it, don't you think?





Above: Chelsea Terry
Communications Coordinator, Penticton Art Gallery

Communications Report

were challenges posed by the Covid Omicron Variant at the time, and the Communications Coordinator position job duties involved coordinating with government agencies, local businesses, sponsors, and venues. The festival received overwhelming support from the community and successfully kicked off, providing a platform for artists to showcase their talents.

gallery's online following increased by approximately 2,000 since the previous year's AGM.

Looking ahead, the gallery is committed to preserving its rich history by archiving previous exhibitions, contemporary artists in British Columbia, and past arts letters on the new website. These initiatives aim to highlight the remarkable accomplishments of the Penticton Art Gallery before my tenure and establish a connection between the gallery's past achievements and the exciting endeavors on the horizon.

In 2022, the Penticton Art Gallery achieved several notable accomplishments and experienced significant developments. The year began for me in February, when I was hired on to replace McKaila Ferguson, previously in my position, and I immediately embarked on revamping the bi-monthly Arts Letter. Through a redesigned layout that aligned with current trends, the newsletter became more visually appealing and engaging. It also featured new sections, including articles showcasing various collections, highlights of artists in the gift shop, and introductions of new staff members.

During the summer months, the focus shifted towards revitalizing the gallery's website, aiming to create a more modern and user-friendly online presence. While the migration of archival pages is still ongoing, the new website introduced the ability to sell registrations online for the first time. In early September, an e-commerce store was launched, which proved to be a resounding success. The store generated \$17,652.75 in additional online sales between September and December, primarily driven by ticket sales for the sold-out Soup Bowl events.

Overall, 2022 was a year of significant progress for the Penticton Art Gallery, marked by the successful transformation of the Arts Letter, the launch of the Ignite the Arts festival, the revitalization of the website, and the establishment of a thriving e-commerce store. These accomplishments, coupled with the gallery's strategic use of local media and a focus on preserving its heritage, position it for continued success and growth in the future.

One of the major undertakings during the year was the organization of the inaugural Ignite the Arts Festival. There

The Penticton Art Gallery continued to leverage local media for promotional activities, with Castanet being a particularly valuable platform for reaching the target audience. By utilizing both paid ads and organic marketing tools like social media, the

- Chelsea Terry
Penticton Art Gallery
Communications Coordinator





Education and Programming Report



Above: Rebecca Britton
Education Coordinator, Penticton Art Gallery

2022 was my first year with the Gallery as the Education and Programming Coordinator and what a wonderful year it was! We were back in our full capacity, and better than ever (at least according to me- I have no statistics to back this claim). We started the year off short-staffed, but by the spring we had a full and passionate staff on here at the Gallery. Due to the staffing shortages the beginning of the year was a little slow programming-wise. However, by March we were back in full swing.

This year we continued with our long running programming, to great success- the Young@Art afterschool program, Little Leo's pro-D Day Camps, Maker Mondays, Creative Kids Spring Break Camps, and Creative Kids Summer Camps all had their usual success and received incredibly positive feedback. Particularly our Young@Art afterschool program, which in went from having 4 kids regularly show up to having between 13 and 17 kids show up regularly. Young@Art has become our most popular program,

which is fantastic as it is a free program sponsored by Safeway, that brings art into the lives of children who may not otherwise be able to attend arts programming.

This year we also started some programming back up that had previously been put on hold because of some sort of thing that affected most of the world's population. Topics and Tea, First Fridays, Preschool Art, and School Tours were all started back up, and we have really enjoyed having them in our calendar again. Topics and Tea as well as First Fridays had a slow start with only one or two people showing up for each event, respectively. However, these events started gaining traction at the end of 2022- we now have "regulars" that come to each Topics and Tea or First Fridays, which is fabulous. Our school tours have also started to gain traction- we have a few classes that have booked in to do a tour for every new exhibit we have (so long as it is age appropriate) which is really fantastic- both for us and for the children in the classes, who, if they are truthful in their thank you cards, very much enjoy their visits.

Further, this year we facilitated classes with some truly talented artists: we had an origami class, acrylic painting classes, a watercolour class, bob Ross classes, and Christmas craft classes. While I would love to say that we sold out all these classes, we unfortunately didn't. Some of these classes were popular and had high attendance, others only had one or two people attend. Additionally, there were further classes that I haven't listed

because we couldn't get enough sign-ups to run them. Our adult classes were much more hit and miss with attendance and interest. However, I believe that we are on an upswing, we had more interest in our classes towards the end of the year and have reached out to patrons of the gallery for feedback on what they would like to see offered here, so that we can offer classes that better suit our membership.

Finally, I also introduced some new programming and classes- Senior's Wellness drop-in workshops, Mail Art Mondays, Life Drawing drop-ins, and Foundry Penticton Youth Drop-in partnership. These programs have been incredibly well-received. Senior's Wellness drop-in had a group of regulars who came and really enjoyed themselves- we worked with a plethora of mediums and created a wide variety of projects for them to take home. Life-drawing went over quite well, we had a regular group of about ten people coming on Saturdays to work on their life drawing, in conjunction with our main gallery exhibit. Mail Art Mondays and Foundry drop-in had much slower starts, however those that do attend report having a wonderful time, as well these are projects that I am very passionate about, so we are forging on and continuing them hoping to garner a larger following.

This was a challenging year because we were trying to build up programming and attendance after a long hiatus where we were running on a skeleton schedule and a skeleton crew, but I think that we rose to the challenge and have been successful in attempting to



build back up what we had prior to the great events of the early 2020s. I am optimistic that we will continue to climb and offer more and better programming in the coming years.

- Rebecca Stocker
Education Coordinator

Preschool Art—Wednesdays 10:30-11:30am, run in conjunction with the school year

Maker Mondays: Polymer Clay—3:15-4:30, May 9,16,30 & June 6

Seniors Week Knitting Circle—June 10, 1:00-3:00pm

Kidzfest Booth—June 9, 10, 11

First Fridays—7:00-10:00pm. First Friday of every month, excepting June and July.
FREE PROGRAM

School Tours—Tours were on Hiatus due to covid, but began again in 2022. We had approx. 5 tours of 30 kids each and many of the classes are committed to visiting in 2023! ***FREE PROGRAM/ BY DONATION**

Tea Room Rentals—We are renting our tearoom again and have seen demand and appreciation for that. In Spring 2022 we rented the tearoom out to Renee Matheson to use for demos and classes and she rented it for 8 sessions

Creative Kids Summer Camps—every weekday from July 4th to September 2nd ***Sold Out***

Paint like Bob Ross—10:00-2:00pm, August 27th

Mail Art Mondays—Third Wednesday of the month, started in September ***BY DONATION/LOW COST***

Brushstrokes—Seniors Painting Group. Starting in September on Tuesdays and Thursdays and continuing until the end of the year

Impressionist Master's Class with Louise Lambert—August 10, 24

Mindfulness Watercolour with Louise Lambert—July 27

Life Drawing—Drop-in on Saturdays in September and October in Conjunction with our exhibit "the audacity of taking up space"

Topics & Tea—Another event that was put on hold due to covid, we brought this back in September. It takes place on the last Wednesday of the month from 1-2pm ***FREE PROGRAM***

Foundry Penticton Youth Art Partnership— This started up in November and has continued into 2023. First and third Wednesday of each month from 3:30-4:30pm. A drop-in session for youth to learn a different art technique. ***FREE PROGRAM***

Origami Class— November 12, 1:00-3:00pm

Chilling with the Gnomies Christmas Craft Workshop— November 24th, 6:00-8:00pm

2021 Programming Schedule

Young @ Art—Every Thursday from 3:15-4:30pm, running in conjunction with the school year
FREE PROGRAM

Teen Studio Art—Every Tuesday 5:30-7:30pm, running in conjunction with the school year

FCA Meetings—First Saturday morning of every month

Maker Mondays: Macramé—3:15-4:30pm, January 10,12,24,31

Paint like Bob Ross—10:00 –2:00pm, Jan 22nd

Senior Wellness Drop-in—Tuesdays 1:00-2:00pm, then switched to Fridays. Run in conjunction with school year to accommodate Kid's Camps

Little Leo's Pro-D Days—6 day camps run through the year on SD67's Pro-D Schedule

Maker Mondays: Ceramics—3:15-4:30pm, February 7,14,21

Creative Kids Spring Break Camps—2, week long spring break camps





Front Desk Report

Jan - April 2022 - Front desk lost volunteer Karen Donovan-Shreiber to employment as Gift Shop Coordinator. Congratulations Karen! Toward March of 2022 we had 8 front desk volunteers who have regular once a week shifts and who fill in on occasional Fridays, Saturdays and when volunteers are on vacation.

April 2022 - April was a busy month coordinating volunteers for the Ignite the Arts Festival. We recruited 34 volunteers and 4 PAG board members for the 3 day wristband weekend/sculpture events. The on-line forms and the google sheets we shared for volunteer contacts and schedules were very useful to coordinate this event. The Sunday wrap up on April 3rd at Slackwater was very highly attended. Everyone had a positive volunteer experience and



Above: Donna-Lee Jordan
Visitor Services Coordinator, Penticton Art Gallery

would love to volunteer for other special events. One volunteer mentioned that it would be great if we had a merch booth set up next year. Our Volunteer Pizza luncheon on Monday April 11th was enjoyable. We had 10 front desk volunteers who attended. They thoroughly enjoyed the pizza, dessert, prize packages and mingling with one another, board members and staff!

Summer 2022 - Over the summer we had some beautiful new cabinetry and desks installed in the gallery including one in the foyer and another inside the giftshop used mainly by volunteers and staff for ticketed events. We did have some growing pains at first with some of the volunteers feeling a little bit disconnected from the rest of the gallery at our new foyer desk. However, we have saw theft reduced to nearly zero shortly thereafter due to the more visible presence and customer service we could offer by welcoming visitors to the gallery. This encouraged volunteers to walk & talk as they explored in the giftshop with visitors rather sitting at the desk, feeling like a greeter. I also added an events and workshop overview calendar next to the phone at both desks showing upcoming exhibits and classes. It has been an effective tool for volunteers to answer questions when the phone rings up front (ie: a the basics about each class or event date/costs/if classes are sold out etc.) This quick reference calendar enabled them to answer questions without the need to put callers on hold to check the events book at the main desk. We have such an amazing group of knowledgeable and personable volunteer and we try to make their tasks as easy as possible.

Lasting Impressions, A Picture is Worth a Thousand Words, Southern Cross, The Audacity of Taking Up Space (Life drawing), From Darkness to Light, Journey through Scoliosis

We had a great response to the life drawing in conjunction with The Audacity of Taking Up Space exhibition. The first 2 weeks we had 5 local artists drop in and sketch or paint for the 2 hour life drawing with draped models but work quickly spread about this dynamic exhibition up to 10 artists for most of the remaining 5 Saturdays. Doing live life drawing next to these beautiful portraits and figure paintings while patrons enjoyed it as part of the exhibition was a wonderful way to add another interactive dimension to the gallery experience for both patrons and participants. All the drop-in artists expressed great interest in any future life-drawing classes or exhibitions.



SOUPBOWLS - NOV 10, NOV 13, 2022 - After a two-year hiatus it was incredible to welcome once again everyone back into the gallery for this much-loved community event. In every regard it was an overwhelming success, which was illustrated in the feedback we received and in the smiling faces of our guests as they indulged in the fine culinary creations offered up by the participating restaurants, Chefs, and bakers and served in the wonderful handmade bowls made by the members of the Summerland and Penticton Potters Guilds. There wasn't one restaurant that didn't get rave reviews! Both nights made for memorable events and I congratulate all the Chef's on creating and serving up such a wonderful array of soups to warm one's heart and soul as we entered the shortest days of the year.



Thursday, Nov 10 - 1st Place: Brodo Kitchen, 2nd Place: Honey Toast, 3rd Place: SOS Café

Sunday, Nov 13 - 1st Place: Cannery Brewing, 2nd Place: Honey Toast, 3rd Place: Cellar Wine Bar & Kitchen

Thank you to all Participants:

Time Winery & Kitchen, Gratify, Barley Mill, Brodo, Angry Vegan, Kristine Lee, Honey Toast, SOS Café. The Pasta Factory, Cannery Brewing, The Bench Market, The Nest, Dream Cafe, Sociale, Ann Doyon of Doyon Dishes, Woudas Bakery, Petrasek Bakery, Cobs Bakery and Just Pies!

Under 500 2022 - Christmas shoppers were thrilled as usual with our fine selection of original artworks in the Under 500 Exhibition and our broad selection of festive local crafts and ornaments. We were sad to lose 4 front desk volunteers to flying south for the winter months and family commitments (Rhonda, Gail, Annie, Diane) and happy to gain Shirley, Jaime, Della-Rae along the way. Also with the online store available for the Under 500, so many patrons expressed their joy at the ease of access to this and other gallery events and initiatives. It is proving to be a key introductory point for new and potential artists and visitors. Classes, workshops, event tickets, art auctions and purchases are all facilitated easily through the LEARN and SHOP sections of the site. We could not be more happy with the feedback! Our Celebrating Christmas workshops took off due in no small part to this new way of finding & purchasing fun & festive classes & workshops.

Additionally, I helped Media Coordinator, Chelsea Terry. Having come to the gallery from a graphic design and publishing background, I've been able to offer a bit of help for when our valiant Media Coordinator has a lot on her plate. Social media posts, promo video shorts and email marketing blasts are a few things I've been assisting with and hope to learn more in other areas so that I may help with small website information updates and last minute announcements as well as help Karen, Gift Shop Coordinator here and there!

I look forward to meeting and encouraging our community to participate in more local art endeavours!

- Donna-Lee Jordan
Visitor Services Coordinator



Above: Karen Donovan-Schreiber
Gift Shop Coordinator, Penticton Art Gallery

Gift Shop Report

What happened in 2022? I joined PAG February 7th, as the Gift Shop Coordinator.

The first few weeks I worked on a physical inventory list of the gift shop, not too sure when the last time that was done . Once inventory was completed I started to contact our current and past gift shop artists to introduce myself and to get to know them,

We added the following new artists to the gift shop in 2022:

- Peggie Collins a local artist who uses vibrant colors and lots of layering in her pieces.
- Katherine Piors who loves to

make bold statements in her glass.

- Hector Alec a local PIB member that draws his artwork with colored pens.
- Shirley McMahan, who has an evident celebration/fascination with the preciousness of nature.

I contacted some of our past gift shop artists to replenish their art pieces like Paula Schneider a potter, Nancy Dearborn a glass artist, Kari Lehr a wildlife/nature artist .

At the end of April, we dismantled the old gift shop, getting it ready for the new installation from New Generation Cabinets. The renovations were completed in the first week of July. What a transformation! We are still receiving compliments today. It was wonderful to see the transformation from the old to the new. The change created a more welcoming atmosphere. We installed new window blinds in the front visitor services desk area and the gift shop because it gets very warm and uncomfortable during the summer months.

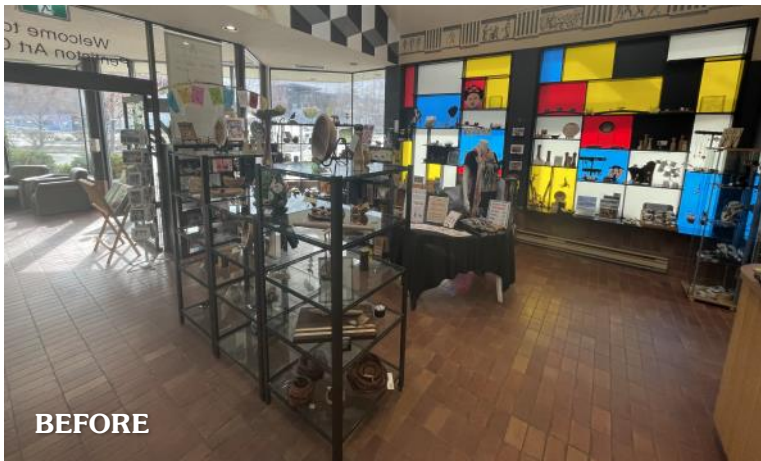
We had a few growing pains with the re-vamping of the gift shop, such as volunteers feeling disconnected having to sit out at the front visitor's desk. We are continually looking for new PAG Volunteers.

Our theft rate has decreased dramatically because of the new layout. We installed a round mirror above the new gift shop desk which has helped with the visual site lines for our loss prevention. We also installed cameras. We have a second cash register in the gift shop which is a big plus with our exhibition openings. This helps with faster service and getting through the line-ups for merchandise and refreshment sales.

We are in the process of re-training our of volunteers and staff members with customer service and loss prevention tactics. This should help with sales and membership growth.

To end off the year, the gift shop still managed to make a small profit compared to last year even with all the renovations and staff changes that occurred.

- Karen Donovan-Schreiber
Gift Shop Coordinator



Collections Report



Above: Brendon Raw
Collections Coordinator, Penticon Art Gallery

2022 saw the beginning of a long-term ongoing project to re-catalogue, organize and locate the items in the collections. At the start of the year, there was approximately 1800 items listed in our database. At the end of the year there was 2048. The majority of that increase represents item that were likely accessioned, but were not entered into the database or that there was insufficient information for me to connect the item to the entry in the database.

Part of this process involved each item in the collection being re-photographed, including a scale and reference colour spot. For most of the year, the photos were taken in the framing room. During the last months of the year, space was set aside in the main gallery for use as a photography studio. This was done to allow for the photographing of the galleries large pieces; those that were too large to

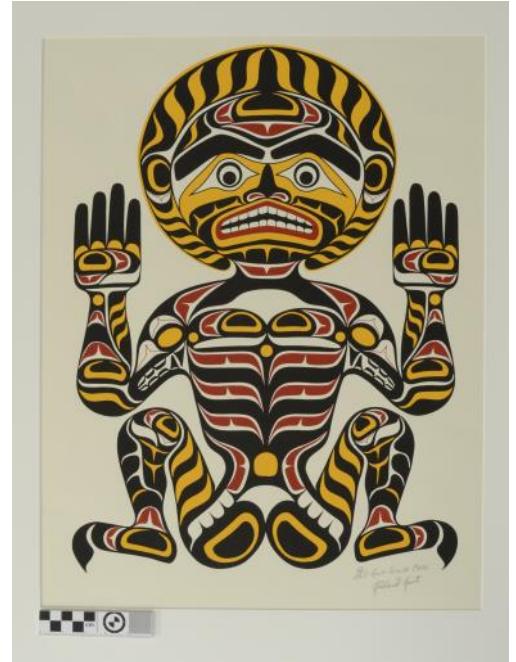
photograph in the framing room. Other than a few large works hanging up on walls, notably those in the framing room, all the large art was photographed and returned to storage.

To help ensure that future collections coordinator's can maintain the records, detailed notes on the process and logic behind each decision has been written. Even if they choose to change the system, they will have an explanation for why the current system is the way it is.

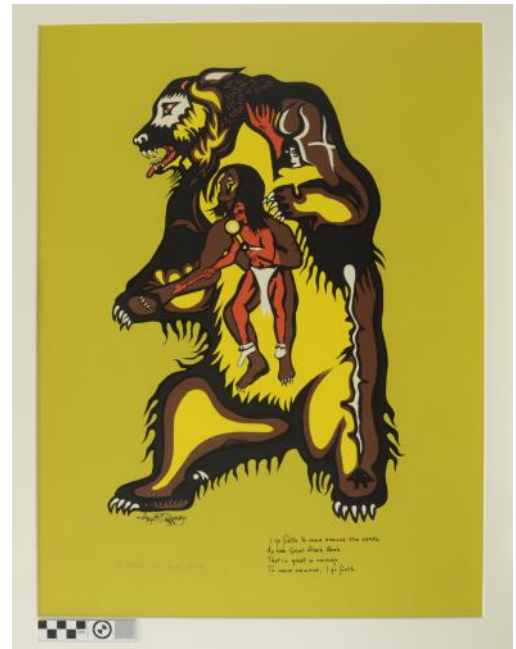
To help better track the art, each rack in the storage areas was assigned a different number. These were then further broken down by shelf and section on the shelf. For example:

V-030204 indicates it is the fourth section, counting left to right; second shelf, counting from bottom up; third rack, clockwise starting left from the door; in the Vault. This system narrows the location of a given piece of art down to a fairly small area.

- Brendon Raw
Collections Coordinator



To honour the indigenous artistry we have in our collection, Brendon and Chelsea worked together to highlight some of our unique collection pieces on social media on Indigenous Peoples Day, June 21st, 2022.





Permanent Collection Acquisitions

Our collection features over 2800 works of art pertaining to our region and its history. We curate collection Exhibitions throughout the year and look forward to a showcase soon!

2022 Acquisitions:

Richard Bennet (1946 -)
And Now It's Time For, 1968
etching on paper
edition: 1/20
18 1/2" x 23"
Donated by: Richard Bennet

Richard Bennet (1946 -)
Flight, 1969
etching on paper
edition: 1/25
21" x 25"
Donated by: Richard Bennet

Richard Bennet (1946 -)
Esprit de Vie, 1970
etching on paper
edition: 1/25
23 3/4" x 14 1/2"
Donated by: Richard Bennet

C Pohlmann
Peach Festival Pete, 1972
pastel on paper
14" x 8"
Donated by: Okanagan Archive Trust Society

C Pohlmann
Peach Festival Penny, 1972
pastel on paper
14" x 8"
Donated by: Okanagan Archive Trust Society

Note: These are the original coloured pencil drawings for "Peach Festival Pete and Penny", the mascots for the Penticton Peach Festival from 1972 to 1980, by E. Pohlmann

Bettina Somers (Canadian 1904 - 1987)
Sketches from her proposed book The Amateur Botanist, 1944
ink on paper
image size: 8 x 8 inches
Donated by: Okanagan Archive Trust Society

Bettina Somers (Canadian 1904 - 1987)
Untitled Sketch (Two Women on a Park Bench), ca. 1944
pencil, pen and ink
image size: 7 x 9 inches
Donated by: Okanagan Archive Trust Society

Bettina Somers (Canadian 1904 - 1987)
Untitled Sketch (bug with glue pot), ca. 1944
pen and ink
image size: 7 x 9 inches
Donated by: Okanagan Archive Trust Society

Bettina Somers (Canadian 1904 - 1987)
Untitled Sketch (windswept tree at night), ca. 1944
pen and ink
image size: 7 x 9 inches
Donated by: Okanagan Archive Trust Society

Katherine Margaret "Kay" Angliss (1923-2004)
Untitled Nude, 1980
ink on paper
12" x 17"
Donated by: Jana McFarlane

Katherine Margaret "Kay" Angliss (1923-2004)
Untitled Nude, nd.
mixed media on paper
28" x 40"
Donated by: Jana McFarlane

Francis Harris (1913-2017)
Mountain Peaks, 1989 (#1127)
oil on canvas
16" x 20"
Donated by: Lillian Carlson

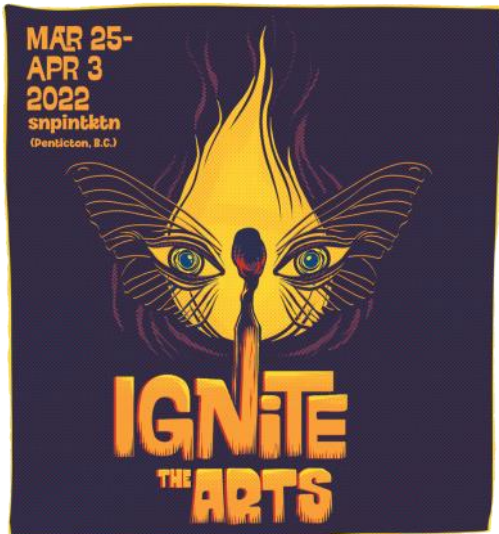
Janet Mitchell (1912-1998)
Untitled (Standing Girl), 1964
gouache on paper
22 1/2" x 15 1/4" (sight)
Donated by: Moshe Dobner

Janet Mitchell (1912-1998)
Untitled (Owls), 1964
gouache on paper
18.25" x 28 3/4" (sight)
Donated by: Moshe Dobner

Francis (Frank) Lyman Beebe (1914–2008)
Great Basin pocket mouse (Perognathus Parvus), 1945
mixed media on paper
11" x 8 1/2"
Donated by: Wendy Sullivan

Francis (Frank) Lyman Beebe (1914–2008)
Douglas Squirrel or Chickaree Squirrel (Tamiasciurus Douglasii), 1945
mixed media on paper
11" x 8 1/2"
Donated by: Wendy Sullivan

Toni Onley (1928-2002)
Light House, Isle of Man, 1947
watercolour
10 1/2" x 14 1/2"
Donated by: Maria Pattison



Ignite the Arts Report

The air was alive with energy as the sounds of guitars, drums, and melodic voices filled the atmosphere. The festival organizers carefully curated the lineup, ensuring a diverse mix of established acts and up-and-coming artists, catering to different musical tastes and preferences.

organizations. Food vendors like Gratify and Angry Vegan as well as our events venues offered a delightful array of delicious food and refreshing drinks, like craft beer and wine. This fusion of art, music, and community initiatives created an inclusive atmosphere that fostered connections and inspired conversations.

Some of the festival's highlights were: The Parade for No Reason, which proved that parades are fun no matter the reason or lack thereof, Al Simmons, who showed attendees that they are never too old for a silly song, and Balkan Shmalkan who got everybody up and dancing, singing that they wanted to be a "Disco Boy." There was really and truly something for everyone - no matter their age, gender identity, or cultural background.

As the festival came to a close, we reflected on a successful first year, already talking about what we liked, what we didn't, and looking towards what we could improve upon for next year. The event attracted a good turnout, surpassing expectations and leaving a lasting impact on the local arts scene. Attendees expressed their appreciation for the festival's ability to bring the community together, showcase local talent, and create a platform for artistic expression. With its triumphant debut, the festival set the stage for future editions, promising even more creativity, collaboration, and celebration of the arts in the

The Ignite the Arts Festival's inaugural year, despite some trials and tribulations, due in part to the pandemic- that-shall-not-be-named was a great success! Ignite the Arts Festival burst on to the scene, captivating the community with its vibrant celebration of creativity. The event took place over ten days (seven community-week days and three festival weekend days) in the heart of the city, attracting artists, musicians, and art enthusiasts from near and far. The festival aimed to showcase a rich diversity of talent while fostering a sense of community and cultural appreciation, with the aim of one day making Penticton the Arts Capital of Canada.

Beyond the musical performances, the festival embraced a wide range of art forms. The visual arts section showcased drawings, sculptures, and mixed media, allowing attendees to immerse themselves in the talent of local artists. Interactive workshops and art demonstrations provided an opportunity for visitors to try their hand at various artistic techniques and gain a deeper understanding of the creative process. Attendees were wowed by the collages of Danielle Krysa, the comics of Ari Neufeld, and the interactive sculptural, soundsational experience created by Danielle Savage and Alexandra Goodall.

Over the ten days local Penticton venues like Slackwater Brewing, Cannery Brewing, The Dream Café, Tempest Theatre, Cleland Theatre, and the Penticton Art Gallery were transformed into a kaleidoscope of colour and sound, showcasing an array of artistic expressions. From live music performances spanning genres like indie, rock, and folk, to stunning visual art installations and interactive workshops, there was something to captivate every attendee.

The festival also prioritized community engagement by collaborating and partnering with local businesses and





2022 Volunteers

Dear Volunteers,

With utmost gratitude and sincere appreciation, we recognize the incredible dedication and unwavering support you have shown as volunteers at the Penticton Art Gallery. Your selfless commitment to our organization has been instrumental in creating unforgettable experiences for our visitors and fostering a vibrant artistic community.

Through your tireless efforts, you have transformed our events into captivating showcases of creativity and cultural expression. Your enthusiasm and passion have breathed life into our festival and events, infusing every moment with an electric energy that has touched the hearts of all who attended. The time, talent, and unwavering commitment you poured into making our front desk gift shop a welcoming and delightful space have not gone unnoticed.

Each one of you has played a pivotal role in the success of our endeavors, bringing your unique skills and boundless enthusiasm to the table. Your dedication has been an inspiration to us all, and it is with immense gratitude that we acknowledge the positive impact you have made on our organization and the community we serve.

We extend our deepest appreciation for your invaluable contributions. Your willingness to give your time, your energy, and your passion to support the arts has made a lasting difference in the lives of those who have walked through our doors.

Each name listed represents a pillar of strength, a beacon of kindness, and a guardian of creativity. Thank you, dear volunteers, for being the true heroes of our artistic journey!

With sincere gratitude,
Penticton Art Gallery

THANK-YOU, IGNITE THE ARTS VOLUNTEERS!

Christina Hughes, Shannon Smith, Ann Christine Avdovich, Nancy Schmidt, Eva Gavaris, Alisa Senecal, Baizid Muhammad, Hazel Bennett, Bailey Ross, Vivian Fox, Christine Saddleman, Rebecca Rudnisky, Sheena Hooley, Jane Coaday, Jessica Hilton-McPherson, Cynthia Geddes, Yvonne Fox, Lynn Greene, Heather Morrison, Dorthea Atwater, Katie Bowling, Josh Smith, Bonnie Thatcher, Chris James Barzovsky, Saphyre Monteith, Jordan Shade, Jean Sanford, Ava Adams, Thierry Castro, Heena Nagar (Board Member), Dr. Claude Roberto (PAG Pres), Lori Keith, Carrie (CJ) Johnston, Dayna Hassell, Inez Niemeyer, Barb MacDonald, Julia Kalanina, Beth Gleason, Donna Falck, Coranne Creswell, Kris Raftopoulos

THANK-YOU, SOUPBOWLS VOLUNTEERS!

Vivian Fox, Jean Sanford, Bonnie Thatcher, Cornelia King, Shirley McMahon, Kona Sankey (Board member), Inez Niemeyer, Jamie Eberle, Julie Fowler, Vivian Fox, Jean Sanford, Claude Dr. Roberto (Board President), Diane Beaton, Shirley McMahon, Cindy-Lou Baker (Board member), Inez Niemeyer, Jamie Eberle, Margaret Gobie (Board member)

THANK-YOU, FRONT DESK VOLUNTEERS!

Annie Kanda, Cindy Rogers, Cornelia King, Della Rae Sawchuk, Diane Beaton, Elaine Carbonneau, Gail Kalmar, Jaime Eberle, Jean Sanford, Katie Bowling, Margaret Dawson, Martina Payette, Myrna Harms, Rene Liddicoat, Rhonda Radench, Senka Tennant, Shirley MacMahon, Trish Sweeney



2022 Members

- | | | | |
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| Beverly Gneo | Crystal Dearden | | |



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Johanna Murray	Kim Keetley	Manuela Koller & Darryl Andrews	Olga & Roy Tomlinson
Johanna Clark			Pam Stevenson



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Wayne & Judith Glibbery
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Wendy Kerr
Wendy Binggeli
William Anderson
Ying Wang
Yvonne Logan
Yvonne Konar
Yvonne Adams
Zulema Saundersa
Zuzana Kaufrinder



Board of Directors

President

Dr. Claude Roberto - Retired Archivist
(1st year of a 2 year term, Term 2)

Vice-President

Heena Nagar - Real Estate Agent/
Business Owner
(1st year of a 2 year term, Term 3)

Treasurer

Ret Tinning - Retired Manager
(1st year of a 2 year term, Term 3)

Secretary

Margaret Gobie - Retired Actor/
Director/Producer
(1st year of a 2 year term, Term 1)

Directors

Ann Doyon - Artist, Teacher, and
Marketing Manager
(1st year of a 2 year term, Term 2)

Katie Bowling - Event Planner/Volunteer
(1st year of a 2 year term, Term 1)

Directors Up for Re-Election

Cindi Lou Baker - Retired Nurse
(2nd year of a 2 year term, Term 1)

Kona Lynn Sankey - Artist and Creative
Director, Router Cat Media
(2nd year of a 2 year term, Term 1)

Nancy Schmidt - Artist/Self Employed/
Ranching
(2nd year of a 2 year term, Term 1)



Treasurers Report

(*See supplemental document for detailed financial report)

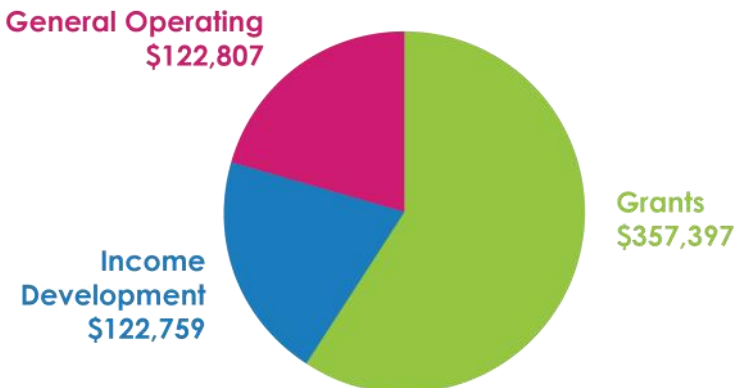
The Penticton Art Gallery finances maintained a stable position with total revenues of \$760,911 minus total expenses of \$770,496 for a deficit of \$9,586 (less than 1.3%). These results were achieved through responsible fiscal management and by a cohesive hard working staff, and board.

Revenues were achieved through grants from the City of Penticton, and other government funding programs. Other revenues were earned from successful fund raising events i.e. Loving Mugs, Ignite The Arts (first year), Square Murals Project, Annual Art Auction, Soup Bowls, Under 500 and others. Some PAG income came from government pandemic relief programs, which will probably not be available in 2023 (making fund raising more of a challenge).

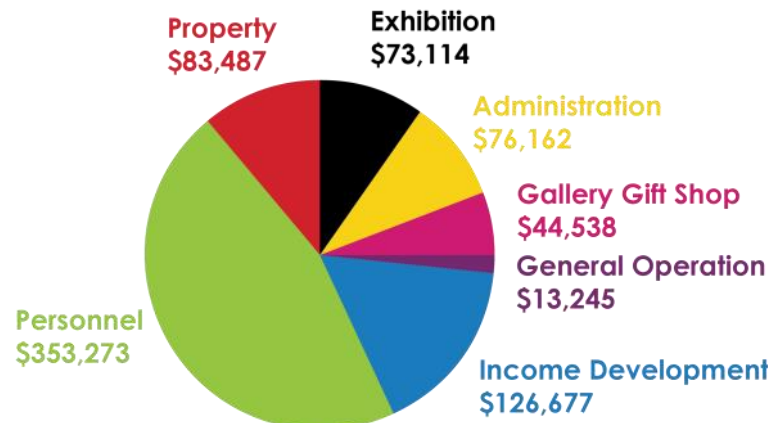
Approximately \$30,000.00 was invested in a redesign and inventory for the gift shop, in order to make it a sustainable and profitable revenue source for the gallery.

- Ret Tinning,
Board of Directors,
Treasurer

2022 REVENUES



2022 EXPENSES





2022 Supporters and Donors

Supporters are those who have made financial contributions, and donors who have contributed art to events such as the Art Auction over the course of the last calendar year, or in-kind donations. Their generous support is recognized as follows: **Gold Supporters** have contributed over \$500, **Silver Supporters** have contributed between \$200 and \$499, and **Bronze Supporters** have contributed up to \$199.

GOLD SUPPORTERS

- Alan Forsey
- Ana Cahill
- Barbara MacDonald
- Brian Wilson c/o Okanagan Archive Trust Society
- Christos Dikeakos
- Diane and Gordon Stuart
- En'owkin Centre
- Estate of Michel Leger
- Gerald and Carol Kenyobn
- Gill Holland and Hugh Richter
- Hay-Atwater Fund/Peter Hay and Dorthea Atwater
- Heather Morrison
- James Robertston and Jill Johns
- Jana McFarlane
- Jill Cunningham
- Joan Luckhart
- Kris Longpre
- Lesley Tannen
- Lillian Carlson
- Linda Thompson
- Lindsey Curtis
- Lynn and Brian Jackson
- Maria Pattison
- Marie D. Levesque
- Matthew and Jane Coady
- Moshe Dobner
- Patrick W. Field
- Peter Hay and Dorthea Atwater
- Rancho Vignola
- Rio Prystay
- Robert Dmytruk
- Sandra Bassett
- Sandy Foreman
- Sarah Allen
- Susan Austen
- Takao Tanabe and Anona Thorne
- United Way (anonymous donor)
- Vickie Garrett
- Wendy Sullivan
- Werklund Foundation
- Westjet travel voucher

SILVER SUPPORTERS

- Ann Cowan Buitenhuis
- Ann Doyon
- Carole Punt
- Carrie Johnston
- Denis O'Groman and Loraine Stephanson
- Dennis Halfhide and Velma Bateman
- Edward Wickland
- Elsie Sanderud
- Gordon Stuart
- Hans and Christine Buchler
- Harvey and Sonya Quamme
- Hazel Fry and Hal Whyte
- Inez Niemeyer
- Janet and Keith Kostek
- Lee Davison
- Margaret Neuhaus
- Mike and Kay Townley
- Nancy Dearborn
- Ranada and Neil Pritchard
- Sally and Wilfred Mennell
- Wayne Wilson

BRONZE SUPPORTERS

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- Bruce Acton
- Carolyn Barnes
- Cheryl Mitten
- Coles Books
- Dave Corbeil and Allison Howard
- Deanna Miller
- Debbie Belanger
- Delores Willoughby
- Des Anderson
- Doreen Olson
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- Elaine and Peter Dewdney
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- Linda Gidlow

- Linda Swales
- Mardy Courtney
- Margaret Dawson
- Maria Dos Santos
- Mariion Trimble
- Marilyn Hansen
- Martha Neufeld
- Marilyn and John Barnay
- Merle Waite
- Norberto Rodriguez De La Vega
- Norm and Cheryl Filipenko
- Oliver Tennant
- Paulette Batstone
- Phyllis and Dale Matthews
- PJ Mohr
- Robert Jenkins
- Robin and John Robertson
- Ron Spence
- Sally Kilburg and Khati Hendry
- Sandra Henson
- Sharla Schofield and Ben Amos
- Sharon Snow
- Shauna Sprules
- Shirley Malakoff
- Susan Austen
- Taylor Group
- Thomas and Elizabeth Landecker
- Wayne and Judith Glibbery
- William Hoffman
- Zuzana Kaufrinder





Business/Organizational Supporters

Angry Vegan, Barley Mill Brew Pub, Bench 1775, Boundless Belly Dance, Brodo Kitchen, Burrowing Owl Estate Winery, Cannery Brewing, Castanet, CBC Arts, CFSOS, COBS Bread Bakery, Coles Books, Cyrrus Gallery, David Secor Photography, Days Inn by Wyndham Penticton Conference Centre, Dirty Laundry Vineyard Ltd., Doyon Consulting Canada, Downtown Penticton BIA, Dragon's Den Art Supplies, Dream Café, En'owkin Centre, Flambé at Home, Gold Hill Winery, Hillside Winery, Honey Toast, Hoodoo Adventures, Innov8 Digital Solutions, IG Wealth Management, Jafa Signs, Joy Road Catering, Just Pies, Legend Distilling Inc., Let's Roam, Level Ground Trading Ltd., Many Hats Theatre Company, Meadowlark Nature Festival, Miss Lee Painting, Naramata Slow, Nature's Fare Markets, Noble Ridge Vineyards, OoKnakane Centre, PDCAC, Pasta Factory, Penticton Chamber of Commerce, Penticton Museum and Archives, Penticton Public Library, Penticton Now, Penticton Potter's Guild, Penticton Skaha Community Projects Society, Penticton Slumber Lodge Motel, Penticton Western News, Pizzeria Tratto Napoletana, Rancho Vignola, Regional District of Okanagan-Similkameen, Safeway, School District 67, Socialè, South Okanagan Events Centre, Summerland Potter's Guild, Syria.art, Tempest Theatre and Film Society, The Bench Market, The Book Shop, The Dream Café, The Lloyd Gallery, The Winery, Theytus Books, TIME Winery & Kitchen, Tinhorn Creek, Valley Hemp, Westjet, Wild Goose Winery, & Wouda's Bakery



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(250)-493-2928

info@pentictonartgallery.com
www.pentictonartgallery.com

**PENTICTON ART GALLERY
FINANCIAL STATEMENTS
YEAR ENDED DECEMBER 31, 2022**

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INDEPENDENT PRACTITIONER'S REVIEW ENGAGEMENT REPORT

To the Members of Penticton Art Gallery

We have reviewed the accompanying financial statements of Penticton Art Gallery (the Society) that comprise the statement of financial position as at December 31, 2022, and the statements of revenues and expenditures, changes in net assets and cash flows for the year then ended, and 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 Accounting Standards for Not-for-profit Organizations (ASNPO), 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.

Practitioner's Responsibility

Our responsibility is to express a conclusion on the accompanying financial statements based on our review. We conducted our review in accordance with Canadian generally accepted standards for review engagements, which require us to comply with relevant ethical requirements.

A review of financial statements in accordance with Canadian generally accepted standards for review engagements is a limited assurance engagement. The practitioner performs procedures, primarily consisting of making inquiries of management and others within the entity, as appropriate, and applying analytical procedures, and evaluates the evidence obtained.

The procedures performed in a review are substantially less in extent than, and vary in nature from, those performed in an audit conducted in accordance with Canadian generally accepted auditing standards. Accordingly, we do not express an audit opinion on these financial statements.

Basis for Qualified Conclusion

In common with many not-for-profit organizations, the Society derives revenue from donations and fundraising activities, the completeness of which is not susceptible to us obtaining evidence we considered necessary for the purpose of the review. Accordingly, the evidence obtained of these revenues was limited to the amounts recorded in the records of the Society. Therefore, we were not able to determine whether any adjustments might be necessary to donations or fundraising revenue, excess of revenues over expenditures, and cash flows from operations for the years ended December 31, 2022 and 2021, current assets as at December 31, 2022 and 2021 and net assets as at January 1 and December 31 for both the 2022 and 2021 year-end. Our conclusion on the financial statements as at and for the year ended December 31, 2021 was modified accordingly because of the possible effect of this limitation in scope.

(continues)

Independent Practitioner's Review Engagement Report to the Members of Penticton Art Gallery
(continued)

Qualified Conclusion

Based on our review, except for the possible effects of the matter described in the *Basis for Qualified Conclusion* paragraph, nothing has come to our attention that causes us to believe that the financial statements do not present fairly, in all material respects, the financial position of Penticton Art Gallery as at December 31, 2022, and the results of its operations and its cash flows for the year then ended in accordance with Canadian Accounting Standards for Not-for-profit Organizations (ASNPO).

Report on other legal and regulatory requirements

As required by the Societies Act of British Columbia, we report that, in our opinion, these accounting principles have been applied on a basis consistent with that of the preceding year.



Penticton, British Columbia
May 30, 2023

CHARTERED PROFESSIONAL ACCOUNTANTS

**PENTICTON ART GALLERY
STATEMENT OF REVENUES AND EXPENDITURES
FOR THE YEAR ENDED DECEMBER 31, 2022**

- 42 -

	2022	2021
REVENUES - Schedule 1		
Grants	\$ 357,397	\$ 269,783
General operating	122,807	142,529
Income development	122,759	137,640
	<u>602,963</u>	<u>549,952</u>
EXPENDITURES - Schedule 2		
Administration	76,162	76,643
Exhibition	73,114	82,154
Gallery Gift Shop	44,538	31,438
General operating	13,245	13,949
Income development	126,677	31,328
Personnel	353,273	297,906
Property	83,487	86,691
	<u>770,496</u>	<u>620,109</u>
DEFICIENCY OF REVENUES OVER EXPENDITURES FROM OPERATIONS	<u>(167,533)</u>	<u>(70,157)</u>
OTHER INCOME (Note 4)		
Canadian Heritage Reopening Fund	58,527	-
Canadian Heritage Recovery Fund	46,821	-
BC Fairs, Festivals, & Events Recovery Fund	27,000	-
BC Arts Council Resilience Grant	25,600	43,400
Federal wage subsidies	-	83,752
BC Major Anchor Attractions Program	-	73,532
	<u>157,948</u>	<u>200,684</u>
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENDITURES	<u>\$ (9,585)</u>	<u>\$ 130,527</u>

See accompanying notes to financial statements

**PENTICTON ART GALLERY
 STATEMENT OF CHANGES IN NET ASSETS
 FOR THE YEAR ENDED DECEMBER 31, 2022**

	Unrestricted Fund	Maintenance Fund	Invested in Tangible Capital Assets	2022	2021
NET ASSETS - BEGINNING OF YEAR	\$ 221,604	\$ 10,374	\$ 48,594	\$ 280,572	\$ 150,045
Deficiency of revenues over expenditures	(271)	-	(9,314)	(9,585)	130,527
Purchase of tangible capital assets	(30,301)	-	30,301	-	-
NET ASSETS - END OF YEAR	\$ 191,032	\$ 10,374	\$ 69,581	\$ 270,987	\$ 280,572

See accompanying notes to financial statements

**PENTICTON ART GALLERY
STATEMENT OF FINANCIAL POSITION
DECEMBER 31, 2022**

	2022	2021
ASSETS		
CURRENT		
Cash (Note 5)	\$ 274,146	\$ 293,999
Accounts receivable	12,906	12,535
Inventory (Note 3)	15,045	18,021
Goods and services tax recoverable	21	-
	<u>302,118</u>	<u>324,555</u>
TANGIBLE CAPITAL ASSETS (Notes 3, 6)	69,581	48,593
COLLECTIONS (Notes 3, 7)	1	1
	<u>\$ 371,700</u>	<u>\$ 373,149</u>
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable	\$ 15,169	\$ 34,248
Goods and services tax payable	-	775
Provincial sales tax payable	2,064	5,883
Employee deductions payable	8,700	7,804
Wages payable	3,735	5,650
Deferred income (Note 9)	71,045	38,217
	<u>100,713</u>	<u>92,577</u>
NET ASSETS		
Unrestricted fund	191,032	221,604
Maintenance fund (Note 10)	10,374	10,374
Invested in tangible capital assets	69,581	48,594
	<u>270,987</u>	<u>280,572</u>
	<u>\$ 371,700</u>	<u>\$ 373,149</u>

COMMITMENTS (Note 11)

SUBSEQUENT EVENTS (Note 14)

ON BEHALF OF THE BOARD



Director



Director

See accompanying notes to financial statements

**PENTICTON ART GALLERY
STATEMENT OF CASH FLOWS
YEAR ENDED DECEMBER 31, 2022**

- 45 -

	2022	2021
OPERATING ACTIVITIES		
Cash receipts from funders and contributors	\$ 635,422	\$ 506,711
Cash paid to suppliers and employees	(778,307)	(624,955)
Goods and services tax	(797)	440
Provincial sales tax	(3,818)	844
Canadian Heritage Reopening Fund	58,527	-
Canadian Heritage Recovery Fund	46,821	-
BC Fairs, Festivals, & Events Recovery Fund	27,000	-
BC Arts Council Resilience Grant	25,600	43,400
Federal wage subsidies	-	83,752
BC Major Anchor Attractions Program	-	73,532
	<u>10,448</u>	<u>83,724</u>
INVESTING ACTIVITY		
Purchase of tangible capital assets	(30,301)	-
	<u>(19,853)</u>	<u>83,724</u>
INCREASE (DECREASE) IN CASH FLOW		
Cash - beginning of year	<u>293,999</u>	<u>210,275</u>
CASH - END OF YEAR (Note 5)	<u>\$ 274,146</u>	<u>\$ 293,999</u>

See accompanying notes to financial statements

1. PURPOSE OF THE SOCIETY

Penticton Art Gallery (the "society") is a not-for-profit organization incorporated provincially under the Society Act of British Columbia. As a registered charity the society is exempt from the payment of income tax under Section 149(1) of the Income Tax Act.

The society exists to exhibit, interpret, preserve and promote our collective artistic and cultural heritage as expressed through the visual arts. This is supported through the gallery's exhibitions, education and outreach programs to engage our community in local, regional and global issues while also being attentive to cultural and gender diversity and the work of Indigenous artists.

2. BASIS OF PRESENTATION

The financial statements were prepared in accordance with Canadian Accounting Standards for Not-for-profit Organizations (ASNFPPO).

3. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Measurement uncertainty

When preparing financial statements according to ASNPO, management makes estimates and assumptions relating to:

- reported amounts of revenues and expenses
- reported amounts of assets and liabilities

Estimates are based on a number of factors including historical experience, current events and actions that the society may undertake in the future, and other assumptions that management believes are reasonable under the circumstances. By their nature, these estimates are subject to measurement uncertainty and actual results could differ. In particular, estimates are used in accounting for certain items such as useful lives of capital assets and the year-end accounting accrual.

(continues)

3. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Revenue recognition

Penticton Art Gallery follows the deferral method of accounting for contributions.

Restricted contributions and government funding are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Investment income on unrestricted funds is recognized as revenue when earned.

Contributions in-kind of tangible capital assets and restricted funding received for the purpose of acquiring tangible capital assets are deferred and recognized as revenue on the same basis as the amortization expense related to the specific capital assets.

The society recognizes all other revenue when it is earned, specifically when all the following conditions are met:

- Services are provided or products are delivered to customers.
- There is clear evidence that an arrangement exists.
- Amounts are fixed or can be determined.
- The ability to collect is reasonably assured.
- There is no significant obligation for future performance.

Inventory

Inventory which consists of Gallery Gift Shop items is valued at the lower of cost and net realizable value.

Tangible capital assets

Tangible capital assets are stated at cost or deemed cost less accumulated amortization. Tangible capital assets are amortized over their estimated useful lives at the following rates and methods:

Furniture and equipment	20%	declining balance method
Computer equipment	55%	declining balance method
Leasehold improvements	10%	straight-line method

(continues)

**PENTICTON ART GALLERY
 NOTES TO FINANCIAL STATEMENTS
 YEAR ENDED DECEMBER 31, 2022**

3. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES *(continued)*

Amortization is an accounting entry and does not represent a cash outflow to the Penticton Art Gallery. The results of operations for the year excluding amortization are as follows:

	<u>2022</u>	<u>2021</u>
Deficiency of revenue over expenditure including amortization	\$ (9,584)	\$ 130,527
Add: Amortization	<u>9,314</u>	<u>8,773</u>
Excess (deficiency) of revenue over expenditure excluding amortization	<u>\$ (270)</u>	<u>\$ 139,300</u>

Collections

The Society holds a collection of works of art and library books for the perpetual benefit of current and future generations. The Collections are shown as an asset at a nominal value of \$1 due to the practical difficulties of determining a meaningful value for these assets. Works of art and books purchased for the collection of the Society are recorded as an expenditure in the year of acquisition. Works of art and books donated to the Society are not recorded in the books of account.

Items that have been estimated at a value over \$1,000 are independently appraised. Items valued under \$1,000 are valued at the amount as purported by the donor.

Contributed services and materials

Volunteers contribute a significant number of hours per year to assist the society in carrying out its service delivery activities. Because of the difficulty of determining their fair value, contributed services are not recognized in the financial statements. Contributed goods, including gifts in kind and donations of art, are not recognized in these financial statements, except for tangible capital assets that are used in the normal course of the society's operations.

Financial instruments policy

Financial instruments are recorded at fair value when acquired or issued. In subsequent periods, financial instruments are reported at amortized cost.

Financial assets measured at amortized cost includes cash and accounts receivable.

Financial liabilities measured at amortized cost includes accounts payable, goods and services tax payable, provincial sales tax payable, wages payable and employee deductions payable.

Comparative figures

Certain comparative amounts have been reclassified to conform to the current year's presentation.

Donated items

In accordance with the existing Board policy, donations of art and supplies used for the purposes of fundraising are not recorded in the financial statements.

PENTICTON ART GALLERY
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED DECEMBER 31, 2022

4. OTHER INCOME

During the current year, the society received financial support in the amount of \$105,348 from federal government agencies as well as \$52,600 (2021 - \$116,932) from provincial government agencies to assist the society in recovering from the financial impact of COVID-19. In 2021, the society also received funding from the federal government through the Canada Emergency Wage Subsidy in the amount of \$83,752. These funding sources have been provided to support the society as they respond to the ongoing impacts of the pandemic and are not expected to be continuing sources of funding.

5. CASH

	2022	2021
Petty cash	\$ 118	\$ 249
Cash - general account	187,619	236,625
Cash - gaming account	51,541	27,458
Cash - savings account	34,868	29,667
	\$ 274,146	\$ 293,999

6. TANGIBLE CAPITAL ASSETS

	Cost	Accumulated amortization	2022 Net book value	2021 Net book value
Computer equipment	\$ 15,768	\$ 12,823	\$ 2,945	\$ 1,113
Furniture and equipment	71,941	60,043	11,898	11,817
Leasehold improvements	69,252	14,514	54,738	35,663
	\$ 156,961	\$ 87,380	\$ 69,581	\$ 48,593

7. COLLECTIONS

The Society has an extensive collection of works of art and books.

The Society acquires works of art and books by purchase, donation and bequest. While not recognized in these financial statements, donations received to the collection during the current year were \$35,005 (2021- \$83,649).

8. BANK INDEBTEDNESS

The society maintains a line of credit with the TD Bank, Penticton, BC, bearing interest at prime plus 1.5%, covering overdrafts to a limited of \$25,000 and secured by assets of the society. The balance of this account was \$0 as December 31, 2022 (\$0 - December 31, 2021).

PENTICTON ART GALLERY
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED DECEMBER 31, 2022

9. DEFERRED REVENUE

Deferred revenue represents unspent externally restricted funding. Recognition of these amounts as revenue is deferred until such time that the related expenditure is incurred.

Deferred revenue - tangible capital assets represents contributed capital assets that the society received and assets that were acquired with restricted funding. Recognition of these amounts as revenue is deferred until such time that the related tangible capital assets are amortized.

	<u>2022</u>	<u>2021</u>
Deferred revenue - beginning balance	\$ 36,197	\$ 90,667
Community Gaming Grant - Ministry of Finance	85,500	64,500
Restricted donation received	10,000	-
Indigenous Scholarship Fund	-	500
Use of Gaming funds	(61,417)	(71,770)
Use of British Columbia Art Council Grant	-	(46,900)
Use of Mabel Gawne estate funds	(330)	(800)
Use of Indigenous Scholarship Fund	(500)	-
Deferred revenue - ending balance	<u>69,450</u>	<u>36,197</u>
Deferred revenue - tangible capital assets, beginning balance	2,020	2,550
Contributions	-	-
Amount transferred to revenue	(425)	(530)
Deferred revenue - tangible capital assets, ending balance	<u>1,595</u>	<u>2,020</u>
	<u>\$ 71,045</u>	<u>\$ 38,217</u>

10. MAINTENANCE FUND

The Maintenance Fund was established by the board of directors in 2005 to secure funds for future capital projects and the funds may not be used for any other purpose without board approval.

11. COMMITMENTS

The society holds a five year lease with the City of Penticton for the use of the property and premises that they operate from which expires August 19, 2025. While the total cost of the lease is \$1, the in-kind donation value of the property lease for the current year is \$97,560. The society is responsible for the related property taxes, utilities, insurance and maintenance of the property. During the current year, the society received a permissive property tax exemption of \$18,622 from the City of Penticton.

The society also has a 66 month lease with Innov8 for its photocopier/printer which expires June 2025. The annual cost of the lease is \$4,656, plus a per item charge for usage.

12. ENDOWMENT FUND

The society has \$121,253 invested in a permanent endowment fund with the Community Foundation of the South Okanagan. The total income recognized in 2022 from the endowment fund is \$4,370 (2021 - \$4,190).

13. FINANCIAL INSTRUMENTS

The society is exposed to various risks through its financial instruments and has a comprehensive risk management framework to monitor, evaluate and manage these risks. It is management's opinion that the society is not exposed to significant interest, currency or credit risks arising from their financial instruments.

14. SUBSEQUENT EVENTS

The following events occurred subsequent to the fiscal year end:

Contract to purchase tangible capital assets

In April 2023, the society entered a contract to purchase audio/visual equipment in the amount of \$40,000. This purchase contract was funded by a \$40,000 grant received in April 2023 from the BC Council for the Arts Infrastructure Program.

**PENTICTON ART GALLERY
SCHEDULE OF REVENUE
FOR THE YEAR ENDED DECEMBER 31, 2022**

(Schedule 1)

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	2022	2021
REVENUES		
Grants		
City of Penticton	\$ 125,000	\$ 100,000
Ignite the Arts Festival grants	70,550	-
British Columbia Arts Council	69,900	76,900
Gaming	61,416	71,770
Other	11,200	5,350
Canadian Heritage - Young Canada Works	11,085	6,771
Project grants	8,246	4,196
Canada Summer Jobs	-	4,796
	<u>357,397</u>	<u>269,783</u>
General Operating		
Gallery Gift Shop sales	51,387	48,547
Workshops and programs	28,932	56,654
Collection box	12,247	12,615
Memberships and admissions	11,830	13,414
Other	9,806	7,249
Facility rental	4,492	2,071
Exhibition - receptions	3,423	59
Newsletter advertising	690	1,920
	<u>122,807</u>	<u>142,529</u>
Income Development		
Art Auction	38,295	28,099
Individual contributions	24,674	31,766
Soup Bowls Project	18,737	7,455
Under 500	11,460	25,329
Ignite the Arts Festival	11,377	1,592
Square Mural Project	7,950	20,400
Miscellaneous fundraising	7,705	11,282
Loving Mugs	1,723	7,116
Corporate contributions	750	4,230
Exhibition Sponsorship	-	260
"In Kind" Contributions	88	111
	<u>122,759</u>	<u>137,640</u>
	<u>\$ 602,963</u>	<u>\$ 549,952</u>

See accompanying notes to financial statements

**PENTICTON ART GALLERY
SCHEDULE OF EXPENDITURES
FOR THE YEAR ENDED DECEMBER 31, 2022**

(Schedule 2)

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	2022	2021
EXPENDITURES		
Administration		
Accounting	\$ 8,624	\$ 21,653
Advertising	4,928	3,595
Bank charges and interest	785	2,479
Dues and subscriptions	7,117	6,305
Equipment lease	6,266	7,042
Office supplies	24,665	22,817
Photocopies	11,914	2,125
Postage	1,363	3,166
Public relations	5,543	4,255
Telephone	1,484	1,423
Travel and professional development	3,473	1,783
	<u>76,162</u>	<u>76,643</u>
Exhibition		
Artist expenses	13,410	3,531
Artist fees	28,147	33,025
Exhibition and curator fees	4,639	14,068
Installations	12,700	13,729
Printing and photography	952	2,073
Receptions	3,302	226
Shipping	9,964	15,502
	<u>73,114</u>	<u>82,154</u>
Gallery Gift Shop		
Consignment	27,548	23,384
Purchases, net of adjustments	6,475	4,013
Other	10,515	4,041
	<u>44,538</u>	<u>31,438</u>
General Operating		
Newsletter	2,319	-
Workshops	10,926	13,949
	<u>13,245</u>	<u>13,949</u>
Income Development		
Annual Art Auction	16,309	5,933
Ignite the Arts Festival	85,907	1,000
Kitchen Stove Film Series	-	495
Miscellaneous fundraising	91	66
Loving Mugs	214	812
Other Auctions	-	1,337
Soup Bowls Project	4,431	3,458
Square Mural Project	12,433	-
Under 500	7,292	17,662
Young Collectors Club	-	565
	<u>126,677</u>	<u>31,328</u>

(continues)

See accompanying notes to financial statements

**PENTICTON ART GALLERY
 SCHEDULE OF EXPENDITURES (continued)
 FOR THE YEAR ENDED DECEMBER 31, 2022**

(Schedule 2)

Personnel		
Employee benefits and payroll costs	38,361	36,690
Salaries	314,912	261,216
	<u>353,273</u>	<u>297,906</u>
Property		
Amortization	9,314	8,773
Gas	9,167	6,870
Heating and ventilation system	1,696	1,778
Insurance	15,703	19,527
Janitorial	12,414	10,597
Library Acquisitions	117	-
Permanent collection	815	8,281
Repairs and maintenance	14,174	11,157
Security	1,154	344
Water and electricity	18,933	19,364
	<u>83,487</u>	<u>86,691</u>
	\$ 770,496	\$ 620,109

Late Addition - August, 1, 2023 re
Penticton Art Gallery

THE PENTICTON ART GALLERY SOCIETY FINANCIAL OVERVIEW

Presentation to the City of Penticton City
Council Meeting ~ 1st of August 2023

Abstract

An overview of the Penticton Art Gallery Society's Financial History 2012-2022

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Section 17:	Museum Industry Salary Comparisons	Page 24-32

Additional Attachments:

- 1) Penticton Art Gallery's 2022 Financials, 31 December 2022
- 2) Penticton Art Gallery's 2022 Annual Report, Wednesday 31 May 2023
- 3) Penticton Art Gallery Arts Letter July/August 2023

**Financial Overview for the Penticton Art Gallery Society
Presented at the City of Penticton's Regular Council Meeting
August 1, 2023 - 1:00 pm
Presented by: Ret Tinning - Board Treasurer**

Section 1: Introduction and General Overview

The Penticton Art Gallery (PAG) is managed in a fiscally responsible manner, using sound business practices (as endorsed by the B.C. Societies Act). During 2022, the Penticton Art Gallery sustained a stable financial position due largely to operational funding received from the City of Penticton, the BC Arts Council, BC Gaming, and one-time covid relief funding from the Federal and provincial governments.

A \$9,585.00 loss was incurred in 2022 (less than 1.25% of total expenses) which is a manageable expense.

In the past 10 years 2020 and 2021 were the only years in which the Penticton Art Gallery sustained an excess in Revenue. Net Revenue over a 10-year period (2013 to 2022) \$9,956.

As of December 31, 2022, the Penticton Art Gallery's operating and building maintenance reserve fund (which at the time had not been formally passed by a Board motion) balance was \$26,628 with an additional \$8,240 of restricted funds. It is the Penticton Art Gallery's goal and responsibility to build up the internally restricted operating and building maintenance reserve fund to a level representing three to six months of expenses to cushion against unexpected events, losses of revenue, and large unbudgeted expenses.

The Gallery's TD General bank account is the day-to-day chequing account where all the grants, apart from the BC Gaming grant, are deposited into, as well as revenue from our gift shop, donations, membership renewals, fundraising events, etc. Lump-sums from grants are co-mingled in this account with other revenue. All deposits and withdrawals are carefully tracked by our administrator/bookkeeper.

Between 2020 and 2022, just like many non-profits, businesses, and individuals within our community, the Penticton Art Gallery received covid relief funding. These relief funds were reinvested into the gallery in the form of renovations to our gift shop, building maintenance, new equipment, (i.e., computers, safety ladder, security cameras) wage increases for our employees to bring their pay rate up to a "living wage", monthly transfer of \$500 to our internally restricted operating and building maintenance reserve fund, and to pay for day-to-day expenses. These additional covid-relief funds were temporary and are no longer available.

The Penticton Art Gallery is trying to create a position of stable funding. It is the desire of the Gallery to work collaboratively with the City of Penticton to help achieve this goal. When extra monies are available, the Gallery puts the money back into the gallery and the community through programming, exhibitions, community partnerships, and our employee wages.

Section 2: Penticton Art Gallery Society's Bank Balances 31st December 2022

Penticton Art Gallery Society's Bank Balances as of the 31st of December 2022.

Petty Cash	\$ 118
General Account:	187,619 - adjusted for o/s cheques as of Dec. 31/22
Gaming Account:	51,541 - adjusted for o/s cheques as of Dec. 31/22
Reserve Account:	<u>\$ 34,868*</u>

Total: **\$274,146**

*Mabel Gawne Scholarship for Spring Break Art Camp \$8,240, Building Maintenance \$10,374, Operating Reserve \$16,254

A non-profit should have an operating reserve of approximately 3 to 6 months of annual expenses.

Section 3: Human Resources ~ Overview

Research recently undertaken by the British Museums Association amongst others consistently demonstrates that years of pay freezes and budget cuts have had a severe impact on the living standards of museum workers. The pandemic and now the cost-of-living crisis have taken a toll on wellbeing and pay. As a historically underpaid sector, we are falling further behind as inflation hits double digits and the cost of essentials soar. [Here at the Penticton Art Gallery](#), we are committed to addressing this inequity and have made strides towards ensuring that our employees are paid a living wage which more fairly reflects the true costs of living in a community and can earn what they need to support their families. We recognize that paying a Living Wage has benefits not only to our organization, but all of our staff, and will help reduce staff turnover, recruitment, and training costs, and will increase morale, productivity, and brand awareness.

The Director/Curator, Paul Crawford has been with the Penticton Art Gallery since the Spring of 2006. As of 1st August 2023 the Penticton Art Gallery has a staff of five full-time and two part-time employees.

- 1) Director/Curator: Paul Crawford
- 2) Administrator: Julia Snow
- 3) Educational Coordinator: Rebecca Stocker
- 4) Collections Coordinator / Preparator: Brendon Raw
- 5) Marketing Coordinator: Chelsea Terry
- 6) Gift Shop Coordinator: Karen Donovan-Schreiber
- 7) Front Desk and Volunteer Coordinator: Donna-Lee Jordan

* **Note:** The gallery hires an additional 2-3 students full-time each summer and individuals on contract periodically throughout the year as opportunities and resources allow.

* **Note:** The gallery also has a robust volunteer program which operates throughout the year assisting us with our reception, library, programs and at gallery events.

Annual Staff Wages 2022

PAG Annual Staff Salaries	\$314,912
2022 Employee Benefits and payroll costs	<u>38,361</u>
2022 Total Payroll Cost:	<u>\$353,273</u>

* **See Appendices for the 2023 State of BC's Non-Profit Sector | Safety Net Report**

* **Additional Resources to Explore:**

British Columbia Museum Association's 2021 Sector Survey | Salary Report

A total of 73 organizations participated in the 2021 BCMA Sector Survey administered between February 21 - March 31, 2021. A total of 65 organizations provided budget information and 50 organizations provided salary information.

* The full report can be downloaded here: <https://museum.bc.ca/brain/bcma-2021-sector-survey-salary-report/>

Section 4: 2022 Operational Funding Grants Received

2022 Operational Grants

Definition - grants that support a non-profit's mission rather than specific projects or programs. Working capital that is needed to sustain day-to-day operations.

City of Penticton	\$125,000
BC Arts Council	39,900
30% of 2022/2023 BC Community Gaming Grant	<u>25,650*</u>

Total: \$186,275

*A portion of the Curator's Wage, the Education and Programming Coordinator's wage, and Utilities (Gas) is paid from the Community Gaming Grant. The balance of the Gaming Grant must be used for costs associated with the direct delivery of exhibitions, children's programming, and adult programming.

Section 5: Covid Relief Funding Received in 2022

Covid Relief Funding Received in 2022

Canadian Heritage Reopening	\$ 58,527
Canadian Heritage Recovery	46,821
BCFFE Recovery	27,000
BC Arts Council Resilience Grant	<u>25,600</u>

Total: \$157,948

Section 6: City of Penticton's Annual Funding Support of the Penticton Art Gallery Society A Ten Year Historical Overview (2013-2023)

The opening slide of Day 2's 2023 Budget Presentation which took place in the City of Penticton's Council Chambers on March 15, 2023, the stated purpose of the City of Penticton's Municipal Grant Program was outlined as being:

- 1) Provide assistance to community-based organizations that improve the well-being and quality of life of the community and its residents.**
- 2) Provide assistance to community-based organizations that contribute to the community's economic health and social vibrancy.**

For a video link to review the 2022 budget presentation:

<http://csg001-harmony.sliq.net/00201/Harmony/en/PowerBrowser/PowerBrowserV2/20200327/-1/37667>

Penticton Art Gallery's Annual Operational Support Received from the City of Penticton (Ten Year Historical Overview 2013-2023)

2022: \$125,000
2021: \$125,000
2020: \$100,000
2019: \$125,000
2018: \$125,000
2017: \$105,000
2016: \$95,000
2015: \$95,000
2014: \$95,000
2013: \$88,000

Section 7: City of Penticton Ignite the Arts Festival Event Funding (2022-2023)

According to the City of Penticton's website the City of Penticton provides municipal grants for programs and events that support residents and contribute to our vision as a "vibrant, innovative, adventurous waterfront city focused on sustainability, community and economic opportunity."

Penticton Art Gallery's Ignite the Arts Festival ~ Special Events Grant (2022-2023)

2022: \$25,000 cash ~ \$7,500 in kind (\$4,040 of the in-kind portion was used)

2023: \$12,500 cash ~ \$7,500 in kind (\$1,802 of the in-kind portion was used)

Section 8: Penticton Art Gallery's Permissive Tax Exemption Grant Overview

City of Penticton's Permissive Tax Exemption Policy Resolution No.: 141/2020

Section 224 of the Community Charter provides for permissive tax exemptions for properties used by a variety of non-profit organizations or properties that Council considers are used for a purpose directly related to the purposes of the organization. It also provides for permissive exemptions for some properties which are additional to statutory exemptions under Section 220, such as church halls or ancillary land surrounding places for public worship or privately run schools. Exemptions provided for in Section 224 are established by Council bylaw at the absolute discretion of Council. There is no obligation to give the exemption or to continue it in future years. Exemptions cannot be granted if the organization does not qualify under the Community Charter.

The intent of this policy and associated evaluation categories and guidelines is to identify the services and organizations which are is a justifiable expense to the taxpayers of Penticton. Support will be directed towards services the City would consider providing given adequate resources.

A Historical Overview Penticton Art Gallery's Permissive Tax Exemption's (2014-2022)

2022: \$18,622
2021: \$19,877
2020: \$21,094
2019: \$20,344
2018: \$18,428
2017: \$17,715
2016: \$16,963
2015: \$16,980
2014: \$17,589

* Note: Penticton Art Gallery's 2023 BC Property Assessment lists the building at: \$1,167,000

* In 2020 the Penticton Art Gallery Society transferred ownership of the building to the City of Penticton as per the 1999 lease agreement. The estimated cost to rebuild a similar building in 2023 would be between 4 and 5 million dollars.

Total Number of Permissive Tax Exemptions Granted Annually by City of Penticton 2018-2022

2022 ~ 176 Permissive Tax Exemption Granted / 84 Revitalization Tax Exemptions Granted
2021 ~ 179 Permissive Tax Exemption Granted / 72 Revitalization Tax Exemptions Granted
2020 ~ 125 Permissive Tax Exemption Granted / 32 Revitalization Tax Exemptions Granted
2019 ~ 125 Permissive Tax Exemption Granted / 27 Revitalization Tax Exemptions Granted
2018 ~ 130 Permissive Tax Exemption Granted / 29 Revitalization Tax Exemptions Granted

* **Note:** The City of Penticton Revitalization Tax Exemption Bylaw No. 2015-52
Also know as Major Development Projects Economic Investment Zone Bylaw No. 2015-52
A bylaw to create a revitalization tax exemption for eligible major development projects

Appendices

Section 9: PAG Annual Revenues vs Expenses (2013-2022)

Year	Total Revenue	Total Expenses	Excess	Deficiency
2022	\$760,911	\$770,498		(\$9,585)
2021	\$750,636	\$620,109	\$130,527	
2020	\$728,338	\$644,988	\$83,350	
2019	\$578,095	\$585,267		(\$7,172)
2018	\$491,681	\$529,405		(\$37,724)
2017	\$494,099	\$508,073		(\$13,974)
2016	\$446,668	\$498,275		(\$51,607)
2015	\$458,427	\$480,569		(\$22,142)
2014	\$359,709	\$406,285		(\$46,576)
2013	\$372,176	\$387,317		(\$15,141)

Section 10: PAG Earned Revenue ~ Fundraising (2012-2022)

Penticton Art Gallery											
10-Year Income Development Comparative Summary											
Income development category	2022	2021	2020	2019	2018	2017	2016	2015	2014	2013	2012
Art Auction	\$ 38,295.00	\$ 28,099.00	\$ 16,345.00	\$ 80,026.00	\$ 59,311.00	\$ 60,029.00	\$ 54,997.00	\$ 67,978.00	\$ 48,496.00	\$ 30,743.00	\$ 40,217.00
Soup Bowls Project	\$ 18,737.00	\$ 7,455.00	\$ 12,438.00	\$ 20,526.00	\$ 15,396.00	\$ 21,662.00	\$ 17,739.00	\$ 14,366.00	\$ 9,735.00	\$ 10,777.00	\$ 11,365.00
Kitchen Stove Film Series	\$ -	\$ -	\$ 9,422.00	\$ 21,933.00	\$ 27,114.00	\$ 23,723.00	\$ 20,639.00	\$ 21,288.00	\$ 25,497.00	\$ 27,524.00	\$ 19,091.00
Quick Draw/Brush with Greatness	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 2,155.00	\$ 5,000.00	\$ 11,500.00	\$ 5,000.00
Concert Series	\$ -	\$ -	\$ 1,004.00	\$ 3,352.00	\$ 9,266.00	\$ 4,623.00	\$ -	\$ -	\$ -	\$ -	\$ 321.00
March Friendraiser	\$ -	\$ -	\$ 288.00	\$ 2,156.00	\$ 6,295.00	\$ 4,939.00	\$ 3,347.00	\$ -	\$ -	\$ -	\$ -
Under 500	\$ 11,460.00	\$ 25,329.00	\$ 30,900.00	\$ 9,329.00	\$ 5,962.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Rome Trip	\$ -	\$ -	\$ -	\$ 25,960.00	\$ 31,089.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Loving Mugs	\$ 1,723.00	\$ 7,116.00	\$ 7,587.00	\$ 4,410.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Ignite the Arts Festival	\$ 11,377.00	\$ 1,592.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Square Mural Project	\$ 7,950.00	\$ 20,400.00	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
	\$ 89,542.00	\$ 89,991.00	\$ 77,984.00	\$ 167,692.00	\$ 154,433.00	\$ 114,976.00	\$ 96,722.00	\$ 105,787.00	\$ 88,728.00	\$ 80,544.00	\$ 75,994.00

Section 11: Penticton Art Gallery's Vision/Mission/Mandate

VISION: Penticton Art Gallery's vision is a world where the visual arts foster greater inclusiveness, social engagement, critical thinking, and creativity.

MISSION: The Penticton Art Gallery's mission is to engage our diverse community in an ongoing dialogue about issues and ideas as expressed through contemporary and historic art practices and to provide opportunities for interaction with artists and the artistic process.

MANDATE: The Penticton Art Gallery exists to exhibit, interpret, preserve, and promote our collective artistic and cultural heritage as expressed through the visual arts. Our gallery is accessible to everyone as a vibrant public space in service of our community. Our exhibitions, education and outreach programs engage our community in local, regional, and global issues, while embracing cultural and gender diversity, and the work of indigenous artists.

Section 11: Penticton Art Gallery Society's Incorporation Information

The Penticton Art Gallery is incorporated under the BC Societies Act

Date of Incorporation: 12 November 1972

BC Societies Incorporation Number: 9986

The Penticton Art Gallery is designated by the Canada Revenue Agency (CRA) as a registered charity

Registration Date: 30 November 1972

Federal Charitable Tax Number: 11879 0419 RR 0001

Section 12: Penticton Herald Article ~ Friday May 26, 1978

Penticton Herald

Published by Thomson B.C. Newspapers Ltd.
186 Nanaimo Avenue West, Penticton, B.C.
G. J. Rowland, Publisher
Friday, May 26, 1978 — PAGE FOUR

Whither the art gallery?

The request by the Penticton Art Gallery to city council for an on-going commitment of financial support to meet staff salary expenses brings to a head again the issue of adequate funding for our cultural institutions.

More specifically, it is time for a decision on whether the art gallery ought to be accorded the sort of status or recognition we give to the library and to a lesser extent the museum in budget considerations so that it has the opportunity to blossom to full potential in its role in the community.

This guarantee of annual support of some substantial nature is necessary to provide a sense of financial confidence for any organization. But what has made it imperative now for the Penticton Art Gallery is the opportunity it has to apply for a grant from the National Museums to meet the bulk of the estimated \$38,000 cost of upgrading its facilities in the Community Arts Centre. The renovation would provide proper heat, light, humidity control and security needed for the gallery to qualify to receive first-class exhibits.

The catch in all this is that the funding from the National Museums will not be available unless the gallery has the staff to program activities and assist in arranging the exhibitions. Yet the gallery cannot afford the necessary staff of a curator, an assistant and part-time assistant, without the city's support on a continuing basis in meeting salary expenses of about \$25,000 a year.

What the issue boils down to, then, is what value do we place on the art gallery as a community resource and its potential in adding still more to the interest, education and entertainment of residents? No art gallery can exist on members' dues or grants. Some form of subsidization is needed. The city has argued in the past that it does in effect subsidize the art gallery by providing free space, heat and light. True, but in terms of what is provided in direct aid to galleries by other centres, this city's contribution is hardly princely.

We fully recognize the difficulty council faces in considering the merits of all demands on the city's treasury. But we have said before that the current system of distributing largesse is both inefficient and demeaning, and it would be better to have cultural funds included in a tax package. It would add a minuscule amount to the per capita tax load and would allow the arts that sense of financial confidence which they do not enjoy today. Meantime, dare we suggest that the assistance the library will now be receiving in the form of provincial grants might relieve the city of some budget obligations that could be transferred to the art gallery?

It goes without saying that the city has been richer for the manner in which the gallery and grown and matured in the last few years. It has been built up into an important resource whether considered from the artistic, educational or tourist aspects. That has been reflected in the growing participation of people through memberships and attendance at exhibitions and other activities. The gallery is starting to fulfill the function for which many members have steadily worked and, as has been aptly stated, it now stands at a crossroads in its growth.

There could be vastly greater dividends but for the financial handicap which limits the potential. A bold step now would give the gallery a giant leap forward.

Penticton Herald

G. J. ROWLAND — Publisher
HARVIE GAY — Editor

MICHAEL GRACE — Advertising Manager
R. P. WAKELING — Circulation Manager

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Second Class Mail Registration Number 0435

Section 13: Transcription of the Penticton Herald Article Friday May 26, 1978

Penticton Herald ~ G.J. Rowland, Publisher

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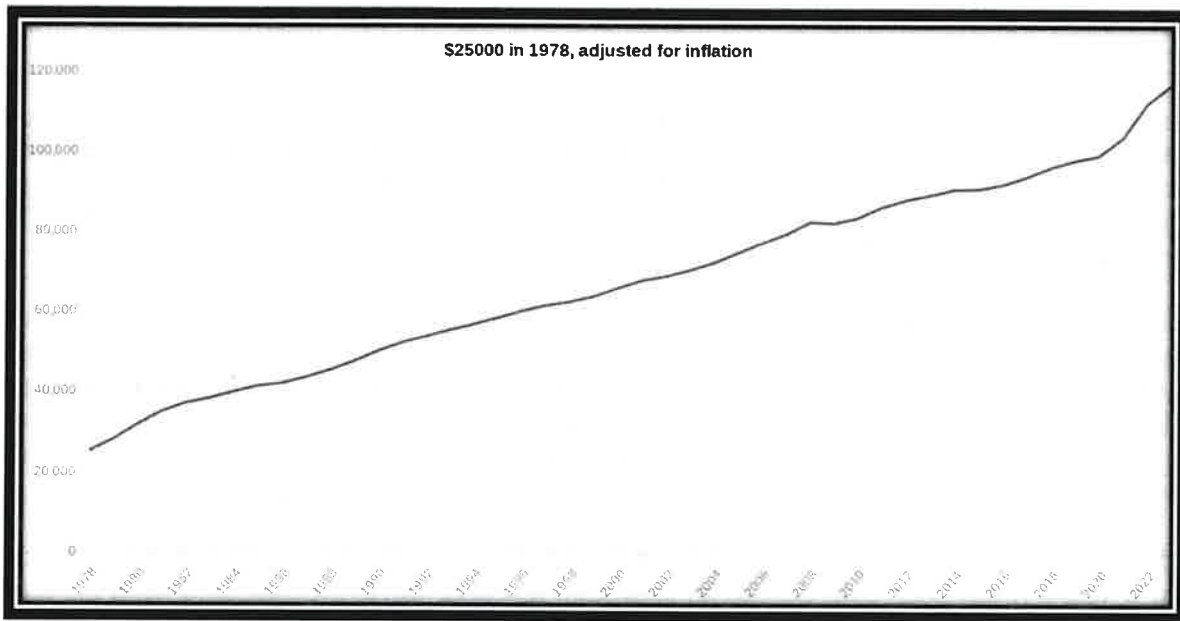
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There could be vastly greater dividends but for the financial handicap which limits the potential. A bold step now would give the gallery a giant leap forward.

Section 14: Inflation Calculator \$25,000 from 1978 – 2023

Based on the suggested Municipal funding level of \$25,000 suggested in the Penticton Herald Article published on Friday May 26, 1978 we have adjusted the amount from 1978 into 2023 dollars.

Interestingly \$25,000 in 1978 when adjusted to inflation has the equivalent in purchasing power to about \$116,989.65 today, an increase of \$91,989.65 over 45 years. The dollar had an average inflation rate of 3.49% per year between 1978 and today, producing a cumulative price increase of 367.96%. This means that today's prices are 4.68 times as high as average prices since 1978, according to the Bureau of Labor Statistics consumer price index. A dollar today only buys 21.369% of what it could buy back then. The inflation rate in 1978 was 7.59%. The current inflation rate compared to last year is now 2.97%. If this number holds, \$25,000 today will be equivalent in buying power to \$25,742.29 next year.



Section 15: Glossary of Terms

1) What is a not-for-profit organization?

Registered charities and non-profit organizations (NPOs) both operate on a non-profit basis, however they are not the same. The term “not-for-profit”, as it is used in the Canada Not-for-profit Corporations Act, is often misunderstood. Not-for-profit corporations are free to conduct the same business activities as business corporations. In other words, not-for-profit corporations can make a profit. In B.C., not-for-profit / non-profit organizations are known as societies. Societies are independent, democratic organizations that are required to comply with the Societies Act and their own constitution and bylaws. Societies do not earn any profits for its members but rather to support the organization’s cause or goal, but they also use some money to pay for employee salaries and administrative need.

For more information please go to the Canada Revenue Agency (CRA) website:

www.canada.ca/en/revenue-agency/services/charities-giving/giving-charity-information-donors/about-registered-charities/what-difference-between-a-registered-charity-a-non-profit-organization.html

2) What is a registered charity

The Penticton Art Gallery Society is a registered Charity. To be registered as a charity, an organization must have purposes that are exclusively charitable and conduct activities that further those purposes. An organization’s purposes are found in its governing documents and outline its goals and objectives. Activities are the ways the organization furthers its purposes. The Canada Revenue Agency looks at both of these when deciding if it can register a charity.

* Examples of Purposes: Advancing the Public's Appreciation of the Arts

- 1) To advance the public’s appreciation of the arts by providing high-quality artistic performances in specify for example, public places, senior citizens homes, churches, community centres, and educational institutions
- 2) To advance the public’s appreciation of the arts by producing public art exhibitions, presentations, and performance art(s) events, and by providing a forum for qualified artists to exhibit, present, or perform their artistic works through participation in such events.
- 3) To advance the public’s appreciation of the arts by:
 - * providing high-quality public performances of classical choral works; and
 - * providing free performances for audiences that may not be able to attend regular performances.

For more information, see Guidance CG-018, Arts activities and charitable registration.

www.canada.ca/en/revenue-agency/services/charities-giving/charities/policies-guidance/summary-policy-p20-public-amenities.html

3) What is an operating grant?

General operating support is a grant in support of a nonprofit organization’s mission rather than specific projects or programs. General operating support is the working capital nonprofits need to sustain their day-to-day

operations. A lack of working capital can prevent organizations from meeting basic operational needs, like payroll and the day-to-day costs of running a business. Due to the long-term nature of a General Operating Grant many funders prefer to fund short-term high-profile projects. As a result, operating grants are hard to come by and highly sought after since their unrestricted nature allows the organization to use the funds as they see fit in support of their ongoing day-to-day operations. There is a strong case to make for Grantmakers to provide general operating support including:

- * Enabling nonprofits to build a strong and sustainable infrastructure to provide programs and services that will have the greatest impact.
- * Freeing up the time nonprofits normally spend on raising money and reporting, so they can direct their spending where it is needed and focus on running effective programs.
- * Easing fundraising pressures on nonprofit executives, reducing burnout and allowing them to focus on the organizations mission.
- * Fostering innovation and risk-taking by providing nonprofits with resources and bandwidth to take advantage of new opportunities as they arise.
- * Reducing the power imbalance between the funder and grantee by allowing nonprofits to devise their own solutions based on their vast experience in the community and field and establishes greater trust between a funder and grantee.

Myth versus Reality

While there are several myths that get in the way of funding agencies providing general operating support, the reality is very different. For each myth about general operating support there is a reality that contradicts it:

1) Myth: "We shouldn't be supporting our grantees' operating costs."

Reality: Like other organizations, nonprofits need working capital to succeed. If they underinvest in salaries and other infrastructure costs, they will eventually hollow out their finances, strain capacity and end up less effective.

2) Myth: "This will only encourage grantees to increase spending on salaries and other administrative costs."

Reality: Cases of exorbitant nonprofit staff salaries are few and far between. The reality is that most nonprofits pay under the market rate for their staff.

3) Myth: "We're adequately supporting nonprofit infrastructure through the overhead associated with our project grants."

Reality: Grantmakers rarely cover all associated direct and indirect costs of funded projects. In some cases, this is because nonprofits lack the capacity to account for such costs accurately. More often, it is because the percentages funding agencies allow are arbitrary and too low.

4) Myth: "Supporting projects ensures a better fit with our mission."

Reality: The alignment between a funder's goals and strategies and the grantee's work is a key consideration. But even if a grantee's work aligns with only one aspect of the funder's mission, general operating support is still a viable option. If the grantee is doing important work that supports one of the foundation's goals, it may be a good candidate for general operating support.

5) Myth: "By providing general operating support, we are going to reduce our influence and our impact as problem solvers. We can't help shape programs anymore."

Reality: If a grantee contributes to a funder's mission and goals, increased general operating support can lead to greater impact for both parties. General operating support also can strengthen the relationship, leading to more influence for the funder and a more productive partnership because a deeper relationship means more meaningful dialogue about the work and what's needed.

6) Myth: “General operating support grants are not as accountable as restricted project grants.”

Reality: Because project grants are designated for a specific purpose and a specific set of activities, it is easier to track those funds. However, if you are interested in understanding the organization's progress or outcomes, there is very little difference in accountability between project and general operating support. In both cases, the funders need to work with the grantee to design evaluation questions that help understand the impact of the grantee's work.

7) Myth: “General operating support causes grantee dependency and ultimately hurts sustainability.”

Reality: General operating support can help nonprofits build the fundraising, planning and other systems they need to strengthen their funding sources and sustain their organizations over time. With that said, the vast majority of nonprofits will always be dependent on funders and other donors to support their work. A funder's chief concern should be to ensure that grantees have the support they need to make a difference for the communities they serve.

Despite the unrestricted nature of general operating support, providing it does not mean that funders forfeit the ability to influence how grant dollars are spent or to track the outcomes of their investments. Further, the consequence of not providing general operating support is more of the status quo: nonprofits without the infrastructure they need to perform effectively, widespread burnout among nonprofit leaders and a lack of openness and trust between funders and grantees.

An additional negative consequence of a lack of general operating support is that nonprofit organizations that find themselves in a financial bind may divert from their missions. An overreliance on program support can create a situation in which organizations design programs not to achieve the best results they can for the populations or the communities they serve, but to coincide with what they perceive as the desires and whims of their funders. They may be more attentive to what will get funded than to what will work.

Additional Annual Operational Grants Received by the Penticton Art Gallery

BC Arts Council:

Operating Assistance: Arts & Cultural Service Organizations provides funding to assist the general operations of established professional non-profit arts and cultural organizations that provide quality services to an established membership base and demonstrate ongoing local, regional, provincial or national activity with provincial impact. The Operating Assistance program supports organizations' operations over a funding cycle of two years. All applicants must meet the specific eligibility requirements within these guidelines.

Community Gaming Grant:

Community Gaming Grants provide funding to support eligible programs delivered by not-for-profit organizations. A program is defined as a service, activity or series of related activities that is delivered on an ongoing basis. Programs address a community-identified need and demonstrate community involvement. An organization may allocate a pro-rated portion of organization operational costs to a program's expenses, provided that these costs are directly related to the delivery of the program (e.g., wages, rent, utilities, legal services, accounting. Community Gaming Grant funds are considered restricted funds and every grant recipient must submit an annual Gaming Account Summary Report to the Branch, within 90 days of the organization's fiscal year end. The Gaming Account Summary Report provides details regarding activity in the Gaming Account during the organization's fiscal year. The report must include a list of all disbursements and/or reimbursements made from the Gaming Account and must include details about each disbursement/reimbursed expense.)

4) What is a project grant?

A Project Grant provide funding that enables an organization to carry out a specific project, program or campaign which has a beginning and end stage, clear objectives, and a predetermined cost. Funding can come from various sources, including local, regional, provincial, and federal governmental sources, foundations, individuals, corporations among others. The goal of project funding is to provide the necessary capital to start, sustain,

and complete the project, with a return on investment as the ultimate outcome. The allocation of funds is usually determined by the scale and scope of the project, as well as the availability of financial resources. Program Grants can provide valuable resources for organizations to carry out projects or provide services they otherwise would not be able to. It is important to remember, however, that grants are competitive. A lot of time and preparation are required to find grant opportunities, plan a project, and then develop a proposal. Successful grant application provides your nonprofit with the opportunity to enter into a new phase of organizational growth, potentially attracting increased attention and new donors. Grants also build your nonprofit's visibility and credibility. According to the Society for Nonprofits, once you receive one grant, you are more likely to receive others.

Advantages of Project Grants:

- * Provides the opportunity to take on and develop capacity through new and innovative projects.
- * They can provide significant funds with one proposal
- * Receiving a grant can be prestigious and give an organization instant credibility and increased public exposure
- * Obtaining a grant can make it easier to raise money from other government and private sources. After all, success often breeds more success
- * A project grant may be one of only a few sources available to implement certain projects
- * There is no limit to the number of grants an organization can apply for per year.

Limitations of Project Grants:

- * The application process can be the most taxing task of a nonprofit's annual operations. Each grant application can consume hours and several months of staffing resources to complete and hiring a professional proposal grant writer can cost an organization several thousand dollars in expense with no guarantee of success and it often takes months before an organization finds out if their proposal has been approved or rejected.
- * Competition: The rate of successfully getting a proposal approved is very low as the competition is fierce and is growing exponentially.
- * Grantees can only spend the money only on those projects and expenses outlined in the funding agreement rather than the needs of nonprofit and funders require a final report to ensure the proper usage of its funds.
- * Some funders have complex reporting and data tracking requirement to make sure its funds were used as described. This reporting proves can involve a lot of staff time, paperwork and already stretched organizational resources.
- * Project funding in its nature is unsustainable and cannot be relied on for long periods of time. Even though you may get a big boost of funding from a single grant, it may not be possible to get another grant from the same agency.
- * Grantees can get caught in the trap of chasing funding opportunities by "molding" their operations to fit whatever project funds are available, rather than develop organically
- * Project funding is only a "soft" option and to ensure its long-term success a nonprofit need to find and secure more sustainable sources of income including procuring operational funding for its long-term operational viability.

Some examples of additional Project Grants recently received by the Penticton Art Gallery

1) BC Arts Council:

a) Arts Impact Grant ~ responsive and flexible funding for arts and culture organizations and collectives. The intention of the program is to allow applicants to prioritize a specific project or group of related activities that will provide the most meaningful

b) The Arts Infrastructure Program ~ enables eligible organizations to develop and enhance spaces that support the work of B.C.'s arts and cultural practitioners. The program aims to support projects that: Catalyze the development of new or existing arts and cultural spaces

2) Young Canada Works in Heritage Organizations:

Young Canada Works in Heritage Organizations (YCWHO) is an employment program for students. Eligible employers may benefit from wage subsidies and access a pool of talented youth with innovative ideas and competitive skills. Generally, full-time positions last from six to 16 weeks. Students may work full-time or part-time. Canadian Heritage and the Government of Canada are committed to strengthening diversity, equity and inclusion in youth employment. Supporting youth belonging to equity-deserving groups is a priority.

3) Canada Summer Jobs:

Canada Summer Jobs (CSJ) provides wage subsidies to employers from not-for-profit organizations, the public sector, and private sector organizations with 50 or fewer full-time employees, to create quality summer work experiences for young people aged 15 to 30 years.

4) B.C. Fairs, Festivals and Events Fund (the BCFFE Fund)

The B.C. Fairs, Festivals and Events Fund (the BCFFE Fund) provided a one-time grant for up to 20% of the total budget for an event, up to a maximum of \$250,000 per event. Funding recipients can use these funds to cover a range of operational expenses.

5) Tourism Events Program (TEP)

The Tourism Events Program aims to strengthen B.C.'s reputation as an events destination by providing supplemental marketing funds to event organizers to amplify the reach of an event and attract additional overnight visitors. The Tourism Events Program (the program) provides funding for up to 10% of your total event budget up to a maximum of \$250,000 per event (minimum of \$10,000). You can use these funds to cover a range of marketing expenses.

6) Travel Penticton Grant Funding Application

Grant funding for festivals, events and marketing initiatives is administered the Travel Penticton Society. The program aims to encourage programs in the community that foster interest from new product sectors and visitor demographics; support festivals, events and marketing initiatives that increase visitation to the region and provide a boost to the local economy; help organizations grow and become self-sustaining, and increase the exposure of Penticton as a destination of choice for travellers.

7) Community Foundation of the South Okanagan Similkameen

The Community Foundation of the South Okanagan Similkameen takes a wide view with these grants and have the flexibility to support organizations in ways that go beyond traditional funding for programming.

Section 16: 2023 State of BC's Non-Profit Sector | Safety Net Report Released May 23, 2023

2023 State of BC's Non-Profit Sector | Safety Net Report ~ Overview

Vantage Point, together with Vancouver Foundation, Victoria Foundation, Vancity Community Foundation, and United Way BC, surveyed 757 organizations for this report, and the publication is the third in a series. The first report, No Immunity, was published in May 2020 and detailed the impact of the COVID-19 pandemic on BC's non-profit sector. The second, Unraveling, was published in February 2021 as the pandemic began to become less of a health and economic emergency. The full report can be downloaded here:

<https://thevantagepoint.ca/sector-reports/>

Key Findings ~ Three central themes emerged from the survey responses:

Theme 1: Overwhelmed: Doing More with Less

Throughout BC, non-profit organizations are doing more to meet increasing program and service demands from communities they serve while also doing more to take care of staff with increased wages and benefits. With rising costs, expenses are increasing while overall revenues are staying the same, meaning non-profits are doing more with less.

Theme 2: HR Concerns Loom—Staffing and Unsustainable Budgets Top of Mind

Concerns related to human resources are contributing to feelings of uncertainty, anxiety, and worry about the future. The top sources of worry are connected to staffing- related funding and staff recruitment and retention:

- There is inadequate funding for quality compensation, new or more staff, qualified and quality staff, wage increases, inflation-adjusted wages, and benefits (e.g. how to retain staff without a pension or Registered Retirement Savings Plan). In some cases, employers are already making wage adjustments by accessing contingency funds.
- Support for staff well-being: Organizations are observing staff burnout, mental health challenges, stress, overload, and staff who are financially stretched and struggling, even for organizations who identified as a living wage employer.
- Conditions are leading to high turnover and organizational instability from absences caused by the use of sick leaves and disability leaves. Further, funding stability is harder to maintain because operations are more expensive.

Theme 3: Stabilizing—But for How Long?

There are signs of stabilization in the sector. Feelings of hope and motivation exist among some non-profits. The sector, by nature, is driven by and exists because of a future-oriented vision and a strong commitment to meeting community needs. BC's non-profit sector has continued to exist and evolve despite precarity in the past. But respondents to this year's survey couched references to optimism within clear concerns about sustainability and the ability to thrive in the face of increasing cost and staffing pressures.

Human Resources Trends

All areas of staffing are trending from about the same to increasing—including the number of full-time, part-time, temporary, contract, seasonal staff, and independent artists.

- 61% of respondents reported increasing wages/salaries for staff, and 29% are increasing benefits; however, this is within the context of overall revenues remaining, on average, the same.

- For 31% of respondents, average hours staff worked is increasing. As service demands increase, many organizations need more staff or volunteers, and/ or need to compensate staff for longer hours, potentially contributing to burnout and added pressure.
- 50% of respondents reported that their organizations are spending more resources on staff recruitment and retention. A similar number of respondents also reported increasing resources for developing HR-related policies, issues around staff mental health and wellbeing, and training and professional development.
- 44% of respondents reported staff absences or use of sick leave are increasing. This is both an expense and a reflection of the increased demands and pressures on non-profit workers.

2023 State of BC's Non-Profit Sector | Safety Net Report ~ Call to Action:

- 1) Investments in Capacity Building
- 2) Improved Funding Practices
- 3) Workforce Development and Labour Force Strategies

There are approximately 31,000 non-profit organizations in BC, including community, business, and government non-profits. Together, they represent 335,000 jobs and contributed \$28 billion to BC's economy in 2021. This survey and report represent a snapshot in time about the community non-profit sector specifically, as the primary respondents to the survey. The community non-profit sector employed 87,000 workers (3.2% of BC's total employed workforce) and contributed \$4.39 billion to BC's GDP in 2021

Section 17: Museum Industry Salary Comparisons

Two Rivers Gallery, Prince George, BC

JOB POSTING: Curator (Permanent, Full-time)

Salary Range: The salary range for this position is \$62,000 – \$72,000.

Comprehensive benefits, retirement savings, and professional development opportunities available.

Two Rivers Gallery is seeking a Curator to join its team. Two Rivers Gallery, located on the traditional unceded territory of the Lheidli T'enneh (Prince George, BC) is a contemporary art museum with a small collection of about 460 artworks. We have a sculpture court; two larger environmentally controlled exhibition spaces that change quarterly; and a regionally focussed Galleria space, aimed at emerging artists, that changes roughly every 6-8 weeks.

Through contemporary art and creativity, and in response to emerging social circumstances, Two Rivers Gallery commits to being a growing catalyst of meaningful social change within this community, city and region as a means of improving quality of life, promoting equality, and furthering our reconciliation efforts.

Responsibilities:

- Overseeing the gallery's program of exhibitions,
- Working with staff to develop, organize, and evaluate exhibitions and collections within the framework of Two Rivers Gallery's mandate and strategic plan,
- Supervising the Assistant Curator and the Registrar/Installer positions, including annual performance reviews,
- Establishing and managing Exhibitions & Collections budgets,
- In cooperation with the Executive Director and programming staff, researching and preparing funding applications, sponsorship proposals and related reports that pertain to the development and funding of exhibitions and collections activities,
- Collaborating on the promotion of exhibitions and related programs,
- Developing exhibition catalogues in service of exhibitions when relevant,
- Actively building relationships with community groups and individuals in an effort to further audience development,
- Working collaboratively with the L&E team in the development and delivery of diverse and inclusive programmatic content related to exhibitions,
- Overseeing the Registrar in approving and coordinating outgoing and incoming loans, keeping accurate records of accessions and deaccessions, and making recommendations for conservation measures,
- Overseeing the Assistant Curator in developing and coordinating Galleria and Regional exhibitions,
- Responsible for the Two Rivers Gallery collection as a public trust,
- In cooperation with the Collections Committee, acquiring works for the permanent collection according to Collections policy,
- Regularly reviewing and revising the Collections policy,
- Acting in the position of the Executive Director when requested,
- Other duties as required.

Qualifications:

- Advanced degree in Art History, Curatorial Studies or equivalent experience,
- Minimum of 8 years of curatorial leadership experience in an art gallery/museum,
- Demonstrated commitment to equity, diversity, inclusion and accessibility,
- History of success with grant applications and/or private /corporate sponsorship.

**Art Gallery of Greater Victoria (AGGV)
Educator, School and Family Programs**

Start Date: As early as September 2023

Hours: 35 hours per week, full-time

Salary: Unionized Position CUPE Local 410, pay grade 7 (\$31.43/HR).

About the Position:

The Art Gallery of Greater Victoria (AGGV) seeks an energetic and solution-oriented educator to join its team, in the newly created Learning and Engagement department.

Reporting to the Director of Learning and Engagement, the Educator of Family and School Programs is responsible for overseeing the AGGV's learning programs and specialized activities that are aligned with the gallery's principles of creative learning and inclusive engagement. The Educator will play a key role in developing, delivering and evaluating learning programs and projects. Programs and projects executed by Learning and Engagement are wide ranging from artist initiated activities to mentoring youth, studio programs, tours, workshops, publications and more.

The successful candidate will have a working intercultural skill-set of effectively working with a diverse group of staff, artists and community members, and expertise in developing youth programs, seniors programs and programs for persons with disabilities.

The position coordinates learning programs with the support of volunteers and other gallery staff working in educational and interpretive programs. As a member of the Learning and Engagement department, the candidate will participate in establishing learning priorities for the Gallery in consultation with the Director of Learning and Engagement. The candidate will help develop transformational partnerships and deliver events that provides learning opportunities for students, youth, families and children including programs for schools and higher learning institutes. They will also work closely with the Director of Learning and Engagement to broaden learning opportunities, build capacity and create more integrated and accessible programs for AGGV - both in the gallery and through digital media.

A graduate university degree in education (or M.A. in Art Education, Art History or M.F.A.) or equivalent education including a comprehensive knowledge of learning theories, practices and teaching methodologies in art galleries or museums are required. The ideal candidate will have experience in program development and delivery through traditional education models, interactive learning and innovative media technologies to diverse audiences in a museum or gallery setting.

The AGGV is embarking on an exciting future including the planned construction of a new gallery building, and this position is critical to its success.

**Morris and Helen Belkin Art Gallery, The University of British Columbia
Exhibition Preparator**

Salary: \$55,416 - \$60,432 (Annually)

Compensation range will be prorated accordingly at 60% FTE. - Yearly

The Morris and Helen Belkin Art Gallery at UBC is mandated to research, exhibit, collect, publish, educate and develop programs in the field of contemporary art. The Gallery is situated on the traditional, ancestral and unceded territory of the xwm?0kw?y??m (Musqueam) People. The Gallery promotes understanding and discussion of contemporary art and contemporary issues in art history, criticism and curating, with a focus on our region in an international context. As a collecting institution, the Belkin is designated as a Category A institution and houses the University's art collection of over 5,000 objects, one of the largest public collections of art in British Columbia. The Gallery also holds one of the largest artists' archives in Canada and oversees the University's outdoor art collection on the Vancouver campus which includes twenty-five works. Through a program of exhibitions, publications, loans and special projects, the Belkin participates in the national and international community of institutions concerned with contemporary art. The Gallery operates as a unit in the Faculty of Arts and participates in the training of student curators through the Critical and Curatorial Studies Program in the Department of Art History, Visual and Theory.

Job Summary: The Preparator is part-time, 60% FTE (22.5 hours per week) with additional hours during exhibition installations. The position is a grant-funded term appointment from August 14, 2023 to March 31, 2026 with a possibility of extension. The Preparator at the Morris and Helen Belkin Art Gallery is responsible for performing a variety of complex technical work in support of the Morris and Helen Belkin Art Gallery's exhibitions, collections, programs and facilities. Major responsibilities: Prepares, installs and dismantles a variety of exhibitions at the Gallery and satellite locations on and off campus, including two and three dimensional and audio visual exhibits. Designs and constructs crates, museum quality display cases and other related exhibition elements as required. Packs, moves, and maintains collections; researches and implements storage and conservation methods. Responsible for maintaining the galleries, curatorial workroom, storage rooms, and shipping and receiving areas to ensure that professional museum standards are upheld. Sources, purchases and maintains the Gallery's inventory of tools, equipment, technical supplies and shipping supplies. Works with the Manager of Technical & Design Services and the Registrar on the care, handling and storage of the University art collection and monitoring and maintenance of works in the Outdoor Art Collection located across the Vancouver campus. Completes building inspections as part of the Gallery's Local Safety Team and provides day-to-day monitoring of building systems and maintenance needs. Responsible for implementing, maintaining and reporting on safe work procedures in related work areas. As a key member of the team, participates in activities related to institutional planning, growth and development including workshops and staff retreats. The Preparator reports to the Gallery's Manager of Technical & Design Services.

Qualifications: Completion of a relevant technical program or a university degree in a relevant discipline and a minimum three years of related experience or an equivalent combination of education and experience.

Undergraduate degree in visual arts or art history preferred. Thorough knowledge of and experience in best practices for the care and handling of museum objects and artworks including all aspects of packing, crating, and shipping methods. Minimum of three years experience in the installation of artworks in a professional art gallery or museum is essential. Good knowledge of contemporary art, curatorial practices, and art production processes. Willingness to respect diverse perspectives, including perspectives in conflict with one's own. Demonstrates a commitment to enhancing one's own awareness, knowledge, and skills related to equity, diversity, and inclusion.

The successful candidate will have: Excellent carpentry skills with training in general shop work and production methods is required; cabinet making skills desired. Ability to coordinate and oversee the work of others as required. Physical ability to perform the duties of the job is required (e.g. heavy lifting, standing, working at heights, operating electric lifts). First aid training is required. Valid B.C. drivers licence is an asset.

The Kelowna Museums Society Visitor Experience Manager

Job Type: Full-Time

Salary: \$62,000 - \$75,000 - Yearly

The Visitor Experience Manager is a member of the KMS Leadership Team, working closely with the other members of that KMS's Strategy is accomplished. Together with the Experience Team, the Visitor Experience Manager is responsible for implementing KMS's strategy through a participatory visitor experience and engaging and accessible exhibits and programs. They lead the Visitor Experience Team with a mandate to collaboratively ensure that KMS creates a high-quality visitor experience in alignment with professional museum standards of practice. The team works together with the Story Team to animate, educate, and engage visitors with the stories the museum stewards, and the Marketing Team to implement the MarCom strategy. The Visitor Experience Manager works with teams to implement the KMS Digital Strategy through online programming, virtual exhibitions and by incorporating digital experiences into the exhibits.

About KMS

The Kelowna Museums Society is a non-profit charitable organization that operates museums across three facilities on the unceded traditional territory of the syilx/Okanagan people. Kelowna Museums offers exhibitions and programming on the culture, history, science, and environment of the Okanagan region. Through our archival, artifact, and library collections and the Ursula Surtees Regional Conservation Laboratory, KMS collects, displays, cares for, and shares documents, images, and objects relevant to the region's historic events, people, and places. In addition, it administers rentals for community and family functions at the historic Laurel Packing House and Square.

Our Values

We are committed to being:

Inspiring – fostering curiosity, excitement, and transformative conversations about the diverse histories of the Okanagan region in innovative and entertaining ways that stimulate the senses and illuminate its challenges and possibilities.

Authentic – being truthful, trustworthy, socially responsible, and self-reflective, in collecting, caring for, and narrating Okanagan history and heritage, while acknowledging we are the beneficiaries of the rich heritage and knowledge of the syilx/Okanagan peoples in whose unceded territory we live and work.

Inclusive – creating a mutually respectful, kind environment, in which everyone is actively welcomed, encouraged to participate, and represented in the organization and its programming, while recognizing past exclusions and addressing bias, both explicit and unconscious. Fostering respectful dialogue among people regardless of class, age, gender, sexuality, racialization, religion, citizenship, abilities, or viewpoints.

Our Vision

To inspire our community to be alive with its history – connecting people and place.

Our Mission

To provide the public with educational exhibitions and programs that foster personal participation, stimulate curiosity, and engage the senses with the cultures, histories, and possibilities of the Okanagan region.

**The Maritime Museum of BC
Development Coordinator**

Salary: Starting wage, \$21.53 - \$24.23/hour, depending on experience.

Flexible time off including the option to substitute statutory holidays.

Health spending account after a probationary period of three months.

A new matching RRSP contribution up to \$500

Professional development opportunities including paid time for cultural learning.

Our mission is to engage communities in witnessing and preserving maritime heritages. Our vision is that maritime experiences are boldly embraced, shared and lived from a cultural centre on the waterfront.

The Maritime Museum of BC (MMBC) offers year-round exhibits, programs, and events including school programs, craft workshops, skills based Maritime Masterclasses, a speaker series, and annual events like the Massive Marine and Outdoor Garage Sale and the Victoria Classic Boat Festival.

Our team at the MMBC is tight-knit, flexible, and excited about the work we do. We work closely with an amazing and supportive group of committed board members and volunteers. All of us come from different backgrounds, which we believe is part of our strength! We also have community partners in many local organizations who we work with and deliver programming to on a regular basis.

This position reports to the Events and Development Manager.

What you can expect

This position has two main components: First, it oversees memberships and donations, and second it assists with the MMBC's marketing efforts. In the first component, this position functions as a liaison between the MMBC and its members and donors. This includes answering queries, providing information, devising regular communication activities, maintaining membership and donation records, and growing our membership base. The second aspect to this position is help raise the MMBC's profile through marketing efforts including maintaining the website, posting to our social media pages (Facebook, Instagram, TikTok, and YouTube), and recording and editing virtual content like our Maritime Minutes videos.

As the successful candidate, this is an opportunity for you to take ownership of key systems within the MMBC operations. You will be responsible for overseeing the membership and donations database using Kindful, as well as managing communications through Mail Chimp. A large part of this position requires processing and tracking data in both of these systems, so strong attention to detail is key. You will thrive on establishing and maintaining clean and simple systems that allows our memberships and donations to be tracked efficiently and effectively. You will also enjoy the opportunity to be creative by producing marketing content and will get satisfaction out of seeing results.

From time to time we host member and/or donor events. You will assist the Events and Development Manager with the planning and execution of these events by preparing invite lists, sending invitations, tracking RSVPs, and helping with the running of the event.

To be successful in this role you should be able to gradually grow membership numbers and ensure member satisfaction. To do so, you will be an excellent communicator with a talent for building strong relationships between members and the MMBC. You will also ensure donor satisfaction by maintaining donor communications, reporting and thanking systems, and effective processing of donation tax receipting.

As this is a data driven role, success will be measured both qualitatively and quantitatively. You will be asked to report on member and donor numbers, including retention figures, at regular intervals.

Simon Fraser University ~ School of Contemporary Arts

Director's Assistant

Pay range: \$1,759.88 - \$1,994.54 Bi-Weekly

SFU School of Contemporary Arts

The School for the Contemporary Arts (SCA) is situated within the Goldcorp Centre for the Arts (GCA), a multi-use facility which includes professional cultural programming, an office of community engagement and an art gallery. The SCA offers a unique curriculum in which we are committed to integrating studio classes with critical contemporary issues, as well as, interdisciplinary collaboration both within the classroom and beyond. The SCA offers BFA's in Dance, Film, Music & Sound, Theatre & Performance, Performance Design, and Visual Art, a BA in Art, Performance and Cinema Studies as well as an interdisciplinary MFA, and a MA and PhD in Contemporary Arts.

About the Role

This position works very closely with, and supports, the Director of the SCA by providing administrative and organizational support. A significant portion of this support focuses on faculty processes including new faculty searches/recruitment, contract renewal, tenure and promotion, salary reviews, study leaves and outside activity reports.

Kicking Horse Culture
Executive & Artistic Director
\$70,000–\$80,000 a year - Full-time
Benefits: Extended health care

The EAD reports to a volunteer Board of Directors and is responsible for the overall vision and operations of the organization. Working with a team of employees and volunteers, the EAD will set the collaborative tone in the organization, empowering the team to contribute to its overall success. A visionary programmer, the EAD will ensure a diversity of artistic offerings that will engage with the broadest cross-section of the population and their interests. A community builder, the EAD will be equally comfortable working with community organizations and government officials, ensuring a thriving local arts sector. The successful candidate will display a passion for arts and culture and a commitment to promoting diversity, equity and inclusion in the arts. Providing a public face for KHC, the Director will be active in the community, both responding to its needs and providing it with challenging and interesting opportunities to experience all art forms. The EAD will recognize the exponential growth KHC has experienced in the last decade and a half and will have a vision to build on the success that exists.

Qualified candidates will have at least 5 years of progressive experience at a leadership level in arts organizations, preferably community-serving arts organizations. A proven track record of performing arts programming and/or visual arts exhibitions. Strong communication skills – verbal and written are a must. Ability to be a community and relationship builder. Excellent organizational skills.

St. Paul's Hospital Art Collection Curator

Non Management/Non Contract

CAD \$37.01/Hr. - CAD \$53.20/Hr.

Regular Full-Time

Summary

Reporting to the Director of Mission Engagement, the Art Collection Curator develops, organizes and manages mission legacy and culture at SPH and other PHC sites, as well as plans for the transition to the New St. Paul's Hospital (NSPH). Functions include establishing a process and resources to manage existing art collections; following the established process of managing existing archival collections; selecting inventory (art, archives and artifacts) for display in the NSPH per aesthetic and Technical Specification requirements; preparing for the intensive wave of items anticipated to be "liberated" from clinical and non-clinical spaces across the current SPH as programs and departments prepare to move to the NSPH; and processing, maintaining and ensuring appropriate storage for Art Collection (and archival collections).

The Art Collection Curator is accountable for identifying, acquiring and preserving records and artifacts of enduring value to Providence Health Care and making these records and artifacts accessible to hospital personnel and the public.

Qualifications / Skills and Education

Education, Training and Experience

Bachelor's degree (or equivalent) in fine art, Education archiving, graphic design, or similar discipline sufficient to successfully perform essential functions of the role. More than seven (7) years' recent, related experience in a creative/artistic field, including experience in archival organization and art gallery/exhibit and team management in a creative environment.

Director

McIntosh Gallery University of Western Ontario

Salary range of \$120,000 to \$135,000 commensurate with experience, plus benefits.

Western offers a comprehensive benefit package including but not limited to extended health, dental, vision and pension. For more information regarding the benefit package please visit:

https://www.uwo.ca/hr/benefits/your_benefits/professionals_managers.html

This position is a regular full-time, permanent position within the Professional & Managerial Association at Western University.

This is an opportunity for a creative and strategic leader to set future directions and deliver on the vision for an established university art gallery in a thriving city. The Director will provide strategic leadership and management of overall Gallery operations, programs, and Western University's art collection, ensuring long-term sustainability of the McIntosh Gallery. You will develop and implement strategic administrative plans, and manage the allocation of financial, human, and physical resources. You will provide leadership to Gallery staff in overall direction of programs and the professional care and development of significant art collections. You will develop strategies to enable the Gallery to improve its operations and achieve its goals.

The Director is an accomplished visual-arts professional with energy, vision, and enthusiasm. You will be both leader and ambassador for the McIntosh Gallery and will sustain positive relationships with the University administration and faculty, staff, members, volunteers, artists, patrons, granting agencies, the local community, and arts organizations in Canada and internationally.