



PENTICTON ART GALLERY

**ANNUAL
REPORT**

2021





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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. This is supported by the creation of 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.

Our MISSION



The Penticton Art Gallery's mission is to engage the public in an ongoing dialogue about issues and ideas that affect our numerous communities, as expressed through contemporary and historic art practices, while providing opportunities for the public to interact with artists and the artistic process.

Our VALUES



We envision a gallery accessible to everyone as a vibrant public space in service of our community, to foster greater social engagement, critical thinking, and creativity.

TERRITORIAL ACKNOWLEDGMENT:

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



2021 AT A GLANCE



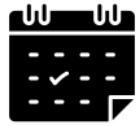
Contribution:



15
EXHIBITIONS



42
ARTISTS
SUPPORTED
THROUGH
ARTIST FEES



47
EVENTS &
PROGRAMS

Supporters:



8
GOVERNMENT
AGENCIES



55
BUSINESSES



237
INDIVIDUAL
DONORS

Engagement:



402
MEMBERS



14,151
VISITORS
WELCOMED



1,144
PROGRAMMING
PARTICIPANTS



28
VOLUNTEERS

Reach:



8,784
SOCIAL MEDIA
FOLLOWERS



34,449
UNIQUE
WEBSITE
VISITORS



Message from the President



Above: Dr. Claude Roberto
President of the Board, Penticton Art Gallery



Welcome, members and friends of the Penticton Art Gallery, to our Annual General Meeting covering the 2021 fiscal year. I would like to begin by thanking you for taking the time to attend this meeting, both physically and virtually, and for supporting our outstanding Gallery.

To all our members of the Penticton Art Gallery team, staff, Board members and volunteers, I wish to say thank you for your support and hard work. You kept our Gallery moving forward during unprecedented times. You have put in the extra effort to make sure our community was protected during Covid. You helped to boost our local economy. It has been another busy and challenging year for all of you.

Despite the impact of Covid leading to ongoing uncertainty about holding events, inviting artists and simply remaining open, you

managed to keep the Gallery doors open and always offer a warm welcome to our visitors. There were so many accomplishments in 2021!

From July to September the Gallery presented a display on the Indigenous icon and trailblazer Buffy Sainte-Marie. Her works presented in this exhibition provided a unique insight into her creative process and represented the most comprehensive survey of her digital paintings to date. Many people worked together to make this exhibit a reality. Covid closed the border between Canada and the United States and prevented her from joining us in Penticton. However she joined us virtually for the opening of her exhibit and our visitors were able to hold a friendly discussion with "just her and us in the room". Buffy Sainte-Marie was thrilled at the idea of sharing her story with us in Penticton.

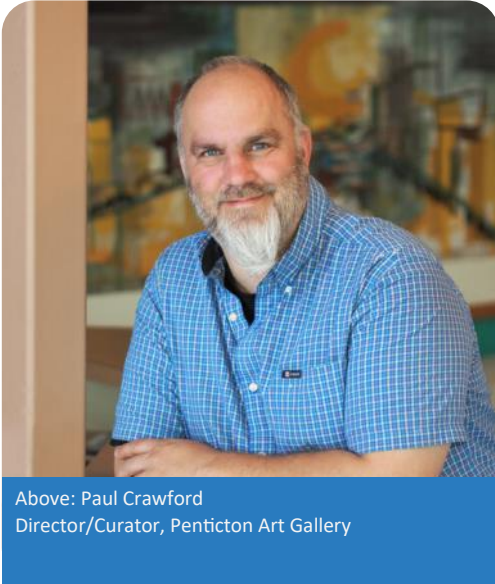
Let me add the Gallery received last summer a large number of local and out of town visitors who had to go through extraordinary high temperatures, out of control wildfires, dense smoke and the ongoing threat of Covid before pulling our entrance doors and enjoying the Buffy Sainte-Marie exhibit.

Of course I would like to thank the City of Penticton, our provincial and federal governments, agencies, donors, partners, stakeholders and all sponsors for their incredible support offered to the Gallery in 2021.

- Dr. Claude Roberto, PhD



Message from the Director



Above: Paul Crawford
Director/Curator, Penticton Art Gallery

It's with great pleasure that for the 16th time I am able to welcome you to the Penticton Art Gallery's Annual General Meeting. While I don't want to dwell on the obvious elephant in the room, it's impossible not to acknowledge the ongoing impact of the COVID-19 pandemic has had not only on our operations, but the entire global community. It's easy to become overwhelmed by the day-to-day surprises, urgent short-term demands, and the gnawing sense of uncertainty which has made any long term planning increasingly difficult. On the positive side, this pressure has also produced many diamonds, providing us with the incredible opportunity to reimagine who we are, what we do, and how we can best serve not only our mission and mandate, but also our community.

We have also been buoyed by

the incredible support shown by our funders who have continued to provide stable and reliable funding through these difficult times, investing much needed financial resources to ensure that we can continue to operate at full capacity. Thanks also to all of our community sponsors who through undeniable, and understandable, challenges have continued to support the gallery to the best of their ability and as their resources would allow. We also owe a huge debt of gratitude to all of our donors, members and visitors; your support makes what we do possible. To all of the artists we are able to work with each year I am in constant awe of your commitment and dedication to your practice and the unique and inspired ways you view, interpret and document the world in which we all live. To the Board and staff, your unwavering dedication, expertise and commitment sustains not only the Gallery but also my passion for the work we do and I look forward to continuing to serve the gallery, the City of Penticton and its citizens with you.

We continue to be proactive in our approach, constantly adjusting our exhibition program to be responsive to what's going on in the world and in spite of all of these challenges, I am constantly amazed at all of the incredible

opportunities that continually come our way. We work hard on enhancing our existing community partnerships and developing new collaborations where possible to further broaden our community engagement to ensure that we remain responsive to topical issues within the broader social sphere. We are committed to bringing greater equity to our exhibitions and public programs featuring the voices of traditionally marginalized communities, including the representation of Indigenous, BIPOC, MAD and LGBTQ2SIA+ communities. We strive to be relevant to the diverse communities we serve, developing a safe space to feature exhibitions and programs that will engage community groups in meaningful experiences and we have included a list of our past years exhibitions as part of this report to illustrate this commitment.

One of the amazing opportunities that came our way last year was our exhibition by Buffy Sainte-Marie: *Pathfinder: A retrospective exhibition*, an innovator of digital art. It's incredible how fast things can all come together and fall into place, the story of which is too crazy and far too long to share here, but I need to thank Natasha Lowenthal, Gilles Paquin, and Buffy Sainte-Marie for all their time, trust, and help in making this exhibition a reality. For those who attended the opening Buffy joined the audience



by Zoom staying for close to two hours and answering any and all questions from those in attendance. The exhibition has since toured to the Urban Shaman Gallery in Winnipeg and will be featured in Calgary later this year and has plans to tour beyond. This whole exhibit came together in two months and could not have been more timely in its scope and content. It was incredible to have been able to work with Buffy and to learn more about her journey as an activist and artist. I was honoured to be invited by Canada Post to say a few words about Buffy's art as they unveiled a stamp in her honour at the National Arts Center in Ottawa last fall. This was one of the five incredible exhibitions featuring contemporary Indigenous Art we held last year.

We were also afforded the opportunity to gain a window into the lives and concerns of those living on the margins of society, often overlooked and underrepresented; they each have a unique and



powerful worldview shaped by their experiences which were only been amplified further by the onset of the COVID 19 Pandemic. Laurie Landry and Bruce Horak, have both learned from the beginning to live and function in an able bodied world, with many people unaware that Laurie is deaf and Bruce is legally blind. Robin Hodgson, on the other hand grew up able bodied before becoming a tetraplegic in 2004 as the result of a car accident. Their exhibit was a powerful window into their world and the challenges they face on a daily basis (regardless of the Pandemic) and an important wake up call that we need to work harder to ensure that our public spaces are inclusive. As a direct result of this experience we have since hired ASL interpreters for other events and we will continue to do our best to ensure that we do a better job in the future. I have also hired Laurie to return to the gallery as a guest curator for an exhibition this coming fall.



Buffy Sainte-Marie:
Pathfinder Exhibition

communities here in the South Okanagan. I have long admired the work she has undertaken as a community builder, activist, and mentor. I was impressed by her vision and commitment to this project and all the supportive programming and resources she organized to accompany this moving exhibition. It was such a rewarding experience to have her take on the role of our guest curator and I look forward to providing more opportunities for guest curator in the years to come.

In addition to our regular exhibition program this past year saw the gallery hold two exhibitions featured off site. In September, our exhibition, You Are Not Alone, a collaboration with SYRIA.Art, was exhibited in Berlin, and we installed an exhibition of works from our permanent collection at Penticton Regional Hospital. It was incredible to learn that a number of friends, supporters and members of the gallery were able to attend the exhibition in Berlin and a huge debt of gratitude is due to Humam Alsalim for all his work in arranging the venue, installing the works and creating the incredible online exhibition.

As they say it takes a village to raise a child and in that spirit it takes a community to support the arts. We are so blessed to have the incredible support of so many community partnerships which have allowed us the opportunity to broaden our outreach, visibility and profile. —>

I was also thrilled to have been able to invite Keisha McLean as a guest curator to explore issues facing the LGBTQ2S+ and BIPOC



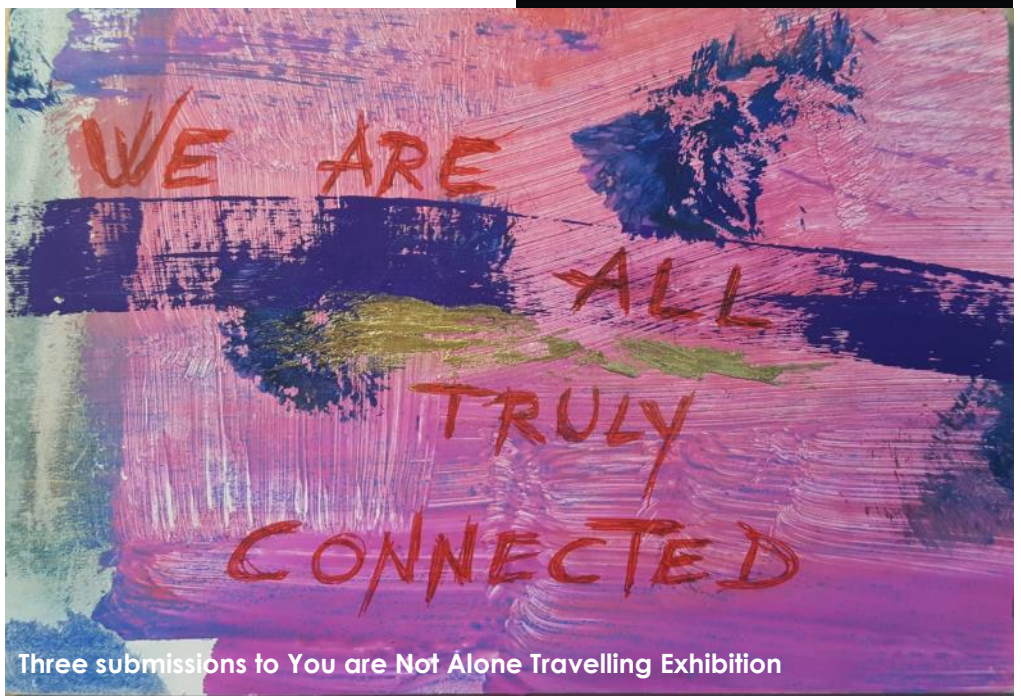
Community partnerships are at the heart of the Penticton Art Gallery. Our mission to foster the well-being of our community by cultivating new expressions and experiences through the visual arts. Some of our community partnerships in 2021 included: the Enowkin Centre, Theytus Books, 2Rivers Remix Society, the City of Penticton, the Okanagan School of the Arts, the Penticton and District Community Arts Council, the Penticton Museum, School District 67, the South Okanagan Immigrant and Community Services, the Care Closet and Island Mountain Arts. These partnerships have helped us enhance public access to our exhibitions and programs and have generated significant opportunities for high quality experiences with the visual arts for people of all ages from diverse backgrounds who may not otherwise have access to such opportunities.

It's been wonderful to see the growing interest in our education and outreach programs and I can't see any signs of this slowing down in the near future. More and more we are finding that the community is looking for increased access to workshops and educational programs in the visual arts and we are actively developing even more opportunities based on community feedback we have received and as our own resources allow. The future's looking bright and we look forward to being able to once again open up our programs and events to our pre-pandemic capacity limits.

It would be an under-

statement to not to once again acknowledge that the past two years have been challenging, testing our resilience and mettle in so many ways, pushing many to their breaking point. Through it all we have persevered, emerging stronger and more unified and I can't thank you all enough for your continued belief in, and support of, the Penticton Art Gallery and I look forward to welcoming you all back to the gallery to experience the transformative power of the artists whose work we have the privilege of sharing with you. Through all of the ups and downs I remain committed and passionate about the important role the Penticton Art Gallery continues to play in our community and I am grateful to be able to be a part in making this all happen.

- Paul Crawford





2021 Exhibitions



TOAP at Twenty:

Celebrating 20 Years of the Toni Onley Artist Project

JANUARY 30, 2021 to MARCH 20, 2021 Project Room Gallery

As a project of Island Mountain Arts, the Artists' Project for Professional and Emerging Artists was first offered in 2000, featuring the distinguished Canadian artist Norman Yates (1923–2014) as its inaugural mentor. The idea for the program was originally conceived out of the need for professional and emerging artists living in central and Northern British Columbia to be able to connect with their peers and have access to professional development opportunities.



Running in July each year, the participants spend nine days in Wells, BC working in the IMA studios under the mentorship of two outstanding art practitioners. In an effort to support these artists, the Penticton Art Gallery has provided the participants with an exhibition each January to help keep the momentum going from their time spent in Wells. The artists are selected at the end of the residency by that year's participating mentors, providing many of the artists with their first professionally-curated exhibition in a public art gallery.

PARTNERSHIPS: Island Mountain Arts

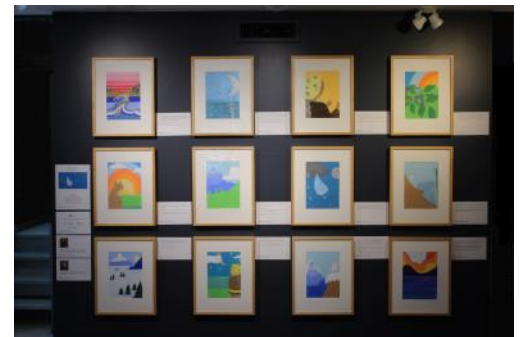
Follow the Water: Children's Book Series

JANUARY 30, 2021 to MARCH 20, 2021 Toni Onley Gallery

These stories introduce young readers to Syilx culture. The Follow the Water Book Series explores in English and n'syilxcən (Okanagan language) the importance of water to indigenous cultures and expresses the need to love, respect and protect it. The focus of the book series communicates the syilx Okanagan water perspective and how it relates to healthy eco-systems.

The book series was created with guidance from syilx Traditional Ecological Knowledge Keepers and these educational materials have been designed to align with the new BC Curriculum integrating Indigenous traditional science perspectives and knowledge related to ecology, natural systems, the water cycle and social sciences.

PARTNERSHIPS: Theytus Books





Green Glass Ghosts: Written by Rae Spoon / Illustrated by Gem Hall

MARCH 27, 2021 TO MAY 15, 2021 Toni Onley Gallery

Over the past year the famed Canadian musician, activist, and author Rae Spoon partnered with illustrator Gem Hall to produce *Green Glass Ghosts*, their first Y.A. novel to be published by Arsenal Pulp Press this spring. This exhibition will feature the original illustrations for this book.

The haunting illustrations by Gem Hall conjure the moody, misty urban landscape and represent a deep collaboration with the author based on their shared experience of seeking safety, authenticity, and acceptance on the West Coast. *Green Glass Ghosts* is an evocation of that delicate, aching moment between youth and adulthood when we are trying, and often failing, to become the person we dream ourselves to be.

PARTNERSHIPS: Province of British Columbia, British Columbia Arts Council, BC Multiculturalism Grant

Living While Marginalized: Artwork from LGBTQ2S+ and BIPOC Artists

MARCH 27, 2021 TO MAY 15, 2021 Project Room Gallery

Guest Curated by Keisha McLean

Featuring artists ranging from up-and-coming to established, *Living While Marginalized* focuses on unpacking and highlighting the daily marginalization and discrimination LGBTQ2S+ and BIPOC Communities face.

Marginalization is when a group or individual is put into a position of lesser power or isolation within society because of discrimination. Through the ages, we have seen a direct link between art and activism. Some of our most popular and valued forms of music, dance, and fine arts have been the result of resistance and rebellion in the name of advocacy and activism. *Living While Marginalized* embraces this history by taking an approach that incorporates elements of proactive activism, by providing resources and guidance on how to continue advocating for marginalized communities, even after the exhibition has ended.

PARTNERSHIPS: Province of British Columbia, British Columbia Arts Council, BC Multiculturalism Grant





Drawing from the Margins:
Laurie Landry, Bruce Horak, Robin Hodgson
MARCH 27, 2021 TO MAY 15, 2021 Main Gallery

According to Statistics Canada, just over one-fifth of the Canadian population has one or more disabilities. People living with disabilities have been disproportionately impacted by the COVID-19 pandemic.

This exhibition aims to lift the veil and introduce you to the work of three incredible artists and activists, each of whom has had to overcome unimaginable challenges to be able to function within the confines of our increasingly unpredictable and ever-shifting landscape. For Laurie Landry and Bruce Horak, they have both learned from the beginning to live and function in an able bodied world, with many people unaware of that Laurie is deaf and Bruce is legally blind. Robin Hodgson, on the other hand, is in the unique position of having grown up able bodied and then becoming a tetraplegic in 2004. At the age of 19 he broke his C5/C6 vertebrae in his neck. This injury left him paralyzed from the chest down, with limited arm and hand function. After several years of rehabilitation and adjusting to his new lifestyle, he graduated with a BFA from TRU.

PARTNERSHIPS: Province of British Columbia, British Columbia Arts Council, BC Multiculturalism Grant

Young Collectors Club

MAY 22, 2021 to MAY 29, 2021 Project Room Gallery

Traditionally, art collecting was an activity reserved for royalty, the church, and the wealthy.

Today, many people still believe that you must be a royal or billionaire to collect art. This is simply not true! In the 21st century, art collecting is more accessible than ever and there are more diverse reasons for acquiring art.

With this project, we want to encourage young people to start creating their own unique collection. The Penticton Art Gallery will have a selection of 150 original works of art for children to choose from. Aged 5-12, these young collectors will be escorted into a gallery space designed especially for them. Inside the room will be Gallery staff to assist with selecting their chosen artwork.

NO PARENTS ALLOWED IN THE GALLERY SPACE. The young collectors will need to select the artwork for their collection with no outside influences.





Dale Matthews: From Then Till Now

MAY 22, 2021 TO JUNE 19, 2021 Main Gallery

The story begins with a young student at the Vancouver School of Art in the late 1950s and follows his career as a sign painter, a designer of architectural interiors for retail stores, shopping malls, cruise ships, and our own fleet of BC Ferries, culminating with the paintings he is best known for today. If you have ever lived or spent any time in the lower mainland over the past 60 years, you have most likely been impacted in some regard by Dale's commercial work. More recently if you have attended any group exhibitions here in the Okanagan over the years, you have most certainly communed with his paintings.

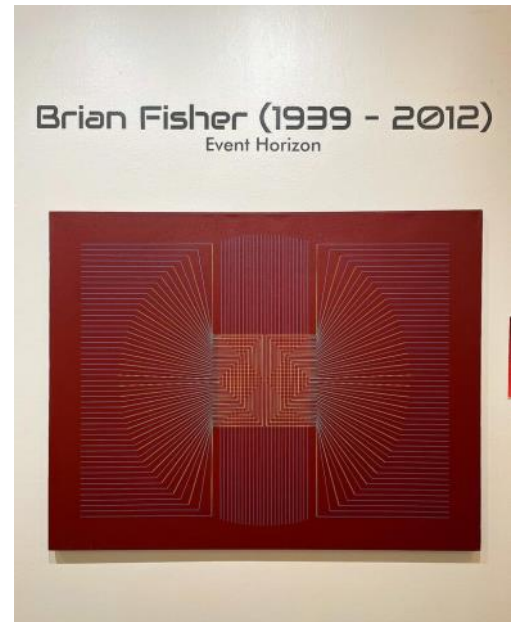


This exhibition hopes to highlight the breadth of the journey travelled, illustrating the totality of a lifetime's pursuit and commitment to a singular passion for self expression and creativity. I would like to thank Dale for his trust and willingness to share his story. I hope you enjoy discovering the arc of his career as much as I have. Dale Matthews lives and works out of his studio overlooking Trout Creek.

Brian Fisher: Event Horizon

JULY 3, 2021 TO SEPTEMBER 11, 2021 Project Room Gallery

Some of Fisher's work shares formal affinities with Op Art, particularly that of British painter Bridget Riley, who's now enjoying a resurgence of interest amongst a younger generation of artists. Fisher recommended spending at least half an hour with one of his paintings to focus the mind and enter a reflective state. Thus, his work is less about optical play and more about art as a path to open spaciousness within." Looking at the later works "Portia continues" Brian Fisher's paintings seem to evoke the vortex of a sorcerer's ball or, perhaps, a sci-fi portal into a faraway galaxy. Colours swirl and blend, candy-floss pinks mixing with red, white, violet and ochre, all with a sedimentary quality suggesting the drift and flow of water. Fisher created the marbled core by pouring acrylic paint on a wet canvas and letting the colours run together as the entire substrate spun on a wheel. Once dry, he added a series of precise concentric rings, making a mandala of sorts."



NOTE: During the run of this exhibition, a fundraising campaign was held to purchase Brian Fisher "Labyrinth" (pictured above) for our permanent collection. Penticton Art Gallery successfully raised \$6000 with the help of the community, and Labyrinth was acquired as a supplement to other works by Fisher already in our collection. Thank you to every one of the donors for their support in preserving this spectacular piece!



Mythic Visions: Huichol (Wixárika) Yarn Painting

JULY 3, 2021 TO SEPTEMBER 11, 2021 Toni Onley Gallery

This collection of Huichol cuadros represents one of the largest known private collections remaining which documents the very foundations of this unique and wonderful art form.

The yarn paintings are the continuation of a variety of ritual arts long practiced by the Huichol with the emergence of this art form beginning in the late 1950s. The art form builds on the rich history of Huichol iconography, translating the imagery to a flat surface. They are created through the application of beeswax on a board where the artist sketches out a design and carefully pressing brightly colored yarns into the wax. The first paintings were largely decorative, sold in government craft shops creating an industry and bringing in some much needed income into their communities. It was not long before that the shaman-artists realized the potential for these paintings to tell the stories and myths of the Huichol, and to record their sacred visions recording the stories of the creation, the peyote/deer hunt, the journey of the soul after death, and the origins of Father Sun and Tatewari, Grandfather fire. Stylistically these early yarn paintings resemble brightly coloured petroglyphs and considering the relatively new adoption of the materials they show an extraordinary degree of sophistication that can only be achieved through the transference of generations of knowledge that comes.



Buffy Sainte-Marie: Pathfinder

A retrospective exhibition by an innovator of digital art

JULY 3, 2021 TO SEPTEMBER 11, 2021 Main Gallery

Buffy Sainte-Marie's exhibition Pathfinder, presents a rare and unique window into the evolution of one of the early innovators of digital art starting with the purchase of her first Macintosh personal computer in 1984. Within this unassuming beige cube, Buffy quickly discovered the power, flexibility, potential and the infinite possibilities presented to her through this sudden democratization of technology. The Macintosh presented a transformational and enlightened way of developing and processing a lifetime's worth of imagery and memory. The works presented in this exhibition provide a unique insight into her creative process and represent the most comprehensive survey of her digital paintings to date.

PARTNERSHIPS: Paquin Entertainment Group, Castanet, 2River Remix Society, Arrow S Ranch





Beverley Reid (1936-2019): Homage to a Rock

SEPTEMBER 18, 2021 TO NOVEMBER 6, 2021 Main Gallery

This mixed media sculpture is a meditation on nature, paying homage to an actual stone which defined the development of Beverley Reid's rock garden overlooking Christina Lake. Beverley's fabric assemblage features a variety of surface treatments including the use of dyes, chlorine, and hydrogen peroxide to manipulate shading and dimension. Just as a painter develops a unique palette of colours, so Beverley incorporates and manipulates a diverse collection of fabric prints to produce her images.

The rock behind this piece sat on the periphery of her garden for years, too large to move, so she turned it into a focal point of her garden. Both the rock and the surrounding rock wall are exact replicas of the installation created by Beverley in her garden at Christina Lake. The faux rock was entirely hand stitched by Beverley with the assistance of her husband Richard, who helped design and build the armature for the rock wall.

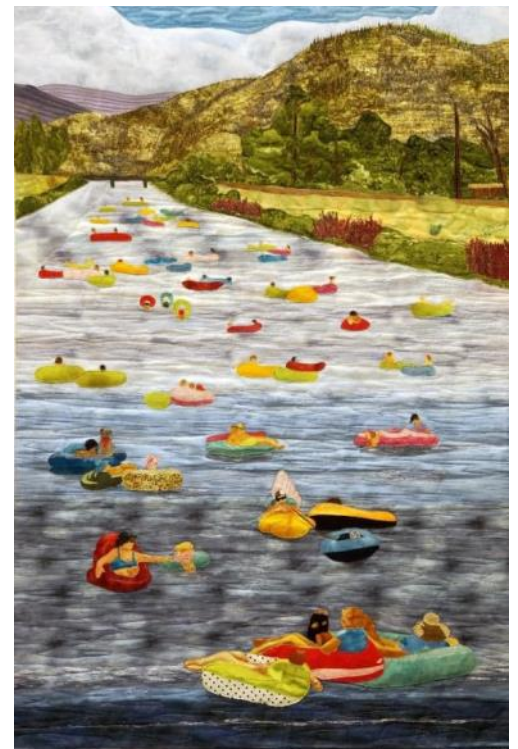
Penticton: A Progression in Time

**SEPTEMBER 18, 2021 TO
NOVEMBER 6, 2021**

Project Room Gallery



In celebration of British Columbia's 150th Birthday, the Penticton Photography Club and Penticton Quilters' Guild - Artsy Girls have joined forces to feature eleven prominent Penticton and area landmarks through their artwork. They have created their own unique artistic take on these landmarks and are pleased to present to you *Penticton: A Progression in Time*. Their goal is to provide visitors and residents with a connection to Penticton and its rich history.





Weaving Cultural Identities 2021 National Tour

SEPTEMBER 18, 2021 - NOVEMBER 6, 2021 Main Gallery

The Vancouver Biennale presents the Weaving Cultural Identities national touring exhibition, hosted by the Penticton Art Gallery.

Weaving Cultural Identities explores multicultural identity and intercultural relations through traditional weaving as a storytelling medium. Graphic artists and weavers from Vancouver's immigrant Muslim communities and Coast Salish Indigenous communities including Musqueam, Squamish, Tsleil-Waututh, and Tl'azt'en were brought together in collaboration to create a series of 10 small-scale "prayer rugs" inspired by Islamic prayer rugs and ceremonial Indigenous weavings.

As an exploration into the multiple narratives of the land now known as Canada, Weaving Cultural Identities brings together communities to acknowledge and celebrate local Indigenous and migrant histories within the analogous traditions of storytelling through weavings. Artists from various cultural backgrounds work with Muslim and Indigenous artists to reconcile traditions, to share, learn and celebrate cultural knowledge through symbolism and self-identification in textile traditions.

PARTNERSHIPS: Vancouver Biennale

Under 500 Exhibition and Sale

NOVEMBER 12, 2021 TO JANUARY 8, 2022 Project Room Gallery

Each year the Gallery puts a call out to artists of all kinds to submit up to three artworks all priced under \$500. This exhibition receives interest from artists working in all media from across British Columbia. This annual show is always something to check out, whether you are buying a gift for a friend or that perfect artwork for yourself.

This exhibition is open to any artist who wants to submit. It not only provides us with some unique and wonderful gifts, but is an excellent cross-section of the talent and artistic happenings in the province. The mixture of artists range from professional, exhibiting artists to kids showing their work for the first time, and everyone in between!





44th Annual Art Auction Preview

NOVEMBER 12, 2021 - DECEMBER 5, 2021 Main Gallery

Each year since 1978, the Penticton Art Gallery has held an annual auction to raise funds in support of our exhibitions, public outreach and education programming.

This fundraiser is a celebration of the transformative power of the Arts, and acknowledges the important placement of the Gallery in our community and you can make a difference simply by buying a bidding ticket or coming by to view the specially curated collection of items up for bid this year.

NOTE: Due to the Omicron Variant of COVID-19 and the ever changing landscape of public health in 2021, the Auction was held online. Online pre-bidding was extended to December 4, 2021. The auction itself took place via Zoom and in-person in a small group at the Gallery on December 5, 2021 at 1:00pm. Even with these changes, \$29,502 was raised, surpassing the goal of \$25,000!





Travelling Exhibitions

You are Not Alone

SEPTEMBER 3, 2021 – SEPTEMBER 13, 2021, Crryus Gallery

While the isolation imposed by governments worldwide during the Covid-19 pandemic protected us from the dangers of a contagious virus, it also exposed us to the ever growing threat of separation on our psychological and social health. In these challenging times only our collective awareness that none of us are in this alone — that human beings everywhere on this planet face the same threat — allowed us to keep our solidarity, our togetherness and our strength while in quarantine.

This exhibition is a collective effort and joint statement from 180 artists around the globe that we stand together and that we will always find our space to create, adapt and stand strong.

These 300 multiple-medium artworks are the result of an open call released in March 2020 by the Penticton Art Gallery in Canada, the Syria.art Association (Nice/Berlin) and the Online Cyrrus Gallery celebrating a strong and creative partnership and demonstrating the ability of art in bringing people together.



Canada Council Art Bank Exhibition

SEPTEMBER 3, 2021 – SEPTEMBER 13, 2021, PRH Gallery

In the 1970s, the Canada Council Art Bank's little-known Commissioned Print Programme wove its way across the country, connecting artists and arts professionals in unforeseen ways that would leave an impressive legacy. To bulk up its newly created collection, the Canada Council Art Bank commissioned 25 artists to produce prints at studios across the country that could then be rented out.

Canadian art has continued to grow and earn acclaim nationally and on the world stage. The Art Bank collection has grown significantly, and now includes more than 17,000 paintings, prints, photographs, and sculptures by over 3,000 emerging and established artists. This collection includes works by both Indigenous and settler artists in Canada, including those from culturally diverse communities. The collection is currently valued at over \$71 million. At any given time, a large part of the collection is on view to the public—across Canada and around the world.





Education and Programming Report



Above: Rebecca Britton
Education Coordinator, Penticton Art Gallery

Having just been hired in March of 2022, I cannot speak to everything that happened in the education and programming department of the Art Gallery, however I did work as a summer student here in 2021, so I feel that I can offer some insight into how programming and education went in 2021.

Firstly, the Creative Kids Summer Camps continued to be the hit that they usually are - all the classes were completely booked with many people on the waitlist. Additionally, whereas in 2020, due to covid, the class size was ten children, in 2021 the class size was increased to fifteen children, and we filled the classes just as easily as we did when the capacity was only ten. The feedback that we received regarding the summer camps was that the parents/guardians were

happy that we were offering them as there still appears to be a lack of summer camps and activities for children in Penticton, and that they appreciate the unique art activities that we offered within the camps. The children's feedback was more straightforward - they really liked coming to art camp, they made new friends, and often they had fun making the art, which is really all you can ask for from them. Additionally, while I was working here over the summer some of the watercolor workshops were running and Carla was doing paint pouring classes. The watercolor workshops went over well, however there were some scheduling issues with the instructor, but once those were sorted out the classes went over okay. Carla's paint pouring classes went over extremely well - the classes were always full and the participants had nothing but positive feedback - they loved the medium and the class, and many of them told their friends and even signed up for multiple paint pouring classes. So, the programming that I was here to witness firsthand went over extremely well. From what I heard from Carla her teen studio art classes, Young@Art classes, and clay classes seemed to be hits as well. Also, from a participant's perspective - in the summer when the Art Gallery hosted the open mic poetry nights, I attended and participated and had loads of fun

and saw a good and passionate turn out. Despite the many ways that Covid threw roadblocks us for us we adapted and tried to offer the best programming that we could!

Approximately 1144 participants were engaged, through all our programs - most of these program attendees were for our children, tween, and teen





programming, as many of our traditional “adult” programs like Senior’s wellness art classes, Topics & Tea, Kitchen stove film series didn’t run. As well this is an approximate number as because of the collaborative and distanced nature of some of our programming (Guerilla Knitting and Kidzfest) it is difficult to pinpoint exactly how many participants there were.

- Rebecca Britton



2021 Programming Schedule

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

FCA Meetings—First Saturday morning of every month

Outreach with Naramata Elementary—Every Wednesday from 8-noon in February

Two Spring Break Camps

Ceramics Maker Mondays—From 3:15-4:30, March 29, April 12, 19, 26, and May 3

Animation Series—Wednesdays from 3-5pm from March 31st-May 5th

Guerilla Knitting—Ongoing project with Seniors and Schools

Jewelry Maker Mondays—From 3:15-4:30, may 10, 17, 31, and June 7

Watercolour Workshops—On Tuesdays from 6:30-8:30 from June 15th- July 6th

Collage Workshop—June 23rd

Creative Kids Summer Camps—Every weekday from July 5th to September 3rd

Acrylic Pour Class—July 21st, July 28th, August 18th, 25th, September 9, October 21, November 18 from 6:30-8

Poetry Slam—July 25th, and August 29th

Teen Piano Painting—July 29th, August 5th, 19th

Huichol Yarn Workshop—August 7th

Bob Ross Painting—Class August 14, November 20

Brushstrokes—Starting in September on Tuesdays and Thursdays and continuing until the end of the year

Teen studio art—Starting September 7th and continuing every Tuesday through to the end of the year, following the school calendar

Weaving Maker Mondays—From 3:15-4:30, September 13, 20, 27, October 4

Preschool Art—Starting September 15 and continuing every Wednesday from 10:30-11:30 until December 1st

Adult Porcelain Class—September 16 and 23, October 28, November 4

Hand Built Ceramics— October 7 and 14, November 6 and 13

Porcelain Jewelry Maker Mondays—November 1, 8, 15, 22

Little Leonardo’s Pro-D Classes—On all the Pro-D days in SD67’s calendar

Holiday Cheer Maker Mondays—November 29, December 6, 13, 20

Adult Ceramic Christmas Ornaments— December 9 and 16

Various School Tours and One-off Outreach Programs—10 throughout the year

Kidzfest Collaborative Rainbow Mural Project—Carried through the year



Front Desk Report



Above: An Artistic representation of Aja Jackson
Reception and Volunteer Coordinator,



I began employment with the Penticton Art Gallery on November 1, 2022 during the start of a busy holiday fundraising season.

For the second year in a row, Our Soup Bowls fundraiser was not a live event due to Covid restrictions. However, sales were great. Between November 11th to the end of December the gallery sold 237 bowls at \$35.00 non-member, \$30.00 member price.

The beautiful variety of bowls were again created by the Penticton and Summerland Pottery guilds.

In tandem with the Soup Bowls, the Under 500 Art show was hugely successful with 640 submissions of art, ceramic, weaving and metal artists. More than one third of the art works found homes.

The Christmas/holiday season also saw stand out sales in the gift shop with locally made Christmas ornaments from artisans Pat Verheyden, Patricia Doyle and glass works from Nancy Dearborn.

Before the end of 2021 we recruited 2 new volunteers for the Front Desk. Many of our front desk volunteers put in extra shifts in December to cover for travelling volunteers.

Currently we have 12 Front Desk volunteers including a Princess Margaret student who will be helping us out while she is out on summer school break.

With the recent Ignite the Arts festival in April we recruited 34 volunteers, many of whom were new to the gallery. We strengthened our volunteer base for special events with the festival as many of the volunteers have indicated that they would enjoy volunteering further with the gallery for the next festival and special events.

At this time we also have 549 current members who enjoy discounted fares for programs, events and 10% discount in the gift shop.

We anticipate a steady growth in members as we sign up new family memberships when we register children, youth and adults for workshops, classes summer camps and programs.

We look forward to meeting and encouraging our community to participate in our local art endeavours.

- Aja Jackson



Permanent Collection

Our collection features over 2600 works of art pertaining to our region and its history. We curate exhibitions throughout the year to showcase works in our collection and our collection is being digitally documented by recent hire Brendon Raw. We hope to have the entire collection documented and featured on a website rebuild in the upcoming year.

2021 Acquisitions:

Diana (Pullinger) Cavill

Untitled #1, (c.1950's)

Diana (Pullinger) Cavill

Untitled #2, (c.1950's)

Diana (Pullinger) Cavill

Untitled #3, (c.1950's)

Diana (Pullinger) Cavill

Untitled #4, (c.1950's)

Ellen Vaughan Kirk Grayson

(Sep. 14, 1894 - Feb. 8, 1995)

Pinus Ponderosa (Okanagan Pine),
1960

Annie Pitsiulak (1950 -)

printed by Jolly Atagooyuk (1963 -)

Cariboo in Relief, 2008, Linocut on
Kozuke Kozo White paper

Toni Onley

Untitled Double-sided Watercolour,
1952 - 1954

Toni Onley

Untitled, 1955, watercolour

Noll Derriksan (Toussowasket)

(1940 - 2020)

Spirit Woman, 1979

Noll Derriksan (Toussowasket)

(1940 - 2020)

Spirit Man, 1979

Nel Witteman

The Alleyway, nd., watercolour on
paper

Brian Fisher (1939-2012)

Black and White Painting No. 2
(triptych), 1978, enamel on paper
board

Brian Fisher (1939-2012)

Improvisation no. 1, 1979

Brian Fisher (1939-2012)

True North No. 3, 1983

Brian Fisher (1939-2012)

Flower Mandela, 1985

Brian Fisher (1939-2012)

Wheel (D-2), 1985-2002

Brian Fisher (1939-2012)

New No. For an Old Friend 2, 2021

Irvine Clinton Adams (1902-1992)

Early Light - Above Highway 97,
1975, pastel on paper

Irvine Clinton Adams (1902-1992)

Four Generations, ca. 1957, pastel
on paper

Paul Jacoulet (1902-1960)

Marionettes Chinoises, woodblock
print

Paul Jacoulet (1902-1960)

Kiyoshi, Tokio, 1939, colour
woodblock print

Paul Jacoulet (1902-1960)

Le Taboret De Porcelain,
Mandchoukuo, (The Porcelain
Garden Seat, Manchuria), 1938,
Woodcut In Colours

Paul Jacoulet (1902-1960)

Les enfants aux yeux jaunes, Ohlol,
Est Carolines, 1940, woodblock on
handmade mulberry paper

Noll Derriksan (Toussowasket) (1940-2020)

California Bighorn Sheep, ca. 1975,
hand built ceramic bowl

Frank Poll (1932 - 2018)

tall lidded pot, ca. 1975, wheel
thrown ceramic

Robert E. Sebastion

Red-Winged Black Bird, 1987,
silkscreen on paper, edition: 38/100

Rodney Graham (1949-)

Recital, 1995, Silkscreen on paper,
Unsigned

Ken Lum (1956-)

Youth Portraits, 1985, offset
lithograph on newsprint

Henri Robideau (1946-)

Bubble Gum in Action and Bubble
Gum at Rest, 1979, gelatin silver print

Dan Siney

Untitled, 1971, photograph

Jeff Wall (1946-)

VAG exhibition poster, 1990

Fred Herzog (1930-2019)

Canada Dry (1966), 1986,
Cibachrome print

Continued....



Fred Herzog (1930-2019)

Al Western 2 (1961), 1986,
Cibachrome print

Fred Herzog (1930-2019)

Twin Cokes (1968), 1986,
Cibachrome print

Fred Herzog (1930-2019)

7-UP or Coca Cola (c.1960's), 1986

Alfred J. Frueh (1880-1968)

Roland Young in "Rollo's Wild Oat",
1922

Alfred J. Frueh (1880-1968)

George M. Cohan in "The Little
Millionaire", 1922, linocut print

Alfred J. Frueh (1880-1968)

Alla Nazimova, 1922, linocut print

Mabel Gawne (1918-2018)

Through the Window I & II, acrylic on
canvas panel (diptych)

Mary Orbeliani (1874-1977)

Untitled, nd., watercolour on paper,
8 1/2" x 11 1/2"

Richard Kent Howie (1951)

Movie Stills - The Beauty is still on Duty
#4, 1984, Five (5) Panel SX-70 Colour
Polaroid Photographs

Richard Kent Howie (1951)

Movie Stills - The Beauty is still on Duty
#30, 1984, Five (5) Panel SX-70 Colour
Polaroid Photographs

Richard Kent Howie (1951)

Movie Stills - The Beauty is still on
Duty, 1984, Thirty (30) Panel SX-70
Colour Polaroid Photographs with
hand applied paint

Bill Jeffries (Contribution by),

Terry Munro (Photographer)

Empire of Illusion (3 boxes for
fundraising purposes)

Phil Clark (1925 -)

Young Man (Rudolf Nureyev (1938-
1993), ca. 1980, watercolour on
illustration board

Leonard E Creo (1923 - 2019)

The Game, oil on linen

Ingrid Harrison (1935 -)

Going Home Peel Street, oil on
canvas

Kurt Hutterli

Three Canadian Magicians Triptych,
2017, (Mimi Parent, Jack Shadbolt,
and Emily Carr), acrylic on board

Kurt Hutterli

PonderosArt (Famous Nudes), 2019,
acrylic on board, each portrait 30" x
24"

Kurt Hutterli

Joyful Lichens on a Crimson Rock,
2018/19, acrylic on board, each
portrait 30" x 24"

Percival M. Ritchie (1917 - 2004)

Winter Okanagan, 1986, oil on linen,
20" x 40"

Catharine Robb Whyte-Peter Whyte

a commemorative portfolio, limited
edition book / edition: #121 of 300

Kay Angliss (1923 - 2004)

Old Peach Orchard #20, 1994, oil
pastel on silkscreened paper, 17" x 21"

Antonio (Tony) Tascona RCA

(1926 - 2006)

Early Morning, 1989, Serigraph /
edition: a/p

Antonio (Tony) Tascona RCA

(1926 - 2006)

Silver Tree I, 1987, Serigraph / edition:
77/175

Antonio (Tony) Tascona RCA

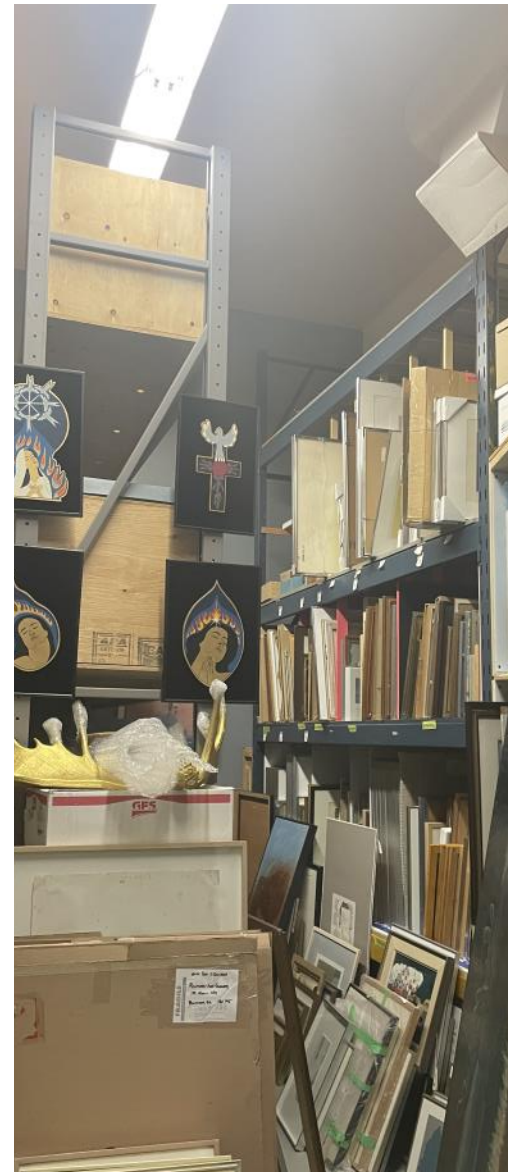
(1926 - 2006)

Flow, 1995, serigraph, edition:
100/125

Antonio (Tony) Tascona RCA

(1926 - 2006)

Flotsam, 1988, Serigraph / edition:
77/175





Honorary Lifetime Members



Members of the Theodosakis Family with friend Gregory Condonopoulos

The Penticton Art Gallery's Board of Directors, at its discretion, awards the distinction of Honorary Lifetime Member to those individuals who have made an extraordinary contribution to the Penticton Art Gallery as a whole over an extended period of time. This year we are honoured to bestow this honour on two generations of the Theodosakis Family.

Theo and Mary Theodosakis opened Penticton's Theo's Restaurant on December 9th 1976 and it quickly established itself as a much loved cultural institution. For over forty-five years alongside their son Nikos and his wife Linda they lovingly created Penticton's favourite community dining room before handing over the keys to their former restaurant manager and family friend Gregory Condonopoulos on July 1st, 2019.

Their support for the gallery has been sustained over their entire ownership of Theos and beyond including hosting the Penticton Art Gallery's annual auction for over 20 years. Their impact on the growth and development of Penticton's cultural community has been truly remarkable and cannot be understated, stretching over numerous generations and impacting countless individuals locally, regionally and beyond.

Their contributions have also been recognized nationally with the awarding of the prestigious Business/Arts Award, which celebrates meaningful partnerships between business and the arts, recognizing individuals and businesses who have made a significant impact on the arts in Canada. As part of this award they received a wonderful sculpture by the renowned Canadian sculptor William McElcheran (1927-1999) which graced the front entrance of Theo's for many years.

We were surprised to discover that we had not recognized the incredible impact the Theodosakis family has had not only on the Penticton Art Gallery but also our entire community and we are proud to finally formally recognize their efforts and share their stories in the hopes of inspiring others. Thank you Theo, Mary, Nikos and Linda, this is the first time we have been able to bestow this award on an entire family and we couldn't think of more worthy and deserving recipients for our 2022 Honorary Lifetime Membership Award, the Penticton Art Gallery's highest community recognition.



2021 Volunteers



- | | |
|---------------------------|--------------------------------|
| Diane Beaton | Vivian Fox |
| Trish Sweeney | Beth Gleason |
| Karla Hennig | Isabel Davies |
| Senka Tennant | Karen Donovan-Schreiber |
| Lou Rutherford | Jos Dronkers |
| Elaine Carbonneau | Inez Niemeyer |
| Cindy Rogers | Jill Moreton |
| Cornelia King | Katie Bowling |
| Janice Shalagan | Prabhdeep Daliwal |
| Carol James | Jean Sanford |
| Gail Kalmar | Judi Ritcey |
| Margaret Dawson | Isabel Davies |
| Charlotte Smetanka | Bonnie Thatcher |
| Margaret Dawson | Nicole Fox |



2021 Members

Andrea Kemp	Bob Hazell	Christopher Thorslund	Derrie Selles
Ainsley Miller	Bob & Jill Parliament	Christos Sophie Dikeakos	Des Anderson
Alan Macdonald	Bob & Sharon Johncox	Cindi Lou Baker	Diana Koebel
Alan & Gail Nixon	Bonnie Bodtker	Cindy Rogers	Diana Palmer
Alan & Laila Campbell	Bonnie Motter	Cindy Smith	Diana Robertson
Alexandra Paproski	Bonnie & Sandy Ross	Claire & Al Hawrys	Diane Beaton
Alice Strohmaier	Bonnie Sue Thatcher	Claire Martin & Ben Stelluti	Diane Bresser-Brown
Alice Unruh	Brenda Fredrick	Claudia & Peter Lansdorp	Diane Naylor
Alice Mansell & Arthur Meads	Brenda Jeffrey	Cole Senger	Diane Phillips
Alida Pringle	Brigid Kemp	Colleen McCombe	Diane & Gordon Stuart
Allan & Evelyn Markin	Bruce & Caryll Tawse	Corina Browne	Dianna Gin
Allanah Weston	Bruce & Lynda Miller	Cornelia King	Dianne Alcott
Allison Markin	Bryce Traister	Crystal Dearden	Dianne Hildebrand
Amber Hobbs	Cal Meiklejohn & Jacinta Ferrari	Curt & Vanessa Sutton	Dolores Suek
An Czeszejko-Sochacki	Candy Foran	Cyndi & Dale Mclean	Don Reimer
Anastasia Stekas	Cara Garnett	D. Amelia Vincent	Don & Sharon Waurynchuk
Anette Cameron	Carla Leinweber	Dan & Delores Wilson	Dona Smithson
Angela Ross	Carla Stigant	Dan & Veronica Dimich	Donna Carpenter
Angie McIntosh	Carney Oudendag	Daniel Scherz	Donna Edge
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Beverly Gneo	Christine Tevlin	Derek Evans & Pat Deacon	Evan Miller
Bill & Doreen Bobbitt	Christine & John Lewis		Evan Mitchell
Bill & Rita Laven			Eveline Newman



Evelyn Briscall	Janet Schumacher	June Argyle	Leslie Baxter
Evelyne Turner & Harv Baessler	Janet & Keith Kostek	June Byard	Lillian Simmons
Felicity Ronaghan	Jean Anderson	June Davidson	Linda & Arnold Van Gastel
Fern Helfand	Jean Keith	June Day	Linda Baker
Frances Bjerkan	Jean McLeod	Kaeli Benoit	Linda Beaven
Frank Regehr	Jean Sanford	Karel and Ivy Michels	Linda Gidlow
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Jane Bruff	Judy Ringuette	Leanne Derow	Margaretha Hogeling
Jane Dumontet	Judy Sentes	Lee Davison	Marguerite MacIntosh
Jane Mavety	Julie Ferguson	Leighton P Mccarthy	Maria & Peter Diakonow
Jane Scott	Julie Heinrich	Leona & Jeff Harries	Marie Miller
Janet Ruff	Julie & Graham Fox		



Marilyn Hansen	Ochoa Yancy	Sandra Henson	Sylvain & Colleen Marino
Marilyn Lafortune	Olga & Roy Tomlinson	Sandra Maitland	Tammy Crawford
Marion Trimble	Olya Krasavina	Sandra Paisley	Tammy, Garry, Chloe, Josie & Becky Kay
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Mark & Lori Werklund	Pat Bourgeois	Sandra & Jim Henderson	Tania Vassilakaki
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Marlene Cox Bishop	Pat Pattison & Marian Rudisill	Sandy Hodson	Teri & Jerry Vakenti
Marlene Rogers & Judith Flipping	Pati Hill	Sandy Mckinnon	Terri McKinlay
Martha Neufeld	Patrick Dunn & Corinne Durston	Sarah Edwards	Terry Malo
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Martina Payette	Paul & Jennifer Parkinson	Sarah & David Warriner	Terry Hackett & Michelle Acheson
Mary-Jane Laviolette	Paul Wylie & Lauren Hamilton	Senka & Robert Tennant	Terry Orpen & Maureen MacDonald
Marylin & John Barnay	Peter D'aoust	Sharla Schofield & Ben Amos	Thomas & Elizabeth Landecker
Matthew & Jane Coady	Peter Maser & Claude Roberto	Sharon Almaraz	Timothy Tweed & Bethany Handfield
Maureen DeYaeger	Petra Holler	Sharon Cromer	Tina Baird
Maureen Moore	Phil Clark	Sharon Kurtz	Tina Hoeben
Mavis Close	Phyllis & Dale Matthews	Sharon Snow	Tina Zumpano
Meghan Asaph	PJ Mohr	Sharon Kelly & Horst Erleben-Messer	Tovie & George Green
Melissa Dawn Lam (nee Flood)	Rachael Wallstrom	Shawn Limbach	Tracy Harbidge
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Michelle Dunn	Raymond Gundersen	Shirley Malakoff	Trish Sweeney
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Myrna Tischer	Robert Jenkins	Stephanie De Vries	Vivian Fox
Nancy Telford	Robert Muraschuk	Stephanie James	Vivienne de Boer
Nancy Schmidt	Robert Schutz	Stephanie Seaton	Wally Lawrie
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Nathalia Mandaione	Robyn Service	Susan Austen	Wendy Kerr
Nayda Paruk	Ron & Joyce Peace	Susan Fast	Wendy Shanks
Neil & Rachel Terry	Ron Spence & Andrea Nelson	Susan Folstad	Wendy Hamelin & Robert Mackenzie
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Nephi Mclean & Amrika Tikasingh	Ross Arnot & Ed Schneider	Susan Lopatecki	Ying Wang
Nicholas & Jennifer Vincent	Ruth Hamilton	Susan Parfitt	Yvonne Adams
Nicole Taylor	Ruth Schiller	Susan Wolf	Yvonne Logan
Nikki Caldwell	Sally Kilburg & Khati Hendry	Susan & Cameron Taylor	Yvonne Toporowski
Noelle & David Rasmussen	Sally-Ann Bengtson	Susan Seddon & Keith Johnstone	Zulma Garcia
Norberto Rodriguez De La Vega	Sam McNally	Suzanne Moccia	Zuzana Kaufrinder
Norm & Cheryl Filipenko	Sandra Cormier	Sydney Boulton	
Norma Wilkinson	Sandra Dean		



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2022 Board Nominees



Margaret (Maggie) Gobie

Maggie has spent her career in the arts. In University, she ran away from Rehab Medicine and joined the theatre. With a BFA in Performance from the University of Alberta, she has worked as an actor, director and theatre producer in Edmonton, Vancouver and Toronto, co-founding a theatre company in Toronto. She has also worked in arts administration for Toronto's Tarragon Theatre, the Toronto Fringe Theatre Festival, the Toronto International Film Festival and the Abu Dhabi International Film Festival. She developed the Kelowna Actors Studio Academy Foundation and was the Executive Director for many years. Maggie is a lifelong learner. She has a Graduate Diploma in Business Administration from the Beedie School of Business at Simon Fraser University, and she used the recent lockdown to formalize her editing skills, also at SFU.



Katie Bowling

Katie has been volunteering with The Penticton Art Gallery occasionally for years, and holds a certification in event planning from Okanagan College. She has a passion for community outreach and has sat on the boards of many meaningful organizations such as Dragonfly Pond Family Society, Agur Lake Camp Society, Penmar, Children's Festival, and United Way. Her involvement in the community invites accessibility and inclusion of all ages.



2021 Supporters and Donors

Supporters are those who have made financial contributions to the Gallery over the course of the last calendar year. 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

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Christos Dikeakos
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Hazel Fry and Hal Whyte
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Kristine Lee Shepherd, Miss Lee
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Nadeen Gavelin-Cook
Nathalia Mandaione
Nathaniel Morrison
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Werklund Foundation

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Marylin and John Barnay
Nautical Dog Café
Nigel and Jeanne Lamb
Norberto Rodriguez de la Vega
Patricia Ifrah
Paul Wickland
Ranada and Neil Pritchard
Sharla Schofield and Ben Amos
Sharon L. Brown
Suki Derriksan
Tim and Danah Phillips

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Alida Pringle
Allan and Evelyn Martin
Andrew Drouin
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Anne Davidson
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Celeste Jackson
Cheryl Mitten
Cindi Lou Baker
Creek & Gully Cider
D'Angelo Estate Winery & Guest House
David and Beverley Hogg
David Richard Stach
Des Anderson
Diane Lawrence
Don Reimer
Doreen Olson
Dragon's Den
Ed Schneider
Elizabeth & Graham Johnson
Eva Gavaris
First West Foundation
Four Shadows Vineyard & Winery
Gary Denton and Dawn Harper
Georgia and Andreas Krebs
Georgia Krebs
Gonda and Hamish Angus
Hans and Christine Buchler
Harvey and Sonya Quamme
Hazel Fry



- Helen Greaves
- Inez Niemeyer
- Jack and Jennie Prowse
- Jane Little
- Jason Houghton
- Jeremy Bindon
- Jim and Joanne Forsyth
- Jim Corbett
- Joan Burgess
- John and Lynn Greene
- Judith and Wayne Glibbery
- Judith Brock
- Kathleen Chapman
- Keray and Barbara Levant
- Kirsten and Molly Wells Robertson
- Kitsch Wines
- Kristin Krimmel
- Kristina Wendenburg
- Kurt and Marianne Hutterli
- Laurie M. Landry
- Leanne Derow
- Lee Davison
- Les and Sandy McKinnon
- Linda Gidlow
- Linda Swales
- Linda Tremblay
- Linda Van Gastel
- Lindsay Peltz
- Lois Leonard
- Maimie De Silva and Jeff Dias
- Mandie Fewchuk
- Margaret Dawson
- Margaret Neuhaus
- Margaret Phillips
- Maria Boyko-Diakonow
- Marie Levesque
- Marilyn Hansen
- Marjorie Field-Robinson
- Martha Neufeld
- Mary Ferguson
- McKaila Ferguson
- Michael and Carol Hermesh
- Michael and Carole Sime
- Michel Leger
- Michelle Koerner
- Nautical Dog Café
- Norberto Rodriguez de la Vega
- Norm and Cheryl Filipenko
- Norma and John Howard
- Norma Wilkinson
- Pat Bourgeois
- Patricia Ainslie
- Paul Wickland
- Peter Hay
- Phyllis and Dale Matthews
- Pizzeria Tratto Napoletana
- Pnina Granier
- Ranada and Neil Pritchard
- Ranada Pritchard
- Robert Jenkins
- Robert Muraschuk
- Roberta McMillan
- Robin and John Robertson
- Sam McNally
- Sandra & Chris Purton
- Sandra Henson
- Sharon Kelly and Horst Exleben-Messer
- Sharon L. Brown
- Sharon Snow
- Slackwater Brewing
- Stephen and Celeste Palmer
- Susan Austen
- Teri Vakenti
- Timothy Tweed and Bethany Handfield
- Tin Whistle Brewing
- Wendy Moreton
- Wesbert Winery Ltd.
- William Hoffman
- Willie Four Milli
- Zuzana Kaufrinder

Treasurer's Report

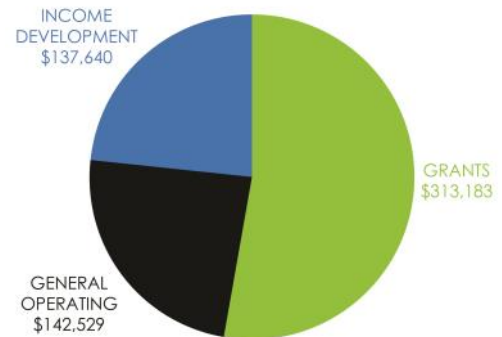
The year 2021 was a successful year for the Penticton Art Gallery. The Gallery ended the year with \$293,998.85 in the bank (this included all accounts). Still working its way through Covid-19 restrictions, the Gallery's "Income Development" was able to net \$106,312.00 profit (down considerably from what could have been made in a non Covid-19 year). Operating grants amounted to \$313,183, Federal wage subsidies were \$83,752 and the BC Major Attractions Program grant was \$73,532.

The Gallery as in the year 2020 was able to maintain most of its funding and take advantage of other opportunities due to Covid-19 relief programs. It should be noted that some of the relief programs the Gallery has been able to acquire may be cancelled or changed to a different program next year.

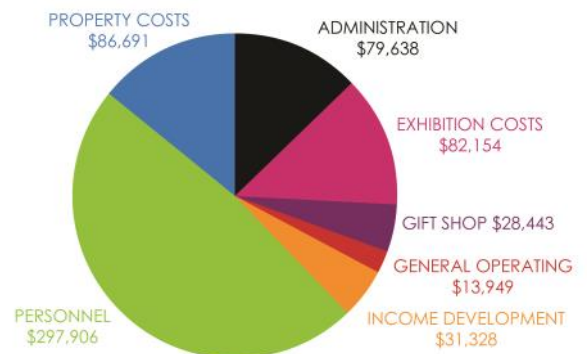
The Penticton Art Gallery is in a very stable position, and it was well managed.

-Ret Tinning,
Treasurer

2021 REVENUES



2021 EXPENSES



(*See supplemental document for detailed financial report)

199 Marina Way
Penticton, British Columbia
V2A 1H5, Canada
(250)-493-2928

info@pentictonartgallery.com
www.pentictonartgallery.com

Penticton Art Gallery Annual General Meeting

**Held Wednesday, May 26, 2021 at 6:00 PM
At the Penticton Art Gallery (PAG) and virtually by Zoom**

Due to the Covid-19 pandemic physical attendance at the Gallery was limited and members were encouraged to attend by Zoom.

BOARD Members In Attendance:

Eric Hanston (President and Chair of meeting) – in person

Dr. Claude Roberto (Secretary) – in person

Ret Tinning (Treasurer) – in person

Heena Nagar – in person

Kristine Lee Shepherd (Vice-President) – in person

Ann Doyon – via Zoom

Jane Bruff – via Zoom

Total Board members attending: 7

STAFF Members In Attendance:

McKaila Ferguson – in person

Carla O'Bee – in person

Julia Snow – in person

Jill Moreton – via Zoom

Paul Crawford – in person

Kajal Singh – via Zoom

Total Staff members attending: 6

MEMBER in Good Standing Attending (in person)

Vanessa Sutton

MEMBERS in Good Standing Attending (all via Zoom)

Kona Sankey

Bethany Handfield

Tim Tweed

Sam McNally

Curt Sutton

Hazel Fry

Hal Whyte

Nancy Schmidt

Glenn Sinclair

Gill Holland

Liz Dieter

Dorthea Atwater

Cornelia King

Norberto Rodriguez de la Vega

Lorraine Stephanson

Julie Fowler

Judi Ritcey

Kim Lymberner

Peter Holler

Cindi Lou Baker

Rick Tew

Peter Hay

Carol Yakiwchuk

Total Members attending: 24

Note: Twenty members in good standing are required for a quorum. Twenty four members in good standing and seven Directors were in attendance for a total of thirty one members so the AGM proceeded. Six staff members were also in attendance.

1) Call to Order.

Quorum was confirmed by the Secretary and the AGM was brought to order at 6:06 PM by President, Eric Hanston.

2) Approval of the Agenda.

Approval of the Agenda was moved by Ret Tinning and seconded by Kristine Lee Shepherd. Yes 31 votes, No 0 votes, Abstain 0. Carried.

3) Adoption of the Minutes of the AGM held Wednesday, June 3, 2020.

The Secretary noticed two names should be updated on the 2020 AGM Minutes (item 11, Nomination of Directors): The original recommendation presented to members mentioned Ret Tinning and Heena Nagar - and not Eric Hanston and Kristine Lee Shepherd - to be acclaimed as Directors.

Two other typing/spelling mistakes on the 2020 AGM Minutes were noted. We should read Judi Ritcey (and not Judy Ritcey) and the words "its entirety" (and not "its entirely").

Moved by Gill Holland that the Minutes of the AGM held Wednesday, June 3, 2020 be approved as updated. Seconded by Claude Roberto. Yes 31 votes, No 0 votes, Abstain 0. Carried.

4) Business Arising from Minutes of the AGM held Wednesday, June 3, 2020.

None

5) The President's Report on behalf of the entire Board.

The President, Eric Hanston, noted that his report was contained in its entirety on page three of the 2020 Annual Report and asked the members to receive it as it appeared in the 2020 Annual Report. The 2020 Annual Report is appended to these Minutes for reference.

6) Treasurer's Report.

The Gallery had a very good financial year thanks to the first Canadian exhibition of Bob Ross' original paintings. This event marked an outstanding achievement for the Gallery. It should be noted that the Gallery ended 2020 in one of its best financial positions ever. It was well operated and managed by a very competent staff and Board.

It was moved by Judi Ritcey that the 2020 financial statements as prepared by KH Kemp Thompson Inc. be approved as presented. Seconded by Gill Holland. Yes 31 votes, No 0 votes, Abstain 0. Carried.

The Treasurer's Report is contained in its entirety on pages 51 - 52 of the 2020 Annual Report. A copy of this 2020 Annual Report is appended to these Minutes for reference.

7) Director/Curator's Report.

Paul Crawford's Report was printed on pages 4 through 8 of the 2020 Annual Report. Paul Crawford read this report in his oral presentation. A copy of the 2020 Annual Report is appended to these Minutes for reference. It should be noted that Paul Crawford was the 2020 Business Leader of the Year for attracting the largest tourist draw of the year to the Bob Ross' event (more than 15,000 visitors came to the Gallery in a pandemic year).

It was moved by Ret Tinning that the 2020 Director/Curator's Report be approved as presented. Seconded by Heena Nagar. Yes 31 votes, No 0 votes, Abstain 0. Carried.

8) Auditor's Report.

- KH Kemp Thompson Inc.'s Report

The report of KH Kemp Thompson Inc. Chartered Professional Accountants comprises part of the Annual Report. There were no questions from the members to the external accountants.

9) Appointment of Auditor for 2021.

It was moved by Ret Tinning and seconded by Vanessa Sutton that KH Kemp Thompson Inc. be appointed as external accountants for 2021. Yes 31 votes, No 0 votes. Abstain 0. Carried.

10) Volunteer Recognition.

Paul Crawford noted that the Bob Ross event required a huge commitment from volunteers who went above and beyond their regular duties. A recognition event was organized outside for these volunteers.

11) Honorary Life Memberships.

Paul Crawford announced on behalf of the Board of Directors that Richard Armstrong, Dr. Jeannette Armstrong, Glenn Clark, Antonina and Bernie Cattani would be awarded Honorary Life Memberships as recognition for their service to the Gallery.

12) Nomination of Directors.

Two Directors' terms have expired: Eric Hanston, Kristine Lee Shepherd.

Four new Directors have been nominated for their first term: Cindi Lou Baker, Nancy Schmidt, Vanessa Sutton and Kona Sankey.

The Chair called thrice for nominations from the floor. No new nominations were received from the floor.

There being no further nominations, Kristine Lee Shepherd moved that the four nominees: Cindi Lou Baker, Nancy Schmidt, Vanessa Sutton and Kona Sankey be acclaimed as Directors. Seconded by Heena Nagar. Yes 31 votes, No 0 votes, Abstain 0. Carried.

13) New business.

There was no new business.

14) Motion to Adjourn.

At 6:50 PM Kristine Lee Shepherd moved to adjourn the meeting. Seconded by Ret Tinning. Yes 31 votes, No 0 votes, Abstain 0. Carried.

AGM Minutes recorded by:

Dr. Claude Roberto

Secretary

PENTICTON ART GALLERY SOCIETY

Annual General Meeting

Wednesday, June 1, 2022 – 5:30 p.m

Held virtually (via Zoom) and at the Penticton Art Gallery

- 1) Call to Order
- 2) Approval of Agenda
- 3) Adoption of AGM Minutes of Wednesday, May 26, 2021
- 4) Business Arising from Minutes
- 5) President's Report
- 6) Treasurer's Report
- 7) Director/Curator's Report
- 8) Auditor's Report
- 9) Appointment of the Auditor
- 10) Volunteer Recognition
- 11) Honorary Life Membership
- 12) Nominating Committee Report
 - a. Slate of Candidates
 - b. Nominations from the Floor
 - c. Election of Directors
- 13) New Business
- 14) Motion to Adjourn

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, 2021, 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, 2021 and 2020, current assets as at December 31, 2021 and 2020 and net assets as at January 1 and December 31 for both the 2021 and 2020 year-end. Our conclusion on the financial statements as at and for the year ended December 31, 2020 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, 2021, 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.

KH Kemp Thompson Inc.

Penticton, British Columbia
May 31, 2022

CHARTERED PROFESSIONAL ACCOUNTANTS

**PENTICTON ART GALLERY
FINANCIAL STATEMENTS
YEAR ENDED DECEMBER 31, 2021**

**PENTICTON ART GALLERY
INDEX TO FINANCIAL STATEMENTS
YEAR ENDED DECEMBER 31, 2021**

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Statement of Revenues and Expenditures	3
Statement of Changes in Net Assets	4
Statement of Financial Position	5
Statement of Cash Flows	6
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Schedule of Revenue (<i>Schedule 1</i>)	13
Schedule of Expenditures (<i>Schedule 2</i>)	14 - 15

**PENTICTON ART GALLERY
STATEMENT OF REVENUES AND EXPENDITURES
FOR THE YEAR ENDED DECEMBER 31, 2021**

	2021	2020
REVENUES - Schedule 1		
Grants	\$ 313,183	\$ 239,507
General operating	142,529	229,021
Income development	137,640	125,768
	<u>593,352</u>	<u>594,296</u>
EXPENDITURES - Schedule 2		
Administration	79,638	73,695
Exhibition costs	82,154	80,105
Gallery Gift Shop	28,443	66,403
General operating	13,949	7,292
Income development	31,328	53,741
Personnel	297,906	271,773
Property costs	86,691	91,979
	<u>620,109</u>	<u>644,988</u>
DEFICIENCY OF REVENUES OVER EXPENDITURES FROM OPERATIONS	<u>(26,757)</u>	<u>(50,692)</u>
OTHER INCOME		
Federal wage subsidies	83,752	75,520
BC Major Anchor Attractions Program	73,532	-
Canadian Heritage Relief Fund	-	58,522
	<u>157,284</u>	<u>134,042</u>
EXCESS OF REVENUES OVER EXPENDITURES	<u>\$ 130,527</u>	<u>\$ 83,350</u>

See accompanying notes to financial statements

**PENTICTON ART GALLERY
STATEMENT OF CHANGES IN NET ASSETS
FOR THE YEAR ENDED DECEMBER 31, 2021**

	Unrestricted Fund	Maintenance Fund	Invested in Tangible Capital Assets	2021	2020
NET ASSETS - BEGINNING OF YEAR	\$ 82,304	\$ 10,374	\$ 57,366	\$ 150,044	\$ 66,694
Excess of revenues over expenditures	139,300	-	(8,773)	130,527	83,350
NET ASSETS - END OF YEAR	\$ 221,604	\$ 10,374	\$ 48,593	\$ 280,571	\$ 150,044


See accompanying notes to financial statements


**PENTICTON ART GALLERY
STATEMENT OF FINANCIAL POSITION
DECEMBER 31, 2021**

	2021	2020
ASSETS		
CURRENT		
Cash (Note 4)	\$ 293,999	\$ 210,276
Accounts receivable	12,535	24,296
Inventory (Note 3)	18,021	13,163
	<u>324,555</u>	<u>247,735</u>
TANGIBLE CAPITAL ASSETS (Notes 5, 3)	48,593	57,367
COLLECTIONS (Notes 3, 6)	1	1
	<u>1</u>	<u>1</u>
	<u>\$ 373,149</u>	<u>\$ 305,103</u>
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable	\$ 34,249	\$ 39,015
Goods and services tax payable	775	335
Provincial sales tax payable	5,883	5,039
Wages payable	5,650	8,356
Employee deductions payable	7,804	9,097
Deferred income (Note 8)	38,217	93,217
	<u>92,578</u>	<u>155,059</u>
NET ASSETS		
Unrestricted fund	221,604	82,304
Maintenance fund (Note 9)	10,374	10,374
Invested in tangible capital assets	48,593	57,366
	<u>280,571</u>	<u>150,044</u>
	<u>\$ 373,149</u>	<u>\$ 305,103</u>

COMMITMENTS (Note 10)

ON BEHALF OF THE BOARD

 Director

 Director

See accompanying notes to financial statements

**PENTICTON ART GALLERY
STATEMENT OF CASH FLOWS
YEAR ENDED DECEMBER 31, 2021**

	2021	2020
OPERATING ACTIVITIES		
Cash receipts from funders and contributors	\$ 550,111	\$ 645,617
Cash paid to suppliers and employees	(624,955)	(614,046)
Goods and services tax	440	775
Provincial sales tax	844	4,335
Federal wage subsidies	83,752	75,520
BC Major Anchor Attractions Program	73,532	-
Canadian Heritage Relief Fund	-	58,522
	<u>83,724</u>	<u>170,723</u>
Cash flow from operating activities		
INVESTING ACTIVITY		
Purchase of tangible capital assets	-	(9,926)
	<u>83,724</u>	<u>160,797</u>
INCREASE IN CASH FLOW		
Cash - beginning of year	<u>210,275</u>	<u>49,478</u>
CASH - END OF YEAR (Note 4)	<u>\$ 293,999</u>	<u>\$ 210,275</u>

See accompanying notes to financial statements

PENTICTON ART GALLERY
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED DECEMBER 31, 2021

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 by the creation of 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 (ASNFO).

3. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Measurement uncertainty

When preparing financial statements according to ASNFO, 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.

(continues)

**PENTICTON ART GALLERY
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED DECEMBER 31, 2021**

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, 2021

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

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

	<u>2021</u>	<u>2020</u>
Deficiency of revenue over expenditure including amortization	\$ 130,527	\$ 83,350
Add: Amortization	8,773	8,355
Excess (deficiency) of revenue over expenditure excluding amortization	<u>\$ 139,300</u>	<u>\$ 91,705</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, 2021

4. CASH

	2021	2020
Petty cash	\$ 249	\$ 9
Cash - general account	236,625	155,047
Cash - gaming account	27,458	34,727
Cash - savings account	29,667	20,492
	\$ 293,999	\$ 210,275

5. TANGIBLE CAPITAL ASSETS

	Cost	Accumulated amortization	2021 Net book value	2020 Net book value
Computer equipment	\$ 12,731	\$ 11,618	\$ 1,113	\$ 2,474
Furniture and equipment	69,350	57,533	11,817	14,772
Leasehold improvements	44,579	8,916	35,663	40,121
	\$ 126,660	\$ 78,067	\$ 48,593	\$ 57,367

6. 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 \$83,649 (2020 - \$211,875).

7. 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, 2021 (\$0 - December 31, 2020).

PENTICTON ART GALLERY
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED DECEMBER 31, 2021

8. 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>2021</u>	<u>2020</u>
Deferred revenue - beginning balance	\$ 90,667	\$ 20,927
Community Gaming Grant - Ministry of Finance	64,500	64,500
British Columbia Art Council Grant	-	46,900
Indigenous Scholarship Fund	500	-
Use of Gaming funds	(71,770)	(37,326)
Use of British Columbia Art Council Grant	(46,900)	-
Use of Mabel Gawne estate funds	(800)	(960)
Use of crime relief funds	-	(3,374)
Deferred revenue - ending balance	<u>36,197</u>	<u>90,667</u>
Deferred revenue - tangible capital assets, beginning balance	2,550	3,214
Contributions	-	-
Amount transferred to revenue	(530)	(664)
Deferred revenue - tangible capital assets, ending balance	<u>2,020</u>	<u>2,550</u>
	<u>\$ 38,217</u>	<u>\$ 93,217</u>

9. 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.

10. 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 \$97,500. 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 \$19,877 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 \$4,056, plus a per item charge for usage.

11. ENDOWMENT FUND

The society has \$127,094 invested in a permanent endowment fund with the Community Foundation of the South Okanagan. The total income recognized in 2021 from the endowment fund is \$4,190 (2020 - \$3,910).

**PENTICTON ART GALLERY
NOTES TO FINANCIAL STATEMENTS
YEAR ENDED DECEMBER 31, 2021**

12. 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.

13. FINANCIAL IMPACT OF COVID-19

The Society is not able to fully estimate the impact of COVID-19 on operations at this time given the continuous evolution of the pandemic and the responses thereon to mitigate the spread. Management has monitored the situation and as at the date of these financial statements estimates the net effect on future operations of the society to be minimal. During the current year, the society received financial support from the federal government through the Canada Emergency Wage Subsidy. Also, the society received financial support from the provincial government through the BC Major Anchor Attractions Program.

Management has determined that there is no material uncertainty that casts doubt on the society's ability to continue as a going concern.

14. BRITISH COLUMBIA SOCIETIES ACT

During the year the Society paid \$1,275 in remuneration to one director of the society for their painting services related to exhibit installation costs. This disclosure is provided in accordance with the requirements of the Societies Act of British Columbia.

**PENTICTON ART GALLERY
SCHEDULE OF REVENUE
FOR THE YEAR ENDED DECEMBER 31, 2021**

(Schedule 1)

	2021	2020
REVENUES		
Grants		
British Columbia Arts Council	\$ 120,300	\$ 43,500
City of Penticton	100,000	128,374
Gaming	71,770	37,325
Other	9,546	12,829
Canadian Heritage - Young Canada Works	6,771	12,891
Canada Summer Jobs	4,796	4,588
	<u>313,183</u>	<u>239,507</u>
General Operating		
Workshops and programs	56,654	32,184
Gallery Gift Shop sales	48,547	125,925
Memberships and admissions	13,414	13,306
Collection box	12,615	51,508
Other	7,249	450
Facility rental	2,071	3,177
Newsletter advertising	1,920	1,052
Exhibition - receptions	59	1,419
	<u>142,529</u>	<u>229,021</u>
Income Development		
Art Auction	28,099	16,345
Under 500	25,329	30,900
Individual contributions	31,766	22,874
Square Mural Project	20,400	-
Miscellaneous fundraising	11,282	4,283
Soup Bowls Project	7,455	12,438
Kitchen Stove Film Series	-	9,422
Loving Mugs	7,116	7,587
Corporate contributions	4,230	-
Concert Series	-	1,004
March Friendraiser	-	288
Other Auctions	-	1,666
Ignite the Arts Festival	1,592	-
Exhibition Sponsorship	260	18,823
"In Kind" Contributions	111	138
	<u>137,640</u>	<u>125,768</u>
	<u>\$ 593,352</u>	<u>\$ 594,296</u>

See accompanying notes to financial statements

**PENTICTON ART GALLERY
SCHEDULE OF EXPENDITURES
FOR THE YEAR ENDED DECEMBER 31, 2021**

(Schedule 2)

	2021	2020
EXPENDITURES		
Administration		
Accounting	\$ 21,653	\$ 19,708
Advertising	3,595	3,884
Bank charges and interest	5,472	4,574
Dues and subscriptions	6,305	2,713
Equipment lease	7,042	5,982
Office supplies	22,817	19,932
Photocopies	2,125	2,081
Postage	3,166	4,613
Public relations	4,255	4,285
Telephone	1,423	1,881
Travel	1,785	4,042
	<u>79,638</u>	<u>73,695</u>
Exhibition Costs		
Artisit expenses	3,531	8,632
Artist fees	33,025	21,893
Exhibition and curator fees	14,068	1,000
Installations	13,729	23,140
Printing and photography	2,073	1,152
Receptions	226	4,674
Shipping	15,502	19,614
	<u>82,154</u>	<u>80,105</u>
Gallery Gift Shop		
Cash short (over)	-	501
Consignment	23,384	15,082
Purchases, net of adjustments	4,013	49,147
Supplies and shipping	1,046	1,673
	<u>28,443</u>	<u>66,403</u>
General Operating		
Newsletter	-	2,392
Workshops	13,949	4,900
	<u>13,949</u>	<u>7,292</u>
Income Development		
Annual Art Auction	5,933	11,963
Kitchen Stove Film Series	495	7,265
Miscellaneous fundraising	66	1,104
Under 500	17,662	27,302
Young Collectors Club	565	-
Soup Bowls Project	3,458	3,256
Ingnite the Arts Festival	1,000	-
Loving Mugs	812	2,473
Other Auctions	1,337	378
	<u>31,328</u>	<u>53,741</u>

(continues)

See accompanying notes to financial statements

PENTICTON ART GALLERY
SCHEDULE OF EXPENDITURES (continued)
FOR THE YEAR ENDED DECEMBER 31, 2021

(Schedule 2)

Personnel		
Employee benefits and payroll costs	36,690	29,438
Salaries	261,216	242,335
	297,906	271,773
Property Costs		
Amortization	8,773	8,355
Gas	6,870	5,927
Heating and ventilation system	1,778	722
Insurance	19,527	16,229
Janitorial	10,597	11,161
Permanent collection	8,281	16,851
Repairs and maintenance	11,157	11,896
Security	344	1,042
Water and electricity	19,364	19,609
Library Acquisitions	-	187
	86,691	91,979
	\$ 620,109	\$ 644,988
