



Sunshine Coast
Arts Council

ANNUAL GENERAL MEETING REPORT 2019/2020

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For thousands of years the shíshálh and Skwx̓wú7mesh people have stewarded this land, their own (unceded) traditional territory. The SCAC is grateful to gather on these lands and waters, and we work from a place of respect and responsibility to this gift.

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ANNUAL GENERAL MEETING

Saturday January 23rd @ 2:00pm

[Click here for Zoom Link](#)

AGENDA

- 1. Call to Order and Approval of Agenda**
- 2. Approval of Minutes from October 24, 2019 ****
- 3. Chair's Report ****
- 4. Director's Report ****
- 5. Financial Report for last fiscal year:
July 1, 2019 – June 30, 2020 ****
- 6. Election for the Board of Directors ****
- 7. Committee Reports + Motions**
 - a. Constitution and Society Amendments ****
 - b. Art Centre Upgrades
+ Capital Campaign ****
- 8. Summary of SCAC Programs**
- 9. Motion to set the date for the next AGM**
- 10. Adjournment**

**** (documents provided in advance)**



Sunshine Coast Arts Council

Annual General Meeting Minutes October 24, 2019

Attending: Sheenah Main, Sheila Page, Eleanor May, Eric Zasburg, Kathleen Hughes, Freda McDermott, Linda Williams, Karin Tigert, Jason Herz, Vera Wall, Bruce Milne, Paddy Blenkinsop, Phillip Jagger, Ann Jagger, Glenn Millar, Carole Millar, Ray Niebergall, Martha Breadsworth, Janice Talbott, Nell Burns, Jen Drysdale, Andrea Dancer

Call to Order and Approval of the Agenda:

Glenn Millar so moved, Phillip Jagger seconded the motion.

Approval of the Minutes of the Annual General Meeting 2018:

Sheenah Main so moved, Glenn Millar seconded the motion.

Chair's Report:

Nell Burns gave the report, which is included in the body of the annual report. Kathleen Hughes moved to accept the report, Glenn Millar seconded the motion.

Financial Report for the last fiscal year July 1, 2018 to June 30, 2019:

Carol Millar gave the following report:

Total Revenue:	\$163,347
Total Expenses:	\$156,741
Excess revenue over expenses:	\$6,606

The Arts Council is going through a period of growth. In the fall of 2018 the Board added the position of Director/Curator, which is a contract position.

This contract position has been renewed for the next year.

Going forward, a priority will be to find continued operational funding to support this position.

The coming year should not be a challenge as there is money in the bank, a plan in place, and the focus defined which is to find increased operational funds.

If that goal, however, is not achieved then 2021 will be a very challenging year as the Board will not be able to renew the contract. The entire workload will again fall on one person and volunteers and there will be no money in the bank.

So we are in good shape now and know what we need to do to remain that way.

Budget:

There were a few financial questions raised by the membership that the Board did not have the answers to. A request was made to the bookkeeper to provide information to these questions. The questions and answers follow:

Statement of Revenues and Expenditures (page 4)

1. Under 2019 it shows \$13,423 in interest compared to \$5,483 from 2018. In this financial climate, that seems like an excessively high number for interest. Can someone please explain the source(s) of this amount of interest?

Answer: Gord Hardwicke of Ocean Breeze Accounting replied..."I heard from SCCF and the reason for the difference is that in previous years they reported the balances at book value and this year at market value as they have new software that won't show the book value".

The difference in this reporting led to an increase of \$11,920.87 in Endowment fund interest.

2. For 2019 "Earned Revenue and Membership" were combined into one line item. In the past financial reports, they have been on separate lines. Can someone please provide the "Earned Revenue" for 2019 compared to 2018 and the same for "Membership". The members would like to know what accounts for the difference (drop) of \$19,253.00 from 2018 to 2019.

Answer: Basically the difference is due to the Insurance payment of \$18,946.18 and the sale of a bench with the Rotary logo for \$1,575.04. Membership went up slightly...\$9,557.29 in 2019 and \$9,540.00 for 2018. Facility Rentals was up \$16,112.50 for 2019 and \$15,488.90 for 2018.

Phillip Jagger so moved, Sheenah Main seconded the motion.

Earned Revenue and Membership				
	2019	2018	Difference	
Membership	\$9,557.29	\$9,540.00	\$17.29	
Facility Rental	\$16,112.50	\$15,488.90	\$623.60	
Miscellaneous Income	\$620.12	\$18,946.14	\$ (18,326.02)	Note A
Sales Other	-	\$1,575.04	\$ 1,575.04)	Note B
PST Commission	\$94.85	\$88.32	\$6.53	
Total	\$26,384.76	\$45,638.40	\$ (19,253.64)	
Note A				
Note A: Insurance Payment			\$ 18,946.18	
Note B: Sale of Bench w/Rotary logo		\$ 1,575.04		
			\$ 20,521.22	

Elections for the Board of Directors:

There are 4 nominations for new Board members.

Retiring: Nell Burns; Carole Millar

Midterm: Jennifer Drysdale; Martha Beardsworth; Janice Talbott

Nominations: Arwen MacDonald
Ray Niebergall
Allyson Clay
Teryl Mullock

The membership was queried three (3) times for any objections to the nominations. Sheila Page so moved and Kathleen Hughes seconded the motion.

Motion to set the date of the next AGM as Thursday, October 29, 2020

Glenn Millar so moved and Nell Burns seconded the motion.

The meeting was adjourned at 7:36pm.

Chair's Report



Robert Piepenberg, a well-known American Ceramist, said, 'The entire history of Art, is a recurrent enactment of individual displays of imagination'. This expression needs to be fully realized in a form to becoming a vehicle of feeling and insight. A Gallery is one place to encounter this creative insightful exploration.

It is interesting and yet not surprising that in our society many are looking for creative outlets asking the question around meanings, how to interpret encounters experienced in form.

Since our last AGM, October 2019, life has taken a surprising dramatic shift, due to the pandemic. Leadership has become a central issue in how we response to COVID-19 to confront the many difficulties that face our world and to bring creative solutions to the many situations often driven by fear. Hopefully, as we collectively walk through this pandemic, we will experience a greater sense of what it means to be human.

The SCAC Board and Staff during this period of time have tried to offer good leadership to encounter new ways of operating the Gallery according to the BC COVID - Guidelines and to maintain other events that take place under the direction of SCAC.

In Spring, Andrea Dancer chose not to continue working as our Administrator to pursue other avenues that were open to her. We were very grateful for her kindness, clear thinking and constant hard work to advance the work of the Gallery. With her resignation, as a Board, we asked ourselves the question, 'What is it that we need'? From our conversations, we decided that we need a Director/ Curator, and an Assistant Arts Director. We offered the position of Director to Sadira Rodrigues who already was capably fulfilling the task as our Curator. We then began to pursue to find an assistant. After much searching, we employed Emma MacLeod who began to work at the Gallery in September. At this moment, we have two very capable, creative, imaginative people offering good leadership through the SCAC Board.

Another item of focus that needed attention is the SCAC constitution. The language of the document needed updating, the purpose of the Society needed clarifying, previous amendments over the years needed incorporation and certain By-laws needed expansion. The details of which will be presented at the AGM for your approval. The Constitution Committee consisted of Janice Talbot, Sadira and myself.

One massive project we are engaged with is the refurbishing of the roof. It is badly in need of repair. This project will also include a new heating system and possibly down the road, solar panels. Teryl Mullock who has been working hard with this project will be presenting the details during the AGM.

The Nominating Committee, composed of Jennifer Drysdale, Sadira and myself, searched diligently for new Board Members. Through our search, we present one candidate to the board, Brett Jasch, for your approval. Martha Beardsworth, for personal reasons, has resigned from the Board. We deeply appreciated her presence and wisdom on the Board. Also, we would like the Board to be kept small as we plan to include various SCAC members to be involved at committee level.

Above all, we give deep appreciation to all of the Volunteers who have worked in good faith in keeping up our property, the gardens and attending to the Gallery space. Without their volunteer work, it would be very difficult to maintain the daily workings of the Gallery.

In addition to this, as volunteers we are thankful for the Board Members. The members of the Board are: Jen Drysdale, Teryl Mullock, Allyson Clay, Janice Talbott, Arwen MacDonald, and Ray Niebergall. Martha Beardsworth resigned in October.

Enclosed in this document you will find: the Director's Report, Financial Statements, Proposed Budget, Roof Report and Nominating Report.

Sincerely,

Ray Niebergall, Chair, SCAC

Since we last gathered together in October 2019 there is so much news to share with you. I want to begin by thanking the Staff, Board and our dedicated volunteers for their support and work over the last 15 months. At a time when many of our colleagues in arts organisations across the country are facing incredibly challenging times, we at the SCAC, are lucky to be celebrating many small successes and are thankful for the resilience of this remarkable institution and community. We are also deeply thankful to be able to work on the traditional territories of the Sechelt (shíshálh) and Squamish (Skwxwú7mesh) peoples. We are grateful guests on this land, and seek to work, through our programs and activities, from a place of respect and responsibility to this gift.

Between October 2019 and December 2020, we hosted 12 group and solo exhibitions with more than 6,000 visitors during this time. The Sechelt Arts Centre closed to the public on March 14, 2020. We reopened to the public on May 20, 2020 with revised guidelines following the instructions of the Province. Our exhibition schedule resumed with the loss of only one exhibition which has been rescheduled for 2021. We have mounted 6 exhibitions since May of artists from the region and have been delighted to see averages of 15-20 visitors attend each day. We have used zoom to host artists talks with great success.

Our Literary Reading Series welcome Canadian authors Robert Bringham, David Chariandy, Ronald Wright, Deborah Campbell, Niofar Shidmehr and Raoul Fernandes, and even when we moved into an online format, we were lucky to see many familiar faces in the virtual.

Our new Skills for Solitude workshops launched in May as a response to the limits of distancing thanks to the pandemic, and to our delight, each of our workshops filled with people seeking to remain creatively connected during these challenging times. We had a quick and steep learning curve to transition to offering programs online with our limited technology and knowledge.

The pandemic also brought a number of challenges, most evident in the cancellation of our annual arts and crafts fairs. The cancellation of Hackett Park and Deck the Halls has meant the loss of significant income for the SCAC, as well as for the vendors who relied on the fairs for their annual income. Our ongoing rentals have also been temporarily paused, although it was wonderful to see Life Drawing return to the Arts Centre this past Fall. We have been lucky to keep our long-term tenant in the Music Studio with Steve Wright, and this Fall, Jess Silvey, a Coast Salish artist, began a 6-month rental of our Art Studio. We are delighted to have Jess and Steve as part of our daily community.

Despite the cancellation of our Young People's Shows this year, we were able to continue to develop programs for young people. With schools in SD-46, an artist in residence with Langdale Elementary saw artist Nadina Tandy and Christina Symons work with students in Grades 2/3 to create "quarantine creatures" – now on display at the school's library window. We also were able to offer portfolio development workshops with Pender Harbour Secondary, and are working with Sunshine Coast Fibreshed to deliver rescheduled workshops at Elphinstone Secondary, PHSS and Chatelatch in the coming Spring exploring eco-textiles. We ended the year with our wonderful Young Artists Awards and Banner Project and saw an increase in participation in both of these programs.

In May, right at the start of the pandemic, we launched a pilot “Artists in Our Midst”, artist-in-residence program in partnership with the Sechelt Downtown Business Association. Taking over a space at the corner of Wharf and Cowrie, an open call was held and four artists/collectives selected: Nadina Tandy, the Samara Collective, Mieke Bray and SC Fibreshed. Bringing artists and art into public space has been a rich experience for all involved, and we will begin to plan for ways to continue this program into the future.

Many of the challenges identified above remain with us as we face at least another year of social distancing and reduced gathering requirements. Our most crucial challenge will be to address the anticipated loss of income from our annual arts and craft fairs which contributes 15% of our annual revenues. In addition to the loss for the SCAC is the income loss for our community of artists and artisans. We are currently working with the District of Sechelt to determine a plan for 2020 that might allow for a revised version of the fair. Regardless of the creative approaches we may take, we do not anticipate being able to arrive at the projected revenues we have had in the past. The second income source we anticipate losing, although not entirely, is our rental income. In a common year, we would receive income from a variety of events, community meetings and public talks. While these have significantly decreased, we are already seeing renewed interest in using our facility. Our strict limits in number, as well as the lack of availability of our kitchen facilities has meant a significant reduction in this income. We have now developed new guidelines and are starting to see the return of our community meeting groups, as well as small art-making groups using our facilities. Finally, many of our programs rely on larger audiences to generate sufficient income to supplement the public funding we receive. We see the need to adapt these as well.

In closing, 2020 has been a challenging and rewarding year to be at the SCAC. I have been profoundly grateful for the support of our community who have continued to visit our exhibitions and attend our events. To our volunteers who have come back to sit the gallery and visit with us, thank you. And finally, to our members who are the life of our organisation, thank you for your support and flexibility as we have learned together how to remain connected and creative at a time when many other places haven't been so lucky.

Sadira Rodrigues
On behalf of the SCAC staff.


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Notice to Reader

On the basis of information provided by management, I have compiled the statement of financial position of Sunshine Coast Arts Council as at June 30, 2020 and the statements of changes in net assets and operations for the year then ended.

I have not performed an audit or a review engagement in respect of these financial statements and, accordingly, I express no assurance thereon.

Readers are cautioned that these statements may not be appropriate for their purposes.

Ocean Breeze Accounting Inc.

Sechelt, British Columbia
September 18, 2020

Ocean Breeze Accounting Inc.
Chartered Professional Accountant

Ray Mulvall
James Talbot

Sunshine Coast Arts Council
Statement of Financial Position
June 30, 2020

(Unaudited - See Notice To Reader)

	2020	2019
Assets		
Current		
Cash	\$ 98,844	\$ 48,526
Accounts Receivable	2,956	5,408
GST Recoverable	772	993
Prepaid Expenses	5,060	4,062
	107,632	58,989
Endowment Investments (Note 3)	89,367	87,207
Property and Equipment (Note 4)	29,997	14,583
	\$ 226,996	\$ 160,779
Liabilities		
Current		
Accounts Payable	\$ 2,453	\$ 3,978
PST payable	-	139
Deferred Contributions (Note 5)	29,295	30,514
	31,748	34,631
Deferred Capital Contributions (Note 6)	85,958	-
	117,706	34,631
Net Assets		
General fund	19,922	38,941
Endowment fund	89,368	87,207
	109,290	126,148
	\$ 226,996	\$ 160,779

ON BEHALF OF THE BOARD

Director

Director

See notes to the financial statements

Sunshine Coast Arts Council
Statement of Changes in Net Assets
Year Ended June 30, 2020
(Unaudited - See Notice To Reader)

	General Fund	Endowment Fund	2020	2019
Net assets - beginning of year	\$ 38,941	\$ 87,207	\$ 126,148	\$ 119,542
Inter-fund transfers	(2,161)	2,161	-	-
Deficiency of revenue over expenses	(16,858)	-	(16,858)	6,606
Net assets - end of year	\$ 19,922	\$ 89,368	\$ 109,290	\$ 126,148

See notes to the financial statements

Sunshine Coast Arts Council
Statement of Operations
Year Ended June 30, 2020
(Unaudited - See Notice To Reader)

	2020	2019
Revenue		
Donations	\$ 4,634	\$ 8,484
Earned Revenue	12,368	16,827
Events and Programs (Schedule 1)	39,546	45,556
Grants (Schedule 2)	46,644	62,951
Interest	6,756	13,423
Memberships	5,150	9,557
Sponsorships	2,750	6,550
Wage Subsidies	8,129	-
	125,977	163,348
Expenses		
Administration and Office	23,039	25,521
Amortization	6,959	-
Awards	2,350	2,350
Events and Programs	21,150	36,320
Facilities	20,408	23,036
Wages and Benefits	68,929	69,515
	142,835	156,742
Excess (deficiency) of revenue over expenses	\$ (16,858)	\$ 6,606

See notes to the financial statements

↑

Sunshine Coast Arts Council
Notes to Financial Statements
Year Ended June 30, 2020
(Unaudited - See Notice To Reader)

1. Purpose of the Organization

Sunshine Coast Arts Council (the "organization") is a not-for-profit organization incorporated provincially under the Society Act of British Columbia.

The organization operates to promote the local artists and artisans and to broaden the opportunities for Sunshine Coast community to enjoy and to participate in cultural activities.

The organization is a registered charity within the definition of the Income Tax Act and therefore, as long as it complies with the rules and regulations of the Income Tax Act, it is exempt from income taxes and may issue receipts to donors.

2. Summary of significant accounting policies

Fund accounting

Sunshine Coast Arts Council follows the restricted fund method of accounting for contributions.

The General Fund accounts for the organizations program delivery and administrative activities. This fund reports unrestricted resources and restricted operating grants.

The Endowment Fund reports resources contributed for endowment. Investment income earned on resources of the Endowment Fund is reported in the Endowment Fund.

Revenue recognition

Sunshine Coast Arts Council follows the deferral method of accounting for contributions.

Restricted contributions 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. Endowment contributions are recognized as direct increases in net assets.

Restricted investment income is recognized as revenue in the year in which the related expenses are incurred. Unrestricted investment income is recognized as revenue when earned.

Government funding and grants

Unrestricted revenue from contracts from federal and provincial organizations is recognized when received or receivable if the amounts to be received can be reasonably estimated and collection is reasonably assured. Restricted revenues from Government grants are recorded when there is a reasonable assurance that the organization had complied with and will continue to comply with, all the necessary conditions to obtain the grants.

Contributed services

The operations of the organization depend on both the contribution of time by volunteers and donated materials from various sources. The fair value of donated materials and services cannot be reasonably determined and are therefore not reflected in these financial statements.

(continues)

Sunshine Coast Arts Council
Notes to Financial Statements
Year Ended June 30, 2020
(Unaudited - See Notice To Reader)

2. Summary of significant accounting policies *(continued)*

Property and equipment

Property and equipment is stated at cost or deemed cost less accumulated amortization and is amortized over its estimated useful life at the following rates and methods:

Building Improvements	5 years	straight-line method
Furniture and Fixtures	20%	declining balance method

Property and equipment acquired during the year but not placed into use are not amortized until they are placed into use.

3. Endowment Investments

	2020	2019
D. Crowston Endowment	\$ 33,483	\$ 32,948
Gillian Lowndes Endowment	33,589	33,058
Klein Endowment	7,012	6,893
L. Baril Endowment	8,801	8,663
F. Wasserlein Endowment	6,483	5,645
	\$ 89,368	\$ 87,207

Endowment monies are invested in marketable securities and held in trust by the Sunshine Coast Community Foundation.

4. Property and Equipment

	Cost	Accumulated amortization	2020 Net book value	2019 Net book value
Building Improvements	\$ 30,541	\$ 5,676	\$ 24,865	\$ 8,168
Furniture and Fixtures	6,415	1,283	5,132	6,415
	\$ 36,956	\$ 6,959	\$ 29,997	\$ 14,583

Sunshine Coast Arts Council
Notes to Financial Statements
Year Ended June 30, 2020
(Unaudited - See Notice To Reader)

5. Deferred Contributions

The organization defers contributions consisting of event revenue and grants for specific expenditures and projects that will occur in future years.

	2020	2019
Unrestricted Contributions		
Prepaid Craft Fair Rentals	\$ -	\$ 15,055
Grant Revenue	25,001	8,000
	25,001	23,055
Restricted Contributions		
Restricted Grants	4,294	7,459
	\$ 29,295	\$ 30,514

Restricted grants are from the Canada Council for the Arts (2020: \$1,518; 2019: \$2,293) and Kitchen Lab Intergenerational (2020: \$2,776; 2019: \$5,166).

6. Deferred Capital Contributions

Deferred capital contributions are contributions that are received and are restricted to the purchase of capital assets or for improvements to capital assets. The organization will recognize these revenues once capital assets have been purchased or capital improvements have been made.

A restricted grant of \$90,000 was received from the Community Forest Foundation for the replacement of the roof and energy efficiency updates. During the year \$22,373 was expended for engineering consultants for the roof replacement project and completed energy efficiency updates. These costs were reported as an addition to property and equipment for 2020. The revenue will be recognized with the amortization of the assets. Revenue of \$4,042 was recognized in 2020 for the energy efficiency updates only. As at year-end, \$67,627 of the funds received have not been used to purchase tangible capital assets and \$85,958 remains as a deferred capital contribution.

7. British Columbia Societies Act

In accordance with the recent changes to the British Columbia Societies Act, no amount was paid to the directors during the year and there were no employees or subcontractors paid in excess of \$75,000 during the year.

8. Comparative figures

Some of the comparative figures have been reclassified to conform to the current year's presentation.

Sunshine Coast Arts Council**Event Revenue****(Schedule 1)****Year Ended June 30, 2020***(Unaudited - See Notice To Reader)*

	2020	2019
Programs and Events		
Art on Film Series	\$ 1,584	\$ 1,913
Business of Art Workshops	209	1,331
Christmas Craft - Gate Income	1,282	-
Christmas Craft Fair	3,176	3,899
Gallery Commissions	-	4,022
Hackett Park Craft Fair	16,505	31,539
Hackett Park Fair - Gate Income	10,183	-
Literary Income	1,169	-
Music Presentation	857	-
Other Programs	-	259
Print Workshops	-	1,600
Youth Programming	4,296	993
	\$ 39,261	\$ 45,556

See notes to the financial statements

Sunshine Coast Arts Council**Grant Revenue****(Schedule 2)****Year Ended June 30, 2020***(Unaudited - See Notice To Reader)*

	2020	2019
Grants		
BCAC - Operating Assistance	\$ 25,000	\$ 12,699
BCAC - Strategic Operations - Business of Arts	-	12,966
BCAC- COVID19 Support	999	-
Canada 150	-	919
Canada Council for the Arts - Literary	774	1,727
Community Forest	4,042	-
Community Forest Legacy Fund	-	2,318
District of Sechelt	8,000	8,000
Summer Students	5,438	17,172
Sunshine Coast Community Foundation	2,391	7,150
	\$ 46,644	\$ 62,951

See notes to the financial statements

SCAC BOARD OF DIRECTORS (as of Oct. 2019 AGM)[↑] FOR 2021 AGM NOMINATION

NAME	ROLE	PROFESSION	DIRECTOR SINCE	ELECTION DATE
Ray Nielbergall	President	Ceramicist	2017	2019
Janice Talbot	Treasurer	Textile Artist	2017	2019
Jen Drysdale	Secretary	Artist	2018	2021
Martha Beardsworth	Member at Large	Art Teacher	2018	RESIGNED
Arwen MacDonald	Member at Large	Festival Producer	2016	2021
Teryl Mullock	Member at Large	Architect, Artist	2019	2022
Allyson Clay	Member at Large	Artist, Educator	2019	2022
Brett Jasch	Member at Large	Art Teacher	2022	

SOCIETIES ACT
CONSTITUTION AND BY-LAWS
OF
THE SUNSHINE COAST ARTS COUNCIL

ARTICLE 1 – NAME

The name of the Society is “THE SUNSHINE COAST ARTS COUNCIL”

ARTICLE 2 – MANDATE

The mandate of this Society is to provide and broaden opportunities for the citizens, artists and artisans of the Sunshine Coast to enjoy and to participate in local cultural activities.

The purpose of the Society is to nurture and broaden arts and culture opportunities through programs and events that seek to meaningfully engage with a wide range of audiences providing an opportunity for diverse communities to find connection with the arts. We focus on promoting cultural understanding and inclusiveness. We endeavour to make our organization safe for the artistic exploration or diverse perspectives and experiences. We seek to remove barriers to diversity within our organization and within the audiences and communities that we wish to serve in a respectful and supportive manner. To achieve this, we communicate with the membership and the public in an effective and proactive manner in response to the changing needs of the membership and communities of the Sunshine Coast. This will include financial responsibility, transparent decision making, sound human resource practices and role clarity among board, staff and membership. Also, we support a professional community of artists and seek robust and varied platforms to present their work.

ARTICLE 3 – PLACE OF OPERATION

The operations of the Society are to be chiefly carried on in the area known as the Sunshine Coast, from Howe Sound to Jervis Inlet, and the islands adjacent thereto, in the Province of British Columbia.

ARTICLE 4 – DISSOLUTION PROVISION

It is specifically provided that in the event of dissolution or winding up of the affairs of the Society, all its remaining assets, after payment of its liabilities,

will be distributed to one or more recognized charitable organizations in British Columbia. This provision is unalterable.

BY-LAWS

ARTICLE 1 – MEMBERSHIP

- a) Membership in the Sunshine Coast Arts Council will include organizations, businesses and individuals engaged in or interested in cultural activities, subscribing to the above mandate and paying the annual dues set forth.
- b) On recommendation of the directors, Honourary Membership may be granted to a person for a period of one year by a two-thirds majority vote at a general meeting of the Society.

ARTICLE 2 – FEES

Annual fees for all classes of membership in the Sunshine Coast Arts Council shall be determined, from time to time, by the Board of Directors.

ARTICLE 3 – FISCAL YEAR

The Fiscal Year of the Society will end on the 30th day of June of each year.

ARTICLE 4 – OFFICERS AND DIRECTORS

- a) The officers of the Society will be: President, Vice-President, Secretary, Treasurer, and such additional officers as the directors may, from time to time, determine.
- b) There will be a Board of Directors with a minimum of five (5) members and a maximum of ten (10) members.

ARTICLE 5 – ELECTION OF OFFICERS AND DIRECTORS

- a) The Directors of the Society will be elected at the Annual General Meeting, one-half each year, will take office immediately and will hold office for two (2) years. Those who hold an Office but are terminating their position on the Board must remain in the position until new Officers are chosen at the next board meeting. The Directors may be re-elected to a maximum of three (3) times.
- b) At least four (4) weeks prior to the Annual General Meeting, the Directors will appoint a Nominating Committee, which will consist of two (2) members of the Society.

Sunshine Coast Arts Centre Upgrade Projects

Report from the Building Committee



Sunshine Coast Arts Council - January 8, 2021

After more than 30 years of service to the Sunshine Coast Community, the Sunshine Coast Arts Centre building is in need of significant upgrades and maintenance improvements in order to assure its continued role as a thriving centre for the arts. This will be an opportunity to improve its quality as an arts venue while making it more sustainable and energy efficient for the long term. The Arts Council Board of Directors has formed a building committee to provide guidance relating to these planned upgrades.

Upgrades in Consideration by the Building Committee:

In order of priority, these projects are proposed to be completed over the next few years.

- Roof Replacement Project – budget \$300,000
 - existing roofing and skylights are near the end of their service life.
 - new roofing, new skylights and improve roof insulation.
- New Heating System Project – budget \$60,000
 - current system is expensive to run, heat source is in close proximity to art works.
 - replace electric baseboard heating with energy efficient split system
 - provide a ventilation system
- Insulate Gallery Walls – budget \$20,000
 - log walls are not thermally efficient and leak air, not ideal for display of art work.
 - add insulation inside the gallery walls, new wall finish for art display
- Replace display lighting with energy efficient LED- budget \$5,000
- Exterior sheltered covered space near the entrance – budget \$25,000

Resolution for AGM:

At the upcoming AGM in January 2021, The Board of Directors and the Building Committee will be looking for approval from the membership to proceed, first of all with fundraising, then with completion of building upgrades in order of priority as they become feasible.

3 part resolution for the AGM:

- A. Proceed with upgrades to the Sunshine Coast Arts Centre building in order to assure its continued role in the community, improving its quality as an arts venue and making it more sustainable and energy efficient for the long term. Begin with fundraising, and then complete these projects in order of priority as soon as it is feasible to do so.**
- B. As the roofing and skylights are nearing the end of their service life, on a priority basis proceed with the Roof Replacement Project as soon as it is feasible to do so. Begin with fundraising, and then initiate the tendering and construction process when the necessary funds have been set aside.**
- C. Proceed with other building upgrades in order of priority as soon as it is feasible to do so:**
 - a. New Heating System**
 - b. Insulate Gallery Walls**
 - c. Replace display lighting with LED**
 - d. Exterior covered space / canopy near entrance**

Sunshine Coast Arts Centre Upgrade Projects

Report from the Building Committee

Sunshine Coast Arts Council - January 8, 2021

Roofing Upgrade Project Background:

April 2020: Building Committee issued a Request for Proposals (RFP) to various building envelope engineering firms. LDR Engineering were selected from the 3 firms that submitted proposals.

April to December 2020: LDR made 2 visits to the arts centre, made recommendations on the condition of the existing roof and skylights systems, and made recommendations on proceeding with skylight roof replacement. LDR has prepared a detailed construction document package and preliminary estimates, so work is ready to proceed if approved at the AGM, as soon as funds become available.

Major Decisions by the Building Committee:

- The sloped portions of roof will be replaced with metal roofing which will be long lasting and durable, providing an attractive complement to the wood building. Replacing the existing cedar shakes was considered but rejected due to ecological considerations as we learned that cedar shakes are normally harvested from old growth cedar trees.
- The existing insulation on the steep roofs is well below current standards, so will be replaced to meet or exceed current building codes. This will provide a permanent reduction in energy use for the building and will lower operating costs.
- The low slope (flat) areas will be replaced with new torch-on roofing similar to the existing, but with a thin layer of sloped insulation added primarily to provide the recommended minimum roof slopes to drain properly. This should provide greater longevity and better performance.
- Existing large skylights at the gallery and studios are all in poor condition and are failing. The gallery skylight is hand-built and allows air to freely pass through. All skylights will be replaced with commercial grade skylights of much higher quality. The glass will have a translucent layer which diffuses sunlight to avoid strong light contrasts. This will reduce energy use and will lower operating costs, while providing better light for the display of art works.

Anticipated Project Costs:

The Arts Centre was awarded a grant last year of \$100,000 which allowed us to proceed on work up to this point. To date the project has cost about \$15,000 for engineering consulting fees. Project costs moving forward are estimated to be in the range of \$300,000. Costs can't be predicted with certainty as we don't yet know when construction can begin, and we cannot proceed with tendering the project to obtain bids until funding is in place. Tendering will ultimately give us certainty about final project costs.

SUMMARY OF SCAC PROGRAMS 2019/2020



EXHIBITIONS 2019/2020

OCTOBER 2019

Sunshine Coast Art Crawl

**Judy E. Witheford, Keely Halwar, Will Sheward,
Kate Napier, Paddy Meade.**

The Sunshine Coast Art Centre was venue 129 for the 2019 Sunshine Coast Art Crawl.



Art Card Fundraiser

Our popular Art Card Fundraiser is back just in time for the holiday season. Come to the gallery, buy a card or two, and support local artists and the Arts Council.



Two or More

**Vanessa Hall-Patch, Pia Sillem, Elaine Futterman,
Mike Allegretti, Jack Olive, Ray Niebergall,
Bev Niebergall, Jack Ploesser**

Two and More is an exhibition of artists working with printmaking and clay who explore two and more surface design techniques. Playing and contrasting techniques and their combined effects, the artists in the exhibition reveal a breadth of material exploration, combined with extraordinary skill and control.



January 2020

Friends of the Gallery (FOG)

The Friends of the Gallery (FOG) exhibition is a long-standing community event that has spanned more than 20 years. Originally, the aim was to create a way of involving emerging artists in a gallery show and to acknowledge the role of the arts in the community.



February 2020

M Spira

Bringing together work from across his practice, this carefully curated exhibition presents a selection of his drawing, paintings and prints. Working from his studio in Roberts Creek, Spira uses paint and drawing to construct allegories that illustrate his concerns regarding the state of totalitarian domination, enforced conformity and the effects of corporate capitalism.



March 2020

Mehran Modarres Sadeghi

Bringing together work from across his practice, this carefully curated exhibition presents a selection of his drawing, paintings and prints. Working from his studio in Roberts Creek, Spira uses paint and drawing to construct allegories that illustrate his concerns regarding the state of totalitarian domination, enforced conformity and the effects of corporate capitalism.



June 2020

Performing Flux:

Romi Kim with Marilyn Marshall, Jan Legault and Craig Cochrane

As the fifth anniversary of the Sunshine Coast's LGBTQ2+ art show, the works in photography, video and painting and explore issues of gender, identity, and sexuality. Capturing for a moment in time what is in a perpetual state of flux, the works have a wonderful resonance for the pauses, suspensions and changes we are all experiencing during the pandemic.



Forest Skin

Veronica Trujillo

Forest Skin was born between thoughts and daily walks as an exercise in approaching the environment and its community where she currently lives. Starting from the notion of exploring the human-landscape interaction through painting. The landscape observes us with an external face that has been formed with the time. Not only naturally but also by the uninterrupted human persistence. These appearances, as we find them today, conserve ruins of previous states. The layers of time coexist in the present.



Immersion in Nature

Lucas Kratochwil

Lucas Kratochwil be sharing with participants his personal method to easily and quickly sketch out our compositions on our canvas. Ideal for anyone who feels intimidated by drawing or wanting to learn easy geometry tricks to transfer their references onto their canvas and be ready to paint! A method that can be used both for studio as well as for Plein Air painting.



September 2020

At the Edge of Wilderness

Hildegard Westerkamp and Florence Debeugny

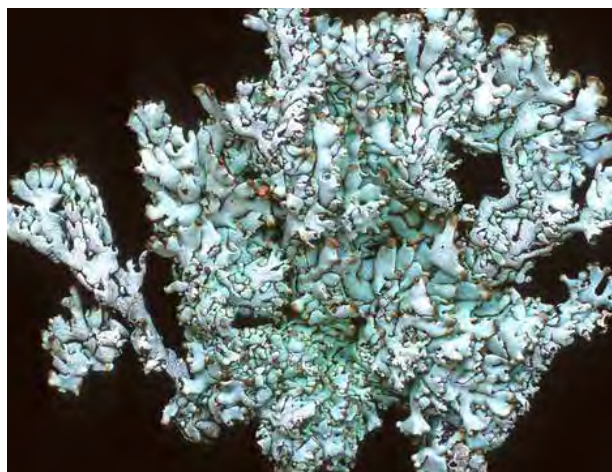
At the Edge of Wilderness is Sound-Slide Installation about Ghosttowns in British Columbia. The installation explores a strange moment of excitement and magic, discovery and adventure, the moment when the contemporary visitor encounters an abandoned industrial site. This moment also contains questions and stories about human industrial activities of the past and present; or a sense of the spirits and ghosts still hovering among the skeletal remains while nature is gradually reclaiming its place.



Altered States

Alan Sirulnikoff + Richard Nelson

Forest Skin was born between thoughts and daily walks as an exercise in approaching the environment and its community where she currently lives. Starting from the notion of exploring the human-landscape interaction through painting. The landscape observes us with an external face that has been formed with the time. Not only naturally but also by the uninterrupted human persistence. These appearances, as we find them today, conserve ruins of previous states. The layers of time coexist in the present.



October 2020

CoastStreaming “Meme Me”

Mieke Jay, Steve Wright, Tina Komendat, Willow Hobal, Keely Halward, Tracy Wright, River Rohlicek

Meme Me presents and immersive environment including large scale installations, projections, audio soundscapes, and visual art. In addition to the work of the collective, the exhibition also includes numerous contributions from our Coast community. The exhibition is a chance to see creative responses to our present moment, and to celebrate the ways we remain connected despite the imposed solitudes we collectively share.



October 2020

Our Ancient Forests

Cease Wyss, Damien Gillis, Jess Silvey Ross Muirhead, Shel Neufeld, Robert Studer, Terra Long, Noé Rodriguez, Nita Bowerman, M. Simon Levin, Sophia Dagher, The Wild Empathy Project, Mark Benson, Shy Georgeson, Derek Georgeson

What role does art have in saving our ancient forests? How can artistic practice transform how we collectively understand the irreplaceable value of the last stands of ancient forests that remain, not just on the Sunshine Coast, but throughout British Columbia. These were the prompts shared to a group of artists who, in August of this year were invited into an area known at the Dakota Bear Sanctuary (The Sanctuary) in the Dakota Valley.



The SCAC would like to thank our generous sponsors who make our work possible:



WORKSHOPS

SKILLS FOR SOLITUDE

Skills for Solitude is a series of ongoing online workshops developed by the SCAC as a way to keep people creatively connected during COVID-19. Combining creative ideas, hands-on experimenting and collective sharing, these workshops are a way to keep our community connected through the isolation of the pandemic. Piloted in the summer, the success of these workshops will translate in 2021 into a full year of workshops, continuing to support our vulnerable audiences who are not able to join us in-person.

MAY 2020

Mehran Modarres Sadeghi

Mehran is a visual artist based in Vancouver, BC. Originally from Isfahan, Iran. Her recent practice is mostly engaged with drawing and sculpture, although she has worked in a variety of media such as photography, painting, and installation.

ABSTRACT DRAWING

This workshop on Abstract Drawing focused on using repetitive, simple abstract geometric patterns as a means of experimenting with shapes. Working with specific cultural techniques and approaches Mehran uses in her own practice, participants played with the scale between micro and macro patterns.

15 attendees from Sechelt, Powell River, Brooklyn and more



ARTIST BOOKS

This workshop on Artist Books focused on using different shading techniques as a way to illustrate objects. By using positive and negative shading participants were able to explore the different ways objects can be represented.

15 attendees from Gibsons, North Vancouver, Ann Arbor and more



BOTANICAL DRAWING

This workshop on Botanical Drawing was an introductory look into ways of drawing different plants and flowers through observation. Participants got to explore different drawing techniques such as line work, shading and more.

20 attendees from Sechelt, San Francisco, the UK and more



WRAPPING & 3D DRAWING

This workshop on wrapping focused on 3D drawing techniques such as sculptural wrapping with thread and how that can change an object. This is a traditional technique that comes from Mehran's home town of Isfahan, Iran.

20 attendees from Gibsons, New Orleans, Mumbai and more



JULY 2020



Roberta Mauel

Roberta has worked in watercolours for most of her life, and draws inspiration from the beauty of her natural surroundings. A naturalist and avid outdoors enthusiast, she is deeply connected to the landscape of British Columbia and Canada.

WATERCOLOUR WORKSHOP

This workshop was an introduction to different watercolour painting techniques. Participants were able to creatively explore colour theory, brush techniques and different application techniques such as wet-on-wet and dry-on-wet.

25 attendees from Sechelt, Surabaya, Tagbilaran and more



AUGUST 2020

Lucas Kratochwil

Lucas is a third-generation painter, who lives and works out of British Columbia, creating large scale realistic landscape oil paintings. His contemporary approach, combined with decades of painting experience, result in striking compositions that pull the viewer in as if looking at nature directly.

QUICK SKETCHING + COMPOSITION

This workshop focused on different methods for composition sketching. The methods taught in this class are ones that Lucas uses in his personal practice. Participants learned easy geometry tricks for transferring references onto canvas.

20 attendees from Gibsons, Manchester, Columbus and more



Veronica Trujillo

Veronica was born in Mexico City. Her nomadic life has influenced and shaped her perception, interests, and relationships with the world, from the delicate and intricate transformations of her own experience to the sacred learning of nature.

TIPS FOR PAINTING NATURE

This painting workshop focused on the free and spontaneous construction of an image. Each participant received a different reference picture and was given insight into Veronica's own practice. She discussed the different techniques she uses to apply paint to canvas.

18 attendees from Sechelt, Langley, Burnaby and more



SEPTEMBER 2020

Giorgio Magnanensi

Born and raised in Italy, Giorgio Magnanensi currently lives in Roberts Creek on the Sunshine Coast of British Columbia, Canada. His diverse artistic practice includes composition, conducting, improvisation, circuit bending and video art.

SOUND THINKING

In this lecture, Giorgio delved deep into the creative process behind his collaborative audio-visual piece with Hildegard Westerkamp, called *At the Edge of Wilderness*. He shared philosophical tidbits about his approach to sound art and practical methods for building the resonating cedar boards that featured prominently in the work.

20 attendees from Gibsons, Orlando, Kolkata and more



The SCAC would like to thank our generous sponsors who make our work possible:

The SCAC
Membership



Canada Council
for the Arts

Conseil des Arts
du Canada



CONSUMER
PROTECTION BC



District of
SECHULT



WORKSHOPS CULTURE DAYS

Culture Days is an annual national celebration of arts and culture. It invites the public to get hands-on and behind-the-scenes to highlight the importance of arts and culture in our communities. In October 2020 the SCAC partnered with Culture Days and the District of Sechelt to put on a 2-day workshop. Working with Edward Fu-Chen Juan participants were taught the skills of printmaking from beginning to end. Participants foraged local wild plants and learned to extract the ink to be utilized for silkscreen printmaking.

OCTOBER 2020

Edward Fu-Chen Juan



Edward Fu-Chen Juan was the 2020 BC Culture Days Ambassador. His art practice is silkscreen printmaking on paper with water-based ink extracted from natural ingredients. He is taking endemic flora of chosen region, and extract colour to create ink paste used for silkscreen printmaking. The art works are inspired and limited by the biodiversity of the environment. The process was developed through his cultivation of an ongoing cultural exchange with artisans he has previously worked with in Oaxaca, Mexico.

For thousands of years the shishálh and Skwxwú7mesh people have stewarded this land, their own (unceded) traditional territory. The SCAC is grateful to gather on these lands and waters, and we work from a place of respect and responsibility to this gift.

FORAGED INK FOR PRINTMAKING

DAY 1

On the first day of the workshop, Edward lead the participants on a foraging trip where they mapped and gathered invasive, endemic & indigenous plants around the Art Centre. When they returned to the studio they began the ink-making process with what they had gathered while foraging. Edward taught the participants different ways to experiment with extraction.

DAY 2

On day two of the workshop participants were able to start working with the inks they made the day prior. By using premade stencils and images prepared by Edward the participants created silkscreen prints on paper. They finished off the day with a group discussion including questions and feedback.

REFLECTIONS

The Culture Days Workshop was a great success despite COVID-19 limiting the number of participants we were able to host. The 8 workshop participants were all practicing artists who travelled from on and off-Coast to attend. 2 participants travelled from Squamish, and one from Vancouver specifically for this workshop. 4 participants were members, 4 were first-time visitors to our Arts Centre. The participants were very happy with their experience and have begun to develop collaborations amongst themselves. The SCAC was delighted to host this workshop, from the well-aligned subject matter and hands-on approach, to the new workshops we are exploring with Ed for 2021 and beyond.



The SCAC would like to thank our generous sponsors who make our work possible:



ARTIST IN OUR MIDST

NADINA TANDY

Nadina Tandy's mixed-media works speak from an otherworld and subconscious, channeling primal forces of nature, acts of resilience and cycles of renewal. Paintings are layered through micro-macro natural patterns – scraped, drawn, scratched, erased, retraced – with objects obscured or revealed, and words and figures adding sub-context. Inspiration is vibrant and unlimited, from Tandy's dreams to old textbooks, from her studio near the ocean and rainforest to found objects and Jungian symbolism. A powerful cross-pollination of experiences, music and words is the fundamental driver of her explorations. Works are then eloquently expressed as a creative stream of consciousness.

MARCH-JUNE 2020



At the beginning of March 2020, I brought my selected art supplies to the place I came to call Studio S. Starting a new project always has a few false starts, but once I'd established my routine, I was on a roll. I worked 5 days a week drawing strange and fantastical images on the windows and bringing my dreamlike collage creatures into reality for people to stop and view from the street. Little did I know that the project would coincide with the push for isolation and social-distancing in order to combat the Covid-19 virus. Unwittingly, I created an art exhibition in isolation, yet, accessible to all, for people to view safely from the street.

For thousands of years the shishálh and Skwxwú7mesh people have stewarded this land, their own (unceded) traditional territory. The SCAC is grateful to gather on these lands and waters, and we work from a place of respect and responsibility to this gift.

I took over the sunshinecoastarts Instagram account to share my work and progress from Studio S for a little over one week. I created engagement and some added followers on the SCAC account. The IG takeover also boosted my own followers. I even had curious visitors tap on the window from learning about the location on IG. While a closed studio, I found creative ways to connect and engage with the community visually.



The studio was a good fit for me and I was able to focus, explore and develop a series of collage works. Several opportunities emerged from the collage work I created in my artist-in-residence. To mention a few outcomes ~ 'Collage Characters' a Zoom session was developed and implemented for grade 3/4 Langdale Elementary class to make their own collage to be display in their school library window. I was also contacted by North Vancouver, Artists for Kids Gordon Smith Gallery as a featured artist along with Karin Bubas for AFK at Home video hosted by artist and educator Amelia Epp. A thrilling invitation for Artist-in-residence at AFK Gordon Smith Gallery is being planned for Spring 2012. There was a social-distancing interview with Rik Jespersen for the Coast Reporter and countless interactions with people looking through the window at the art I was making. My final contribution and leave behind was to enlarge a few select collages and wheatpaste them to cement BMO wall on Periwinkle lane.



The SCAC would like to thank our generous sponsors who make our work possible:

Literary Reading Series

FALL 2019-2020

SEPT 2019

John MacLachlan Gray

John Gray is a Canadian writer-composer and performer for stage, TV, film and radio, and more recently a writer of crime fiction. He is probably best known for his landmark of Canadian musical theatre, *Billy Bishop Goes to War*, which he wrote and composed with Eric Peterson in the late 1970s. In later life, John turned to the novel as his preferred mode of expression and in 2017 penned *The White Angel*, a highly acclaimed crime novel based on the still-unsolved murder of Janet Smith in 1924 Vancouver. John is a recipient of a Golden Globe and the Governor General's Medal.



NOV 2019

David Chariandy

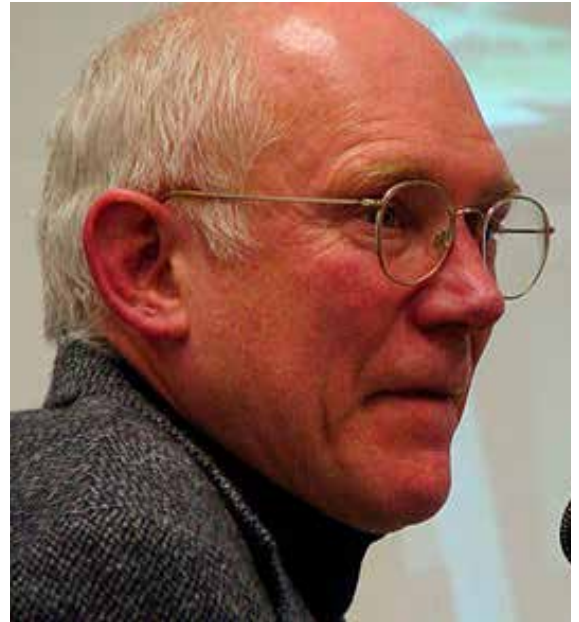
David grew up in Toronto and lives and teaches in Vancouver. His debut novel, *Soucouyant*, received stunning reviews and recognition from eleven literary awards juries. *Brother*, his second novel, received rave reviews, was named a Best Book of 2017 on no fewer than eight lists, and won the Rogers Writers' Trust Fiction Prize. In March this year David was awarded the prestigious American Windham-Campbell Prize for *Brother*.



NOV 2019

Robert Bringhurst-c

Robert Bringhurst is a typographer, poet and author of major works on Haida myth. His book *The Elements of Typographic Style* was praised as “the finest book ever written about typography”. A collection of his poetry, *The Beauty of the Weapons*, was short-listed for a Governor General’s Award in 1982, and *A Story as Sharp as a Knife*, his ground-breaking study on Haida myths, was nominated for a Governor General’s Award in 2000.



Jan Zwicky

Jan Zwicky, is both poet and philosopher. Her *Songs for Relinquishing the Earth* won the Governor General’s Award for Poetry in 1999 and *Robinson’s Crossing* won the Dorothy Livesay Poetry Prize in 2004. Her 2011 book *Forge*, was shortlisted for the 2012 Canadian Griffin Poetry Prize.

In 2018 they wrote together *Learning to Die: Wisdom in the Age of Climate Crisis* which passionately pleads the cause of “the wild” threatened with destruction as a result of human depredation and arrogance, and proposes that we learn to live more frugally and with greater humility.



SEPT 2020

Deborah Campbell

Deborah Campbell is the author of the multi-award winning *A Disappearance in Damascus*. It won the Hilary Weston Writers' Trust Prize, Canada's largest literary prize for nonfiction books, as well as the Hubert Evans BC Book Prize, and was selected as a New York Times Editors' Choice. The New York Times called it "a searing and extraordinarily affecting account of her experiences in Syria in the mid-2000's, that reads in equal parts as memoir, history and mystery story." The book epitomizes Campbell's stated goal to "bridge the gap between readers ... and people in troubled places who such readers would never otherwise meet." It has been optioned for screen by Terry George (*Hotel Rwanda*).

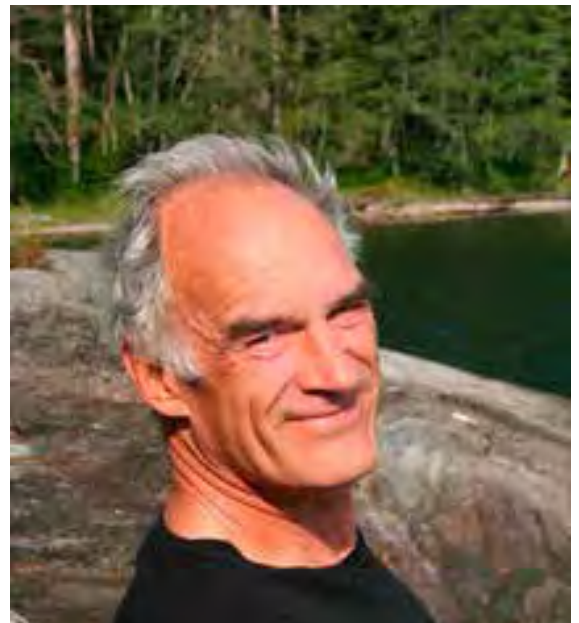
50 attendees



Ronald Wright

Ronald Wright is the author of ten books of history, fiction and essays published in eighteen languages and more than forty countries. His new novel, *The Gold Eaters*, spans the first two decades of Spain's conquest of the Inca Empire, and "deftly juggles the elements of historical fiction, war story and coming of age novel" (Kirkus Reviews). His bestsellers include the CBC Massey Lectures, *A Short History of Progress*, which also won the Libris Award for Nonfiction Book of the Year, *A Scientific Romance*, *Time Among the Maya*, *What is America?* and *Stolen Continents*, which won the Gordon Montador Award.

50 attendees



OCT 2020

Nilofar Shidmehr

Nilofar Shidmehr is an Iranian-born author of two collections of short fiction and four books of poetry in English and Persian. She is also an essayist writing on a wide range of social and political issues including women's rights, migration, displacement, and belonging in relation to Iranian diaspora. Her novella in verse, *Shirin and Salt Man*, was a finalist for the BC Book-Prize. Shidmehr's stories unfold with a simplicity that at times jars against the emotional often brutal honesty of their inherent dilemmas. Romantic longing is set against stark sexuality. Her choice of language is often poetic: "Words lose their shape in my mouth".

36 attendees

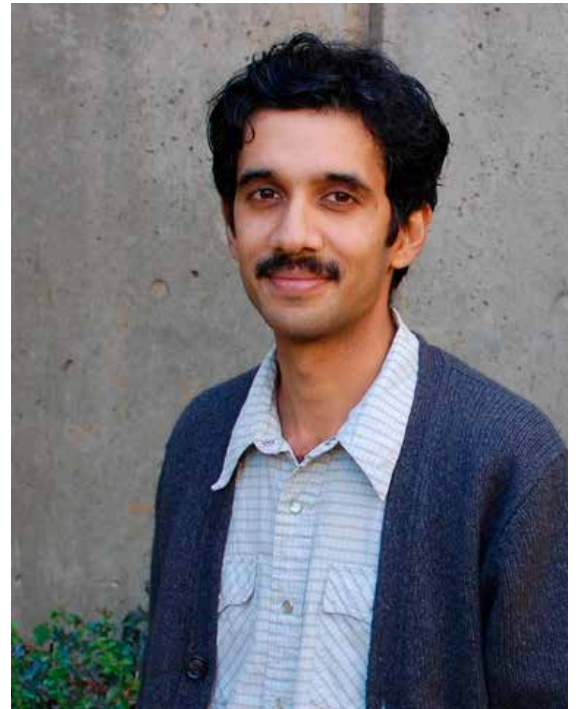


NOV 2020

Raoul Fernandes

Not often does a poet's first book receive such wide acclaim as has *Transmitter and Receiver* by Raoul Fernandes. It won the 2016 Dorothy Livesay Prize and was shortlisted for the Debut Litzer Prize and for the Gerald Lampert Award. His work has appeared in numerous literary journals. Raoul's poems are based in everyday reality, the things we touch and observe, but the poems raise them into a new realm of awareness, of intimacy and empathy. Objects and events are filled with mystery. Thus, a bunch of old walkmans becomes the vehicle that lifts him to "something approaching grace". Everything, in this world, has a message if we are ready to receive it. In the title poem the delivery of a pizza is transformed into an intimate moment of understanding between strangers. As Raoul has said: "I write a poem to see how things look 'poemed'"; and the world looks a lot better, more alive and human than it did before, even in the midst of Covid.

36 attendees



The SCAC would like to thank our generous sponsors who make our work possible:

The 2020 Young Artist Awards were a great success. Our participation was down a little this year but the quality and variety were excellent. We had with 103 art pieces (117 last year) submitted by 43 artists (49 last year) ranging in age from 5 to 18 years old. There was one artist included in this number that we allowed to hang her piece late but it was not included in the judging. Of the 43 artists, 29 received a prize in recognition of 48 of the pieces of art. There were new mediums this year. There were a couple of artists that submitted digital art and there were four artists who submitted videos.

I added a component to the show this year as one of the elements I have enjoyed over the years is seeing the growth of the artists. It was Anais Bayle's last year to submit her art and her work has been selected by the judges regularly over the years. Anais also attending post secondary school in the arts. I asked her to bring in some of her art pieces over the years and showcased them as "Art Over the Years". I heard many favourable comments on this feature and Anais sold 2 of her pieces. I planted the idea for this with other artists for upcoming shows asking them to make sure they keep their work so we can do this with them in their last year. One of these young artists is also connecting with Anais to learn more about her decision to pursue a career in the arts so this has been a success all around.

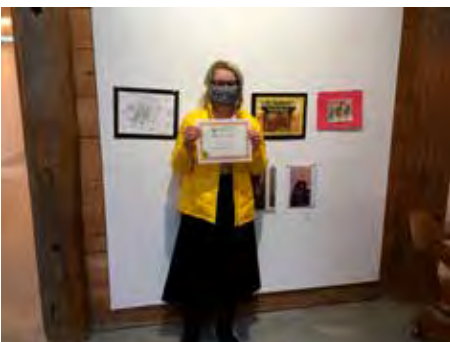
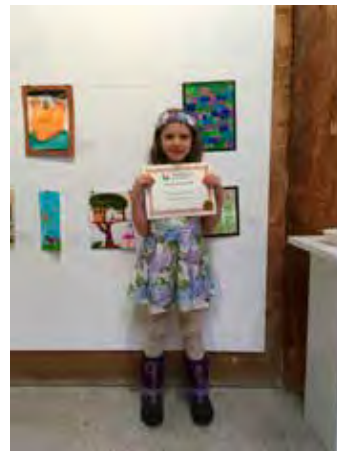
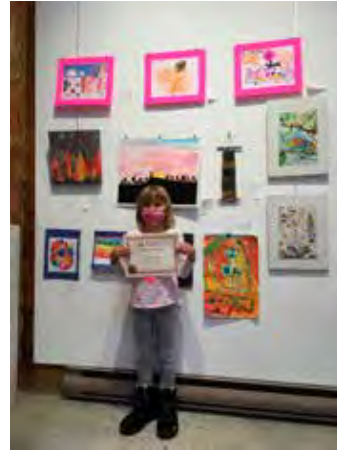
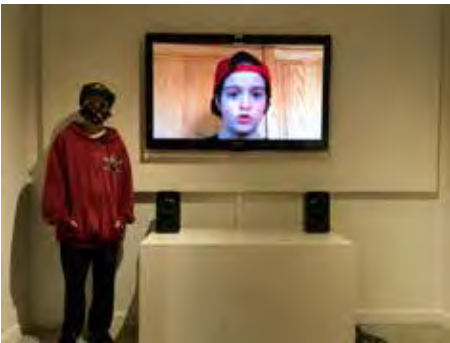
Due to Covid-19 we were unable to have the reception to conclude the show but we had a 3 hour opening on Saturday December 11 and 2 hours on Sunday December 12 where families were able to come in and retrieve their art and their certificates. On the Saturday, Emma photographed the artists with their work. We obtained photo releases so these can be used for future promotion.

I received a number of compliments on the exhibition and how much it was enjoyed and appreciated by the community. The joy and enthusiasm of the artists when they came to pick up their work was inspiring. Many were telling me they are already planning what they will do next year. One mother shared that her daughter's submissions this year were all created with supplies she purchases with last year's gift certificate. Another mother sent an email sharing that her 5 year old told her on the way out the door that "that this was the best day ever".

We received sponsorship from Opus Art Supplies, Sechelt Rotary and the Gibsons School of the Arts. My husband Bill assisted me in hanging the art so we could keep our bubble small. Our local artists, Gigi Hoeller, Ruth Rogers and Maureen Vermeullen juried the exhibit and selected the artwork for recognition. I decided not to capture feedback for the artists so we could reduce the amount of time we were in contact from three hours down to one hour. I plan to resume this next year. Instead of a lunch with the judges I gave them each a \$25 gift card – two to Opus and one to the Gumbo Café. I asked the judges to choose their preference.

I thoroughly enjoy coordinating this event and hope to be invited to do so again next year. I appreciate all of the assistance I received from Emma Macleod. She has awesome skills and enthusiasm and was a pleasure to work with. Thank you for this opportunity to encourage our future artists and participate in the arts community.

I believe Emma will be submitting a photo of the Judges' Choice winner to the newspapers with a summary of the show which hopefully will be published. I will be sending a follow up report, thank you and photographs to the sponsors thanking them for their support of this event.



Sponsorship

Opus Art Supplies (in gift certificates)	\$300
Sechelt Rotary	\$500
Gibsons School of the Arts 500	\$500
	\$1,300

Cost of Program

Purchase of Gift Certificates	\$975
Gift Certificates donated by Opus	\$300
Purchase of Gumboot Café gift certificate	\$25
	\$1,300

Funds supplied by SCAC

\$0.00