

endowment information

The grunt gallery legacy fund is an endowment that we have seeded by using the equity in our gallery and successfully receiving matching funds from Canadian Heritage and the Vancouver Foundation's Renaissance Fund. In establishing the ***grunt gallery legacy fund***, our Board of Directors view this endowment as a vital element in securing the financial stability of the grunt over the long term.

The current campaign is focused on leveraging this \$396,600 into a stable endowment of \$1,000,000+ thereby creating a permanent resource for the artists' communities in this city and allowing a stronger focus for our work by assuring our resources. Thanks to funding from the Vancouver Foundation's Medici Program, we have been able to hire a legacy fund campaign manager, Raine Mckay, who will be working with our board to make this happen

The Vancouver Foundation holds the legacy fund in perpetuity, with only the interest income being distributed yearly. This income will support the costs of operations, planning and evaluation – functions for which it is hard to locate direct funding.

We chose the Vancouver Foundation because it has over 60 years of experience helping not-for-profit organizations build capacity and strengthen their communities. Vancouver Foundation has close working relationships with leading financial institutions. The Foundation has the professional staff, management experience, sophisticated board supervision and strong community commitment needed to manage endowments effectively.

Your generous contributions are invested in the **Socially Responsible Investment Fund** investment stream. Units are purchased in the investment stream on a quarterly basis. The amount available for distribution is calculated quarterly as of March 31st, June 30th, September 30th and December 31st. Income is disbursed at rates set by Vancouver Foundation, taking into account the investment portfolio returns and the minimum level required by Canada Revenue Agency (3.5%). **The current disbursement rate is 5%.**

The amount available for distribution (income), allocated to our Fund each quarter, is calculated using the average unit market value over the past eight quarters. The excess of investment income earned over the disbursement rate is added to the capital of the fund to provide a buffer for the annual fluctuations in portfolio return and to protect the contributed capital against the impact of inflation.

Over the last year the grunt gallery has developed substantive endowment policies that guide the board and staff in their interactions with potential donors. They include what we as an organization can accept as gifts and how the income from the endowment can be used.

For more information about the administration of the ***grunt gallery legacy fund***, please contact Raine @ 604-992-1855.

thanks for taking part in building a legacy of artists supporting artists creating visual culture

Mission

grunt gallery is an internationally renowned artist-run centre whose mission is to engage communities in creating environments that support innovative, collaborative and challenging contemporary art in Canada.

Building on 24 years of experience in contemporary art practice, **grunt gallery** continues to act as an intersection between various cultural groups based on aesthetics, medium, and/or identity; support dynamic collaboration with groups who will encourage the integration of contemporary art practice throughout our society; without limitation continually question accepted notions of contemporary art; and through production and dissemination of traditional and non-traditional media, support the ongoing critical interpretation around contemporary art.

Governance Structure

As a BC Registered Society (S-26589) **grunt gallery** is guided by a volunteer board made up of at least 50% working artists, and draws the remaining board members from across Vancouver's rich arts sector. Board members provide excellent leadership through monthly board meetings, strategic planning sessions and through their active involvement in board committees – Endowment Campaign, Human Resources and Curatorial Committees.

In the past two years, **grunt gallery** has made a number of important changes artistically, administratively and financially that will have a long-term impact on the organization. In addition to the significant artistic and educational initiatives we have undertaken, our organization has also shifted its focus to explore ways in which to develop long-term financial sustainability, change our facility to better serve our audiences, and undertake the considerable infrastructure development that is necessary to sustain these changes.

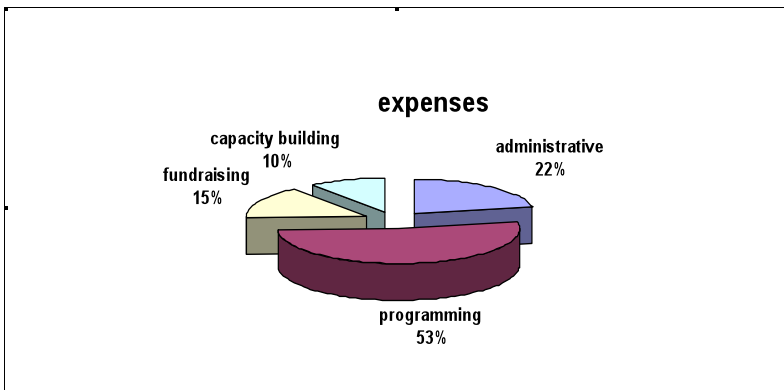
We identified the need for a comprehensive organizational strategy to articulate a three to five year capacity building plan to provide a framework for the organization's functional areas, providing a clear action plan for implementation supporting effective infrastructure development.

The strategy's most salient outcome is the addition of Operations Director, Dana Claxton. Claxton's extensive management, marketing and administrative skills complement long-time Program Director Glenn Alteen's expertise in innovative visual/performance arts programming and community building within the wider arts sector.

While our curatorial process upholds the integrity and the inherent value of the artists and their work, our organizational culture encourages healthy work relationships and mutual respect between all employees, artists and visitors, fostering honest and open communication and actions throughout our organization.

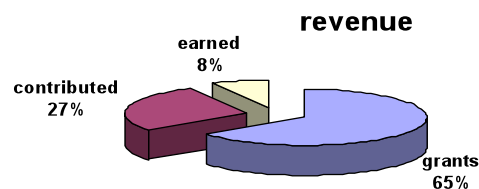
Financial Health and Sustainability

grunt gallery has a history of acting with foresight and vision to ensure long-term financial sustainability. In 1995 **grunt gallery** made its first significant move towards financial stability by purchasing its current space for \$179,000, now worth over \$450,000 and continuing to grow in value. The equity, while great, hasn't been the biggest advantage. Our reasonable mortgage payments are a fraction of the cost such a facility would be to rent. This savings in rent has allowed us to put more money into our community in the form of wages, contracts and artist fees, to invest more resources into our programming and less into the overhead to run the facility.



grunt gallery currently derives its funding from three sources – 65% from operational & program grants income; 27% from contributed income and 8% in earned income.

As reflected in our 2007-2008 audited statements, we allocated 53% to programming costs; 22% to administration; 10% capacity building and 15% to fundraising.



As one of Canada's leading artist-run centres, the excellence and depth of our 24 years of programming is reflected by the fact that we sit at or near the top of assessments of arts organizations by arts councils, both locally and nationally. **grunt gallery** receives operational funding from the Canada Council, BC Arts Council and the City of Vancouver for the total of ~\$178,000. Forty percent of our funding is program-based, which we receive from all levels of government.

Contributed income has risen steadily over the past years and the addition of our Operations Director is designed to augment our ability to secure more revenue from this funding area through sponsorships, individual, foundation and corporate donations.

Our **earned income**, currently at 8%, presents the greatest opportunity for growth. By building a \$1,000,000 plus endowment, we project being able to cover most of our annual overhead expenses thereby allowing the gallery's infrastructure to meet the increasing demands of its innovative programming.

Overview

grunt gallery is open to the public at regular advertised hours and membership is open to anyone with an interest in contemporary art. We attempt to promote work in all visual mediums and from a range of communities including many diverse elements of Vancouver's populations with strong ties to the Aboriginal community and long term ties with Asian, Latino and LGBT communities.

Our programming is a range of styles, media and viewpoints, and we try to represent the elements within the community that might not otherwise get promoted with the Vancouver art communities. We focus on both emerging artists and senior artists working in new directions. We are also noted for our collaborations with a host of artists' groups in several disciplines and with community organizations.

Exhibitions

Each season we have 7 exhibitions approximately 6 weeks in length. Our curatorial process for exhibitions takes place annually in August. The curatorial committee is comprised of members from the grunt gallery board, staff and volunteers, and artists whom we have shown in the past. It is usually 7 to 9 people with a range of aesthetics and a strong history with the organization. The process consists of 6 to 8 meetings of 3 to 4 hours in length. Applications usually range from 70 to 100. Please go to www.grunt.ca for our upcoming exhibitions.

Performance Art

Our work within the Aboriginal community has been an important aspect of our work and we have shown the range of Aboriginal performance artists working in the medium nationally and internationally. In addition, our performance program is increasingly partnering with other organizations to provide wider exposure for our program and make important links in the community with other organizations such as Vancouver Public Library, Vancouver Art Gallery, Roundhouse Community Centre, Western Front, LIVE, The PuSh Festival and others.

Currently we are interested in artists who work within public space and it was out of this program impetus that the LIVE in Public conference was founded. Also, we are determined to take performance art outside its usual audiences and our development of the LIVE Biennale, our ongoing collaborations with PuSh, HIVE, International Arts Initiatives, and the Cultural Olympiad etc. are all attempts to widen the audiences and influence of visual art-developed live art. Please go to www.grunt.ca for upcoming performances.

Publications

The gallery's main publication is an annual magazine - **brunt**. First produced in 2005, **brunt** has served as an important tool for reaching audiences both in Vancouver and beyond, opening a new interface between **grunt** and our audiences, allowing us to develop content and promote artists and projects more effectively. Connected to **brunt** is a website, **brunt online**, with enhanced content allowing surfers to access visuals, text and video from the projects and artists.

Our publications arise out of the special projects that we are involved in – conferences and other collaborative initiatives. Currently we are working on two such publications – **Access All Areas: Conversations on Engaged Arts** (due out this fall) and **Indian Acts – Aboriginal Performance Art**, which is slated for publication in fall 2009.

Websites

Since 2005 we have looked to the web with the goal of expanding the audience base for our current exhibition and performance programs, as well as showcasing **grunt**'s extensive archival material of important contemporary artists. Building upon our successful *Aboriginal Performances*, *First Vision* and *brunt online* websites, for the past 3 years we have been focused on a website project titled *Aboriginal Creators* with a series of new retrospective sites focusing on three important contemporary First Nations artists: Lawrence Paul Yuxweluptun, Dana Claxton and Rebecca Belmore.

Currently we will be launching another website – *The Medicine Project* – which features First Nations artists whose work focuses on the physical, mental or spiritual domains of "medicine." In March 2009 we will be launching *Abo Hip Hop Project*, which will explore elements of hip hop and youth culture in artworks by emerging Aboriginal artists reflecting the growing influence of urban cultures on traditional communities.

We are excited about the opportunities this support has brought us to create a significant online archive of these important First Nations artists' work, and the ability to disseminate this content to an ever-widening audience base.

Vancouver Art in the 60s website is a collaborative work that will investigate the experiments in living and art-making, political engagement and collective organizing that characterize Vancouver art practice in the 1960s. The Morris and Helen Belkin Art Gallery, in partnership with **grunt** intends to create an internet site to focus upon how artists used emerging technologies, contributed to key political movements and formed organizations that are a framework for the production and presentation of art in present day Vancouver.

Education Programming

Our new education program will use the extensive archives, online material, current exhibitions and performances as content for developing *Arts Appreciation & Interpretation for Youth*. This aspect of the program delivers an extended community outreach initiative directed at community education programs and service providers, which is projected to engage 1,260 youth participants in 2008–09 season.

The Production Seminar on Interpretation focuses on creating an environment that will work with cultural workers/teachers in creating a think tank that supports innovative arts curriculum development. In the upcoming year we will be seeking program certification for this program with professional bodies, i.e. teachers.

Facilities

Given the amount of new programming that we are projecting over the next 10 years, both onsite and off, and the requisite staff and space that will require, we are anticipating moving to a new space (~5,000 sq.ft.) in the next 5–10 years. Currently we are renovating the facility to meet our immediate programming needs by creating a media centre for screenings and education workshops. We will also continue to host most performances offsite, thereby widening our audience and being able to continue to deliver excellent programming.

Over the past 24 years we have produced literally hundreds of ongoing programs in **exhibitions, performance, publications and special projects**, almost all of which are offered free of charge to our thousands of community participants each year. We are centrally located in the Mount Pleasant area of Vancouver and our audiences are located throughout the Lower Mainland and BC. Our **websites** have been online since 1994, and combined, enjoy over 230,000 hits annually; and our **brunt magazines** are distributed locally and mailed worldwide to a distribution list of over 4000. Within Vancouver we have forged long-term engagements with many communities based on media (jazz, theatre, and writing) as well as many different communities of visual artists.

grunt's history grew out of the kitchen space in this present and our previous facility. It was the heart of the organization and has been a point of intersection of many of Vancouver's artists' communities. Beyond the work of our Board and staff, the influence of the wider collective is made known in this room, providing important direction to our development. **grunt** envisions itself as a postmodern institution, able to respond to many different influences and developments. We attempt a fluidity that encourages discussion and allows for evolution. A key element throughout the organization is collaboration with other visual arts-based institutions as well as institutions from other mediums and outside the arts community. We have built up a strong alliance of groups locally, nationally and internationally to jointly work on projects. This network of collaborators has allowed us to develop projects well beyond the capacity of our own institution.

We have also had a long relationship with Canada's Aboriginal artist communities, and contemporary work by First Nations artists is a strong focus in our programming. As an **integrated centre**, we act as a conduit for this work to be seen in the context of the wider visual arts communities. This interface is unique in Canada and our work in this area has been noted nationally and internationally. Our most enduring relationship is within the communities of artists with whom we work, and the community, cultural and public institutions with whom we collaborate to provide artists new opportunities to develop their work.

Established Aboriginal artists such as **Laura Wee Lay Laq; Lawrence Paul Yuxweluptun; Nadia Myre; Rebecca Belmore; Mike MacDonald; Margo Kane; Kootchie; Dennis Maracle; Lee Maracle; Jeff Thomas; Archer Pechawis; George Littlechild; James Luna** and **Bea Medicine** have exhibited or performed at grunt.

We have actively supported emerging Aboriginal artists **Andrew Dixel Enpaauk, Sonny Assu, Terrance Houle** and **Adrienne Stimpson**, and provided venues for transitioning Aboriginal artists such as **Dana Claxton, Jude Norris** and **Marie Clements**, who produced her first work at grunt in 1993. **grunt** has worked with various emerging Aboriginal curators such as **Tania Willard; Daina Warren; Aiyana Maracle; Skeena Reece; Lynn Hill; Archer Pechawis** and **Peter Morin**.

Our contribution to the cultural life of Vancouver is to allow artists working in a range of styles and mediums to present their work in a professional and developed manner, and to provide a venue for artists who might otherwise be overlooked within the Vancouver art scene. Primary is our work in the Aboriginal Contemporary Art communities and, increasingly, as a showcase for work from many Vancouver diverse communities. We offer a place for Vancouver residents to see challenging work from these communities and we act as a nexus for Aboriginal artists within the city. We also regularly produce projects that engage the general community in an interactive art-making process. We have worked in support of the artist community in Vancouver for over two decades and are sincerely committed to our role in community and cultural development.

We see our role as research and development, making resources accessible so artists can produce work that could not exist without this support. In most cases when we make a decision to show a body of work, it is in its earliest stages and often doesn't exist beyond notes, prototype and idea. We also recognize the pedagogical role in the work we produce; our publications remain accessible and are used regularly in undergraduate and graduate programs and in curatorial research.

Our history is also defined by our ability to take on larger projects in addition to our regular programs. Community projects such as the Brewery Creek project ('86), Community Fence ('94), Mattering Map ('96), POSITIVE+ ('97), The LIVE Biennale ('99-'05), the NOVA Library ('05) and the Live in Public Conference ('07) have left a lasting impact in the communities in which we work.

Since 2000 we have added an international focus within our program, including the exhibition of more international artists such as **Edgar Heap of Birds; James Luna; Verdell Primeaux & Johnny Mike; Dr. Bea Medicine, Rolande Souliere** and **Laurie Anderson**. As well, we have produced exhibitions of Canadian artists in Europe including **Tim Lee; Robert Kozinuk; Dana Claxton; Lawrence Paul Yuxweluptun; Rebecca Belmore; Lea Donnan; Hester Reeve** and **Carel Moiseiwitsch**. We also produce ongoing collaborations with Venetian gallery, **Nuova Icona**.

For a complete list of artists that have been a part of the grunt over its past 24 years please refer to the insert in this package.

We always encourage our donors to seek out a professional advisor when considering donating gifts such as publicly traded securities, life insurance, charitable remainder trusts, private property and bequests.

The ***grunt gallery legacy fund*** is held in trust by the Vancouver Foundation, which is why when donating to the endowment, cheques and ownership are always made out to the Foundation – with specific instructions that the donation – whether it be cash, a bequest or art work – it is to be directed to the ***grunt gallery legacy fund***.

Our Campaign Manager and/or the Vancouver Foundation staff will gladly help you and/or your professional advisor customize a giving approach that meets your personal interests and tax planning needs. Knowing that the Vancouver Foundation can provide this invaluable support to our potential donors around issues that our permanent staff may not be conversant with, was another great reason to have our fund reside with them.

Giving Options

Cash:

The simplest type of charitable gift. A gift of any size can be made, and you receive a charitable donation receipt for the year in which the contribution was made.

Publicly Traded Securities:

A gift of publicly traded securities is the transfer of ownership of stocks or bonds to the ***grunt gallery legacy fund***. If you own shares that have increased in value, 50 per cent of the capital gains are taxable. However, if you donate these shares in-kind to the ***grunt gallery legacy fund***, the entire gain is tax-exempt.

Deferred Giving Options

You can also decide to give to the ***grunt gallery legacy fund*** at a later date, here are some ways.

Charitable Bequest

A bequest in your will may specify a certain sum of money, a particular asset, or a portion of your estate, to be given to ***grunt gallery legacy fund***.

giving opportunities

Because a bequest is revocable, it provides no current income tax credit. However, your estate will be receipted for the full value of the bequest, which can significantly reduce the tax payable on your final income tax return. Any unused portion of the receipt may be carried back one year.

Vancouver Foundation has prepared a document entitled Samples Wills Clauses which you can provide to your lawyer to serve as a guideline.

Life Insurance

A bequest of life insurance can provide a significant future gift to **grunt gallery legacy fund** at an affordable present cost to you. You may make such a gift with either an existing policy or a new one. You may donate the death benefit of an existing policy simply by naming **grunt gallery legacy fund** as the beneficiary. To receive a current tax benefit however, you must also transfer ownership of the policy to the Foundation (as they hold our fund). This entitles you to a donation receipt for the value of the policy. When you make the Foundation the owner and beneficiary of a policy, you also receive a donation receipt for every subsequent premium payment.

Charitable Remainder Trust

This is an arrangement under which you irrevocably transfer property (cash, securities or real estate) to a trustee, usually a trust company. You retain the right to the income from the trust, either for life or for a specified term of years. At the end of that time, the residual capital is payable to Vancouver Foundation – **grunt gallery legacy fund**. When you establish the trust, you receive a charitable receipt for the value of the remainder interest.

Gift of a Residual Interest

This type of gift provides a very special benefit to the donor. As an example, you may donate your residence to Vancouver Foundation, but retain the right to occupy it for the duration of your life. Other examples may be artwork. In each case, you will receive a donation receipt for the present value of the future or residual interest you have given to the Foundation.

All of this information was adapted from Vancouver Foundation's publication – Fund Options.

If you would like to discuss the various options available to you when you are considering donating to the **grunt gallery legacy fund**, please contact Raine @ 604.992.1855.

**thanks for taking part in building a legacy of
artists supporting artists creating visual culture**