

ANNUAL
2021 / 2022
REPORT

 **ART GALLERY**
of GRANDE PRAIRIE



“ Thank you for this
fun opportunity! This
room is relaxing &
the art projects are
therapeutic.



Image / Visitors creating and contributing their own artwork to the Interactive Community Art Experience, “Illuminate & Glow”

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We acknowledge the homeland of the many diverse First Nations and Métis people whose ancestors have walked this land since time immemorial. We are grateful to work, live and learn on the traditional territory of Treaty 8.





MESSAGE FROM THE CHAIR OF THE BOARD

Christine Quinn

As Chair, I want to sincerely thank everyone for their support of our Gallery. The efforts of the Gallery staff and volunteers have been tremendous this year, especially in 2022 during the transition stage as the Board worked to hire a new Executive Director.

Sincere thanks go to each of the artists who have donated their time and work to the Gallery over the years, this is truly appreciated.

As well, special thanks to our sponsors for continuing to support our programming and our Annual Art Auction, as we continue to try new ideas to stay connected with the community.

Sincere gratitude is extended to our major funders: the City of Grande Prairie, the Alberta Foundation for the Arts, the County of Grande Prairie, and the Municipal District of Greenview.

It has been a pleasure working with the current Board of Directors. This is my final year as chair. My four-year term on the Board ends in September 2022. I am excited about some of the projects the Board is currently working on, including the new basement renovation which will provide much needed space for the storage of technology, crates, and artwork alongside a new and improved workshop.

The 2021-22 year has been challenging with the Gallery reopening after pandemic closures, followed by the resignation of our Executive Director. I know that we will emerge stronger. I want to thank the community for their ongoing support of the Gallery, we could not exist without you! Thank you, everyone!

Image / *THE BIBLE* by Marc Chagall (1887-1985)
from the exhibition, *Passion Projects*.

VISION

The Art Gallery of Grande Prairie will be a centre of excellence, inspiration, creativity and innovation for the Arts. We will be a valued cultural partner and vital resource for the public, artists, curators and writers.

GOALS (2021-23)

Expand on our partnerships
Develop extraordinary opportunities to experience the Arts
Build on our donors, members and sponsors
Build organizational leadership and capacity

MISSION

Enriching the community through the creation, conservation and sharing of art.

GOALS (2021-23)

Connect with our community
Build strong organizational resilience
Create outstanding opportunities for artists and visitors

50%▲

ANNUAL VISITATION

9,405

The Gallery was closed to the public due to provincial restriction related to COVID-19 between the dates:
April 1, 2021 until June 28, 2021
(Closed 25% of our fiscal year.)

52%▲

VISITORS TO TRAVELLING EXHIBITIONS (Trex Program)

123,245

46%▼

PARTICIPANTS IN GALLERY LEARNING ACTIVITIES

15,898

In-Person and Online

53%▲

NUMBER OF VOLUNTEERS

26

Contributing at least 550 hours

28%▲

NUMBER OF MEMBERS

83

6%▲

NUMBER OF UNIQUE VISITORS TO THE WEBSITE

33,493

1%▲

NUMBER OF WEBSITE PAGE VIEWS

38,741

6%▲

NUMBER OF FOLLOW AND LIKES THROUGH SOCIAL MEDIA

Facebook, Instagram, Twitter

7,844

PARTNERSHIP

The COVID-19 pandemic created many barriers, especially in how we connect and partner. We continuously strive to create new relationships throughout our community to reinforce past goals and continue moving positively into the future.



Northwestern Polytechnic students with instructor, Tinal Martel, in the exhibition, *Encore*.

One of our main partnerships throughout the year was with **Northwestern Polytechnic** (formerly Grande Prairie Regional College.) In working with the Fine Arts department at NWP, we were able to present an exhibition of student work and a series of Artist Talks through our TREX program.

Due to provincial restriction in the Spring of 2021, the Gallery presented the student exhibition, *Encore*, online and developed a video series featuring a tour of the exhibition and continuing our “Meet the Artist” series.

In 2021, the exhibition *The Talking Path* was developed and facilitated in partnership with the **Traditional Paths Society of Grande Prairie**.

We’re excited about our continued partnership with **Grande Prairie Regional Tourism Association** and **Grande Prairie Destination Properties**. This year, they supported the much-anticipated exhibition, *Passion Projects* that featured the original works of Pablo Picasso and Marc Chagall.

We embraced the northern winters and partnered with the **City of Grande Prairie** for the Grande North Winter Festival

The Gallery continues to be dedicated to sharing leading practice, building networks and a vibrant community via adjacent sectors.



Eunice Friesen (L) of Bear Creek Funeral Home with Brittany Kelsey (R) of the Art Gallery presenting artwork in our Temporary Art Loan Program.

SUPPORT FOR THE COMMUNITY

The Gallery remains, now more than ever, to a dedication to community capacity building as a central principle in enriching our community.

Marjorie Belcourt continued as our Elder Advisor, and our ability to rely on her advice has been instrumental in how we develop programs that are representative of Indigenous culture.

Our **Temporary Art Loan program** continues to expand throughout our major government funders and local businesses, so we can ‘put art in all spaces’ by animating their facilities.

In October 2021, we co-hosted a public forum on **Arts, Culture and Heritage in Grande Prairie** for candidates running for Mayor or City Council and were asked to speak about culture in our community and support for art, heritage, and our quality of life. We were happy to collaborate with our event partners: **Grande Prairie Live Theatre, Grande Prairie Public Library, The Centre for Creative Arts, and South Peace Regional Archives**.



Marjorie Belcourt continues on as our Elder Advisor.

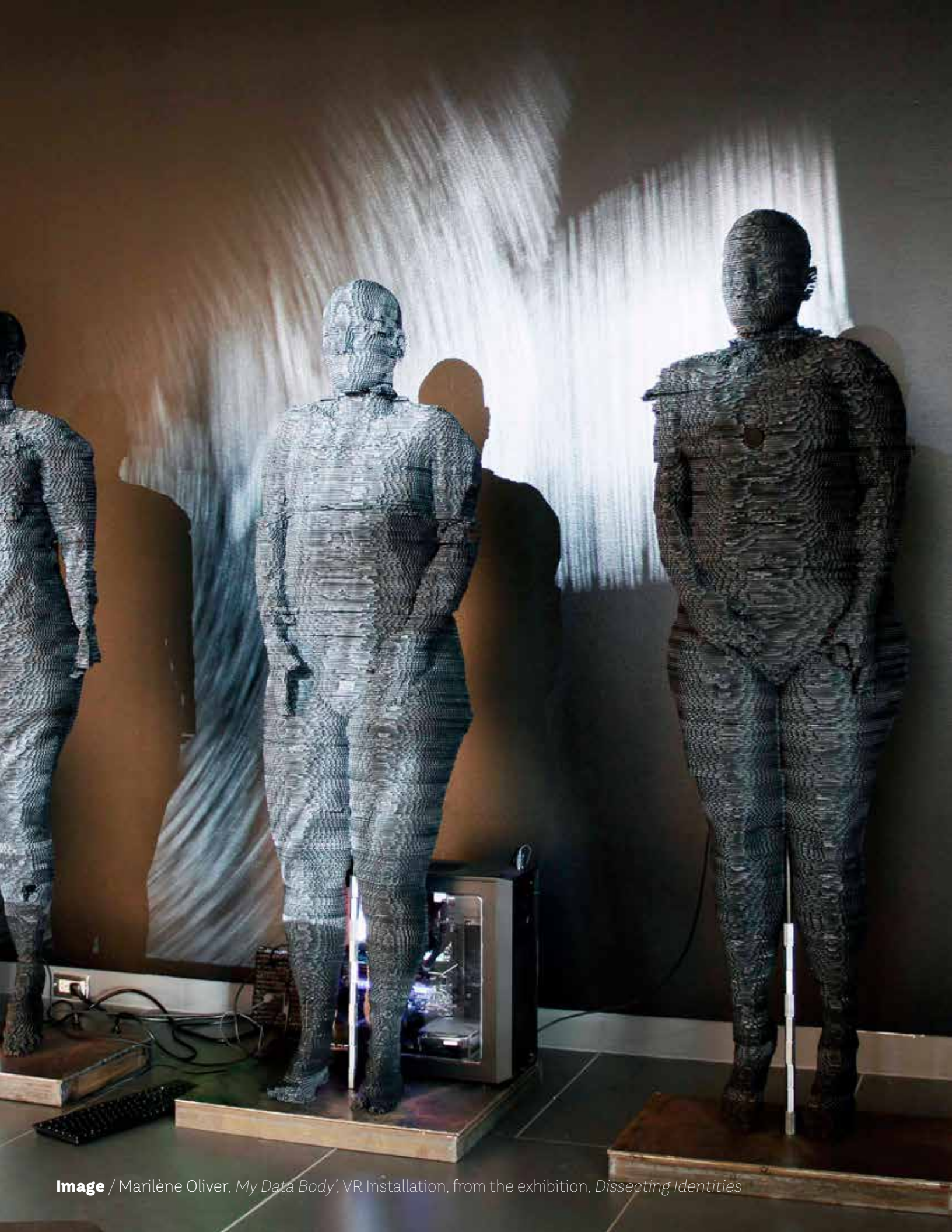


Image / Marilène Oliver, *My Data Body*, VR Installation, from the exhibition, *Dissecting Identities*

“Nothing is absolute. Everything changes, everything moves, everything revolves, everything flies and goes away. – Frida Kahlo”



EXHIBITIONS AND COLLECTIONS

*Message from Manar Abo Touk
Curator, Exhibitions & Collections*

While we started 2021 in lockdown in the first half, we remained focused on bringing the arts to our community, and together we came out of it stronger with new experiences and new lessons. We finally re-opened the gallery at the end of June 2021 just in time for the summer with exciting art experiences. With the consistent change that we faced, we learned to adapt to the daily challenges sent our way and we continued to move forward through our commitment and passion for the arts, artists, and our community.

Through restrictions and re-opening, we spent the second half of 2021 in stage 2, which provided opportunities to think of different ways to realize exhibitions that can be interactive and connect with the public through our digital platforms. While some exhibitions were not seen by the public such as Carl White: I Dreamed a Universe! we engaged with our audience through our online interactive piece “Love Letters” experienced through our social media on Instagram which saw us sending over 100 letters from our followers to their loved ones across Canada and abroad. We showcased two exhibitions from our Permanent Collection The Abstract Line which spent most of its duration in lockdown but was finally seen by the public with reopening, that showcased three local artists. Rest Stops: Mapping out the Permanent Collection took visitors on a journey through some of the Peace Region’s precious, inspiring, and restful outdoor spaces. The exhibition included a large-scale map, which connected the artwork presented to their referenced locations in the Peace Region. Our 2021-2022 exhibitions featured a variety of shows that showcased local Albertan as well as regional and international talent, that were thought provoking and community engaging, that provided diverse voices and stories. We reopened the Gallery in June with Tuloy, Tawid an international exhibition

that featured artists from the Philippines and Canada and explored diasporic experiences. Followed by an exhibition by Toronto artist Amin Rehman Bleeding Borders that showcased stories of the communities living along the borderlands of Afghanistan, Pakistan, India, and Iran. Dissecting Identities was another multidisciplinary exhibition featuring six artists from across Canada that explored themes around identities in our contemporary world. This specific exhibition was very special coming out of the pandemic and the restrictions as it allowed the public to engage and interact with the artworks by exploring different art mediums, such as the artistic interactive VR experience which allowed our visitors from the peace region the opportunity to learn more about this medium experienced within an art museum. We closed the year with a loan from the Art Gallery of Alberta with George Littlechild: Here I am, Can you see me? an exhibition curated by MJ Belcourt Moses, about the history of residential school system in Canada and honor the children that were lost due to this unjust system.

We continue to strive to create exhibitions that are challenging and inspiring locally, nationally, and internationally. I am thankful and inspired by the team at the gallery, the artists who continued to create, and by our community for their continued support. Please join us in 2022- 2023 for new perspectives on our Permanent Collection and a variety of exhibitions that aim to explore new ideas in our contemporary world through art that is inspiring and challenging created by local and international artists. We are proud to offer free admission to all our exhibitions, we hope you get to experience and enjoy our exhibitions either physically or virtually in the upcoming future.

GALLERY EXHIBITIONS



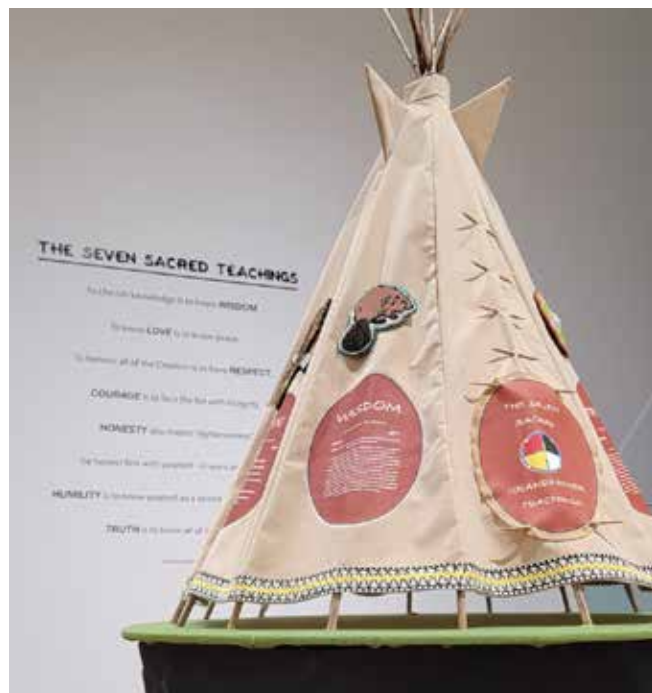
Encore – GPRC Independent Studies

April 15 – May 30, 2021

Guest Curator: Tina Martel

Artists: Alysoun Wells
Carol Bromley Meeres
Cael Lyons
Carmen Broadhead
Rosemary Kay
Kendra Miskolczi
Wenoa Backer-Kisner
Kathrine Moe
Kolby Atkinson

Exhibition Sponsor



The Talking Path

June 17 – October 10, 2021

Curator: Sabine Schneider

Artists:
Elder Rita Rodgers
Elder Hazel Robinson
Elder Helper Lonny Potts
Knowledge Keeper Fran Rogers
Knowledge Keeper Paulette Seniantha
Knowledge Keeper Lorian Gignac
Kîsikâw-Pîsim Burnham
Breanna Fonnebo
Stein Fonnebo
Marilyn Ross
Melaney Scott
Allyson Scott
Brandon Horseman



The Abstract Line

April 22 – November 28, 2021

Curator: Manar Abo Touk

Artists:
Ron Kostyniuk
Jim Stokes
Robert Guest

Artwork from the AGGP Permanent Collection

Exhibition Partner



Exhibition Sponsor



Supported by





Tuloy, Tawid

June 24 – September 20, 2021
Curators: Kuh Del Rosario and
Manar Abo Touk

Exhibition
Sponsor



Artists:

Zeus Bascon (*Laguna, Philippines*)

KoloWn (*Philippines*)

Greys Lockheart (*Cebu City, Philippines*)

Julius Poncelet Manapul (*Toronto, ON*)

Marigold Santos (*Calgary, AB*)

Karen Zalamea (*Vancouver, BC*)



Recent Acquisitions: Permanent Collection

July 10 – November 15, 2021

Curator: Katrina Shirley

Artists:

Lyndal Osborne

Clay Ellis

Kevin Sonmor

Tiziana Le Melia

Evy McBryan

Chris Beauchamp

Sue Farrell Holler

Tim Heimdal

Zac Kay

Exhibition Sponsor



“I missed the art so much during lockdowns. It’s good to see the art, especially the Filipino and Indigenous representation. I feel recharged and reenergized walking through the exhibits again.”



Passion Projects

Artist: Pablo Picasso, Marc Chagall

September 30, 2021 – January 9, 2022

Exhibition Sponsor

Sargent Family
Foundation

Exhibition Supporters



GALLERY EXHIBITIONS



Bleeding Borders

Artist: Amin Rehman

November 25, 2021 – March 20, 2022

Curator: Manar Abo Touk

The artist Amin Rehman gratefully acknowledges the support of the Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, and SAGA Foundation for the creation of the artwork in the exhibition.



Rest Stops: Mapping Out the Permanent Collection

December 9, 2021 – June 19, 2022

Curator: Manar Abo Touk and Katrina Shirley

Artists:

Ray Laurin

Euphemia McNaught

Robert Guest

Evy McBryan

Brian Geary

Jean Wagner

Betty Mackay

Inez Demunyck

Laine Dahlen



Dissecting Identities

February 10 – May 8, 2022

Curator: Manar Abo Touk

Artists:

Marilene Oliver (*Edmonton*)

Paddy Lamb (*Edmonton*)

Rebekah Miller (*Dawson City, Yukon*)

Haley Bassett (*Dawson Creek, BC*)

Anna Williams (*Ottawa, ON*)

Cara Guri (*Vancouver, BC*)

Exhibition Sponsor





Fantastic Worlds

February 7 – March 27, 2022

Curator: Robin Lynch

Permanent Collection of the
Alberta Foundation for the Arts



Exhibition Sponsor



Artists:

Greg Arnold
Patricia Askren
Dale BEaven
Derek Besant
Sean Caulfield
John K. Esler
Mark Farand
Noel Heard
K. Gewn Frank

Alice Mansell
Lyndall Osborne
Pat Riddell-Hamon
Ricardo Sanchez-
Clague
Akiki Taniguchi
Bruce Wiltshire
Richard Yates

EXHIBITIONS WITH
74 ARTISTS FROM

National/International
20%

Regional/Alberta
28%

Local
52%





TRAVELLING EXHIBITIONS (Trex)

The Alberta Foundation for the Arts (AFA) has supported a provincial travelling exhibition program since 1981. The mandate of the AFA Travelling Exhibition Program is to provide every Albertan with the opportunity to enjoy visual art exhibitions in their community. Three regional galleries and one arts organization coordinate the program for the AFA in the province of Alberta.

The Art Gallery of Grande Prairie is contracted by the Alberta Foundation for the Arts to manage and facilitate the program in Region 1, North Western Alberta, and has been involved with the program since the beginning. We strive to maintain the high standards the program has become known for and continue to support Alberta's talented artists.



The exhibition made an immediate impact to the esthetic of our library space and received positive comments from patrons, students and community members who visited



Educator's response to Trex exhibit, *Women x Women*, on view at the Elmworth Library.

50% ▲

TOTAL NUMBER OF COMMUNITIES SERVED

18

26% ▼

NUMBER OF EXHIBITIONS CIRCULATED

14

84% ▲

NUMBER OF INDIVIDUAL EXHIBITIONS MOUNTED

83

20% ▼

NUMBER OF ARTISTS REPRESENTED

83

45% ▼

NUMBER OF COMMUNITY VOLUNTEERS INVOLVED

32

“A great show to start the year with! Students were exposed to watercolor and the landscapes of Alberta.”

Educator's response to TREX exhibit, *From Water Into Sky* on view at Alexander Forbes School

The TREX program strives to share a fine caliber of art from local Albertan artists and from the Alberta Foundation for the Arts Collection into our communities and hopes to enrich the lives of its residents. As many of our bookings remain school venues, the TREX NW program continues its dedication to encouraging the engagement, analysis, and reinterpretation of artworks in an accessible and creative format. TREX NW facilitates this learning through the production of Interpretive and Educational Guides which contain information pertaining to each exhibition's art and artists, guided tours, relevant thematic and historical information, curriculum connections, as well as several guided art projects which come with the exhibitions.

The former Manager/Curator Robin Lynch did a wonderful job adapting to the changes of the pandemic and reopening with the help of the AGGP team and was able to tour three new AGGP developed exhibitions: *Carbon*: Heather Magusin, *Farming in the Dust Bowl*: Carol Bromley Meeres, *Fantastic Worlds* (from the Alberta Foundation for the Arts Collection), four prior exhibitions from the AGGP, and fifteen shows that were curated by other TREX regions.

Robin Lynch focused on developing more avenues of community accessibility and engagement with continuing adding featured educational activities from several of the exhibitions including guides and art created by venues in response to the exhibitions on the AGGP website. We also produced 2 free online artist talks in partnership with the Northwestern Polytechnic (formerly known as Grande Prairie Regional College Fine Arts Department) featuring TREX artists, Linda Craddock & Nahanni McKay. We posted our second Open Call for the TREX NW program which received 18 submissions and a continued interest in the Open Call for future years. We also had the opportunity to collaborate with SNAP a print studio out of Edmonton and launched an Open Call for an artist residency program with SNAP in Edmonton.



Program Sponsor



Lawyers for the journey ahead



Top / *We Are Still In Control* installed at Grande Prairie Public Library

Middle / *Glimpse: Gabrielle Lussier* installed at the Grande Cache Tourism & Interpretive Centre.

Above / *Fantastic Worlds*, an exhibition featuring work from the Alberta Foundation for the Arts Permanent Collection installed at Fox Creek Library.

Opposite Page / Art Program group interacting with Scavenger Hunt in ***Fantastic Worlds*** at the Art Gallery of Grande Prairie.



LEARNING

Message from Sabine Schneider
Curator, Learning

As we celebrate the completion of another successful year in the Learning department of the Art Gallery of Grande Prairie, we are happy to continue providing exceptional art programs and camps, community events, artist presentations as well as our Carlstrom Family Green Space and Creativity Kits. Programs at the Art Gallery of Grande Prairie are designed to complement the year's exhibitions and help enhance understanding and engagement with the artist's concepts while connecting with diverse audiences.

As the Art Gallery reopened on June 29, 2021, we saw families eager to book again the Carlstrom Family Green Space and students enjoying in-person facilitated art programs and camps. There were many focal points throughout the year including our Alberta Culture Days events and Grande North Winter Festival inspired large-scale interactive community art installation *Illuminate and Glow*. Responding thoughtfully to the needs of our community, we facilitated high quality art experiences to 15,898 individuals.

Thank you to all community members for sharing their creativity and ongoing encouragement.

THE CARLSTROM FAMILY GREEN SPACE and CREATIVITY KITS

11% **CREATIVITY KITS**
11,085

Free Take Home Creativity Kits – 7,179 Kits
Free Creativity Kits to Schools/Community Groups
– 264 groups/ 3,906 participants

Open in its revamped version from June 29, 2021, until January 9, 2022, as a pre-booked self-facilitated studio space, the **Carlstrom Family Green Space** welcomed 467 visitors enjoying their artistic explorations inspired by the current exhibitions. However, due to necessary renovations of the space, we unfortunately were required to close the Carlstrom Family Green Space from January 10, 2022, until July 16, 2022.

We bridged this situation through our popular free **Creativity Kits** by delivering 11,085 into the community of which 7,179 were enjoyed as take-home Creativity Kits. Another 3,906 free Creativity Kits were delivered to 264 groups including schools and community organizations.

61% **Carlstrom Family Green Space**
NUMBER OF VISITORS
467

The Carlstrom Family Green Space was closed for 47% of the fiscal year due to emergency maintenance and renovations to the space.

ART PROGRAMS AND CAMPS

With a total attendance of 2,321 participants, visitation was strong this year. 125 school and community groups explored current exhibitions through a tour and interactive activities. Aspiring to provide comprehensive and inclusive art programs for all community members, our unique programs offered context to connect to and understand diverse art forms from diverse, personalized perspectives.

65 groups with 1,500 students enjoyed our new **Meet the Artist Virtual Tours with Art Project** program allowing facilitators to take their audience on a virtual tour with the artist in the comfort of their group's space and, after watching the video, facilitate the art project inspired by the artist's exhibition with our free art activity kits delivered to their location. We also facilitated 45 in-person **art programs to school and community groups** with a total of 794 students who appreciated their educational art experience at the Art Gallery.

Our three week-long half day **Summer Art Camps** were also extremely popular. Running at full capacity, we welcomed 27 students ranging in ages from 6-12 years old. Students experienced many new forms of art making using different art mediums each day in camp. Each camp toured the Art Gallery several times and art projects were inspired by our exhibitions, which included *The Talking Path*, *Tuloy*, *Tawid*, *Recent Acquisitions 2021*, and *Abstract Lines – Permanent Collection*.



76% ▼

**TOTAL NUMBER OF PARTICIPANTS
ATTENDING ART PROGRAMS AND CAMPS**
2,321

Meet the Artist Virtual Tours with Art Program – **1,500 participants** (65 groups)
Guided & Self-Guided Art Programs – **794 participants** (45 groups)
Summer Art Camps – **27 participants** (15 groups)

Programs Sponsored by



Above: Summer Art Camp Students showing their artwork.
Right: Summer Art Camp Student creating her mixed media artwork.

“We appreciated the opportunity to visit the gallery through a free, facilitated program! My students had a great time, and we look forward to coming back in the fall!”



“My class enjoyed our time at the Art Gallery. The students said they loved the VR experience and Art project. They wanted to visit again!”



ARTIST PRESENTATIONS

Artist Presentations included **Artist Talks** and **Artist Online Process Videos** this year. Artist Talks and presentations were scheduled in conjunction with current exhibitions and provided further insight into the influences, motivation, process, and history of the artists and exhibitions on display. In 2021-2022 we facilitated 5 artist presentations with a total of 491 visits.

Carol Bromely Meeres, Katherine Moe and Wenoa Backer-Kisner, three local artists from the Independent Studies course at Northwestern Polytechnic, were involved in the new offering of our **Independent Studies Open Studio Project**. As a result, we produced three virtual **Meet the Artist Process Videos** including Alcohol Ink Process with Wenoa Backer-Kisner, Mixed Media Process with Katherine Moe, Cyanotype Process with Carol Bromley Meeres. Together, they were viewed online 436 times.

Reaching across time zones, for *Tuloy, Tawid*, an international group exhibition showcasing artists from the Philippines and Canada, we presented two **virtual talks** in conversation with exhibiting artists and curators Kuh Del Rosario and Manar Abo Touk. While the first talk focussed on the artistic practices of exhibiting artists Zeus Bascon (Laguna, Philippines), KoloWn (Philippines), and Greys Lockheart (Cebu City, Philippines), the second talk featured presentations by exhibiting artists Julius Poncelet Manapul (Toronto, Canada), Marigold Santos (Calgary, Canada) and Karen Zalamea (Vancouver, Canada). These talks were viewed by 55 people.

39%

**TOTAL NUMBER OF
PARTICIPANTS
ATTENDING ARTIST
PRESENTATIONS**

491

2 Online Artist Talks: 55 participants

3 Meet the Artist, Process Videos: 436 views

Above: Students creating their own printmaking at the Gallery, inspired by the exhibition, Passion Projects.

COMMUNITY EVENTS

Community events were extremely well received this year. We facilitated 5 community events which were visited by 1,534 people. For this year's **Alberta Culture Days**, we offered two evenings a Chat and Craft gathering attended by 15 participants and hosted by The Traditional Path Society of Grande Prairie in connection with *The Talking Path* exhibition. In addition, we hosted a Sculpt Party within the *Tuloy, Tawid* exhibition where participants created their own *Tuloy, Tawid* inspired sculpture which was attended by 40 visitors.

For Grande Prairie's first **Grande North Winter Festival**, an annual event showcasing Grande Prairie in a winter theme throughout the downtown core and into Muskoseepi Park, we created *Illuminate & Glow*. Capturing the essence of the Northern Lights, *Illuminate & Glow* was an evolving community art installation co-created by all community members who contributed to this large-scale installation in which 505 people participated during the weekend of the Grande North Winter Festival alone.

Inspired by *Passion Projects – Bullfight! & The Bible*, our **Interactive Community Mural Scratch & Shape**, a large-scale artwork was co-created by all community members who contributed to this evolving mural by drawing, writing, or collaging a poster about something they are passionate about. Approximately 280 people added their mark to this community mural.

92%

**TOTAL NUMBER OF PARTICIPANTS
IN COMMUNITY EVENTS**

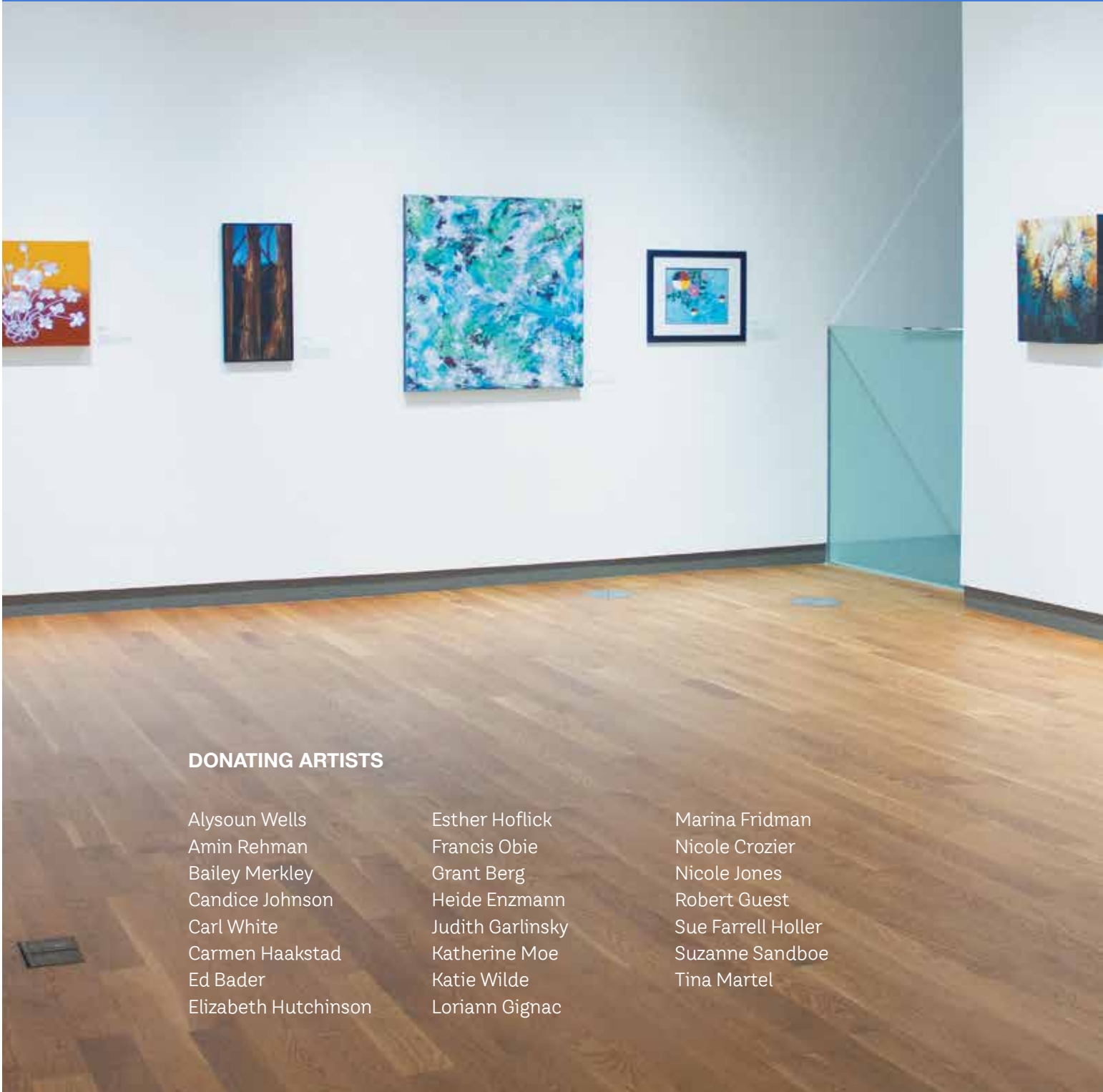
1,534

Right: Visitors creating and contributing their own artwork to the Interactive Community Art Experiences, "Illuminate & Glow" and "Scratch & Shape."





41st Annual Art Auction



DONATING ARTISTS

Alysoun Wells
Amin Rehman
Bailey Merkley
Candice Johnson
Carl White
Carmen Haakstad
Ed Bader
Elizabeth Hutchinson

Esther Hoflick
Francis Obie
Grant Berg
Heide Enzmann
Judith Garlinsky
Katherine Moe
Katie Wilde
Loriann Gignac

Marina Fridman
Nicole Crozier
Nicole Jones
Robert Guest
Sue Farrell Holler
Suzanne Sandboe
Tina Martel

TITLE SPONSOR



The 41st Annual Art Auction moved completely online amidst ongoing, restrictive challenges. The fundraiser continued the annual tradition of celebrating the Arts while generating important operating revenue in support of the Gallery's exhibitions and programs. The Gallery looked to expand the opportunity for artist donation to a more provincial, and even national, level as the auction was an online experience. A big thank you to the Committee, sponsors, volunteers, and all the artists who generously gave of their time, talent and money, resulting in a net contribution of approximately \$20,000 to the Gallery in this critical time.

GOLD SPONSORS



SILVER SPONSORS



GIFT IN KIND



ART AUCTION COMMITTEE

Breanna Gouschuk
Wendy Bosch
Cris Seppola
Candice Johnson

FINANCIAL STATEMENTS

Prairie Gallery Society
Financial Statements
Year Ended March 31, 2022

INDEPENDENT AUDITOR'S REPORT

To the Members of Prairie Gallery Society

Qualified Opinion

We have audited the financial statements of Prairie Gallery Society (the organization), which comprise the statement of financial position as at March 31, 2022, and the statements of operations, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the possible effects of the matter described in the *Basis for Qualified Opinion* section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of the organization as at March 31, 2022, and the results of its operations and cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations (ASNPO).

Basis for Qualified Opinion

In common with many not-for-profit organizations, the Society derives revenue from fundraising activities, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, verification 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 fundraising revenue, excess (deficiency) of revenue over expenses and cash flow from operations for the years ended March 31, 2022 and 2021, current assets as at March 31, 2022 and 2021 and net assets as at April 1 and March 31 for both the 2022 and 2021 years. Our audit opinion on the financial statements for the year ended March 31, 2022 was modified accordingly because of the possible effects of this limitation in scope.

The Society maintains a permanent collection made up of donated items which are recorded at their appraised values and purchased items are recorded at cost. The Society does not maintain a complete catalogue of the items which comprise the permanent collection with values. Therefore, we were not able to determine whether any adjustments might be necessary to the permanent collection as at March 31, 2022 and 2021 and net assets as at April 1 and March 31 for both the 2022 and 2021 years.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the organization in accordance with ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified audit opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with 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.

In preparing the financial statements, management is responsible for assessing the organization's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the organization or to cease operations, or has no realistic alternative but to do so.

Independent Auditor's Report to the Members of Prairie Gallery Society (continued)

Those charged with governance are responsible for overseeing the organization's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the organization's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the organization's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the organization to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Richer Currie LLP

Grande Prairie, Alberta
September 16, 2022

CHARTERED PROFESSIONAL ACCOUNTANTS

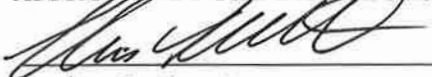
PRAIRIE GALLERY SOCIETY


Statement of Financial Position

March 31, 2022

	2022	2021
ASSETS		
CURRENT		
Cash	\$ 326,334	\$ 305,171
Accounts receivable	5,301	7,771
Goods and services tax recoverable	8,594	2,212
Prepaid expenses	16,861	11,037
	<u>357,090</u>	<u>326,191</u>
PROPERTY AND EQUIPMENT (Note 5)	27,964	34,579
GALLERY INVESTMENT FUND (Book value \$1,184,141) (Note 4)	1,452,746	1,374,615
PERMANENT COLLECTION (Note 6)	1,390,607	618,607
	<u>\$ 3,228,407</u>	<u>\$ 2,353,992</u>
LIABILITIES AND NET ASSETS		
CURRENT LIABILITIES		
Accounts payable	\$ 12,128	\$ 7,607
Payroll deductions payable	11,464	-
Accrued wages payable	-	1,100
Deferred revenue (Note 8)	316,624	271,378
	<u>340,216</u>	<u>280,085</u>
NET ASSETS		
Unrestricted net assets	16,398	(35,695)
Investment fund	1,453,223	1,448,615
Tangible capital assets and permanent collection	1,418,570	660,987
	<u>2,888,191</u>	<u>2,073,907</u>
	<u>\$ 3,228,407</u>	<u>\$ 2,353,992</u>

APPROVED BY THE DIRECTORS

 Director

 Director

See Accompanying Notes

PRAIRIE GALLERY SOCIETY**Statement of Operations****Year Ended March 31, 2022**

	2022	2021
REVENUE		
Public Sector Revenue <i>(Schedule 1)</i>	\$ 762,528	\$ 835,959
Private Sector Revenue <i>(Schedule 2)</i>	141,163	102,148
Earned Revenue <i>(Schedule 3)</i>	15,462	6,665
	<u>919,153</u>	<u>944,772</u>
EXPENSES		
Administrative	79,591	89,441
Administrative contract personnel	36,472	39,001
Artistic contract person	26,890	24,859
Collections management	7,261	974
Education and audience	19,851	19,527
Exhibition and programming expenses	70,282	47,656
Fundraising	28,839	40,905
Marketing and communication	31,729	16,430
Professional development	3,414	1,289
Salaries and related benefits <i>(Schedule 4)</i>	554,035	510,834
Touring and circulation	54,804	39,243
	<u>913,168</u>	<u>830,159</u>
EXCESS OF REVENUE OVER EXPENSES FROM OPERATIONS	<u>5,985</u>	<u>114,613</u>
OTHER INCOME (EXPENSES)		
Amortization	(8,309)	(9,761)
Gain on sale of investment	14,425	2,182
Investment income	68,053	32,911
Investment management fees	(19,585)	(17,381)
Unrealized gain (loss) on investments	(18,285)	283,099
	<u>36,299</u>	<u>291,050</u>
EXCESS OF REVENUE OVER EXPENSES FOR THE YEAR	<u>\$ 42,284</u>	<u>\$ 405,663</u>

See Accompanying Notes

PRAIRIE GALLERY SOCIETY
Statement of Changes in Net Assets
Year Ended March 31, 2022

	Unrestricted Net Assets	Investment Fund	Tangible Capital Assets and Permanent Collection	2022	2021
NET ASSETS - BEGINNING OF YEAR	\$ (35,695)	\$ 1,448,615	\$ 660,987	\$ 2,073,907	\$ 1,638,044
EXCESS OF REVENUE OVER EXPENSES	42,284	-	-	42,284	405,663
Permanent collection donations	-	-	772,000	772,000	30,200
Permanent collection transfer from prior year	7,800	-	(7,800)	-	-
Acquisition of capital assets	(1,692)	-	1,692	-	-
Amortization	8,309	-	(8,309)	-	-
Transfer from investment fund	40,000	(40,000)	-	-	-
Investment income net of fees	(48,468)	48,468	-	-	-
Realized gain on investment	(14,425)	14,425	-	-	-
Unrealized loss on investment	18,285	(18,285)	-	-	-
NET ASSETS - END OF YEAR	<u>\$ 16,398</u>	<u>\$ 1,453,223</u>	<u>\$ 1,418,570</u>	<u>\$ 2,888,191</u>	<u>\$ 2,073,907</u>

See Accompanying Notes

PRAIRIE GALLERY SOCIETY**Statement of Cash Flows****Year Ended March 31, 2022**

	2022	2021
OPERATING ACTIVITIES		
Excess of revenue over expenses	\$ 42,284	\$ 405,663
Items not affecting cash:		
Amortization of tangible capital assets	8,309	9,761
Gain on disposal of investments	(14,425)	(2,182)
Unrealized loss on investment	18,285	(283,099)
	<u>54,453</u>	<u>130,143</u>
Changes in non-cash working capital:		
Accounts receivable	2,470	11,877
Prepaid expenses	(5,824)	(1,526)
Accounts payable	4,518	(3,904)
Deferred revenue	45,246	(24,372)
Goods and services tax payable	(6,382)	(2,212)
Accrued wages payable	(1,100)	(6,042)
Payroll deductions payable	11,464	-
	<u>50,392</u>	<u>(26,179)</u>
Cash flows from operating activities	<u>104,845</u>	<u>103,964</u>
INVESTING ACTIVITIES		
Purchase of equipment	(1,692)	(1,334)
Purchase of permanent collection artwork	-	(7,800)
Purchase of investments	(142,053)	(32,911)
Proceeds from disposal of investments	60,063	17,805
Cash flows used by investing activities	<u>(83,682)</u>	<u>(24,240)</u>
INCREASE IN CASH FLOWS FOR THE YEAR	<u>21,163</u>	<u>79,724</u>
CASH - BEGINNING OF YEAR	<u>305,171</u>	<u>225,447</u>
CASH - END OF YEAR	<u>\$ 326,334</u>	<u>\$ 305,171</u>
CASH CONSISTS OF:		
Cash	<u>\$ 326,334</u>	<u>\$ 305,171</u>

See Accompanying Notes

PRAIRIE GALLERY SOCIETY

Notes to Financial Statements

Year Ended March 31, 2022

1. DESCRIPTION OF OPERATIONS

Prairie Gallery Society (the "Society") is a registered charity operating a public art gallery aimed at promoting visual arts in Grande Prairie. The Society is exempt from tax under Section 149 of the Income Tax Act.

In early March 2020, the impact of the global outbreak of COVID-19 (coronavirus) began to have a significant impact on businesses through the restrictions put in place by the Canadian, provincial and municipal governments regarding travel, business operations and isolation/quarantine orders.

At this time, it is unknown the extent of the impact that the COVID-19 outbreak may have on the Society as this will depend on future developments that are highly uncertain and that cannot be predicted with confidence. These uncertainties arise from the inability to predict the ultimate geographic spread of the disease, and the duration of the outbreak, including the duration of travel restrictions, business closures or disruptions, and quarantine/isolation measures that are currently, or may be put, in place by Canada and other countries to fight the virus. While the extent of the impact is unknown, we anticipate this outbreak may cause increased government regulations which may negatively impact the Society's business and financial condition.

It is not yet known with certainty that no further interruptions will result due to the pandemic.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of presentation

The financial statements were prepared in accordance with Canadian accounting standards for not-for-profit organizations (ASNFPO).

Measurement uncertainty

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the period. Such estimates are periodically reviewed and any adjustments necessary are reported in earnings in the period in which they become known. Actual results could differ from these estimates.

Financial instruments

Financial instruments are recorded at fair value when the Society becomes party to the contractual provisions of the financial instrument. In subsequent periods, financial assets with actively traded markets are reported at fair value, with any unrealized gains and losses reported in income. All other financial instruments are reported at amortized cost, and tested for impairment at each reporting date. Transaction costs on the acquisition, sale, or issue of financial instruments are expensed when incurred.

Tangible capital assets

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

Equipment	20%
Computer equipment	20-55%

(continues)

PRAIRIE GALLERY SOCIETY

Notes to Financial Statements

Year Ended March 31, 2022

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

Permanent collection

The permanent collection consists largely of donated items which are recorded at their appraised values as determined or approved by the Society's curator at the time of acquisition. Purchased items are recorded at cost.

Impairment of Long Lived Assets

The organization tests for impairment whenever events or changes in circumstances indicate that the carrying amount of the assets may not be recoverable. Recoverability is assessed by comparing the carrying amount to the projected future net cash flows the long-lived assets are expected to generate through their direct use and eventual disposition. When a test for impairment indicates that the carrying amount of an asset is not recoverable, an impairment loss is recognized to the extent the carrying value exceeds its fair value.

Revenue recognition

Prairie Gallery Society 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.

In-kind donations to the permanent collection are recognized as direct increases in net assets

All other donations are recognized as revenue of the current period.

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.

Government funding

Government assistance for acquiring fixed assets and related to expenses is recorded as deferred government assistance and is amortized on the same basis and according to the same rates as the related fixed assets or to income as eligible expenditures are incurred. Government assistance for current expenses is recorded as a income in the current period. Government assistance for acquiring fixed assets is recorded as a reduction of the cost of related assets.

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. The majority of the organizations revenues are from government sources.

Leases

Leases are classified as either capital or operating leases. At the time the organization enters into a capital lease, an asset is recorded with its related long-term obligation to reflect the acquisition and financing. Rental payments under operating leases are expensed as incurred.

PRAIRIE GALLERY SOCIETY

Notes to Financial Statements

Year Ended March 31, 2022

3. ACCOUNTS RECEIVABLE

Accounts receivable consists of amounts less an allowance for doubtful accounts. Allowance for doubtful accounts is \$NIL (2021 - \$NIL).

4. GALLERY INVESTMENT FUND

The Gallery investment fund is an endowment fund that consists of a mutual fund, measured at fair market value:

	2022	2021
Balance, beginning of the year	\$ 1,448,615	\$ 1,074,228
Investment income earned	68,053	32,911
Management fees paid	(20,062)	(17,805)
Withdrawals	(40,000)	-
Market changes	(18,285)	283,099
Realized gain	14,425	2,182
Transfer from Surplus	-	74,000
Balance, end of year	\$ 1,452,746	\$ 1,448,615

The Board of Directors has internally restricted \$200,000 of the investment funds, as required by the guidelines of the Alberta Foundation for the Arts. The cash is unencumbered and can only be accessed upon a resolution with majority vote of the Society's Board of Directors and may only be used to temporarily fund unforeseen operating deficits. Funds removed from the cash reserve must be replaced within three fiscal years from the end of the fiscal year in which the funds were utilized.

5. TANGIBLE CAPITAL ASSETS

	Cost	Accumulated amortization	2022 Net book value	2021 Net book value
Computer equipment	\$ 21,274	\$ 19,918	\$ 1,356	\$ 1,319
Office furniture and equipment	5,459	2,528	2,931	3,663
Gallery furniture and equipment	320,561	299,367	21,194	26,493
Website costs	6,735	4,252	2,483	3,104
	\$ 354,029	\$ 326,065	\$ 27,964	\$ 34,579

6. PERMANENT COLLECTION

The permanent collection contains artworks created by Canadian artists and have been acquired through purchase or donation. The collection currently stands at approximately 850 works of art comprised of two distinct components. Historic and Contemporary Canadian Art. Over the years, the gallery has amassed individual pieces and bodies of work in many mediums including ceramics, painting, photography, woodworking, sculpture, tapestry, fibre art, multimedia works and video.

During the year, \$772,000 (2021 - \$30,200) worth of artwork was donated in kind to the permanent collection.

The permanent collection is not an asset that can be used to meet the financial obligations of the Society by conversion into currency or as security to raise monetary loans.

PRAIRIE GALLERY SOCIETY

Notes to Financial Statements

Year Ended March 31, 2022

7. PREPAID EXPENSES

Prepaid expenses consists of amounts paid in advance for insurance and art exhibits that will be held in the next fiscal period.

8. DEFERRED REVENUE

Deferred revenue relates to government grants and funds which were unearned at the end of the year and fundraising and membership revenue for the next year already received.

	2022	2021
Balance - beginning of year	\$ 271,378	\$ 295,750
Revenue recognized during the year	(331,400)	(371,500)
Deferred revenue received	376,646	347,128
Balance - end of year	\$ 316,624	\$ 271,378

9. LEASE COMMITMENTS

There is a sixty month lease agreement in place for real estate with the City of Grande Prairie for base rent of \$10 per year. The agreement was signed on January 1, 2020. There are thirty three months remaining as of March 31, 2022.

There is a 60 month lease agreement in place for a printer for \$5,868 per year. The agreement was signed July 31, 2020 and commenced on September 1, 2020. There are forty one months remaining as of March 31, 2022.

10. RELATED PARTY TRANSACTIONS

During the year, the Society earned the following revenue from Board Members and other entities related thereto:

	2022	2021
Donations and memberships	\$ -	\$ 2,120
Donations-in-kind	600	2,280
	\$ 600	\$ 4,400

These transactions are in the normal course of operations and are measured at the exchange amount, which is the amount of consideration established and agreed to by the related parties.

11. ECONOMIC DEPENDENCE

The Society is dependent on grants from local municipal governments, provincial government agencies and private foundations for a significant portion of its revenue.

PRAIRIE GALLERY SOCIETY

Notes to Financial Statements

Year Ended March 31, 2022

12. SUBSEQUENT EVENTS

Subsequent to year end the Society commenced renovations on the basement of the Montrose Cultural Centre. This project has an estimated cost in excess of \$300,000 of which the Society has secured funding for a significant portion. The board has also approved the use of \$70,000 of the investment funds that was set aside for such capital projects if this amount is needed to cover shortfalls in funding.

PRAIRIE GALLERY SOCIETY**Public Sector Revenue****(Schedule 1)****Year Ended March 31, 2022**

	2022	2021
City of Grande Prairie - operating grant	\$ 290,230	\$ 306,000
Alberta Foundation for the Arts - travelling exhibition grant	191,552	153,509
Alberta Foundation for the Arts - operating grant	70,760	77,910
County of Grande Prairie grant	75,000	75,000
Municipal District of Greenview grant	35,000	35,000
Other federal and provincial grants	99,986	188,540
	<u>\$ 762,528</u>	<u>\$ 835,959</u>

See Accompanying Notes

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PRAIRIE GALLERY SOCIETY**Private Sector Revenue****(Schedule 2)****Year Ended March 31, 2022**

	2022	2021
Donations and sponsorships	\$ 55,133	\$ 43,684
Fundraising	86,030	58,464
	<u>\$ 141,163</u>	<u>\$ 102,148</u>

See Accompanying Notes

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PRAIRIE GALLERY SOCIETY**Earned Revenue****(Schedule 3)****Year Ended March 31, 2022**

	2022	2021
Fees for service	\$ 7,500	\$ 5,410
Memberships	1,345	920
Sales of books, catalogues and miscellaneous	6,617	335
	<u>\$ 15,462</u>	<u>\$ 6,665</u>

See Accompanying Notes

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PRAIRIE GALLERY SOCIETY**Salaries and Related Benefits****(Schedule 4)****Year Ended March 31, 2022**

	2022	2021
Artistic and programming	\$ 351,144	\$ 297,860
Administrative	202,891	212,974
	<u>\$ 554,035</u>	<u>\$ 510,834</u>

See Accompanying Notes

15

GIFTS AND SERVICES IN KIND

Throughout the year, many local businesses provided services and support to the Gallery's programs, exhibitions and operations. Their support is a valuable contribution to the Gallery's mission and signals the Gallery's intention to collaborate with the private sector in delivering high value opportunities in the Arts.



MONACO SQUARE (GRANDE PRAIRIE)

VOLUNTEERS

Volunteers contributed greatly to the Gallery's ability to deliver programs and remain a vibrant and accessible facility for everyone. This past year, volunteers primarily assisted with assembling our incredibly popular Creativity Kits and serving as a friendly face at the reception desk to welcome visitors. A huge thank you to them for their ongoing support.

Bailey Merkley
Debbie McCallum
Edna Smith
Jennica Goulet
Jesseca Gagnon
Jhanvi
Kaitlin Schulz
Keith Flores
Lisa Shanny
Mary Riley
Moirra Cooke
Natal Bolonos
Nathaniel Senneville
Nicole Mills
Sara Lof
Shannon McDonald
Wendy Kempert
Tabono Youth Group

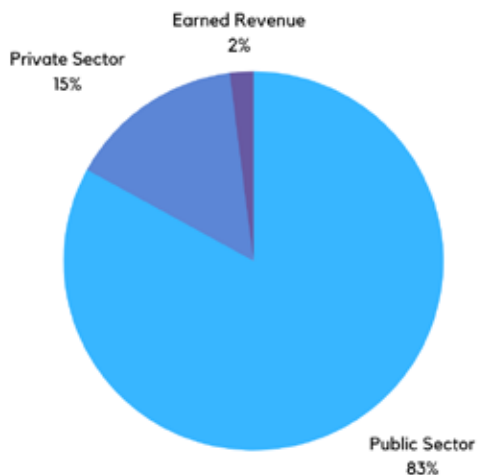
“ I have been volunteering at the Gallery creating the Creativity Kits that have been going out to the community and schools. It has been a rewarding and enriching experience. The facility is beautiful with world class artwork and the staff is both friendly, welcoming, and knowledgeable. ”

MAJOR FUNDERS

As a public institution and charitable non-profit, all of the Gallery's exhibitions and programming remain free and accessible for everyone. This level of inclusiveness and accessibility is achieved through the dedication and commitment of all levels of government, local businesses, donors, members and volunteers who come together to support the Gallery and its mandate.



ANNUAL OPERATING FUNDING



MEDIA PARTNERS







2021/22 BOARD OF DIRECTORS

March 2021 – June 2021

OFFICERS

Chair / Christine Quinn

Vice Chair / Candice Johnson

Treasurer / Ken Lumbis

Secretary / Lorrie Trudeau

DIRECTORS

Andrea Rosenberger-Deleeuw

Dave McRae

Edward Bader

James Leppan

Pam Balderston

Wendy Bosch

June 2021 – March 2022

OFFICERS

Chair / Christine Quinn

Vice Chair / Candice MacPhee

Treasurer / Melanie Kimble

Secretary / Holly Sorgen

DIRECTORS

Andrea Rosenberger-Deleeuw

Dave McRae

Fran Rogers

Wendy Bosch

Vaughn Bend

GALLERY STAFF

Executive Director / Jeff Erbach (until February 2022)

Manager, Development and Administration / Brittany Kelsey

Gallery Administrator / Melanie Jenner

Curator, Learning / Sabine Schneider

Curatorial Assistant, Learning / Jamie-Lee Cormier

Curator, Exhibitions & Collections / Manar Abo Touk

TREX Manager/Curator, Travelling Exhibitions / Robin Lynch

Art Preparator / Rob Swanston

Curatorial Assistant, Exhibitions & Collections / Katrina Shirley
(Until December 2021)

Curatorial Assistant, Exhibitions & Collections / Mohsen Ahi Andy

Left / *Scratch & Shape Community Mural*

Back Cover Image / Amin Rehman, *Haq ul Yaqeen* (neon installation), 2021

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