



2025-2026 Annual Report

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Land Acknowledgement

We acknowledge that we are located on Treaty 8 territory—the ancestral land of the sovereign Dane-zaa, Nehiyawak, Dene, and the traditional homeland of the Métis. We acknowledge the many Indigenous Peoples who live and care for these lands. We are grateful for the traditional Knowledge Sharers and Elders whose commitments continue to support future generations and those who have gone before us. We make this acknowledgement as an act of reconciliation, a starting place to rebuild relationships, and address harm.

The Art Gallery of Grande Prairie also recognizes that Land Acknowledgments are not enough. Through our actions we commit to truth, reconciliation, decolonization, and allyship in support of Indigenous lifeways and wellbeing.

Developed by members the Art Gallery of Grande Prairie Indigenous Advisory Committee in 2026. We thank Andrea Deleeuw, Omarla Cooke, Wendy Goulet, and Monique Hommy for their time, energy, knowledge, and care.

Personnel and Board of Directors



Operations

Executive Director and Chief Curator:

Associate Curator:

TREX Manager and Curator, Northwest:

Preparator:

Education and Public Programs Coordinator:

Education Programs Assistant:

Receptionist:

Registrar / Collections Manager:

Gallery Administrator:

Operations and Executive Coordinator:

Receptionist:

Summer Art Camp Facilitators:

Indigenous Curatorial Mentees:

Jessica Groome

Mohsen Ahi Andy

Jamie-Lee Cormier

Rob Swanston

Garry Bradley

KC Santos (June 2025 – ongoing)

Sarah Drydale (until January 2026)

Sarah Drydale (February 2026 – ongoing)

Melanie Jenner (until September 2025)

Dion Smith-Dokkie (September 2025 - ongoing)

Mason Telford (until January 2026)

Alyssa van der Eerden and Madison Dewhurst
(July and Aug 2025)

Cathy Demerais and Kieara Hommy

(Kieara May 2025, Cathy May - Aug 2025)

External

Bookkeeper:

Human Resources:

Technician:

Technician:

IT Support:

Auditor:

Elder and Knowledge-Keeper:

Jesi Tibbles

Judy Jordaan, Elevation HR

Maggie Tiesenhausen

Jordie Isaac

Joel Park, Illuminate Technology Inc.

Amy Sloat, Myriad Group

Margerie Belcourt (Kelly Lake First Nation)

Board of Directors

April 2025 – August 2025

Officers

Chair: Murray Quinn

Vice-Chair: Leah Paslawski

Treasurer: Dawn Sauvé

Secretary: Nichole Staffen

Directors at large

Josh Barrett

Aretha Laverne

Candace Sanderson

Ken Sawdon

September 2025 – March 2026

Officers

Chair: Murray Quinn

Vice-Chair: Nichole Staffen

Treasurer: Hywel Williams

Secretary: Justin Monahan

Directors at large

Josh Barrett

Gladys Blackmore

Aretha Laverne

Candice Sanderson (until February 2026)

Message from Murray Quinn, Chair of the Board of Directors



This year, the Gallery was forced to cease operations in our physical space for about 8 months while the City of Grande Prairie worked to remediate our home in the Montrose Cultural Centre. Along with the entire team at the Art Gallery of Grande Prairie, I commend our Executive Director and Chief Curator, Jessica Groome, on the meaningful changes she is leading with the end goal of creating a resilient, exemplary art gallery and community organization.

The Board of the Prairie Gallery Society, operating as the Art Gallery of Grande Prairie, continues to model principled governance and has made excellent progress on a number of important items. Our second round of Strategic Planning in November 2025 has resulted in a new Mission, Values and Vision for AGGP.

Our Committees work in lockstep to build on the momentum of the past number of years. The Finance Committee offers critical oversight of the organization's financial health and wellbeing and has developed a number of excellent proposals for streamlining our administrative load and ensuring all policy is relevant to current day realities and norms. To that end and of particular note are the strides that the Policy Committee has made in modernizing our governance and policy framework.

In terms of other committees, I am pleased to report that the Collections Committee is now able to undertake its work with the addition of a Registrar / Collections Manager to AGGP staff. The Permanent Collection is now receiving the care and attention it deserves from all of levels of the organization. Finally, the *ad hoc* Membership Committee has been struck to envision and direct the rollout of a new Membership program with implementation carried out by our staff.



Programming like *CommonOpulence: wishcraft* has demonstrated the Gallery's exciting approach to community engagement and regional artistic practice, garnering recognition and shifting our outreach strategy to a broader regional-national perspective that provides serious opportunities for our local practitioners.

I wholeheartedly support the new mission, values and vision of the gallery as developed by the ED/CC: with her vision and over the coming years, Jessica and her team have an exciting task ahead of them: continuing with the good work the gallery has been doing and become in turn a truly regional, Northern gallery. This enshrines AGGP's ability to function as a sustainable high-quality institution, expands its reach and ability to reach others, and in this way allows us to serve the people of the city and region more effectively.

Until next year,
Murray Quinn
Chair, Board of Directors
Prairie Gallery Society / Art Gallery of Grande Prairie

Message from Jessica Groome, Executive Director and Chief Curator



In 2025, the Art Gallery of Grande Prairie celebrated its 50th Anniversary with our friends, family and colleagues from Grande Prairie and the surrounding region. It represented a daunting moment for the Gallery: a chance to reflect on past successes, roadblocks, and what kind of organization we are working to build.

The Art Gallery of Grande Prairie recently weathered a large-scale renovation that required the relocation of our offices, personnel, and the Permanent Collection. In the face of this challenge, we made giant strides on essential, systemic projects like the modernization of governance and archival practices; honed our team with additions to key roles that have increased organizational capacity; and worked painstakingly to stake out a sustainable, responsible and forward-looking outlook for the Art Gallery of Grande Prairie as it moves into its next 50 years of operation, service, and growth.

This closure represented an opportunity for an organizational reset. More than at any other point in the history of the Gallery, this organization is primed for success. I thank our community, Board of Directors, volunteers and staff for making this possible. As we look forward to welcoming our visitors back into the Gallery at the Montrose Cultural Centre in October 2026, I want to enumerate our team's accomplishments.

I am proud of a cutting-edge Exhibitions program that has linked Grande Prairie to wider conversations around art, community and culture. Partnerships with local artist-practitioners and other arts and culture organizations on touring exhibitions cements AGGP's place within an adaptable community of practice with national reach. Additionally, recognition in publications like Art Viewer represent a major milestone for our organization.

Our team has made significant strides on the Permanent Collection, the result of multiple operations and governance mechanisms working in unison. Foremost, we welcomed our first-ever Registrar, who has been reviewing, re-documenting, and re-cataloguing all the works in the collection with an industry-standard software. This enabled a second phase of action, namely the striking of a Collections Committee that has undertaken the work of ensuring all works in the Permanent Collection are of the highest calibre and that all works meet the standard for documentation and provenance.

Moving forward and in collaboration with the Board and our team, I look forward to developing and rolling out a fully-integrated Membership and Sponsorship Program, based on comparator programs across Western Canada, that adds real value to our community and connects our citizens to arts and culture. In this spirit of community, AGGP will also begin to introduce programs and partnerships with organizations across northwest Alberta and Treaty 8, honing in specifically on rural, remote and Indigenous communities who do not have immediate access to in-gallery programming. This trajectory is demonstrated by our Education area's newest program, AGGP Mobile Tours. This program brings the art gallery experience to classrooms across our region—both urban and rural—and fills a heretofore unknown need and succeeds in growing our community.

This work does not happen in isolation nor by our efforts alone. The Art Gallery of Grande Prairie benefits from a tight-knit and dedicated community of organizations, all of whom tirelessly serve our City and the Peace Region. These include the South Peace Regional Archives and Centre 2000, the Grande Prairie Museum, the Grande Prairie Friendship Centre, the Grande Prairie Intercultural Association, the Grande Prairie Pride Society, the Downtown

Grande Prairie Association, M3M Marketing, and Northwestern Polytechnic. Before closing, I also want to recognize our funders, donors, and sponsors whose generosity makes our work possible. I thank the City of Grande Prairie, the County of Grande Prairie No. 1, the Municipal District of Greenview, the Alberta Foundation for the Arts and the Canada Council for the Arts for the essential funding they provide.

In sum, despite a major interruption and longstanding challenges, I am proud to report that the Art Gallery of Grande Prairie is better equipped and better positioned to thrive than ever before. I thank the folks at the South Peace Regional Archives (SPRA) for hosting our Permanent Collection at their modern facilities. I also want to thank the Grande Prairie Museum for offering our team a home away from the Montrose Cultural Centre and for welcoming us with open arms.

Until October,
Jessica Groome
Executive Director and Chief Curator
Art Gallery of Grande Prairie





Our New Mission, Values and Vision

AGGP has been working towards renewing its mission, vision and values in concert with our Board of Directors, staff and other key stakeholders. This organization is growing and expanding its reach into our City and region. While honouring our beginnings as a grassroots artist-run organization, AGGP will now seek to solidify our current reach while expanding our presence and offerings into the surrounding regions and further afield. We identify a gap in the services provided to artists and communities north of parallel 55 across Treaty 8. As the northernmost city of its population in Canada and a regional economic and cultural hub, Grande Prairie is well positioned to fill this gap by means of the Art Gallery of Grande Prairie.

We want to become a Gallery for the North. This represents a timely and complex task that will take a number of years of responsible planning and growth to achieve. As we look ahead to the next 50 years of operation and service, the Art Gallery of Grande Prairie has never been better primed to undertake a project like this. It is our pleasure to outline our new mission, values and vision. Honed over the course of two years of strategic planning and responding to regional and national organizational realities, along with contemporary needs and currents in arts and culture, we propose these principles as a first step towards an exciting new future for the Art Gallery of Grande Prairie.

Mission

Rooted in place for the Peace Region and Treaty 8 territory, the Art Gallery of Grande Prairie enriches our community by stewarding cultural heritage and celebrating contemporary ideas.

Values

1. Care, accountability and reciprocity
2. Place and presence
3. Openness, dialogue and education

Vision:

A Gallery for the North.

Our new **Mission** reaffirms our commitment to our home community, Grande Prairie. It also challenges us to keep growing the new facets and relationships of our future community, across the Peace Region, Treaty 8, and beyond. It grounds our activities within the context of community utility and service.

Our expanded **Values** clearly outline how this organization will act, engage and grow.

1. They affirm AGGP's function as a public utility—an entity that provides a necessary service to our communities—that practices caring accountability, integrated into our

basic operational procedures and stances; we practice reciprocity and humility in our relationship building and program delivery.

2. What we do is rooted in place. We inhabit a unique juncture between North and South, urban and rural. We view ourselves as a conduit between this place, the rest of Canada, and the world: this understanding guides our research, programming and deliverables.
3. Enrichment means learning: we aim to engage our community in the process of lifelong learning, reflection and growth by offering the chance to engage through multiple avenues an array of contemporary artistic and cultural programming from across the region, province, country and globe. We spark and sustain long-form dialogue and conversation with the communities we serve. We practice openness and make it safe for others to practice it too: that way, we all can keep learning and growing together, from childhood to elderhood.

Our reinvented **Vision** grounds us where we are and sets an open trajectory for where we want to go. The Art Gallery of Grande Prairie wants to continue to grow and transform for the next 50 years of our journey, becoming one of the premier galleries in Alberta and Canada, always grounded in our home city, Grande Prairie, and in our role as a gallery for the North.

Key Statistics

Until the Gallery's temporary closure, beginning January 2026, our statistical data indicated that AGGP's visitorship continued to return to pre-COVID levels and that our programming and community engagement and collaboration efforts were showing results.

In the 2025/26 Fiscal Year, the Art Gallery of Grande Prairie:

- Featured the work of 13 artists in our Exhibitions program, including 9 artists from Alberta
- Produced two group exhibitions and two solo exhibitions
- Developed one touring exhibition in collaboration with another arts organization
- Welcomed 14,118 guests to our Exhibitions and related public programming
- Welcomed 3,245 guests to the Carlstrom Family Green Space
- Created two full-time and one part-time position to optimize organizational activities and support our local economy
- Hosted two full-time summer student positions through the Canada Summer Jobs program
- Collaborated with over 20 community groups and local institutions
- Welcomed 26 volunteers to contribute to our organization and community

Through Travelling Exhibitions (Trex) Northwest, the Art Gallery of Grande Prairie:

- Toured 24 exhibitions across Alberta's Northwest
- Developed relationships with 8 venues in rural, remote and underserved communities in this region
- Trex NW Manager/Curator developed 12 exhibitions
- Trex NW exhibited 22 artists from northwestern Alberta and 46 artists in total
- Trex NW hosted one artist in residence through our partnership with the Society of Northern Alberta Print-Artists in Edmonton
- Created two part-time contract opportunities to employ students at Northwestern Polytechnic

Volunteer Spotlight

AGGP began as an artist-run space built by and for our community in Grande Prairie and the surrounding regions. Throughout our 51-year history, our organization has been supported by volunteers, friends, and neighbours whose generous hard work has helped us become what we are today. To honour this, each Annual Report will recognize the contributions of our volunteers and show how they form a part of our community.

This year, we would like to recognize the contributions of Hala Ezzeddine and Grace Larson.



Hala Ezzeddine

Hala Ezzeddine works as the Vice President External of the Northwestern Polytechnic's Student Association. A powerhouse in the community, Hala's commitment to volunteerism has been recognized with an Alberta Northern Lights Volunteer Award and has been nominated twice for the City of Grande Prairie's 'Women of Influence' Award.

Her first go at volunteering was with her friend, Grace Larson, bartending and the rest is history: Hala has volunteered with AGGP for about three years now. Not one to play favourites with our various shows, she expresses gratitude for the chance to be surrounded by engaging art.



Grace Larson

Grace Larson is an HR Consultant at Two Twelve Consulting and has been with AGGP for nearly a decade! She started by sitting on a youth advisory and was instrumental in bringing the Youth Art Lab into being—later, she took on the role of Youth Curator and produced a group exhibition: *Immovable Objects, Unstoppable Force*.

Grace is passionate about fitness: she is a certified Lagree Instructor and teaches in Grande Prairie while also undergoing training to become a Spin Instructor.

Partnerships, Funders and Sponsors



Canada Council
for the Arts

Conseil des Arts
du Canada



Alberta
Foundation
for the Arts



RBC
Foundation™



DOWNTOWN
GRANDE PRAIRIE



Our work would be impossible without the generous, stable and transformative support of our partners, funders and sponsors. We express special thanks to our largest funder and primary partner, the City of Grande Prairie, whose role in AGGP's successes cannot be understated. We thank our regional partners: the County of Grande Prairie No. 1 and the Municipal District of Greenview for their stable support of the gallery and its mission to serve the residents of their constituencies. We are also grateful to the vital support of the Alberta Foundation for the Arts and the Canada Council for the Arts.

AGGP is a community organization: we serve those living in Grande Prairie, the surrounding regions and the Peace Country, and we are moving towards sustained, tangible service provision across Treaty 8 territory. Each partnership with a fellow community service-mandated organization mutually amplifies our impact and results in a strengthened support network for our public, whose lives we are grateful to engage and enrich. Organizations like the Centre for Creative Arts, the Downtown Grande Prairie Association, the Grande Prairie Friendship Centre, the Grande Prairie Pride Society, the Grande Prairie Intercultural Association, local elementary, middle and high schools, Northwestern Polytechnic, and numerous other partners allow AGGP to fulfil our expanding role in the best possible manner.

Exhibitions



AGGP further cemented our organization's curatorial priorities in the summer and fall of 2025 across four exhibitions that bore deep relevance to the realities of the City and region we serve; they activated our community and engaged our clientele where they are at; lifted up Peace Region and Alberta-based artists and creative practitioners; and, most importantly, presented cutting-edge, contemporary art exhibitions for those living in the Peace Country.

Megan Green and Robert Guest's *Fire Season* continued with a series of exhibitions that animate our Permanent Collection and offer a meeting point between established local artists of significance with emerging practitioners from elsewhere in Alberta and Canada. Meanwhile, AGGP partnered with Halifax-based art consultancy IOTA to design and tour a solo exhibition by 2026 Sobey Award longlist artist Carrie Allison, *we tend to care*. AGGP looks forward to future collaborations with arts and culture organizations that will further link our Gallery into larger national conversations and networks.

CommonOpulence: wishcraft was an exciting group exhibition featuring works created by 9 artists who took part in the monthlong *CommonOpulence* Artist Residency in Demmitt, Alberta. The residency was led by Peter von Tiesenhausen and Maggie Tiesenhausen in partnership

with the Art Gallery of Grande Prairie and represents a cutting-edge collaboration between our institution and local community. The exhibition represents the kind of conducive programming AGGP hopes to occasion in the future: local partnerships that generate energy and visibility for our region's artistic community and way of life.

Finally, AGGP welcomed Banff-based artist Megan Feniak for a stunning solo exhibition in our upstairs galleries. *Butterfly Clock* took a neo-naturalist tack: visitors encountered a sensuous meditation on the material world and the myriad patterns and cycles that govern it. Tree rings, butterfly wings, deep metallurgic time coalesce into an essay on organic, cyclical existence.

These exhibitions sketch out a thematic arc that deals with ecology and environmentalism in its lived and personal facets. *Fire Season* dealt with the artefacts—plastic and personal—of forest fires that interface with human worlds, the remnants and renewals that accompany destruction, a process itself rendered *unnatural* when it destroys livelihoods, homes, and the strange merger between economy and ecosystem. *we tend to care* excavates the grass beneath our feet, bringing to bear the legal, social and infrastructural histories that shape the 'natural' world and engineer its lived and domestic facets. *CommonOpulence: wishcraft* required its participants and then viewers to imagine the possibilities that teem just outside our doors here, rejecting the consumerism that makes the "*Global Village*" operate so conveniently and at such a great cost to our Planet, lifeways and relations. Finally, Megan Feniak's *Butterfly Clock* implored us to dig deep and find the basic laws and relics that nature herself has imprinted into and around us: latent symbolisms, ritual thought, and an innate understanding of cyclical time that offers the only true order in our world. It was AGGP's pleasure to present this cutting-edge, immersive and timely programme.

In spite of the closure, our Exhibitions and related programming welcomed 14,118 visitors and, adding in the average attendance for January-March over the past three years, we may have expected visitors in the area of 17,676, at pace with previous years' attendance numbers.

Fire Season

Artists: Megan Green, Robert Guest
Curator: Jessica Groome
Dates: June 19, 2025 to September 28, 2025
Sponsors: **Alberta Foundation for the Arts, M3M Marketing**



Fire Season brings together the work of Robert Guest and Megan Green whose work reflects on wildfires as both natural events and urgent symbols of climate change.

Robert Guest (1938–2017) was a long-time resident of the Peace Country and spent many summers stationed at remote fire lookout towers. Over the decades, he created numerous paintings of our local landscape from memory and observation. One subject he faithfully returned to throughout his life was wildfires, in paintings that captured their power to both destroy and renew in the same spark.

Megan Green grew up in Fort McMurray. Through painting, drawing and sculpture, she examines the human and environmental costs of resource extraction and consumption. The works she showed in *Fire Season* respond to the devastating 2016 Horse River Wildfire that

destroyed areas of her hometown. Alongside this, Green gives voice to the complex realities of living in the boreal, subarctic tar-sands. The motif of melted, twisted plastic recurs again and again: strange, unearthly artifacts from after the fire, the products of hydrocarbon extraction and refinement. Green also makes use of natural and found objects like deer antlers, velvet upholstery, hunting trophy plaques, faux wood panelling and plastic tourist trinkets, items harken to industrial, small-town Alberta life.

Fire Season is the second in a series of exhibitions that pairs an artist from AGGP's Permanent Collection with a contemporary artist with connections to northern Alberta. This exhibition addresses the timely and ever-nearer reality of forest fires in the context of a changing relationship with land, climate, and the world.



we tend to care

Artists: Carrie Allison
Curator: Franchesca Hebert-Spence
Dates: July 31, 2025 to November 23, 2025
Sponsors: **Canada Council for the Arts, Arts Nova Scotia, Province of Nova Scotia Department of Community, Culture and Heritage, Alberta Foundation for the Arts, M3M Marketing, Town & Country News, RBC Emerging Artists Project**

This exhibition was produced in partnership by IOTA Studios the Art Gallery of Grande Prairie.



What values, ideologies, and structures do we uphold when we mow the grass, pull up weeds, or daydream at a butter-coloured field of canola?

we tend to care complicates and challenges the moral authority that 'green spaces' are afforded. Carrie Allison investigates and critiques the colonial subjugation strategies that are woven into the maintenance of urban green spaces and agricultural activities. Adopting a time-intensive multimedia approach, this body of work runs the gamut from sensitive responses to

Allison's family and territory, to nihilistic predictions of future strategies for resistance. The work, which highlights the absurd basis for the social and political capital expressed through *lawns*, is directly related to abolition movements, Indigenous LANDBACK conversations, anti-colonial struggles, and global liberation with the dream for new futures and the possibility of liberated lawns.

we tend to care, developed in partnership between IOTA Studios and the Art Gallery of Grande Prairie, premieres at AGGP before travelling to Urban Shaman and the Winnipeg Art Gallery; stopping next at Montreal's daphne art centre; and closing its tour at the Mount Saint Vincent University Art Gallery in Halifax. *we tend to care* is the artist's first show near to **maskotewisipiy** (High Prairie, Alberta), her maternal family's home territory.



CommonOpulence: wishcraft

Artists: sophia bartholomew, Georgina DeMontigny-McBride, Elizabeth Johnson, Kristen Keegan, Danan Lake, Yvonne Mullock, Dion Smith-Dokkie, Maggie Tiesenhausen, Peter von Tiesenhausen
Curator: Jessica Groome
Dates: August 14, 2025 to January 4, 2026
Sponsors: **Canada Council for the Arts, Alberta Foundation for the Arts, M3M Marketing**



CommonOpulence is an artist residency held in Demmitt, Alberta, by artists Peter von Tiesenhausen and Maggie Tiesenhausen. Born of the desire to build community, exchange knowledge and introduce artists to the Peace Region, *CommonOpulence* offers the chance to connect with fellow participants and the surrounding environment. This idea is centred around collaboration, permeability and skill-sharing, solving conundrums and engaging in research as a sort of hive mind. Within this temporary land-based community, artists explore the unity between their practices, their daily routines and the collective life of the residency, considering the social, economic, political and environmental implications of this mode of being.

The resulting group exhibition—*CommonOpulence: wishcraft*—showcases the work of 9 artists, who created their pieces during the residency in July and August 2025. This short but generative time encompassed a wide range of creative learning and activity, not limited to blacksmithing, timber framing, woodworking, ceramics, pit firing, natural and synthetic dye processes, working with plants, paint making, metalworking, sound, video, costume making, drawing, instrument making, gardening, swimming, walking, listening, dancing, cooking and bubble research.

wishcraft gives shape to an ideological incantation, offsetting the capitalist notion of wealth, striving for an alternative paradigm beyond luxury and necessity.



Butterfly Clock

Artists: Megan Feniak
Curator: Jessica Groome
Dates: October 16, 2025 to January 4, 2026
Sponsors: **Canada Council for the Arts, Alberta Foundation for the Arts, M3M Marketing**



Butterfly Clock dwells on cycles of transformation, ritual and time as they unfurl across both human and natural worlds. Making direct homage to Ukrainian *pysanky*—where decorated eggs encapsulate the sun, renewal and continuity—Megan Feniak weaves earthly knowledge into a contemporary reflection on time and becoming. This show charts out how to reconnect with the cosmic and cellular rhythms that have long governed existence on this planet.

The exhibition's title evokes the ebb and flow of these cycles: a butterfly's innate timing, the Sun's orbit and the pulse of seasons that shape all life. In this fast-paced and data-saturated era, Feniak gestures toward an embodied, cyclical mode of being in the world. She finds the relay between material knowledge, artist gesture, ancient tradition and its symbology.

Butterfly Clock asks how we might remember what we sometimes forget: the deep and ancient sense of time that connects us to the earth, to one another and to the sun itself. Feniak's work commands for stillness and attention: transformation, like time, unfolds quiet and perpetual.



CommonOpulence Artist Residency

CommonOpulence is a by-invitation group artist-in-residence program that takes place in Demmitt, Alberta, a small rural community located between Grande Prairie and Dawson Creek, British Columbia. Held on Cook's Quarter, one of the area's original homesteader quarter sections, CommonOpulence exists with the intention to:

- Build inter-artist connections in an environment that is challenging and open-ended.
- Investigate and circumvent the limitations to art practice that rural life can present. By the same stroke, exist as a joyful disavowal of the artworld city-centric hierarchy.
- Build resourcefulness, inventiveness and bush-smarts for artists.
- Be a site for cross-disciplinary skill-sharing, camaraderie and inspiration.



Facilitated by Peter von Tiesenhausen and Maggie Tiesenhausen and stewarded by Lance Cornock, CommonOpulence welcomed 7 visitor artists from across Alberta (and one from Norway!) to live at Cook's Quarter for a month, to commune with the site and to create community with one another. Equipped with a wood shop, library, solar shower, blacksmithing equipment and a foundry, as well as a ceramic workshop and space for a pit kiln, the

CommonOpulence artists created *wishcraft* out of what they could find at hand, many fireside chats, and the community they built.



Indigenous Curatorial Mentorship Program

Generously supported by the Royal Bank of Canada, the Art Gallery of Grande Prairie is proud to continue and grow our Emerging Indigenous Curatorial Mentorship Program, which entered its second year of operation in 2025/26, delivered through an official partnership with Grande Prairie's Northwestern Polytechnic as well as supplementary support from the Canada Council for the Arts. With this program, AGGP deepens its ties to our local arts and culture community, leveraging our organization's resources and expertise to develop local talent while forging long-term relationships with these practitioners.



The program has developed two emerging curators, Cathy Demerais and Kieara Hommy. Demerais has continued with the mentorship and AGGP is proud to present her first curated group exhibition at AGGP in 2027. This forthcoming show will explore contemporary manifestations and movements of Indigenous spirituality and the dual nature of Indigenous cultural production. This enlivens a curatorial programme that actively seeks out work that speaks to the lived experience of the Peace Region.

The Indigenous Curatorial Mentorship Program integrates practical training, collaboration and community engagement, and enhances opportunities for emerging Indigenous Cultural Producers to build future opportunities in their areas of interest or inquiry. We look forward to

collaborating with our partners and continuing our work with Cathy in advance of the Spring 2027 opening of *Honouring Indigenous Spirituality*, featuring works by Barry Ace, Fran Rogers Chowace, Gabrielle L'Hirondelle-Hill, Tanya Lukin Linklater, and Wally Dion.



Travelling Exhibitions (TREX) Northwest

The Art Gallery of Grande Prairie is contracted by the Alberta Foundation for the Arts to deliver the Travelling Exhibitions (TREX) program for the province's northwestern region. TREX tours small, modular exhibitions across Alberta with a focus on reaching every corner of the province and enriching the everyday lives of Albertans. TREX NW extends AGGP's reach into rural and remote communities across the region and makes art more accessible. Alongside this, TREX NW offers us the chance to share our Permanent Collection with communities and galleries across Alberta, spreading the story of Peace Region arts and culture far and wide.

TREX NW further enables the Gallery to connect with local artists in northwestern Alberta and provide them with opportunities to show their work widely, develop their practices and professional skills, and create a community of practice that spans the region and province. In this way, AGGP supports Grande Prairie's artistic ecosystem and contributes to raising up our local network of artists, artisans, and practitioners.

This program was by and large able to escape the effects of our temporary move: while there were logistics and production changes that needed adaptation, the program was able to operate business as usual since its outputs take place at libraries, community and health centres, and schools across northwest Alberta. To that end, we thank the personnel at Centre 2000 for generously accommodating our TREX NW team.



Exhibitions developed and toured by TREX NW



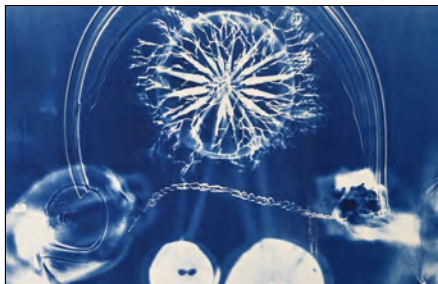
This Is Home

Developed by: Art Gallery of Grande Prairie
Curator: Jamie-Lee Cormier
Number of artists: 19
Number of artworks: 20
Source of works: Alberta Foundation for the Arts Permanent Collection



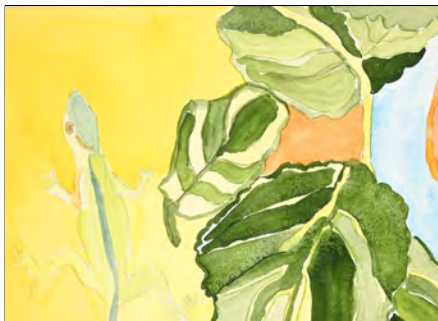
In the Wild!

Developed by: Art Gallery of Grande Prairie
Curator: Jamie-Lee Cormier
Number of artists: 4
Number of artworks: 20
Source of works: From the Artists' collections



We work with what we've been given

Developed by: Art Gallery of Grande Prairie
Curator: Jamie-Lee Cormier
Number of artists: 4
Number of artworks: 20
Source of works: From the Artists' collections



50 Years of Preservation

Developed by: Art Gallery of Grande Prairie
Curator: Jamie-Lee Cormier + AGGP team
Number of artists: 14
Number of artworks: 15
Source of works: Art Gallery of Grande Prairie Permanent Collection



Rooted Connection

Developed by: Art Gallery of Grande Prairie
Curator: Jamie-Lee Cormier and Lorraine Gangic
Number of artists: 5
Number of artworks: 22
Source of works: From the Artists' collections



KMSC TREX WALL at the Montrose Cultural Centre

The TREX Wall displays solo and group exhibitions on the wall outside the Art Gallery of Grande Prairie located in the Montrose Cultural Centre. This initiative gives local and Alberta-based artists a high-visibility platform to display their creations and it will help enrich the community through the sharing of art!

Thank you to our TREX Program Sponsor, KMSC Law for the support to make the TREX WALL a reality. KMSC Law has deep roots in this community, over 100 years, and are pleased to continue their relationship with the Art Gallery of Grande Prairie and support the arts in Grande Prairie and surrounding area through the TREX program.



Northern Alberta Artist Print Residency

Through TREX, AGGP offers the annual Northern Alberta Artist Print Residency program in partnership with the Society of Northern Alberta Print-Artists (SNAP). This program invites one artist residing in northern Alberta outside of major population centres to spend a month at SNAP's printshop in Edmonton to develop a new body of work. This work goes towards exhibitions at SNAP's gallery space and is also displayed on the TREX Wall in Grande Prairie. Artists are selected by a jury of peers with representatives from TREX NW, AGGP, and SNAP.

In 2025/26, we invited Athabasca-based artist Lori Claerhout to be the Northern Alberta Artist-in-Residence. Her project dealt with nourishment: how food finds its way to the table and the collective knowledge that not only informs 'food literacy' but results in food realities.

Education and Public Outreach



Our Education area represents a real success and evidence of this Gallery's ability to innovate our activities and meet the needs of our community in an accessible manner. Our Education team has worked diligently to manage our temporary move, which had a major impact on the logistics and activities in this area. Education lost access to the classroom space at AGGP, where much of their programming and production activities take place, along with access to our Exhibitions programming, which forms the basis for tours and other public engagement measures. This is in addition to the related, concurrent closure of the Carlstrom Family Green Space, one of AGGP's most successful programs. Despite these challenges, the effect of the move has been a net gain.

Thanks to the generous support of ATB Financial, AGGP has distributed 16,184 take-home Creativity Kits to community members of all ages across our region. This offering was particularly crucial during our temporary closure and we look forward to continuing to animate our exhibitions and programming this way.

AGGP Mobile Tours received an unexpected and tremendously positive response. It revealed an unmet need in our community: with teachers at their limit and without the necessary time and funding to develop and offer arts education in primary and secondary schools, the Mobile Tour program provided a unique way to bridge the gaps and reach out to our community. Our Education team was entirely engaged with Mobile Tours beginning February 2026 and there



were no signs of slowing down until school let out in June. In just February and March 2026, our Education team delivered this program to 244 students and youth at 5 schools and groups across Grande Prairie. Education represents a strategic priority for AGGP because of its potential for growth and high-impact programming. It also represents a way to reach our future audience and community. As ever, the demands of our world weigh heavily on teachers and parents; by innovating how we deliver programming, AGGP reaches out into our community in new and welcome ways.

Mobile Tours will continue once we have returned to our home in the Montrose Cultural Centre and will complement longer-standing programming, like our Youth Drop-In Studio. Coordinated by the Education Programs Assistant, the Youth Drop-In aims to build lifelong relationships with local youth aged 14 to 17, introducing the Gallery into their lives through monthly, free-to-access self-directed programming. The program fills out how we engage with the community, given AGGP already has programming aimed at both younger and older guests.

We also reach out to our community through meaningful partnerships with other local public service organizations in our service area. In 2025-26, we partnered with the:

- Grande Prairie Pride Society to offer a Pride workshop
- Grande Prairie Museum, Ducks Unlimited Canada, the Phillip J. Currie Dinosaur Museum, the Veteran Memorial Garden & Interpretive Centre and the City of Grande Prairie to celebrate International Museums Day
- AfroTime Foundation to support the AfroTime: Afro-Caribbean cultural festival
- Government of Alberta, City of Grande Prairie, the Grande Prairie Public Library and the Centre for Creative Arts to provide a stellar Alberta Culture Days experience
- Accessibility Advisory Committee of Grande Prairie, the City of Grande Prairie and the Government of Alberta, the Grande Prairie Public Library, Stepping Stones, Motion Grande Prairie, and Care Human Services LTD. to produce the 2025 International Day of Persons with Disabilities event
- City of Grande Prairie for a bustling Grande North Winter Festival



A new home for the Carlstrom Family Green Space

One of our most successful and accessible programs, the Carlstrom Family Green Space is a free-to-access family activity space where children, youth and families are offered free-to-use artmaking tools and supplies alongside prompts and guided activities related to current and past programming as well as content drawn from AGGP's Permanent Collection.

To increase usage of this service and ensure its accessibility, AGGP will move the Green Space to the first floor, where our first gallery space was formerly located. The Green Space will now be located closer to both reception and our washrooms, ensuring visitor safety when active installations are taking place in Gallery 2 and increasing accessibility as no elevator trip will be needed to reach it.

Permanent Collection

The Art Gallery of Grande Prairie stewards a Permanent Collection of artworks, created almost exclusively by Albertan artists in the mid to late 20th century. Our designation as a 'Category A' Institution by the Movable Cultural Properties Directorate of Canadian Heritage—because of our strict climate, safety and security controls—means AGGP is permitted to steward artwork of outstanding significance and national importance. The Collection is used extensively for exhibition and instruction, and is always available for research and study.

AGGP is pleased to announce that we have created a Registrar / Collections Manager position to oversee the care and wellbeing of our Permanent Collection. Registrars fulfil an essential role in museums, arts and cultural organizations. Foremost, registrars organize and care for collections: they learn and transmit the history of artworks, ensure they are cared for at the highest standard, and manage their storage and shipping. Registrars make artwork loans to other institutions possible and guide the process of acquiring or deaccessioning (saying



goodbye to) artworks. Alongside this, registrars ensure that our facilities meet the standards set by The Canadian Conservation Institute. Having a Registrar is foundational to a successful public art gallery.

Sarah Drydale is AGGP's first ever Registrar. Drydale started at the Gallery as a receptionist: her work ethic, attention to detail, and passion for learning culminated in a three-year period of training and development. After part-time study in Collections Management from the University of Victoria Continuing Studies, Drydale was officially welcomed as Registrar in February 2026. Since then, her activities have proven essential to our operations, have unlocked new areas for improvement and growth, contributed to organizational sustainability and efficiency.



These effects are widespread and move multiple items in AGGP's strategic plan ahead.

The registrar's progress in unlocking these operations will bring our gallery up to the national standard. With this forward movement, AGGP will soon adopt an updated collections mandate; resume the careful and considerate collection of important, high-quality works by Peace Region artists; and begin to lend our Permanent Collection works to other institutions, which raises the profile of this organization and our City as a whole.



Audited Financial Statements

PRAIRIE GALLERY SOCIETY

Financial Statements

Year Ended March 31, 2026

PRAIRIE GALLERY SOCIETY

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Year Ended March 31, 2026

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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, 2026, 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 (the "financial statements").

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, 2026, 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 organization 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 organization. Therefore, we were not able to determine whether any adjustments might be necessary to fundraising revenue, excess of revenues over expenses, and cash flows from operations for the year ended March 31, 2026, current assets and net assets as at March 31, 2026. Our audit opinion on the financial statements for the year ended March 31, 2025 was modified accordingly because of the possible effects of this limitation of scope.

The Society maintains a permanent collection made up of donated items which are recorded at their appraised values and purchased items that 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, 2026 and net assets as at March 31, 2026. Our audit opinion on the financial statements for the year ended March 31, 2025 was modified accordingly because of the possible effects of this limitation of scope.

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.

(continues)



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

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.

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.



Myriad Group Chartered Professional Accountants

Grande Prairie, Alberta
September 17, 2026



PRAIRIE GALLERY SOCIETY
Statement of Financial Position
March 31, 2026

	2026	2025
ASSETS		
CURRENT		
Cash	\$ 381,020	\$ 311,092
Accounts receivable <i>(Note 4)</i>	300	21,697
Goods and services tax recoverable	5,279	5,314
Prepaid expenses <i>(Note 5)</i>	16,215	15,411
	<u>402,814</u>	<u>353,514</u>
TANGIBLE CAPITAL ASSETS <i>(Note 6)</i>	100,428	162,302
LONG TERM INVESTMENTS (Book value \$1,220,392) <i>(Note 7)</i>	1,501,008	1,481,714
PERMANENT COLLECTION <i>(Note 8)</i>	1,396,007	1,396,007
	<u>\$ 3,400,257</u>	<u>\$ 3,393,537</u>
LIABILITIES		
CURRENT		
Accounts payable	\$ 11,852	\$ 37,587
Accrued wages payable	4,343	41,994
Deferred income <i>(Note 10)</i>	360,993	310,151
	<u>377,188</u>	<u>389,732</u>
DEFERRED CAPITAL CONTRIBUTIONS <i>(Note 11)</i>	82,459	104,769
	<u>459,647</u>	<u>494,501</u>
NET ASSETS		
UNRESTRICTED NET ASSETS	25,626	(36,216)
RESTRICTED NET ASSETS	1,501,008	1,481,712
TANGIBLE CAPITAL ASSETS AND PERMANENT COLLECTION	1,413,976	1,453,540
	<u>2,940,610</u>	<u>2,899,036</u>
	<u>\$ 3,400,257</u>	<u>\$ 3,393,537</u>

LEASE COMMITMENTS *(Note 12)*

ON BEHALF OF THE BOARD

Murray Z.

Director

Justin Monahan

Director

See notes to financial statements

PRAIRIE GALLERY SOCIETY

Statement of Operations
Year Ended March 31, 2026

	2026	2025
REVENUES		
Public sector revenue (<i>Schedule 1</i>)	\$ 904,635	\$ 820,579
Private sector revenue (<i>Schedule 2</i>)	102,280	53,229
Earned revenue (<i>Schedule 3</i>)	18,240	27,311
	<u>1,025,155</u>	<u>901,119</u>
EXPENSES		
Administrative	77,345	83,936
Administrative contract personnel	50,264	48,474
Artistic contract personnel	8,603	16,143
Collections management	124,990	465
Education and audience development	11,187	6,469
Exhibition and programming expenses	84,608	102,288
Fundraising	30,044	2,590
Marketing and communication	22,989	11,590
Professional development	2,142	1,246
Salaries and related benefits (<i>Schedule 4</i>)	532,745	577,007
Touring and circulation expenses	96,523	82,912
	<u>1,041,440</u>	<u>933,120</u>
DEFICIENCY OF REVENUES OVER EXPENSES FROM OPERATIONS	<u>(16,285)</u>	<u>(32,001)</u>
OTHER INCOME		
Amortization	(61,874)	(67,860)
Gain on sale of marketable securities	21,118	3,486
Unrealized gain (loss) on marketable securities	(37,760)	92,763
Investment income	134,353	44,399
Investment management fees	(20,288)	(19,022)
Deferred capital contributions recognized	22,310	29,958
	<u>57,859</u>	<u>83,724</u>
EXCESS OF REVENUES OVER EXPENSES	<u>\$ 41,574</u>	<u>\$ 51,723</u>

See notes to financial statements

PRAIRIE GALLERY SOCIETY
Statement of Changes in Net Assets
Year Ended March 31, 2026

	Unrestricted Net Assets	Restricted Net Assets	Tangible Capital Assets and Permanent Collection	2026	2025
NET ASSETS - BEGINNING OF YEAR	\$ (36,216)	\$ 1,481,712	\$ 1,453,540	\$ 2,899,036	\$ 2,847,313
EXCESS OF REVENUES OVER EXPENSES	41,574	-	-	41,574	51,723
Amortization of capital assets	61,874	-	(61,874)	-	-
Amortization of deferred capital contributions	(22,310)	-	22,310	-	-
Investment income net of expenses	(113,430)	113,430	-	-	-
Realized gain on investments	(21,118)	21,118	-	-	-
Unrealized gain on investments	37,760	(37,760)	-	-	-
Transfer to operating	77,492	(77,492)	-	-	-
NET ASSETS - END OF YEAR	<u>\$ 25,626</u>	<u>\$ 1,501,008</u>	<u>\$ 1,413,976</u>	<u>\$ 2,940,610</u>	<u>\$ 2,899,036</u>

See notes to financial statements

PRAIRIE GALLERY SOCIETY**Statement of Cash Flows****Year Ended March 31, 2026**

	2026	2025
OPERATING ACTIVITIES		
Excess of revenues over expenses	\$ 41,574	\$ 51,723
Items not affecting cash:		
Amortization	61,874	67,860
Unrealized gains (losses) on marketable securities	37,760	(92,763)
Gain on disposal of investments	(21,118)	(3,486)
Deferred capital contributions recognized	(22,310)	(29,958)
	<u>97,780</u>	<u>(6,624)</u>
Changes in non-cash working capital:		
Accounts receivable	21,397	2,990
Goods and services tax payable	35	973
Prepaid expenses	(804)	13,607
Accounts payable	(25,734)	20,354
Accrued wages payable	(37,651)	39,309
Deferred income	<u>50,842</u>	<u>(75,339)</u>
	<u>8,085</u>	<u>1,894</u>
Cash flow from (used by) operating activities	<u>105,865</u>	<u>(4,730)</u>
INVESTING ACTIVITIES		
Purchase of tangible capital assets	-	(2,306)
Purchase of investments	(134,148)	(44,588)
Proceeds from sale of marketable securities	<u>98,211</u>	<u>19,367</u>
Cash flow used by investing activities	<u>(35,937)</u>	<u>(27,527)</u>
INCREASE (DECREASE) IN CASH FLOW	<u>69,928</u>	<u>(32,257)</u>
Cash - beginning of year	<u>311,092</u>	<u>343,349</u>
CASH - END OF YEAR	<u>\$ 381,020</u>	<u>\$ 311,092</u>

See notes to financial statements

PRAIRIE GALLERY SOCIETY

Notes to Financial Statements

Year Ended March 31, 2026

1. DESCRIPTION OF OPERATIONS

Prairie Gallery Society (the "Society") is a registered charity that operating a public art gallery aimed at promoting visual arts in Grande Prairie, Alberta. The Society maintains a "Category A" designation by the Movable Cultural Properties Directorate of Canadian Heritage. This designation permits the Society to preserve and exhibit artworks to the highest of national standards.

The Society is exempt from tax under Section 149 of the Income Tax Act.

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 (ASNPO).

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. Accounts that are subject to measurement uncertainty include the useful life of tangible capital assets and related amortization and the value of permanent art works.

Financial instruments

Measurement of Financial Instruments

Financial instruments are financial assets or financial liabilities of the Charity where, in general, the Society has the right to receive cash or another financial asset from another party or the Society has the obligation to pay another party cash or other financial assets. The Organization recognizes a financial instrument when it becomes party to the contractual provisions of the financial instrument. The Society initially records financial instruments at their fair value except for related party transactions which are recorded at the exchange amount. In subsequent periods, financial instruments are measured at amortized cost.

Impairment

Financial assets measured at cost or amortized cost are tested for impairment, at the end of each year, to determine whether there are indicators that the asset may be impaired. The amount of the write-down, if any, is recognized in operations. The previously recognized impairment loss may be reversed to the extent of the improvement, directly or by adjusting the allowance account. The reversal may be recorded provided it is no greater than the amount that had been previously reported as a reduction in the asset and it does not exceed original cost. The amount of the reversal is recognized in operations.

Tangible capital assets

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

Computer equipment	55%	declining balance method
Office furniture and fixtures	20%	declining balance method
Websites	20%	declining balance method
Leasehold improvements	20%	straight-line method

The organization regularly reviews its tangible capital assets to eliminate obsolete items. Government grants are deferred and recognized into income at the same rates and methods as the assets to which they apply.

(continues)

PRAIRIE GALLERY SOCIETY

Notes to Financial Statements

Year Ended March 31, 2026

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

Tangible capital assets acquired during the year but not placed into use are not amortized until they are placed into use.

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.

Net assets

- a) Net assets invested in property and equipment represents the organization's net investment in property and equipment which is comprised of the unamortized amount of property and equipment purchased with restricted funds.
- b) Internally restricted net assets (gallery investment fund) are funds which have been designated for a specific purpose by the organization's Board of Directors.
- c) Unrestricted net assets comprise the excess of revenue over expenses accumulated by the organization each year, net of transfers, and are available for general purposes.

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.

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.

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 contributions and is amortized on the same basis and according to the same rates as the related fixed assets or to income as eligible expenditures as incurred. Government assistance for current expenses is recorded as income in the current period.

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, 2026

3. FINANCIAL INSTRUMENTS

The organization is exposed to various risks through its financial instruments and has a comprehensive risk management framework to monitor, evaluate and manage these risks. The following analysis provides information about the organization's risk exposure and concentration as of March 31, 2026.

Credit risk

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The organization's main credit risks relate to its cash balances and accounts receivable. The credit risk for cash is mitigated by holding the financial instruments with a financial institution.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities. The organization is exposed to this risk mainly in respect of its accounts payable and accrued liabilities, and its ability to provide the activities related to its deferred contributions.

Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency rate risk, interest rate risk and other price risk. The organization is exposed to this risk in marketable securities.

Interest rate risk

Interest rate risk is the risk that the value of a financial instrument might be adversely affected by a change in the interest rates. In seeking to minimize the risks from interest rate fluctuations, the organization manages exposure through its normal operating and financing activities. The organization is exposed to interest rate risk primarily through its floating interest rate bank indebtedness and credit facilities. The organization has not drawn on financial instruments that may be exposed to interest rate risk.

Other price risk

Other price risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices (other than those arising from interest rate risk or currency risk), whether those changes are caused by factors specific to the individual financial instrument or its issuer, or factors affecting all similar financial instruments traded in the market. The organization is exposed to other price risk through its investment in mutual funds.

Unless otherwise noted, it is management's opinion that the organization is not exposed to significant other price risks arising from these financial instruments.

4. ACCOUNTS RECEIVABLE

Accounts receivable consists of amounts less an allowance for doubtful accounts. Allowance for doubtful accounts is \$NIL (2025 - \$NIL). Amounts receivable consists of grants and earned revenues from the lending of art works.

5. PREPAID EXPENSES

Prepaid expenses in 2025 and 2026 consists of amounts paid in advance for insurance.

6. TANGIBLE CAPITAL ASSETS

2026

2025

(continues)

PRAIRIE GALLERY SOCIETY

Notes to Financial Statements

Year Ended March 31, 2026

6. TANGIBLE CAPITAL ASSETS (continued)

	Cost	Accumulated amortization	2026 Net book value	2025 Net book value
	Cost	Accumulated amortization	Net book value	Net book value
Gallery furniture and equipment	\$ 329,225	\$ 315,554	\$ 13,671	\$ 17,089
Computer equipment	73,959	69,708	4,251	9,447
Office furniture and fixtures	6,887	4,864	2,023	2,529
Leasehold improvements	262,500	183,034	79,466	131,966
Website costs	6,735	5,718	1,017	1,271
	<u>\$ 679,306</u>	<u>\$ 578,878</u>	<u>\$ 100,428</u>	<u>\$ 162,302</u>

7. LONG TERM INVESTMENTS

The Gallery investment funds are held in a mutual fund with ATB Wealth, measured at fair market value:

	2026	2025
Balance, beginning of the year	\$ 1,481,714	\$ 1,360,243
Investment income earned	134,148	44,588
Management fees paid	(20,720)	(19,366)
Market changes	(37,760)	92,763
Realized gain	21,118	3,486
Transfers to operating	(77,492)	-
Balance, end of year	<u>\$ 1,501,008</u>	<u>\$ 1,481,714</u>

The Board of Directors has internally restricted \$200,000 of the investment funds as a base cash reserve. 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.

The cash is unencumbered and can only be accessed upon a resolution with majority vote of the Society's Board of Directors to be used as outlined in the Society's investment policy.

8. 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 (but not limited to) ceramics, paintings, photography, woodworking, sculpture, tapestry, fibre art, multimedia works and video.

During the year, \$ NIL (2025 - \$NIL) 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.

9. CREDIT FACILITY

The organization has a credit facility with Servus Credit Union, which includes an approved operating line that can be drawn upon to a maximum of \$125,000, which bears interest at prime plus 1.5%. At the statement of financial position date, the amount owing, which is due on demand, was \$NIL (2025: \$NIL).

PRAIRIE GALLERY SOCIETY

Notes to Financial Statements

Year Ended March 31, 2026

10. DEFERRED REVENUE

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

	2026	2025
Balance - beginning of year	\$ 310,151	\$ 385,490
Revenue recognized during the year	(368,264)	(465,378)
Deferred revenue received	421,106	390,039
Balance- end of year	<u>\$ 362,993</u>	<u>\$ 310,151</u>

11. DEFERRED CAPITAL CONTRIBUTIONS

Deferred capital contributions relates to government funding which were received for capital acquisitions. These revenues are recognized into income at the same rate as the specific assets are amortized.

	2026	2025
Balance - beginning of year	\$ 104,769	\$ 134,727
Amortization of contributions	(22,310)	(29,958)
Balance - end of year	<u>\$ 82,459</u>	<u>\$ 104,769</u>

12. 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 15, 2025 and commenced retro active to January 1, 2025. There are fourty five months remaining as of March 31, 2026.

There is a sixty month lease agreement in place with Hi-Tech Business Systems for a printer for \$5,868 per year. The agreement was signed July 31, 2020 and commenced on September 1, 2020. This lease is currently month to month with no term remaining on the original agreement.

13. RELATED PARTY TRANSACTIONS

During the year, the Society earned revenue from Board Members and other entities related to memberships. 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.

14. 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**Public Sector Revenue****(Schedule 1)****Year Ended March 31, 2026**

	2026	2025
City of Grande Prairie - operating grant	\$ 328,160	\$ 315,367
Alberta Foundation for the Arts - travelling exhibition grant	215,500	216,222
Other municipal grants	120,000	-
Alberta Foundation for the Arts - operating grant	77,400	70,800
County of Grande Prairie grant	86,000	86,000
Municipal District of Greenview grant	35,000	35,000
Other federal and provincial grants	12,473	58,900
Alberta Gaming and Liquor	30,102	38,290
	<u>\$ 904,635</u>	<u>\$ 820,579</u>

PRAIRIE GALLERY SOCIETY

Private Sector Revenue

(Schedule 2)

Year Ended March 31, 2026

	2026	2025
Donations and sponsorships	\$ 52,374	\$ 53,229
Fundraising	49,906	-
	<u>\$ 102,280</u>	<u>\$ 53,229</u>

PRAIRIE GALLERY SOCIETY

Earned Revenue

(Schedule 3)

Year Ended March 31, 2026

	2026	2025
TRADE SALES		
Fees for service	\$ 13,423	\$ 14,525
Memberships	560	995
Sales of books, catalogues and miscellaneous	<u>4,257</u>	<u>11,791</u>
	<u>\$ 18,240</u>	<u>\$ 27,311</u>

See notes to financial statements

PRAIRIE GALLERY SOCIETY

Salaries and Related Benefits

(Schedule 4)

Year Ended March 31, 2026

	2026	2025
Artistic and programming	\$ 289,609	\$ 341,722
Administrative	<u>243,136</u>	<u>235,285</u>
	<u>\$ 532,745</u>	<u>\$ 577,007</u>

Image Information and Credits

- Front Cover: Installation view of *CommonOpulence: wishcraft*. 2025. Photo credit: Blaine Campbell, 2025.
- Page 5: A picture of the AGGP team at the Grande Prairie Museum. Photo credit: Art Gallery of Grande Prairie, 2026.
- Page 7: Portrait of Murray Quinn. Photo credit: Chris Quinn, 2026.
- Page 8: Picture of Murray Quinn and Josh Winland emcee the 50 Cheers for 50 Years Anniversary Celebration in the Teresa Sargent Hall. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.
- Page 9: Portrait of Jessica Groome. Photo credit: Art Gallery of Grande Prairie, 2026.
- Page 11: Documentation from the *CommonOpulence: wishcraft* Panel Discussion with sophia bartholomew, Dion Smith-Dokkie, and Jessica Groome pictured. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.
- Page 12: Artwork pictured: Megan Green. *Home Decor*. 2014. Found cellphone photo, lightbox, electronics, found wood carving, antlers, imitation wood panelling. Photo credit: Mohsen Ahi Andy & Art Gallery of Grande Prairie, 2025.
- Page 16: Top: Image of AGGP volunteer Hala Ezzeddine at the Alberta Legislature. Image courtesy of Hala Ezzeddine, 2026.
Bottom: A studio portrait of AGGP volunteer Grace Larson. Image courtesy of Grace Larson, 2026.
- Page 19: Jessica Groome and Yvonne Mullock in discussion at CommonOpulence. Photo credit: Mariah Braun and M3M Marketing, 2025.
- Page 21: Artwork pictured: Megan Green. *Piss on Fire*. 2022. Wood, neocolonial upholstery, LED. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.
- Page 22: Documentation from the opening of *Fire Season* at AGGP, 2025. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.
- Page 23: Installation view from Carrie Allison's *we tend to care* at AGGP, 2025. Photo credit: Blaine Campbell, 2025.
- Page 24: Documentation from the opening of *we tend to care* with Elder Marjorie Belcourt, Carrie Allison, and Jessica Groome in the frame. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.
- Page 25: Artwork pictured: sophia batholomew. Detail from *dirt floor*. 2025. Flattened cardboard boxes from local businesses. Photo credit: Blaine Campbell, 2025.
- Page 26: Documentation from the opening of *CommonOpulence: wishcraft*, 2025. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.
- Page 27: Artwork pictured: Megan Feniak. Detail from *With All Our Vernal Suns*. 2025-ongoing. Limewood, bismuth, steel, paper pulp. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.
- Page 28: Artwork pictured: Megan Feniak. *Helen Lake I*. 2025. Aluminum, spalted maple. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.

- Page 29: Documentation of the CommonOpulence Residency Main Campsite in Demmitt, Alberta. Photo credit: Mariah Braun and M3M Marketing, 2025.
- Page 30: Top: Documentation of Danan Lake's work area at the CommonOpulence Artist Residency during studio visits. Photo credit: Mariah Braun and M3M Marketing, 2025.
Bottom: A communal dinner with participants and facilitators of CommonOpulence and personnel from AGGP and M3M Marketing. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.
- Page 31: In-progress installation of Carrie Allison's *we tend to care* with the artist, Indigenous Curatorial Mentee Cathy Demerais, and personnel from AGGP and SpeedPro in the frame. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.
- Page 32: Jessica Groome and Cathy Demerais work together to remove artworks from a shipping crate. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.
- Page 33: TREX NW Manager and Curator Jamie-Lee Cormier delivers a community program with the help of local educators. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.
- Page 34: Top: Artwork pictured: Chris Saruk Reid. Detail of *Baby in Chair*. 1989. Acrylic and collage on canvas. Photo credit: Alberta Foundation for the Arts.
Top-Middle: Artwork pictured: Mimi Zhang-Mackie. Detail of *Birds of a Feather*. 2024. Watercolour. Photo courtesy of the Artist, 2025.
Middle: Artwork pictured: Leia Guo. Detail of *Glass Critters: Scrappy*. 2024. Cyanotype on paper. Photo courtesy of the Artist, 2025.
Bottom-Middle: Artwork pictured: Elizabeth Ginn. Detail of *Gloxinia with Lizards*. 1993. Mixed-media on paper. Photo credit: Art Gallery of Grande Prairie, 2025.
Bottom: Artwork pictured: Natascha Okimaw. Detail from *Regalia Miniatures*. N.D. Mixed media. Photo courtesy of the Artist, 2025.
- Page 35: Local artist Forouzan Afrouzi stands in front of her installation on the KMSC TREX Wall. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.
- Page 36: Northern Alberta Artist Printmaking Residency recipient Lori Claerhout stands in front of her installation on the KMSC TREX Wall. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.
- Page 37: Local youth participate in an educational activity in the AGGP Classroom. Photo credit: Art Gallery of Grande Prairie, 2025.
- Page 38: Education and Public Programs Coordinator Garry Bradley delivers an educational program at St. Catherine Catholic School in February 2026. Photo credit: Art Gallery of Grande Prairie, 2026.
- Page 40: Documentation of the former Carlstrom Family Green Space. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie.
- Page 41: Registrar Sarah Drydale records the process of documenting works in the Permanent Collection. Photo credit: Art Gallery of Grande Prairie, 2026.

- Page 42: Image of the back of a Robert Guest painting in the AGGP Permanent Collection. Photo credit: Art Gallery of Grande Prairie, 2026.
- Page 44: Peter von Tiesenhausen, the founder of CommonOpulence, gives a tour of the residency site to personnel from AGGP and M3M Marketing. Photo credit: Mohsen Ahi Andy and Art Gallery of Grande Prairie, 2025.