



# ANNUAL REPORT 2021-22

**AGR**

Engaging.  
Contemporary.  
Art.

Peter Tucker, Holon, 2020, image by Don Hall Photography



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Ruth Chambers, *Looking at Hollyhocks, et alia* (installation detail), 2018–2021, porcelain with painted stainless steel support. Image by Don Hall Photography

# ABOUT THE AGR

Located on Treaty 4, the traditional territory of the Cree, Saulteaux, Nakota, Lakota and Dakota peoples, and the homeland of the Métis people, the Art Gallery of Regina (AGR) promotes the development and appreciation of contemporary art, with an emphasis on Saskatchewan artists. Our programming focuses on the voices and experiences of Saskatchewan artists and visitors. AGR programming encompasses exhibitions (featuring established, and emerging artists), education, publishing, workshops and artists talks. Through free public exhibitions and dedicated support for artists and innovation, the AGR has over 45 years as a supportive and creative cultural hub connecting artists and our communities.

The Art Gallery of Regina is an autonomous, independent public art gallery with non-profit and charitable status. We are a tenant in the Neil Balkwill Civic Arts Centre located within the vibrant Cathedral Village neighbourhood in Regina, Saskatchewan, Canada.

The Gallery opened as an experimental satellite of the Norman Mackenzie Gallery in 1974 under the name Rosemont Art Gallery. The Rosemont's objective was to reach new audiences and respond to community demands for more local and regional programming. In 1976 an independent organization formed and incorporated as a non-profit society to take over the Gallery.

In 2005, after 30 years in operation, the name was changed to the Art Gallery of Regina to better reflect its scope and role in the community as a professional art gallery.

The Art Gallery of Regina is at 2420 Elphinstone Street, inside the Neil Balkwill Civic Arts Centre. The facility is wheelchair accessible.



Melanie Monique Rose, detail, work in progress for *Between Us* exhibition, summer 2021.



# MISSION, VISION & VALUES

## Vision

The AGR is a visionary in contemporary art programming that reflects our time and place within an engaged and diverse community.

## Mission

Our mission is to support artists and engage audiences through contemporary art programming.

Supporting artists involves supporting artists' vision and voices from every level of Saskatchewan's cultural ecology by:

- seeking out and encouraging artists with group and solo exhibition opportunities;
- hosting captivating exhibitions in which gallery visitors can locate their interests and experiences;
- providing professional development opportunities;
- providing supportive experiences for exhibiting artists;
- providing open access opportunities for amateur and recreational artists; and
- facilitating connections between artists and artists and the larger community.

Engaging audiences includes attracting, involving, inspiring and creating community and a sense of identity and place, through:

- free admission to all exhibitions;
- affordably-priced and accessible public workshops;
- free artist talks and opportunities to connect with professional artists;
- thought-provoking and accessible didactic materials;
- innovative and collaborative partnerships with community and arts organizations to expand outreach and diversity.

## Values

We practice these values in our planning, decision-making and behaviour:

**Contemporary** – We exhibit contemporary art that has meaning to our diverse communities, showing work that is relevant to our time and place.

**Accountability** – We function with high standards of operations and accountability that support AGR's sustainability.

**Community Engagement** – We are inviting, welcoming, and supportive to the public and artists while continually expanding our community both regionally and locally.



Tamara Rusnak, *Portal*, 2018, image by Don Hall Photography.



# PRESIDENT'S REPORT

It's been another great year for the Art Gallery of Regina. Our vision, to curate "contemporary art programming that reflects our time and place within an engaged and diverse community," has been realized through several outstanding shows. They have included Katherine Boyer's *How the Sky Carries the Sun*, Nikki Middlemiss and Peter Tucker's *Elevate & Holon*, Linda Duvall and Jillian McDonald's *Messages from the Rocks: Stories of the Invisible*, and of course the always engaging annual Members' Show & Sale.

As President, I would particularly like to thank Jess Richter for her dedicated service. She stepped down this year as Director of the AGR to pursue her art practice full time. Jess served the gallery in various capacities for over ten years, and she worked tirelessly with Sandee Moore, our Curator of Exhibitions and Programming, to bring new and innovative strategies to our programming and to their administrative roles. Replacing Jess as Director is Robin Lynch, who has come to us from her most recent position at the Art Gallery of Grande Prairie. Robin brings a wealth of national and international experience, and an impressive background. She has a PhD in Modern and Contemporary Art from McGill University, and she was a 2019–2020 pre-doctoral fellow at the Smithsonian American Art Museum. Robin also has an MA in Curatorial Studies from Bard College, New York, and has been involved in the cultural sector for over 10 years with institutions such as the Montreal Museum of Fine Arts, the National Gallery of Canada, Henie Onstad Kunstsenter, and the Hessel Museum of Art, New York. I'm sure many of you have met Robin by now, but if not, please stop by on your next visit to welcome her and say hello.

As always, we are very grateful to our funding agencies for their ongoing support: The City of Regina, Department of Canadian Heritage, SK-Arts, Canada Council for the Arts, Saskatchewan Lotteries Trust Fund for Sport, Culture & Recreation, and SaskCulture. We also thank our corporate sponsors: TD Managed Investments, H.J Linnen Associates, Terrie Dunand RE/MAX Crown Real Estate Ltd., and SaskTel for their contribution to our programming. Thanks also to Don Hall Photography and Epic Art & Design for their valuable in-kind contributions.

However, without the ongoing participation and commitment of our grassroots AGR community—our artists, our arts and culture experts, our volunteers, and our Board of Directors—we could not continue to realize our vision, mandate and goals. Our Board Members include Mark Budd, Joviel Buenavente, Maggie Dixon, Patrick Fernandez, Audie Murray, Madison Pascal, and Gerry Ruecker, with Madhu Kumar and Dianne Warren serving as Vice President and Treasurer, respectively. Madhu will be leaving the Board this year, and we thank her sincerely for her service.



Paul Robles, *Untitled (Sanguine)*, detail, 2020, cut origami paper on vellum. Image by Don Hall Photography.



# PRESIDENT'S REPORT

Finally, like Jess and Madhu, it's also my turn to say goodbye. This is my last year as President of the Board of Directors of the Art Gallery of Regina, and I have enjoyed working alongside the Regina arts community in this capacity immensely. You who know her will all be very pleased to learn that Maggie Dixon will now take on the role of President. For those of you who do not yet know her, you are in for a wonderful treat. Maggie is an artist and arts administrator with a longstanding commitment to the Regina and Saskatchewan arts scenes, and under her capable leadership the Board will continue to work closely with Robin and Sandee to help steer the Art Gallery of Regina toward new horizons. Thanks everyone, this has been an incredibly rewarding experience.

**Christine Ramsay, Outgoing President**



Community honeycomb flag, Culture Days, 2021



# DIRECTOR'S REPORT

The past fiscal year brought another period of big changes, uncertainty, and momentum for the Art Gallery of Regina. One of these big changes was saying goodbye to AGR Director Jess Richter, who had been with the AGR for ten years, first as Program Coordinator, and then as Director since 2019. Jess' generosity, energy, vision, and commitment to community have shaped and helped the AGR thrive in innumerable ways. The COVID-19 pandemic began not long into Jess' tenure as Director, bringing many waves of challenges, big decisions, and unpredictable conditions to all arts organizations. However, Jess, alongside Curator Sandee Moore, and the Board, embraced this difficult period of uncertainty, and used it as an opportunity for generative reflection, change, and adaptation to current community needs, and to foster a more equitable organization. I am very excited to be joining the AGR at a moment when much of this vision is being implemented, and after the completion of several impactful and thoughtful projects. I am also grateful to have had the opportunity to learn from Jess' long institutional knowledge when I began my position after the fiscal year closed in April 2022. We wish Jess all the best as she moves forward to focus on her artistic practice.

During the 2020-2021 fiscal year, the AGR undertook a strategic planning session with Harvey Linnen, of HJ Linnen Business Associates, which resulted in a multi-year comprehensive plan to create a sustainable and resilient organization that can adapt to change and is operating according to current best practices. The AGR has now completed a significant number of the outlined vision and steps, which is a testament to the hard work and support provided by AGR staff and the Board. One of the many organizational shifts undertaken over the past couple of years was to establish a dynamic advisory relationship between the Board and the Director, activating the many diverse skills and perspectives on the Board to help with strategic planning, policy writing, and much more. The AGR is extremely fortunate to have such a knowledgeable, thoughtful, and dedicated board to assist in guiding the gallery through this period of flux and uncertainty.

This year a major undertaking with the board involved updating our policies, including cultural appropriation policies, board conduct policies, equity policies, ethics policies (with assistance from the University of Regina), and human resources policies. These policies create a workplace that fosters collaboration and openness, and ensures appropriate avenues for employees or board members to seek assistance, in addition to ensuring that commitments to equity, diversity and inclusion are implemented in all aspects of our programming and operations.



Tamara Rusnak, *Seeker*, detail, wood, clay, oil paint, wire, 2018, image by Don Hall Photography



We also updated many of our administrative systems, streamlining them and ensuring that they are meeting current standards. These behind-the-scenes operational shifts help to create the best possible foundation for our exhibitions and programming.

As part of our continued work on ensuring the AGR is meeting our commitments to inclusivity, we partnered with Listen to Dis', performing a disability audit of our programming to assess what changes are necessary to make our programming, advertising, website, newsletter, and other aspects of our operations accessible to a broader range of the public. The disability audit has generated an ongoing conversation for both our board and staff that has enabled us to critically assess where the AGR falls short in terms of accessibility and communication. We have begun to implement some of these discussions, such as added seating in the gallery, ASL interpretation at our artist talks, and increased visuals and description on our website to better communicate the accessibility of the facility. The audit's invaluable insights have helped us identify areas where we must change, and where we will continue to listen and learn. We are thankful to have received support from the City of Regina to help us address and continue to make such important changes.

Many of the artist-centred and community-engaged projects developed by Sandee Moore were also initiated this year. These thoughtful projects reflect the curatorial vision set by Sandee: to be artist-centred and inclusive, and to meet the public where they are through community conversation and activities. These projects received both federal and provincial project funding, in addition to establishing essential partnerships with other organizations across the province. Through these organizational links, these visionary and labour-intensive projects create even more connections, facilitate discussions, and support many artistic and cultural workers. As Director, I am very excited to continue to support Sandee's vision as these projects unfold, and as future iterations develop.

Another important foundational project the AGR is proud to have completed this year, is our gallery wall renovations. Thanks to funding from the Government of Canada's cultural spaces grant, and funding and partnership support from the City of Regina, the AGR's burlap walls have been replaced with the current standard of plywood-backed drywall. In addition to easing many logistical and installation challenges, the walls continue our mission to provide supportive and professional experiences for artists at all stages of their careers, as well as ensuring a safe, inviting, and accessible gallery space for the public. The smooth backdrop of the new walls allows artworks to stand out not only in-person, but in our documentation images, which serve as an essential archive for the AGR and as portfolio materials for exhibiting artists.



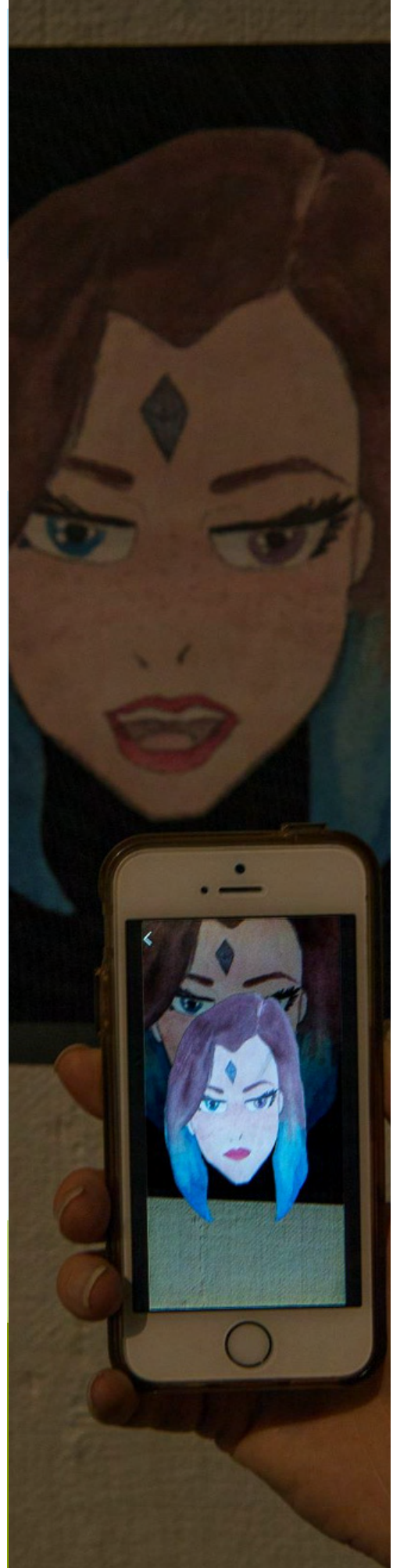
Patrick Fernandez, *Urong Sulong (Back and Forth)*, detail, metallic foil and ink on archival paper, 2021.



With the ongoing pressures of COVID-19, sponsorship was crucial this year in providing the services and funds to support our programming and operations. We are very fortunate to have the continued support of Don Hall, of Don Hall Photography, who documents each exhibition as an in-kind donation. We are also grateful for the support of Brent Pylot, of Epic Art and Design, who generously donates a portion of his services in-kind. We would like to thank our long-time sponsor Terrie Dunand, of Terrie Dunand Crown Real Estate Ltd., for her continued support of our Outside the Box exhibitions. Our Outside the Box programming remains an essential outlet for our members to gain exhibition and sale opportunities, and it is something we are very proud to be able to offer. The AGR would also like to extend thanks to Harvey Linnen, of HJ Linnen Business Associates, whose in-kind sponsorship of strategic planning services continues to guide us. Thank you as well to our corporate sponsors, which included TD Asset Management, and SaskTel, both of whom have supported us for several years.

Last, but certainly not least, I would like to acknowledge and thank our membership for their unwavering support. The AGR is very fortunate to have an amazing membership base that is dedicated and engaged. While there were many unpredictable changes this year, the AGR members remained a crucial foundation for the organization both through encouragement, and through donations and continued membership. Although our much-anticipated Members' Show & Sale was online again this year, the AGR experienced a boost in our gallery sales across the fiscal year. This show of support for our exhibiting artists and members has been incredible and has helped sustain our free exhibitions and accessible programming by ensuring our financial stability through 21-22. On behalf of the AGR and our board, thank you for all your support. I will close in warmly welcoming Maggie Dixon as the new President of the Art Gallery of Regina, and in thanking Dr. Christine Ramsay, Outgoing President, for her service

**Robin Lynch, Director**



Lisa Birke, *Natures of Reality*, detail, video animation, 2021, image by Don Hall Photography.



# CURATOR'S REPORT

Once again, I am excited to share our successes, learning outcomes and research with the AGR's membership and community. My position as curator of exhibitions and programming at the Art Gallery of Regina encompasses exhibitions, workshops, artist talks and special projects.

My role is not just picking artists and artworks, or even mounting exhibitions, but creating conversations. As opposed to the traditional definition of a curator as one who cares for objects, I activate relationships. Profound experiences with art often occur outside of gallery exhibitions; I am interested in empowering members of our community as creators, collaborators, and storytellers who shape experiences of art. Creating relationships with and through art are essential to the work of a contemporary art gallery. As such, we have developed several community-engaged projects, artist-led collaborations with non-artists, and opportunities for artists to create artwork with community members. These projects include *Messages From the Rocks*, *Between Us*, *Natures of Reality* and *Imagined Objects*. In other situations, the creative partnership between gallery and artist has taken many forms, including:

- Consultatively installing the artwork
- Working with the artist to create texts and activities to share their message with diverse audiences
- Securing participants, partners, and additional funding
- Supporting artist's grant applications
- Conferring with the artist as they develop and produce their work

Adequate financial resources are essential to stimulating conversation and supporting artists. Since I joined the AGR in September 2019, we have raised over \$80,000 from project grants to support artists' creative work and invite members of the public to experience the transformative potential of art.

Staging conversations between artists and their artworks and extending this conversation to engage gallery viewers and their interpretation of artworks based on their experiences, is another critical achievement we have delivered. In many ways, this is the heart of my work as a curator, expressed through:

- Self-guided tour pamphlets
- Exhibition audio tours
- Artist talks, panels and Q & A sessions
- In-person tours for youth and adults
- Accessibly written and informative didactic panels
- Media appearances



Katherine Boyer, *The Sky Vest*, detail, fir 2x4 boards, seed beads on smoked hide, 2021. Image by Don Hall Photography.



Further connections, relationships, and conversations I look forward to developing in my work throughout 2022 include:

- Creating exhibitions that connect traditional and recreational practices with innovative and unexpected practices
- Creating interdisciplinary conversations responding to artists' practices and providing creative opportunities for artists to collaborate with science, agriculture, food security, social work, and other non-arts disciplines and organizations
- Engaging people in participatory experiences by harnessing the potential and creative use of digital technology
- Connecting with more artists and audiences outside of Saskatchewan's two major cities and dispelling notions that art and culture are for "city slickers"
- Building upon successful projects — such as *Between Us* and *Messages from the Rocks - Stories of the Invisible* — to engage funders as partners in developing and realizing imaginative projects

The AGR has a unique audience and a remarkable history – it was founded prior to the emergence of artist-run culture in Canada. Still, the AGR's ethos and values are much the same as those of artist-run centres: to support local artists and practices excluded from established art institutions since the 1970s. This legacy informs how the AGR programs exhibitions, focusing on work other exhibition venues may shy away from, such as community-engaged or participatory work, that of rural and remote artists, and craft and decorative arts.

Developing a familiarity with emerging artists and innovative practices across the province is a priority for me. It is exciting for me to research artists from big cities and small communities across Saskatchewan and plan exhibitions telling stories about our shared experience of this place through art. The COVID-19 pandemic derailed my plans to do studio visits with artists across the province last summer. Instead, I have been conducting studio visits online at a rate of about six per month.

Studio visits and group exhibitions represent some significant changes I have made to programming the AGR's main gallery. Studio visits allow me to understand an artist's work: what is important to them and what they want visitors to learn from an encounter with their work. During a studio visit, I can give artists feedback on works-in-progress, work out logistics and installation details, and discuss how their artwork will create a dialogue with our space, community, or other artists' work. Often ideas emerge from these unhurried conversations with artists; overlapping areas of interest in the practices of several artists will often prompt me to develop these themes as an exhibition.



Honeycomb, Sensing the Distance Between Us, Culture Days Activity detail, 2021.



In addition to our annual Members' Show and Sale, the AGR programs four curated main gallery exhibitions per calendar year. I invest time in creating group exhibitions because of their many benefits, which include:

- Creating more opportunities for more artists
- Drawing out ideas and connections by placing artists' works in conversation
- Including multiple perspectives and experiences of this time and place

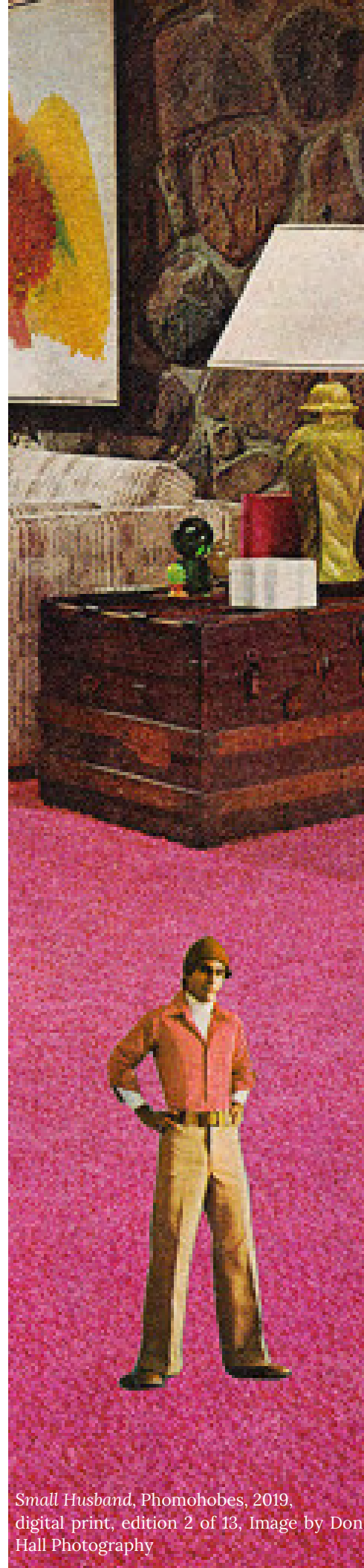
Art and the AGR's programming should:

- Arouse curiosity, empathy, community
- Support artists with professional presentation, resources and enrichment opportunities
- Share resources with other organizations
- Connect people through art-making experiences or creating relationships as art

As a curator, I aim to build upon this foundation, championing the value of art in all of our lives. My vision includes:

- Being inclusive and welcoming while recognizing real (and perceived) barriers
- Establishing community-engaged and responsive programming and practices
- Transforming ideas about what art is or can be
- Resonating with our time and place
- Providing critical insights into our changing culture and identities
- Leveraging novel solutions to offer more language options
- Maintaining long-term partnerships that build an interest in participating in the AGR's programming on various levels

**Sandee Moore, Curator of Exhibitions and Programming**

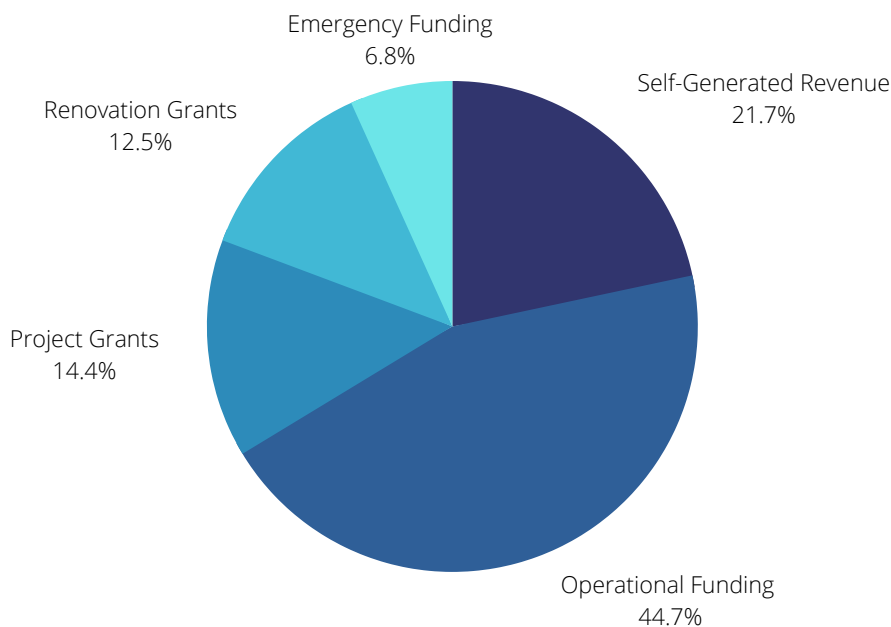


*Small Husband*, Phomohobes, 2019, digital print, edition 2 of 13, Image by Don Hall Photography

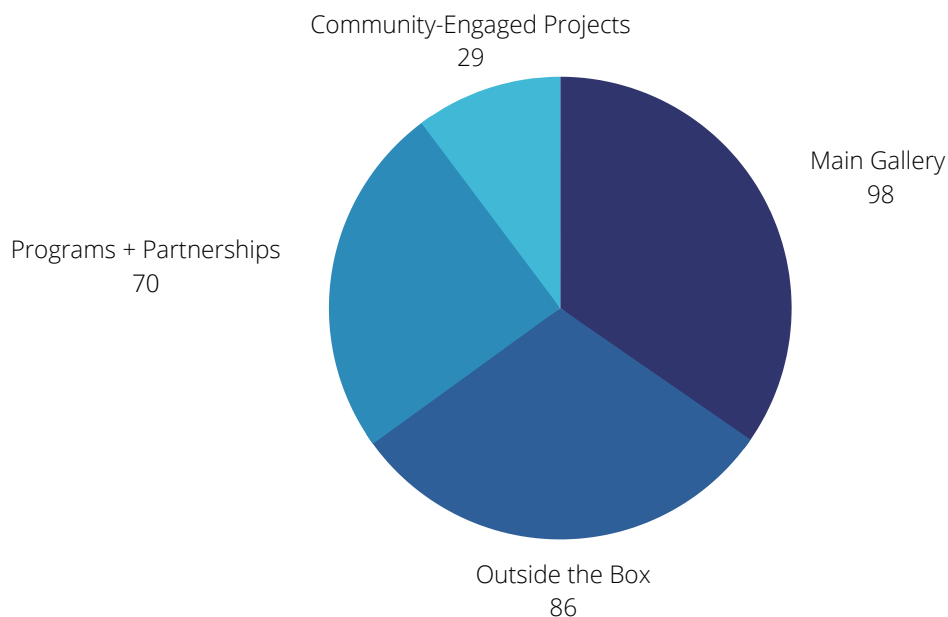


# THE YEAR IN REVIEW

## AGR Revenue Chart



## Number of Artists Supported



**Total Number of Artists: 203**

## Attendance

Main + Outside the Box Galleries:

**37,256**

Programming and Workshops:

**1622**

Artist Talks:

**868**

Educational Programming:

**678**

**Total :**

**40,424**



# EXHIBITIONS & PROGRAMS

## MAIN GALLERY EXHIBITIONS



Rhayne Vermette, *Protractor Desk*, 2020, image by Don Hall Photography

### ***A Pea Can Be Chopped Up and Reassembled Into The Sun* (May 28 – July 31)**

The four artists and collectives – Phomohobes, Paul Robles, Gerry Ruecker, and Rhayne Vermette – in *A Pea Can Be Chopped Up and Reassembled into the Sun* skewed norms and uncovered new ways of thinking about the world generated by illogical juxtaposition. *A Pea Can Be Chopped Up and Reassembled into the Sun* invited consideration of the illogical and a reappraisal of collage as an apt medium to reflect a contemporary world that continues to bewilder and confound.



*Think of a lost thing* (detail), Jessica Morgun, ten stoneware sculptures, image by Don Hall Photography.

### ***Imagined Objects* Tamara Rusnak & Jessica Morgun (August 6 – September 26)]**

Leading up to the two-person exhibition *Imagined Objects*, the AGR assisted artist Jessica Morgun in collecting stories of lost objects from members of our community.

Soliciting descriptions that engaged non-visual senses, Morgun then sculpted the absent items, which, following their exhibition, she gifted to the person who shared their recollection. The artworks the artists have created for *Imagined Objects* balance between the immaterial and the material. They make the ungraspable and indescribable – friendship, longing, loss, memory and imagination – corporeal and substantial. Abstract concepts are crafted with lavish tactility.



*Natures of Reality*, installation view, image by Don Hall Photography.

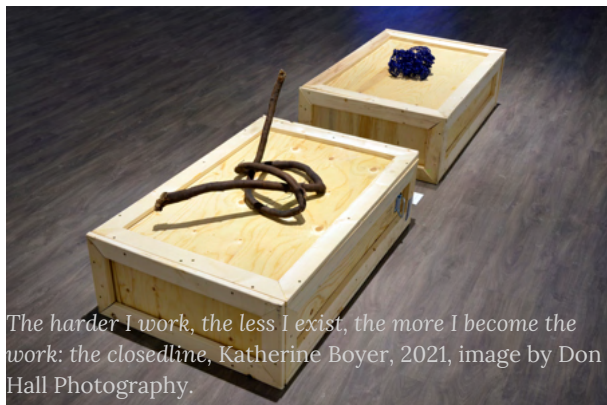
### ***Natures of Reality: Lisa Birke* (October 7 – November 30)**

*Natures of Reality* is an immersive video and augmented reality installation by artist Lisa Birke and includes animations created with 16 community members through our partnership with Common Weal Community Arts. The artist met with participants over Zoom to create masks that were animated using motion-capture technology by the artist and her studio assistants to speak the participants' stories. The resulting videos and augmented reality images formed part of the main gallery exhibition.

The combined aspects of *Nature of Reality* reveal that meaning emerges not from airbrushed perfection but from acceptance and celebration of difference, tolerance, finding one's truth, and the power of community. Anchoring the exhibition is a large-scale video projection in which the artist appears in the guise of a grinning spokesmodel prancing across a succession of scenes.

# EXHIBITIONS & PROGRAMS

## MAIN GALLERY EXHIBITIONS

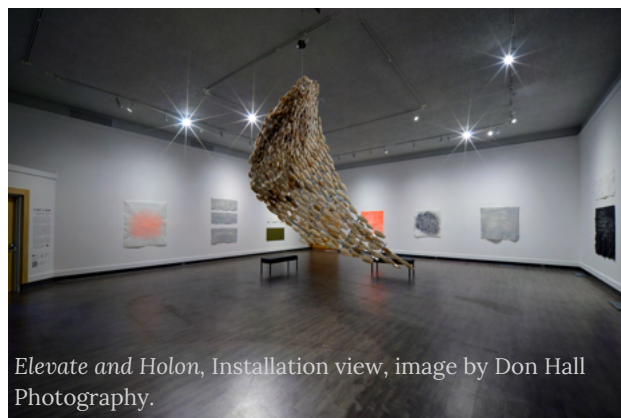


*The harder I work, the less I exist, the more I become the work: the closedline*, Katherine Boyer, 2021, image by Don Hall Photography.

### **How the Sky Carries the Sun: Katherine Boyer (January 13 – March 13)**

Like the artist herself, nothing in Katherine Boyer's solo exhibition *How the Sky Carries the Sun* is just one thing. The artist describes her exhibition as "a universe that extends beyond the artist's complex and seemingly dichotomous identity (Métis and white Settler)."

Featuring entirely new work, *How the Sky Carries the Sun* places hard and soft components in complementary and mutually supportive relationships that lay the ground for this internal yet critical dialogue. Textiles and roof trusses, botanical silhouettes, a cloudy sky rendered in seed beads, and hooked rugs: these are the laboriously created artworks through which Boyer connects place and the lived experience of her body. Each stitch, knot, plant and architectural construction in her solo exhibition, *How the Sky Carries the Sun*, is an intimate record of her research



*Elevate and Holon*, Installation view, image by Don Hall Photography.

### ***Elevate and Holon*: Nikki Middlemiss & Peter Tucker**

**March 18 – May 1, 2022**

Abstraction is often perceived as encoded with the worst elements of toxic masculinity emerging in the mid-twentieth century: disconnected, dispassionate, unfeeling, and chilly intellectualism.

Middlemiss and Tucker give form in their exhibition to the deeply felt and inexpressible in the spare essentials of abstraction: line, mass, and material.



# EXHIBITIONS & PROGRAMS

## COMMUNITY-ENGAGED PROJECTS

### ***Between Us***

Over two "bee seasons," artists create and prepare artworks in consultation with celebrated artist Aganetha Dyck to be altered by honeybees. Funded by the Canada Council for the Arts, *Between Us* is a project that is part mentorship, part production residency, part interdisciplinary and interspecies collaboration that will result in a main gallery exhibition in 2023. Under the nurturing attention of beekeepers, the bees will transform the objects placed in the hive, augmenting them with frills, bridging gaps and mending cracks with golden wax. The surprises emerging from artists, bees, and beekeepers working together are essential to the creative outcomes of *Between Us*.

### **Artists:**

Hannah Yokozawa Farquharson, Kelly Litzenberger, Last Birds (Lindsay Arnold and Mike Davis), Chantel Schultz, Tim Moore, Sylvia Thompson, Judy McNaughton & Nicole Charlebois-Rinas, Denise Flaman, Jeff Meldrum, Melanie Monique Rose, George Glenn

### **Beekeepers:**

Andrew Hamilton, Hamilton Apiaries; Louise Yates, Living Sky Honey; Nicole Charlebois-Rinas, Sandhills Honey; Kevin & Brenda Epp, Prairie Field Honey; Joe Kletchko, St Joseph's Honey; Sasha Howland, Howland's Honey; Stan and Tricia Reed, Reeds Bees; Sarah Simison, Charlee Honey; Jake Dingman, Wendell Honey Farms.

### **Organizational Partners:**

- Estevan Art Gallery and Museum
- Art Gallery of Swift Current,
- The Godfrey Dean Art Gallery (Yorkton)
- The Mann Art Gallery (Prince Albert)



Kelly Litzenberger, work in progress for *Between Us* exhibition, summer 2021.



Sylvia Thompson, work in progress for *Between Us* exhibition, summer 2021.



George Glenn, work in progress for *Between Us* exhibition, summer 2021.

# EXHIBITIONS & PROGRAMS

## COMMUNITY-ENGAGED PROJECTS

### ***Messages from the Rocks - Stories of the Invisible***

*Messages from the Rocks - Stories of the Invisible* is a residency and community-engaged project proposed by two artists with a long and respected history of creating artwork with community members: Linda Duvall (SK) & Jillian McDonald (MB/NYC).

Supported by a grant from SK Arts' Artists In Communities program, the project was flexible and responsive from the start. The adaptability of the artists and their project was fortunate. The COVID-19 pandemic and subsequent travel restrictions impacted the artists' planned three-week research residency in Regina in June 2021.

Instead, Duvall and McDonald met with vertebrate biologists, provincial building project managers, archeologists, Indigenous cultural practitioners and geologists over Zoom video conferences, followed by a shortened (one-week) residency period at the Art Gallery of Regina in August 2021. New sources of inspiration for the Duvall and McDonald's inclusive conversations between artists, community, wildlife, and the land emerged from these unstructured conversations. The artists shifted their focus from acting on the land to listening to the land and the forces that animate it.

- Lorne Kequahtoway & Joely Bigeagle-Kequahtoway, Buffalo People Arts Institute
- Dr Sherry Farrell-Racette
- Ray Poulin & Ryan Fisher, Royal Saskatchewan Museum
- Tomasin Playford & Karin Steuber, Saskatchewan Archeological Society
- Steve Bata, Government of Saskatchewan Building Manager



Duvall and McDonald's collaborative 2-channel video in which the two artists dug holes together on their respective properties in Saskatchewan and New York serves as the starting point of this residency and expanded artwork called *The Dig*.



# EXHIBITIONS & PROGRAMS

## ARTIST TALKS

Vera Saltzman

- online artist's talk & studio tour

Black in Art: Panel Discussion (in partnership with Black in Saskatchewan)

- shimby (Hagare Selam Zegeye-Gebrehiwot), Janielle Ogilvie, and Peter Tucker

Culture Days

- Aganetha Dyck online artist talk

Natures of Reality: Lisa Birke

- Lisa Birke online artist talk

How the Sky Carries the Sun: Katherine Boyer

- Katherine Boyer online artist talk

Elevate and Holon: Nikki Middlemiss and Peter Tucker

- Online panel discussion on Modernism in Saskatchewan with Nikki Middlemiss, Peter Tucker, and Holly Fay

## OUTSIDE THE BOX AND MEMBERS' EXHIBITIONS

Members' Show & Sale

Featured 86 AGR members from across Saskatchewan

*Guni Guni [Hallucination]*

Patrick Fernandez (Hallway)

*Return to the Garden*

Gerri Ann Siwek (Hallway)

*A Breath of Country Air*

Last Mountain Artists Collective (Hallway and Display Case)

*Reflective Interlude*

Prairie Artists Guild (Hallway)

*Labyrinthitis*

Derek Pho (Hallway)

*Litter 2020*

Florence Duesterbeck (Hallway)

*Live, and in Colour*

Aurora Art Guild (Hallway and Display Case)

*Let's be Square*

Brushworks Art Guild of Regina (Hallway and Display Case)

*Empty Bowls, Warm Hearts*

The Regina and Area Potters Guild (Display Case)

*Head to Toe: A Traditional Art Sale*

Sâkêwêwak Artists' Collective Member Showcase (Display Case)

*Joyful Jewels*

Jewellery Artists Guild of Regina (Display Case)

*I am Completely Serious*

Michael Gronnerud (Display Case)



Aganetha Dyck online artist talk for Culture Days, 2021, with Curator Sandee Moore (top left corner).

# EXHIBITIONS & PROGRAMS

## SPECIAL EVENTS AND PERFORMANCES

*Tend: Ruth Chambers*

April 11, 2021

- Online closing reception and exhibition tour

*A Pea Can Be Chopped Up and Reassembled Into The Sun, Phomohobes, Paul Robles, Gerry Ruecker, Rhayne Vermette*

May 28, 2021

- Online opening reception and exhibition tour

*10 Nights of Gongs Sound Bath : Stacey Bliss*

June 16 - June 26th

- Outdoor sound performances with Stacey Bliss

*Holophon Sound Jam*

June 26, 2021

- Outdoor sound jam featuring members of sound art group Holophon

*Brushworks Show & Sale*

December 4-6, 2021

- a partnership between Brushworks Art Guild and the AGR.

## WORKSHOPS

Lisa Birke Workshops in Partnership with Common Weal

May 22 & 23, 2021

Colby Richardson: Xerography Workshop

June 2, 2021

Ruth Chambers Workshop at SILT

June 2021

Online Workshops with Regina Open Door Society

Online through July and August 2021

Honeycomb Flag Workshop

October 2 & 3, 2021

Sensing the Distance Between Us: Smell, Hear and Touch Honeybee Creations

October 16 & 17, 2021

Still Life Sundays (online)

April 25, May 30, June 27, September 26, October 24, October 31, November 29, January 30, February 27

Nikki Middlemiss Workshop: Let Your Materials Guide You

March 20th, 2022

Nature Regina Get Outside Kids Club tours and activities

Throughout the 2021-2022 year



Phomohobes, *Perverted 1950's Child's Bedroom Wallpaper* (installation view), 2021, wallpaper, dimensions variable  
Image by Don Hall Photography.



# PARTNERSHIPS 2021-22

In another year of isolation and uncertainty, community and organizational partnerships remained essential in creating connections and supportive spaces.

AKA Artist-Run Centre

Black in Saskatchewan

Black Dog Art Supply

Brushworks Art Guild of Regina

Common Weal

Holophon Audio Arts

Listen to Dis'

Nature Regina

New Dance Horizons

Neutral Ground

Organization of Saskatchewan Arts Councils

Prairie Sky School

Regina Immigrant Women's Centre

Regina Open Door Society

Sâkêwêwak Artist Collective

Stacey Bliss

Art Gallery of Swift Current

City of Regina & Neil Balkwill Civic Arts Centre

Estevan Art Gallery

Godfrey Dean Art Gallery

Mann Art Gallery

Royal Saskatchewan Museum

Saskatchewan Archaeological Society



Left: Nature Regina Get Outside Kids Club tour with Curator Sandee Moore (closest to the gallery doors.)

Above: Tour and activity with Regina Immigrant Women Centre, 2021.

# ARTIST TESTIMONIAL

"I was scheduled exhibit late 2020, at which time the AGR was fully prepared to accommodate the fluctuating set of new circumstances that we were facing. With no access to studio space to create work, the exhibition was postponed with enough flexibility to continue to evaluate access, mental health and capacity for the future. Sandee was routinely available for discussion about content and materials, to bounce ideas off of, to ask general questions and above and beyond all that she regularly accessed research materials for me. This dramatically eased the, often lengthy and laborious, initial stages of content creation.

The newly dry-walled gallery space provided an essential backdrop for the exhibition. There was a technical ease when installing the artwork on the new walls and this allowed me to focus on refining layout, concept and improving the experience for viewers. Ultimately, I will continue to use the documentation from the exhibit far into the future because the space now meets, and even exceeds, the aesthetic standards of gallery spaces. Overall, the AGR team has worked tirelessly to support my voice as an artist."

**Katherine Boyer**



Katherine Boyer, *The Sky Vest*, fir 2x4 boards, seed beads on smoked hide, 2021.  
Image by Don Hall Photography.



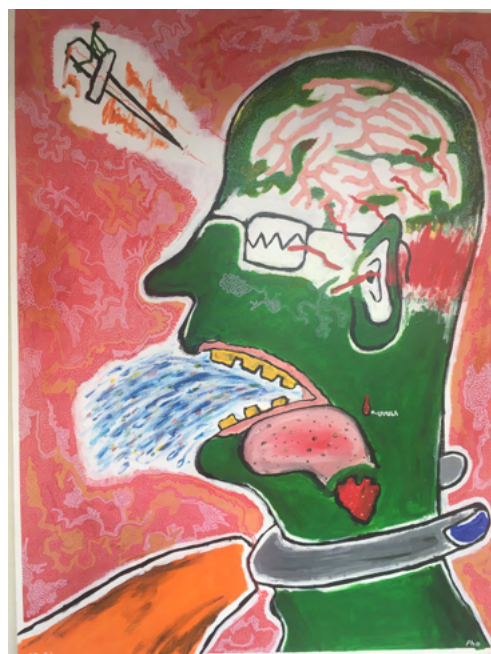
# ARTIST TESTIMONIAL

"Being an artist in Saskatchewan is something I do take pride in as I have called this province my home the majority of my life for 50 years. Having graduated with a BFA from the University of Regina Fine Arts in 1998, a good half of my life has been spent as an emerging artist with periodic opportunities to show locally as well as working as an art instructor to people of all ages. A recent opportunity at the Art Gallery of Regina's Outside the Box for Dec 2021 has allowed me to continue my dream of showing my work in a gallery environment, an opportunity I greatly appreciate.

In all honesty, I find it hard to call myself a professional artist because I sell so little of my work inside or outside galleries. This does not necessarily bother me as money should not be the only measurement of success. Realistically much of my work does not fit within commercial galleries as it deals with some difficult topics such as mental illness which myself and members of my family have suffered from for most of our lives. The title of "emerging artist" is what I find myself perpetually calling myself, this may seem strange for someone who has been practicing for 25+ years, but it is the truth.

I desire to emerge from this perpetual state and am willing to do the work necessary to achieve this. I do have to initiate this myself and that is more than fair in a world where many do not have the opportunity I have to follow their dreams. I guess in difficult times myself and others still need a little help getting there and Outside the Box is one that I appreciate."

**Derek Pho**



Derek Pho, *Choke*, 2000-2021

# 2021-2022 MEMBERS

In a year of uncertainty, our members continue to be an essential and foundational part of our organization. We are grateful to our list of current members for their support!

Sonia Abrahamson	Anne Campbell	Jani Francis
Peter Adams	Jacqueline Campbell	Eva Francis-Work
Michael Adams	Sabrina Cataldo	Linda Gallant
Shamim Aghaaminiha	Cheryl Caza	Alyce Garratt
Shima Aghaaminiha	Gail Chin	Dawn Gates
Pat Aldred	Victor Cicansky	Elizabeth Gavin
Jacqueline Alexandra	Claudette Claereboudt	Pam Gillies
Margaret Anderson	Heather Cline	Bonnie Gilmour
Stuart Anderson	Bob Cochran	Elaine Gohlke
Jeanie Andronyk	Shelley Cochrane	DeLee Grant
Ronald Appleton	Cathy Cochrane	Michael Gronnerud
Madeleine Arkell	Bonnie Conly	Linda Guest
C.F. Armistead	Jan Corcoran	Paul Guliov
Melody Armstrong	Marilyn Currie	Brigitte Hagues
Susanne Arndt	Gabrielle Da Silva	Jim Hall
Ryan Arnott	Margaret Delainey	Don Hall
Janet + Donald Barber	Maggie Dixon	Kathy Hamre
Gordon Barnes	Blair Dobson	Kathy Hancock
Charles Bavolar	Alan Dotson	Maria Hendrika
Emily Beaupre-Walsh	Patrick Dowling	Judith Hindle
Penny Bechard Milton	Cara Gay Driscoll	Stephanie Hingley
Alexander Beitz	Mary Ann Dube	Pamela Holbrow
Margaret Bessai	Florence Duesterbeck	Karen Holden
William Bessai-Saul	Susan Easton	Doreen Horvath
Gordon Blackmore	Sharon Eisbrenner	Orle Howat
Sue Bland	Marguerite Engel	Roberta Howay
Mel Bolen	Peptito Escanlar	Lynn Howes
Bill Bolstad	Charley Farrero	Jim Hudson
Rob Bos	Shirley Fehr	Sally Hui
Alda Bouvier	Patrick Fernandez	Della Hunter
Catherine Bradbury	Donita Fichter	Leone Hutch
Nancy Brandiezs	Carole Fisher	Lin Hylton
Christina Bristol	Morghie Flaterud	Nikki Jacquin
Anne Brochu-Lambert	Elizabeth Flynn	Gerald Jessop
Tammy Bryant	Beryl Fournier	Marge Jessop
Mark Budd	Patricia Fox	Brad Jetco
Joviel Buenavente	Linda Fox	Carolyn Joyce
Annette Burbridge	Kellie Fox	Megan Kasdorf



Frank Kemp	Karen Pattison	Candace Tirk
Pat Kemp	John Peet	Larry & Dawn Trask
Dixie Kendall	Cindy Pellerin	Abby Ulmer
Jane Kerr	Wilf Perreault	Carol Walters
Allyson Kew	Derek Pho	Carol Ward
Ernie Klinger	Linda Picot	Dianne Warren
Anita Kohl	Eleanor Podl	Brenda Watt
Barbara Krause	Jim Putz	Sabine Wecker
Kit Krozser	Evan Quick	Lorraine Weidner
Madhu Kumar	Sherry Ramnaraine	Shelley Weinberger
Sharron Labatt	Christine Ramsay	Frances Werry
Richard LaMartine	Iulia Rastorgueva	Sean Whalley
Marcelle LeBlanc	Dawn Redmond	Olive White
Jean LeGrow	Farley Rhonda	Valerie Wiebe
Velda Lekivetz-Morris	Juliet Rich	Susan Wiebe
Gordon Lewis	Jo Ann Richert	Margaret Wigmore
Christine Lindsay	Anita Rocamora	Trina Wirth
Lin Liu	Cloudsley Rook-Hobbes	Brenda Wolf
Faith Logan	Gerry Ruecker	Rod Wood
Mai Ly-Dolata	Vera Saltzman	Shirley Wood
Reagan Maier	David Sanscartier	Sage Wosminity
Marilyn Malo	Gerald Saul	Trent Wotherspoon
Michelle Markatos	Anne Marie Sawka	Debbie Wozniak-Bonk
Edie Marshall	Yvonne Schalk	Vanessa Wraithe
Bonnie McBride	Janice Schlosser	Wei (David) Xue
Eileen McCrank	Beverly Schutzman	Bryce Yanoshewski
Angel McDowell	Doug Scott	Tom Young
Susan McGillivray	Jason Scott	Gerald Youzwa
Shelley McGillivray-Holmes	Rhonda Sentes	Hazel Zaharik
Sheila McKague	Gerri Ann Siwek	Bernie Zaharik
Carri McKinnon	Marianne Smisko	
Anne McLellan	Amy Snider	
Marina Melchiorre	Sandra Staples-Jetko	
Linda Miller-Wenman	Rae Staseson	
Shiela Mitchell	Allison Stickland	
Jan Moser	Elaine Stutt	
Al Munro	Pat Styles	
Audie Murray	Judith Sunde	
Tania Nault	Brenda Tacik	
Wendy Nelson	Lynne Taylor	
Marilyn Nelson	Cheryl Taylor	
Shelly Nicolle-Phillips	Lori & Al Taylor	
Catherine O'Byrne	Patricia Tholl Sterzuk	
Gerda Osteneck	Dianne Thompson	
Shelley Page	Sylvia Thompson	
Dianne Palmer	Crystal Thorburn	
Norm Pantel	Linda Tidball	
Wendy Parsons	Betty Tomasunos-Sellers	
Madison Pascal	shimby Zegeye-Gerbrehiwot	



Gerry Ruecker, Tripod Shadow Lamp, 2021, image courtesy the artist.

# THANK YOU TO OUR 2021-2022 SPONSORS AND FUNDERS

Canada Council for the Arts

City of Regina

Terrie Dunand Remax Crown Real Estate

TD Asset Management

HJ Linnen and Associates

Department of Canadian Heritage

SaskCulture Inc., brought to you by Saskatchewan Lotteries  
Trust Fund for Sport, Culture and Recreation

SK-Arts

Epic Art + Design

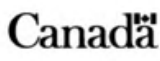
Don Hall Photography

SaskTel

Canada Summer Jobs



TD Asset  
Management



DON HALL  
PHOTOGRAPHY



EPIC ART + DESIGN



Canada Council  
for the Arts

Conseil des arts  
du Canada

Nikki Middlemiss, *Untitled (elevate series)*, detail, 2019-2021, Image by Don Hall Photography.



# **Art Gallery of Regina Inc.**

## **Financial Statements**

**March 31, 2022**

# Art Gallery of Regina Inc.

March 31, 2022

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**Independent Practitioner's Review Engagement Report**

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To the Members of Art Gallery of Regina Inc.

We have reviewed the accompanying financial statements of Art Gallery of Regina Inc. that 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 a summary of significant accounting policies and other explanatory information.

***Management's Responsibility for the Financial Statements***

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, 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.

***Independent Practitioner's Responsibility***

Our responsibility is to express a conclusion on the accompanying financial statements based on our review. We conducted our review in accordance with Canadian generally accepted standards for review engagements, which require us to comply with relevant ethical requirements.

A review of financial statements in accordance with Canadian generally accepted standards for review engagements is a limited assurance engagement. The practitioner performs procedures, primarily consisting of making inquiries of management and others within the entity, as appropriate, and applying analytical procedures, and evaluates the evidence obtained.

The procedures performed in a review are substantially less in extent than, and vary in nature from, those performed in an audit conducted in accordance with Canadian generally accepted auditing standards. Accordingly, we do not express an audit opinion on these financial statements.

***Conclusion***

Based on our review, nothing has come to our attention that causes us to believe that the financial statements do not present fairly, in all material respects, the financial position of Art Gallery of Regina Inc. as at March 31, 2022, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for private enterprises.

*Priority Accountants CPA*

**Priority Accounting Services CPA Prof. Corp.**  
Chartered Accountants

Regina, SK

June 29, 2022

# Art Gallery of Regina Inc.

## Statement of Financial Position

As At March 31, 2022

	2022	2021
<b>Assets</b>		
<b>Current Assets</b>		
Petty cash	\$ 202	\$ 202
Cash in banks	167,370	53,790
Restricted cash - capital	7,216	7,200
Restricted cash - succession	9,320	10,799
<b>Total Current Assets</b>	<b>184,108</b>	<b>71,991</b>
<b>Total Assets</b>	<b>\$ 184,108</b>	<b>\$ 71,991</b>
<b>Liabilities and Net Assets</b>		
<b>Current Liabilities</b>		
Accounts payable	\$ 28,255	\$ 333
Deferred revenue (Note 8.)	82,820	-
<b>Total Current Liabilities</b>	<b>111,075</b>	<b>333</b>
<b>Net Assets</b>		
Net assets - unrestricted	56,497	53,659
Net assets - reserve for capital expenditures	7,216	7,200
Net assets - succession fund	9,320	10,799
<b>Total Net Assets</b>	<b>73,033</b>	<b>71,658</b>
<b>Total Liabilities and Net Assets</b>	<b>\$ 184,108</b>	<b>\$ 71,991</b>

Approved on Behalf of the Board:

*Charles Elwood* Treasurer June 18/22  
*Charles Elwood* PRESIDENT June 18, 2022

The accompanying notes are an integral part of these financial statements.



# Art Gallery of Regina Inc.

## Statement of Operations

For the Year Ended March 31, 2022

	2022	2021
<b>Revenue</b>		
Membership income	\$ 10,596	\$ 23,864
Art sales	8,805	10,263
Interest and GST rebates	1,384	928
Other income	8,281	16,496
Program and classes	2,327	3,900
Sponsorship	-	1,500
<b>Grant revenue</b>		
City of Regina Community Partnership Operating Grant	100,392	82,000
Saskatchewan Arts Board - PAOP	33,674	45,580
Project Grants - SaskCulture/Saskatchewan Lotteries	36,906	7,000
Federal Grants	91,651	21,885
<b>Total revenue</b>	<b>294,016</b>	<b>213,416</b>
<b>Operating expenses</b>		
Office/Administration	10,295	13,407
Salaries & benefits	111,140	112,419
Facility	61,177	13,418
Equipment	2,285	2,094
Marketing/Promotion	9,021	14,497
Programming	84,115	25,897
Fundraising expenses	10,909	6,188
Exhibition expenses	3,701	3,158
<b>Total operating expenses</b>	<b>292,643</b>	<b>191,078</b>
<b>Excess of revenue over expenses</b>	<b>\$ 1,373</b>	<b>\$ 22,338</b>

The accompanying notes are an integral part of these financial statements.

# Art Gallery of Regina Inc.

## Statement of Changes in Net Assets

For the Year Ended March 31, 2022

---

	Unrestricted	Capital replacement	Succession planning	2022	2021
Net assets - beginning of year	\$ 53,659	\$ 7,200	\$ 10,799	\$ 71,658	\$ 49,320
Excess (deficiency) of revenue over expenses	1,357	16	-	1,373	22,338
Increase (decrease) in succession planning	1,481	-	(1,479)	2	-
	\$ 56,497	\$ 7,216	\$ 9,320	\$ 73,033	\$ 71,658

The accompanying notes are an integral part of these financial statements.



# Art Gallery of Regina Inc.

## Statement of Cash Flows

For the Year Ended March 31, 2022

	2022	2021
<b>CASH FLOWS FROM OPERATING ACTIVITIES:</b>		
Excess (deficiency) of revenue over expenses	\$ 1,373	\$ 22,338
Changes in Deferred Revenue	82,820	(92,553)
Changes in Accounts Payable	27,924	333
<b>TOTAL CASH FLOWS FROM OPERATING ACTIVITIES</b>	<b>112,117</b>	<b>(69,882)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES:</b>		
<b>CASH FLOWS FROM FINANCING ACTIVITIES:</b>		
<b>OTHER ACTIVITIES:</b>		
Net cash increase (decreases) in cash and cash equivalents	112,117	(69,882)
Cash and cash equivalents at beginning of period	71,991	141,873
<b>Cash and cash equivalents at end of period</b>	<b>\$ 184,108</b>	<b>\$ 71,991</b>

Cash and cash equivalents consist of the following:

Petty cash	\$ 202	\$ 202
Cash in banks	167,370	53,790
Restricted cash - capital	7,216	7,200
Restricted cash - succession	9,320	10,799
	<b>\$ 184,108</b>	<b>\$ 71,991</b>

The accompanying notes are an integral part of these financial statements.

# Art Gallery of Regina Inc.

## Notes to the Financial Statements

For the Year Ended March 31, 2022

### 1. Nature of entity

Art Gallery of Regina Inc. was initially incorporated as Rosemont Art Gallery Society Inc. on September 24, 1976, under the provisions of *The Societies Act* and was continued under the provisions of *The Non-profit Corporations Act of Saskatchewan, 1995*. Effective May 17, 2005, the gallery changed its name to Art Gallery of Regina Inc. The gallery is a registered charity, as such, is exempt from income taxes under Section 149 of the Income Tax Act, Canada.

The objectives of the Gallery are:

a) to operate a public art gallery for the benefit of Regina and Saskatchewan citizens; and b) to promote the development and appreciation of visual art through art exhibits and public educational programming.

### 2. Significant Accounting Policies

These financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations using the following significant accounting policies;

#### a. Revenue recognition

The gallery 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 collections is reasonably assured.

Membership revenue is recognized in operations in the period to which they apply.

Investment income and other revenue is recognized in operations when earned.

Sales revenue is recognized in accordance with industry practice which is when all the risks and benefits of ownership of products have been transferred to customers under executed sales agreements.

#### b. Cash and cash equivalents

Cash and cash equivalents includes short-term investments and highly liquid investments in money market instruments which are carried at the lower of cost and market value with a maturity date of three months or less from the acquisition date. These are valued at cost which approximates market value.

#### c. Capital assets

The gallery treats the cost of capital asset purchases as an expense in the year that the asset is purchased. No provision for amortization is included in these financial statements.



# Art Gallery of Regina Inc.

## Notes to the Financial Statements

For the Year Ended March 31, 2022

### 2. Significant Accounting Policies

#### d. Deferred revenue

Membership revenue represents annual membership fees paid by the gallery's members, grant, sponsorship and art sales received in advance. The gallery recognizes membership fee ratably over the term of the membership and any unearned portion is included in deferred revenue. The gallery recognizes grants, sponsorship and art sales when all recognition stipulations are met.

#### e. Financial instruments

##### i. Not subject to interest, currency or credit risk

Unless otherwise noted, it is management's opinion that the gallery is not exposed to significant interest rate, currency or credit risks arising from these financial instruments. The fair values of these financial instruments approximate their carrying values.

##### ii. No significant exposure to foreign currency exchange risk

The gallery does business in a foreign country). At March 31, 2022 the gallery did not have significant exposure to foreign currency exchange risk.

##### iii. No significant risk due to short-term maturity

The gallery is not exposed to significant interest rate risk due to the short-term maturity of its monetary assets and current liabilities.

#### f. Use of estimates

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from those estimates and may have impact on future periods.

#### g. Economic dependence

Approximately 74% (2020 - 62%) of the gallery's sales are made from external contributions. The loss of a material amount of contributions could have a material adverse effect on operations. The gallery is dependent upon the continuance of these contributions to maintain operations at their current level.

# Art Gallery of Regina Inc.

## Notes to the Financial Statements

For the Year Ended March 31, 2022

### 3. Property, plant and equipment

#### a. Accounts by period

The Gallery records the cost of capital assets as an expense in the period of acquisition. In addition, to maintain accountability for the capital assets the Gallery maintains a listing of its capital assets including the original cost of the asset. Annually, management review the asset listing and adjust the record of capital assets for the cost of the assets deemed to be obsolete.

	2022	2021
Office equipment	\$ 13,586	\$ 14,210
Gallery equipment	14,086	12,154
<b>Total cost</b>	<b>27,672</b>	<b>26,364</b>
Total expensed	\$ (27,672)	\$ (26,364)

### 4. Art collection

The Gallery maintains a permanent collection of visual and audio visual materials relevant to its mandate. The collection is not recognized in the statement of financial position and has an estimated appraised value of \$93,300. During the year there were no significant changes in the Gallery's collection. The Gallery carries an insurance policy on its permanent collection in the amount of \$50,000.

### 5. Internally restricted net assets

The gallery's Board of Directors internally restricted the following amounts from unrestricted net assets. The amounts are not available for other purposes without the approval of the Board of Directors.

#### Capital Replacement Reserve

During the 2015 fiscal year the Gallery undertook a capital campaign designed to raise funds to assist the Gallery with the acquisition of capital assets. At the time of undertaking this campaign, the Board of Directors agreed to internally restrict the use of the capital campaign funds and defer recognition of these funds as revenue until the year in which the Gallery spends funds on capital assets and replacements.

#### Succession Planning Reserve

The Gallery received funds specifically designated to defray the cost of transition. The Gallery spent some the funds and then established a restricted Succession Fund reserved for future succession expenses.



# Art Gallery of Regina Inc.

## Notes to the Financial Statements

For the Year Ended March 31, 2022

### 6. Grants - Saskatchewan Arts Board

The amount reported in these financial statements as grant revenue from the Saskatchewan Arts Board is made up of a combination of Lottery and non-Lottery funding. This is made possible through the Partnership Agreement between the Saskatchewan Arts Board and SaskCulture Inc., which is the Trustee for the Culture Section of Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. Under the terms of this agreement for the applicable period, SaskCulture allocated a specified amount of Lottery funds to the Saskatchewan Arts Board as a portion of the total envelope of funds available for the program(s) through which this grant was adjudicated and approved.

### 7. Commitments

Art Gallery of Regina Inc. operates under a 5 year renewable lease which expires March 31, 2026. The gallery is still waiting for approval of its renewal of lease with City of Regina with a minimum base rent of \$ 1 and the gallery's proportionate share of the annual operating costs of \$13,000.00 plus GST per year.

### 8. Deferred revenue

The details of grants received are as follows:

	2022	2021
Grants in advance - City of Regina	\$ 82,820	\$ -

### 9. Risk management

Exposure to credit risk, interest rate risk and liquidity risk arise in the normal course of the Gallery's operations.

#### a. Credit risk

Credit risk refers to the risk that a company may default on its contractual obligations resulting in a financial loss.

The Gallery's principal asset is cash. The carrying amounts of financial assets in the statement of financial position represent the Gallery's maximum credit exposure at the balance sheet date. The Gallery does not have significant exposure to any individual customer and has not incurred any significant bad debts during the year. Dealing with institutions that have strong credit ratings minimizes credit risk related to cash.

# Art Gallery of Regina Inc.

## Notes to the Financial Statements

For the Year Ended March 31, 2022

### 9. Risk management

#### b. Liquidity risk

Liquidity risk is the risk that the Gallery will not be able to meet a demand for cash or fund its obligations as they come due. Liquidity risk also includes the risk of the Gallery not being able to liquidate assets in a timely manner at a reasonable price.

The Gallery monitors its cash flow throughout the year to ensure its billing practices take into account the timing and level of its cash obligations. The Gallery has sufficient funds from which to operate and this risk is considered to be low.

### 10. COVID-19

The Coronavirus declared a pandemic by the World Health Organization on March 11, 2020. This has resulted in significant economic uncertainty and the Gallery is monitoring its operations and assessing the impact COVID-19 will have on its activities. It is difficult to reliably measure the potential impact of this uncertainty.