

ANNUAL REPORT | 2022

SAAG SOUTHERN ALBERTA ART GALLERY  
MAANSIKSIIKAITSIITAPIITSINIKSSIN



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## MESSAGE FROM THE BOARD CHAIR

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It was an honour and a pleasure to serve as Board Chair for the Southern Alberta Art Gallery Maansikakaitapitsinikssin in 2022, following a year as Co-Chair in 2021. The past year was one of continued change, transition, and growth for the Gallery—a year where we began to lay the foundation for the future of the institution that will enable us to continue its important role in the arts and culture landscape of Canada and southern Alberta.

At the Board level, in 2022 we continued crucial work in updating and formalizing policies and processes; succession planning; and strategic planning. Meanwhile, the Board supported our new Executive Director, Su Ying Strang, as she settled into her role and began to truly shine.

While reflecting on the contents of this annual report and the work undertaken in 2022, I would like to take this opportunity to highlight some of our plans and goals for the future. Looking ahead, one of the Gallery's key priorities is to continue our collaboration with the City of Lethbridge on our upcoming renovation project. As many of you know, renowned design firm DIALOG was selected through a city-led RFQ process in August 2022. Dialog's team has created an exceptional preliminary design, and we look forward to further refining and realizing it, with the support of our partners. We're grateful to the City for their core support of this project, and to the design consultants for their expertise. We are excited to bring this project to life and create a space that meets the needs of the community and best serves the operations of the Gallery well into the future.

I will be passing the proverbial torch to Chair-elect Raquel Austin following this Annual General Meeting, and I look forward to continuing my work in the coming year as Past Chair. They say the best thing an outgoing Board Chair can hope for is for their Board and organization to be in a stronger position than it was when they assumed their role, and as I reflect upon the work undertaken during my time as Chair, I can say that with absolute confidence. Meanwhile, I am assured knowing the Board will be in good hands with such a talented, professional, organized, and capable person as Raquel at the helm.

As one of my last acts as Chair, on behalf of the Board of Directors, I would like to extend my heartfelt thanks to the staff, artists, members, volunteers, donors, and sponsors who are essential to the ongoing success of the Gallery. I'm proud to be part of such a passionate group that is dedicated to cultivating communities through contemporary art experiences.

**Melissa Arseniuk**  
Board Chair



# MESSAGE FROM THE EXECUTIVE DIRECTOR

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## Dear supporter,

I am delighted to share with you our 2022 Annual Report. In the pages that follow, you'll be taken through the past year of exceptional artists, exhibitions, programs, and activities that the Southern Alberta Art Gallery Maansiksikaitsiitapiitsinikssin has presented thanks to your generous support throughout 2022. Artists are at the core of the Gallery, and deserve to be recognized and celebrated for their critical contributions to our communities. I want to thank each of our 2022 contributing artists for their trust in our organization, and willingness to share their important work with our audiences.

Like many organizations, the unprecedented closures and restrictions brought on to keep our communities safe throughout the COVID-19 pandemic caused significant disruptions to our staffing, revenues, programming, and attendance. However, the past twelve months have been filled with encouraging stories of recovery and growth following the significant impact of this global crisis. Our passionate Board and staff were eager to rebuild and we quickly began developing and implementing strategies to renew the organization. By late spring 2022, most of our in-person programming had returned and by May we were able to host the successful return of the much beloved Art Auction. I am immensely proud of the exhibitions, programs, and events created by artists and our team throughout the year, and encourage you to revisit these projects via this report as well as through the resources available on our website.

While our annual report presents the opportunity to reflect and document the good work done over the past year, it also provides a critical checkpoint to review and assess our plans for the future. In this report, our Board Chair Melissa Arseniuk shares the exciting work done to date and what lies ahead for one of our most significant priorities—our capital project with the City of Lethbridge and DIALOG. As we take our next steps with this important project, we are also reviewing the activities and programming that will take place within and around the renewed building. We are invested in making the Gallery more accessible to the growing and increasingly diverse communities across southern Alberta. This commitment to accessible and inclusive community engagement is one of the six pillars of the Gallery's 2023-2026 Strategic Plan, alongside programming excellence; a robust, diverse, engaged audience; strong brand awareness and communication; financial security and sustainability; and strong organizational culture and leadership. This plan will guide the Gallery towards our 50th anniversary in 2026—and set the stage for success in the next half-century to come.

We welcomed several new community leaders to the Board of Directors in 2022, including Raquel Austin, Jessica Marcotte, Martha Mathurin-Moe, Joan Pommen, Cam Slomp, and Collin Zipp. These new Board Directors have brought a cross-section of

expertise, including education, equity and anti-racism, finance, and non-profit arts. They have been welcome additions to our organization's leadership, and I want to thank them for their service. Board Directors Andy Kolasko, Mark McMurray, and Vincent Varga completed their tenures in 2022 and I'd like to take this opportunity to thank each of them for their vital contributions to the Gallery, with a particular thanks to Vincent Varga for his role as Interim Executive Director during the Board's executive search. My ongoing thanks goes out to our continuing Board Directors in 2022, including Steph Hogan and Joanne Stober, with a special thanks to our dedicated Board Chair, Melissa Arseniuk, who has been a vocal and tireless advocate for the Gallery during her tenure.

The work we do at the Gallery would not be possible without the contributions of our hardworking and talented staff. I'd like to thank each of the following core individuals who made what we do possible through their expertise and energy in 2022, including: Keelan Cashmore, Courtney Faulkner, Jeremy Franchuk, Heather Kehoe, Marley HeavyShield, Bariyaa Ipa, James Phelan, Arianna Richardson, Emma Thomas, Melissa Villeneuve, Meghan Visser, Adam Whitford, Grace Wilson, and Brandon Wynnychuk. My gratitude also goes out to our casual staff and all of our volunteers for their important support bolstering our capacity through their time, skills, and passion. You can learn more about the incredible group of individuals who make what we do possible within this report.

I would also like to express my sincere gratitude to the City of Lethbridge for their continued support and their integral increase in the Gallery's base funding in their 2022-2026 budget. This investment, alongside our ongoing work rebuilding our audiences and revenues, allowed the Gallery to put forward a balanced budget in 2023 and has set the organization up for financial sustainability through a strong operating base as we pursue our upcoming strategic initiatives.

Finally, our patrons have been incredibly supportive throughout 2022, attending programs, visiting our exhibitions, making donations, volunteering, and sponsoring events. My final thanks goes out to each of you, our incredible community, for your continued support. Please know this support is deeply felt and makes a tangible impact at the Gallery each and every day. Thank you.

Warmest Regards,

**Su Ying Strang**  
Executive Director

# LIST OF ASSOCIATION BOARD OF DIRECTORS AND STAFF

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## BOARD OF DIRECTORS 2022

Melissa Arseniuk | Chair

Raquel Austin | Director

Steph Hogan | Treasurer

Andy Kolasko | Past Director

Jessica Marcotte | Secretary

Martha Mathurin-Moe | Director

Mark McMurray | Past Director

Joan Pommen | Director

Cam Slomp | Director

Joanne Stober | Director

Vincent Varga | Past Director

Collin Zipp | Director

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## STAFF 2022

Keelan Cashmore | Visitor Services & Volunteer Coordinator

Courtney Faulkner | Past Program & Event Coordinator

Jeremy Franchuk | Engagement Manager

Heather Kehoe | Program & Event Coordinator

Marley HeavyShield | Summer Program Assistant

James Phelan | Fund Development Coordinator

Arianna Richardson | Lead Preparator

Emma Thomas | Past Visitor Services & Volunteer Coordinator

Melissa Villeneuve | Past Communications Coordinator

Meghan Visser | Operations Manager

Adam Whitford | Interim Curator

Brandon Wynnchuk | Past Designer

## CASUAL STAFF 2022

Malak Abdullah | Casual

William Baliko | Casual

David Hoffos | Casual

Bariyaa Ipaq | Casual

Bronk E. Mackenzie | Casual

Morris Nguyen | Casual

Shane Visser | Casual

Grace Wilson | Casual

## CONTRACTORS 2022

Insight LLP Chartered Professional

Accountants | Auditor

Shaw & Associates | Bookkeeper

Three Legged Dog | Designer

Blaine Campbell | Photographer

Tanya Plonka | Photographer

Angeline Simon | Photographer





- 30** | LOCAL ARTISTS
- 15** | REGIONAL ARTISTS
- 23** | NATIONAL ARTISTS
- 1** | INTERNATIONAL ARTIST
- 90** | PUBLIC PROGRAMS
- 20** | EXHIBITIONS

2022 EXHIBITIONS

18 FEBRUARY 2022 – 24 APRIL 2022

## EMILY NEUFELD | PRAIRIE INVASIONS: A HYMN

Emily Neufeld's work is an unhurried look at how things have, and do, interact. It's an invitation into observation. A tracing of the complex web of interactions between the people, places and patterns of thought that followed in the wake of European colonisation of Canada.

Far from approaching history, both familial and societal, from the position of a

detached spectator, Neufeld instead pulls up a chair and invites the viewer to sit down with her alongside the history loitering in ruins, and reckon with our collective haunted inheritance.

Excerpt from the exhibition text "Breaking Down a Hymn" by Nura Ali.

Image: Emily Neufeld, *Prairie Invasions: A Hymn* (installation view), 2022. Image courtesy of Blaine Campbell.





18 FEBRUARY 2022 – 24 APRIL 2022

## LES RAMSAY | EXCITATION STATION

*Excitation Station* riffs on kitschy visual culture as a vehicle for artist Les Ramsay's deeper ecological concerns. Ramsay's recent embroideries, paintings, and sculptures begin with the oddities, knick-knacks, and discards of domestic craft and outsider artists. Whether combing the beaches for washed up materials or sketching on an iPad, Ramsay assimilates

the humorous and decorative visuals of his environment with mythical and surreal results. Living and working in a rural location near Powell River on the Sunshine Coast of B.C. has deepened his relationship to folk art and the environmental issues of the Pacific Coast.

**Image:** Les Ramsay, *Excitation Station* (installation view), 2022. Image courtesy of Blaine Campbell.

18 FEBRUARY 2022 – 24 APRIL 2022

## NICHOLAS WADE | gifts

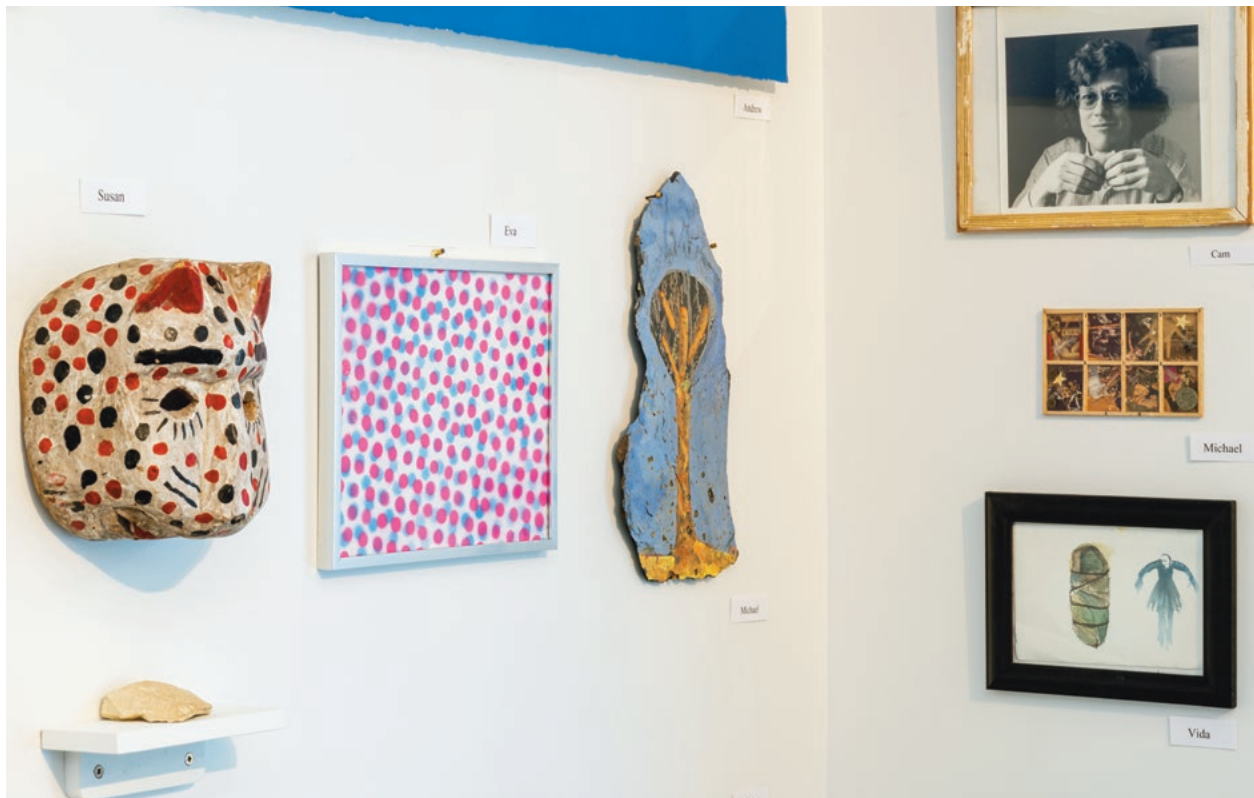
Reflecting back on his decades as a teacher and a creative practitioner, Nicholas Wade rediscovered gifts received from students, friends, and fellow artists. Below, Wade describes how the arrangement of these gifts in the library context along with the names of their creators provokes a consideration of the importance of giving in a micro economy of creative energy:

As a four and five-year old I regularly accompanied my mother to the Kingston Public Library. This was one of my first museum experiences; that of a book collection on polished oak shelves,

paste-waxed green battleship linoleum floors, polished brass handrails and dozens of reliquaries with stuffed birds, mostly native to Eastern Ontario and some, I would soon discover, becoming rare.

The gifts in this exhibition have come to me in many forms in 40-plus years, from former students, past and present friends, and associates. I am in daily contemplation of how many of these people are no longer among us.

Image: Nicholas Wade, *gifts* (installation view), 2022.  
Image courtesy of Blaine Campbell.



18 FEBRUARY 2022 – 24 APRIL 2022

## **CULTIVATING COMMUNITY** | EXPLORING YOUTH PERSPECTIVES THROUGH RURAL PHOTOGRAPHY

KIM CAMPS, CADENCE CROWSON, SARA FROESSE, JENNIFER GIESBRECHT, PAIGE HOFER, MAREN LIVINGSTONE, KENNEDY PLANGER, ALEXZANDRIAH STEINBORN, ALEXANDER WIEBE

The *Cultivating Community* Rural Youth Photography Project sought to address issues of young people's geographical isolation and resulting difficulties accessing materials and instruction. In preparing for this gallery show, youth living in the Municipal District of Taber, aged 13 to 18, were invited to participate in workshops focused on photography and gallery curation. In the first workshop, participating youth were provided with photography instruction, a disposable film camera, and a prompt: "What does community mean to you?" Through their photographs, the youth

were then encouraged to capture their own perspectives of their communities, including different spaces and activities that foster a sense of inclusion and belonging.

This exhibition is a partnership between Family & Community Support Services' youth initiative, Kaleidoscope Inclusive Youth Programming, the Southern Alberta Art Gallery, and the Town of Taber – Arts, Culture, and Recreation Department.

*Image: Cultivating Community: Exploring Youth Perspectives Through Rural Photography (installation view), 2022. Image courtesy of Blaine Campbell.*





14 MAY 2022 - 19 JUNE 2022

## **45<sup>TH</sup> ANNUAL ART'S ALIVE AND WELL IN THE SCHOOLS** | LETHBRIDGE AREA K-12 STUDENTS

In 1976 the Southern Alberta Art Gallery opened its doors. The following year we made a commitment to providing formative opportunities for Lethbridge students from kindergarten to grade 12. Through *Art's Alive and Well in the Schools*, we have been able to honour youthful creativity by exhibiting their work in a leading contemporary art gallery. In its 45<sup>th</sup> year, we estimate *Art's Alive* has exhibited nearly 17,000 pieces over the decades. This exhibition continually reminds

us that art is a fundamental aspect of learning and development.

*Art's Alive* is organized by the Lethbridge School Division, in cooperation with the Holy Spirit Roman Catholic Separate Regional Division, and École La Vérendrye. Hosted by the Southern Alberta Art Gallery Maansiksikaitsitapiitsinikssin.

**Image:** *Art's Alive and Well in the Schools* (installation view), 2022. Image courtesy of Tanya Plonka.



14 MAY 2022 - 19 JUNE 2022

**THE CHISEL AND THE OAK BEAM** | EVA BIRHANU, LAUREN  
CHIPEUR, STAR CROP EARED WOLF, GRACE WIRZBA

*The Chisel and the Oak Beam* considers a duality in the practices of four artists based in Treaty 7 Territory of Southern Alberta, that of the tactile pleasures of creation and the political potentials present when refashioning material. Each artist reckons

with how their respective medium of weaving, ceramics, beading, and textiles is shaped by its own material history.

**Image:** *The Chisel and the Oak Beam* (installation view), 2022.  
Image courtesy of Blaine Campbell.



14 MAY 2022 - 19 JUNE 2022

## MORGAN PLATTS | <INTER/DEPENDENT>

Platts' collages and her interactive sound installation recall how personal devices have become an extension of our bodies, fingers, and even the emotional amygdala. Collages combining virtual matrices, disembodied arms and heads, and cues from user interfaces of operating systems past, describe a recent period where virtual escape, touch, isolation, joy, and distress commingle. Her interactive installation using

conductive paint requires the touch of a user to complete the circuit, using the body as a conduit, a necessary addition to complete the machine. Rewarding touch with sounds familiar to anyone who has mindlessly scrolled TikTok, Platts considers how touch and its psychological rewards rarely exist without a mechanical intermediary.

Image: Morgan Platts, <Inter/Dependent> (installation view), 2022. Image courtesy of Blaine Campbell.



09 JULY 2022 – 04 SEPTEMBER 2022

## PETER VON TIESENHAUSEN | PLASMA

Derived from the Ancient Greek word πλάσσω (plássō) meaning, “to shape”, plasma conjures the possibilities of creation through plastic mediums. Throughout the exhibition, von Tiesenhausen wields the constructive and destructive possibilities of heat, combustion, and light.

Through the fiery process of carbonization, organic matter is reduced to a purely carbon and highly-fragile version of itself. The carbonized sculptures freeze evidence

of a changing and deteriorating ecosystem through destruction. Sections of carbonized poplar bark resemble the pages of a charred book, asking to be read as pages of passing time. Deceased bees in their hives are also transfixed through this process. Much like the bee population itself, these ebony-like sculptures are so incredibly fragile that a single disturbance could destroy them.

Co-curated with Ania Sleczkowska

Image: Peter von Tiesenhausen, *PLASMA* (installation view), 2022. Image courtesy of Blaine Campbell.





09 JULY 2022 – 04 SEPTEMBER 2022

## AZADEH ELMIZADEH & ELLA GONZALES | SOFT SMOKE

*Soft Smoke* developed out of conversations between Azadeh Elmizadeh and Ella Gonzales' shared empathy for cross-cultural migration. They bonded over a common desire to contextualize their paintings through a lens not solely informed by a Eurocentric view of art history. They share a common

investigation into the psychic space of belonging that resides in cultural traditions, dreams, and architectural residues of lived experience.

**Image:** Azadeh Elmizadeh and Ella Gonzales, *Soft Smoke* (installation view), 2022. Works courtesy Ella Gonzales, Azadeh Elmizadeh and Franz Kaka. Image courtesy of Blaine Campbell.



09 JULY 2022 - 04 SEPTEMBER 2022

## **KELLEN SPENCER** | UNHOMELY

Within the depth of the Gallery's library bookshelves, Spencer reimagines his etchings as three-dimensional landscapes. Propped in the shelves like a stage set, each miniature landscape anticipates the action to come, whether the construction of a home or its continued demolition. Each site is uninviting and barren, with no signs of human scale. As

someone who works in the surveying industry, Spencer also sees the possibilities of these sites, of the future lives that could animate and shape each empty lot. However, the unfamiliarity of Spencer's constructions also visualizes the very real anxieties and politics surrounding affordable housing.

**Image:** Kellen Spencer, *Unhomely* (installation view), 2022.  
Image courtesy of Blaine Campbell.

09 JULY 2022 - 04 SEPTEMBER 2022

## u | PROJECT SPACES OFF-SITE AT CENTRE VILLAGE MALL

Project spaces are miniature galleries that provide a literal and hypothetical space for u and various collaborators (a wide ranging network of artists, writers, and curators) to analyze the questions, intentions,

and interpretations at the core of art and exhibition-making.

A project spaces publication is forthcoming.

Image: u, *project spaces* (installation view), off-site at Centre Village Mall, 2022. Image courtesy of Blaine Campbell.



17 SEPTEMBER 2022 - 19 NOVEMBER 2022

## JIN-ME YOON | HERE ELSEWHERE OTHER HAUNTINGS

*Here Elsewhere Other Hauntings* is the first retrospective dedicated to the work of Jin-me Yoon, a Korean-Canadian artist living in British Columbia. Conceived and organized by the Musée d'art de Joliette, Québec, this exhibition brings together nearly 30 years of Yoon's artistic practice through a thematic journey. It shares works that condense several of the artist's preoccupations, including her relationship with her Korean

heritage, her experience of migration and colonization, and her testing of the ideals considered to be the Canadian reality.

Curated by Anne-Marie St-Jean Aubre, Curator of Contemporary Art, Musée d'art de Joliette. Produced and circulated by the Musée d'art de Joliette.

**Image:** Jin-me Yoon, *Here Elsewhere Other Hauntings* (installation view), 2022. Image courtesy of Blaine Campbell.





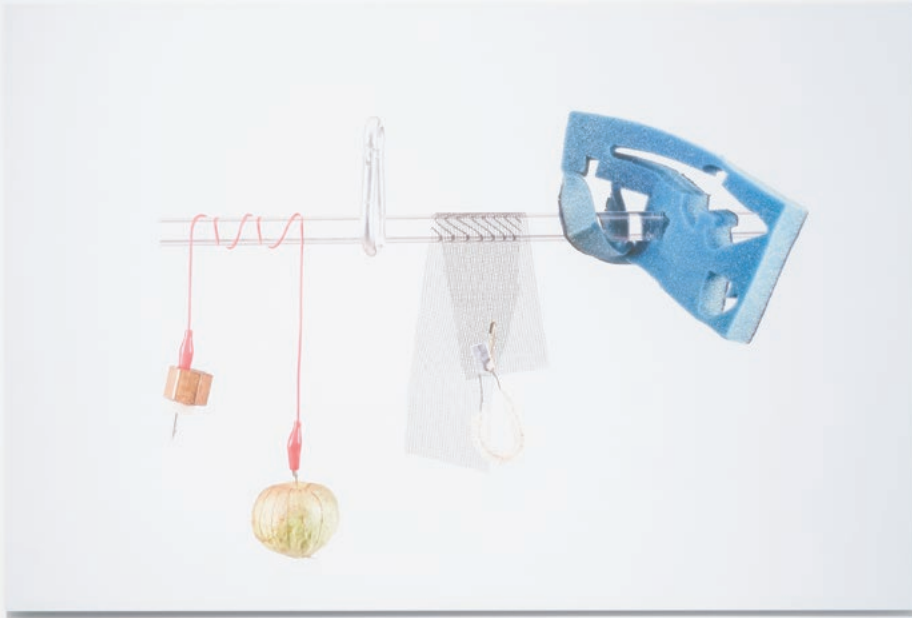
17 SEPTEMBER 2022 - 19 NOVEMBER 2022

## JUDE GRIEBEL | NEXT WORLD EMISSARIES

*Next World Emissaries* is a series of new sculptures that builds upon Jude Griebel's previous work exploring eco-anxiety in fantastic and dystopic tableaux. While these past dioramas processed environmental collapse in miniature environments, elements of these new works are both true to scale and oversized – awarding

humanity's current "pests" a monumental scale. These sculptures explore the concept of "new beginnings", influenced by speculative fiction in historical and contemporary writing, visual art, and popular culture.

**Image:** Jude Griebel, *Next World Emissaries* (installation view), 2022. Image courtesy of Blaine Campbell.



17 SEPTEMBER 2022 - 19 NOVEMBER 2022

## EMILY PROMISE ALLISON | FUTILITY INDEX

The Futility Index photo series depicts the limitations and possibilities of physical balance. Utilizing an array of household, industrial, constructed, and natural materials, Emily Promise Allison intricately balanced and photographed hanging assemblages. The details of each assemblage were considered with an

utmost regard for authenticity meaning that nothing in the composition was altered in post-production. The resulting artwork is a collaboration between the artist and natural forces, as gravity demands the size, weight, and position of the item to be added next.

**Image:** Emily Promise Allison, *Futility Index* (installation view), 2022. Image courtesy of Blaine Campbell.



03 DECEMBER 2022 – 11 FEBRUARY 2023

**THE FACELESS FAMILIAR** | BARRY DOUPÉ, NICK SIKKUARK,  
KASIA SOSNOWSKI, ALISON YIP, ELIZABETH ZVONAR

*The Faceless Familiar* conjures unsettling images of distorted faces and portraits of someone we might expect to know. Read in another way, the title references the familiars of medieval folklore, supernatural entities that could manifest in numerous forms to aid their witch or sorcerer. Similarly, each artist has conjured their own mystical, absurd,

humorous, emotional, or even supernatural version of the familiar figure. Barry Doupé, Nick Sikkuark, Kasia Sosnowski, Alison Yip, and Elizabeth Zvonar shape and misshape the body, gesturing towards its changing, complex identities.

Image: *The Faceless Familiar* (installation view), 2022.  
Image courtesy of Blaine Campbell.





17 SEPTEMBER 2022 - 19 NOVEMBER 2022

## **DAGMAR DAHLE | TANGLE**

*Tangle* assembled 14 years' worth of Lethbridge-based artist Dagmar Dahle's gouache paintings on paper. Part automatic drawing and part daily practice, *Tangle* refers to the interwoven, chaotic linearity of the artworks but also a reckoning with oneself through meditative introspection. Beginning in 2008 in Paris while on a residency, Dahle began to doodle without intention as a way

to ease mental burnout. As she traveled in subsequent years, this meditative practice was easily transportable and would be completed in such locations as: Berlin; Round Lake, Saskatchewan; Blairmore, Alberta; Bamfield, B.C.; Svalbard, Norway; Lethbridge; Toronto; and Mazatlán, Mexico.

**Image:** Dagmar Dahle, *Tangle* (installation view), 2022.  
**Image courtesy of** David Miller and Petra Malá Miller.

03 DECEMBER 2022 - 11 FEBRUARY 2023

## RANEECE BUDDAN | DESIDERIUM

A desiderium, or a strong feeling of grief at something that was lost, drives Raneece Buddan's in-depth material investigations. Her ceramics, printed textiles, and weavings are created from studying time-honoured clay, block printing, and weaving practices from Nigeria, Ghana, and India. A mixed-race Jamaican of

Indo-Caribbean and Afro-Caribbean ancestry, Buddan considers each work a self-portrait. The hybridized pottery and printed textiles combine the visual motifs of Nigerian, Ghanaian, and Indian artwork, re-establishing lost connections to Buddan's ancestors.

Image: Raneece Buddan, *Desiderium* (installation view), 2022. Image courtesy of Blaine Campbell.



## PUBLICATIONS

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### **THE OTOLITH GROUP | XENOGENESIS**

*Xenogenesis* is an extensive and comprehensive polyphonic exploration of the work of The Otolith Group's (Anjalika Sagar and Kodwo Eshun) broader practice, including performance, lecture and research material. Edited by The Otolith Group with Megs Morley and designed by Luca Frei, *Xenogenesis* has been published by IMMA and Archive Books, with the generous support of their international partners Buxton Contemporary, Haus der Kulteren der Welt (HKW), Institute of Contemporary Art, Virginia, Sharjah Art Foundation, Southern Alberta Art Gallery and Van Abbemuseum.

**Contributors:** Dr. Denise Ferreira da Silva, Annie Fletcher, Anselm Franke, Shanay Jhaveri, George E. Lewis, Mahan Moalemi, Fred Moten, Grant Watson, Vivian Ziherl and Mark Fisher

**Editors:** The Otolith Group and Megs Morley

**Designer:** Luca Frei  
ISBN 978-3-948212-33-9  
Hardcover, 8.3 x 11 inches  
432 pages

**TOWARDS REAL AND PERMANENT GOOD**

*Towards Real And Permanent Good: Reflections on the Centennial Anniversary of the Lethbridge Carnegie Library Building* is a compendium of images and writing that reflects on what it means to be a place of art, of stories, and of knowledge. The book features contributions from former SAAG director Alf Bogusky, Lethbridge-based artist katie marie bruce, Blackfoot Knowledge Keeper Mary Fox, the Lethbridge Public Library, the Lethbridge Historical Society, and the Galt Museum & Archives. *Towards Real and Permanent Good* presents a collection of archival material, art, and critical writing that honours what the building has been and what it can become.

**Contributors:** Alf Bogusky, katie marie bruce, Mary Fox, Heather Kehoe, Su Ying Strang

**Editor:** Heather Kehoe

**Designer:** Brandon Wynnychuk  
ISBN 978-1-989523-06-3  
Softcover, 7.5 x 5 inches  
72 pages

**EMILY NEUFELD | PRAIRIE INVASIONS**

Emily Neufeld's *Prairie Invasions* is published in conjunction with her exhibitions at the Richmond art Gallery and the Southern Alberta Art Gallery. Jointly published by both institutions, the book features documentation of both exhibitions as well as previously unseen photographs and field notes of Neufeld's investigations into abandoned farmhouses built by settler migrants in the 19th century. Through subtle interventions, captured in beautiful photographs, Neufeld grapples with tensions of colonial history, and contends with her own responsibilities as an artist and environmental advocate of settler descent. *Prairie Invasions* also presents an extensive essay, *The Empty Chair* by artist and author Nura Ali.

**Contributors:** Nura Ali, Su Ying Strang, Adam Whitford

**Editor:** Heather Kehoe

**Designer:** Meghan Rennie  
ISBN 978-1-989523-08-7  
Softcover, 8 x 5.5 inches  
84 pages

# PUBLIC PROGRAMMING

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## GENERAL AND RECURRING PROGRAMS

### **Art NOW:**

#### **Visitors in the Arts Lecture Series**

A core course in the Department of Art at the University of Lethbridge featuring visiting speakers. The Gallery's featured artists speak when schedules allow, typically 6 times per year. The Lecture is live streamed over Zoom and is free to attend. In 2022, featured SAAG artists included: Lauren Chipeur, Emily Neufeld, Ella Gonzales, Azadeh Elmidazeh, eva birhanu, Jude Griebel, Jin-Me Yoon, Sean Morel, Kasia Sosnowski, and Barry Doupé.

#### **Articulations Art Lecture Series**

The Articulations Art Lecture Series offers presentations from contemporary practicing artists and arts professionals. Local and international artists, curators, critics, art historians, theorists, and filmmakers share their practice and engage with the audience in open, critical discussion. In 2022, we featured Mandy Espezel, Emily Neufeld, Belinda Crowson and the Lethbridge Historical Society, Peter von Tiesenhausen, and Dagmar Dahle. This program is complimentary with admission and free for members. We had a total attendance of 79 people for this program.

#### **Bletcher Hour**

Bletcher Hour is the Gallery's monthly critical reading group. Readings explore key themes of the exhibitions and current events, with the intent to deepen participants' understanding of the

artworks and their context within our community. The program is free to attend. Readings are sent in advance. This program has been held online and in person. In 2022 we held 11 Bletcher Hours, with a total attendance of 44 people.

#### **Coulees & Culture**

Weeklong children's day camp designed in partnership with four other cultural institutions in Lethbridge including: Helen Schuler Nature Centre, The Galt Museum & Archives, Fort Whoop Up, and New West Theatre. We participated in three of the four camps in the year, with a total attendance of 43 campers.

#### **Crafternoon**

A monthly afternoon drop-in craft and art activity started in 2022. This program is complimentary with admission and free for members. In 2022 we ran 7 programs, led by Gallery staff, with an overall attendance of 28.

#### **Exhibition Opening Reception**

Celebration of new exhibitions at the Gallery. Receptions will sometimes include artist walkthroughs and performances. We held 6 opening receptions in 2022, with an overall attendance of 539.

#### **First Friday**

Free admission and art activities to support downtown business & safe community initiatives. In 2022 we held four First Fridays, with an overall attendance of 205.

### **Gallery Tours**

The Gallery regularly offers tours to local organizations, classes, and private groups. In 2022 we continued to pilot a weekly tour program, with regular Gallery Tours offered on Wednesdays, Thursdays, and Saturdays. The pilot program ended in April 2022. The weekly tours were complimentary with admission and free for members. Group tours are offered at half-rate admission per participant (usually \$5 per person). We offered 19 Gallery Tours with an overall attendance of 45, 4 University of Lethbridge Tours with an overall attendance of 71, and one youth tour with 16 attendees.

### **Holiday Market**

Annual holiday shopping event featuring local vendors and artisans and sales in the Shop at SAAG. In 2022, the Gallery once again partnered with Allied Arts Council on the Market Passport program, which encouraged visitors to attend the SAAG Holiday Market, Christmas at Casa, the Galt's Indigenous Makers Market, and stores throughout downtown Lethbridge. Our 2022 Holiday Market featured 16 local vendors. We had 579 attendees.

### **Spring Market**

Annual spring shopping event featuring local vendors and artisans and sales in the Shop at SAAG. Our 2022 Spring Market featured 18 local vendors. We had 287 attendees.

### **SAAG Arts Writing Prize**

The Gallery's annual competition aiming to recognize emerging arts writers, critics, poets, creatives and students, providing them the opportunity to expand their practice. The Gallery offers two awards: Arts Writing and the Aruna D'Souza Award for BIPOC writers. All entries are eligible to be published in the SAAG Arts Writing Prize Reader 2022, made in-house at the Gallery's Tiny Press bookbinding studio. Participants will receive a copy of the publication. Winners receive a \$1000 prize; Gushul Studio Writer's Cottage residency (Blairmore, Alberta) for 2 weeks in August, 2022; editorial mentorship opportunity to write and publish a current exhibition review for Galleries West. The prize is offered in partnership with Galleries West Magazine. In 2022 we had 32 submissions for the prize. We had 30 people attend the virtual reception.

### **Tiny Press Workshops**

In 2022 we launched Tiny Press, the Gallery's in-house bookbinding studio. The launch corresponded with the publication of the Library Centennial publication workshop. We had two subsequent publication workshops later in the year: the Earth Day Publication workshop with LPIRG and the Climate Justice Working Group, and Tiny Press for Teens with the Boys & Girls Club of Lethbridge. We had 24 participants overall.

## 2022 SPECIAL PROGRAMS

### **Arts (Belated) Birthday**

Themed event celebrating Art's (Belated) Birthday, featuring local artists, performers, and musicians. The evening's festivities included a Dada themed costume party, Theatre Outré's Dada Variety Show, Lethbridge Ball, and a dance party with DJ MorrisMorris. Presented as part of 2022 Arts & Culture Days with the support of the City of Lethbridge's Heart of our City Grant. We had 70 attendees at our 2022 Arts (Belated) Birthday.

### **A Brush with Art**

In 2022 the Gallery began to partner with Alberta Health Services to deliver the art therapy program "A Brush with Art." This 10 week long program encourages clients to use art as a means of expression and healing. The Gallery provides the group with complimentary access to the Creativity Centre, as well as Gallery-specific opportunities like exhibition tours and guest artists for workshops.

### **SAAG Cinema: National Indigenous Peoples day with WAFF**

SAAG Cinema is the Gallery's annual film festival, bringing award winning films to the Gallery's audience. In 2022 the Gallery partnered with the Winnipeg Aboriginal Film Festival (WAFF) to bring a selection of award-winning films: Portraits from a Fire and Malni - Towards the Ocean, Towards the Shore. The event was supported by the Reconciliation Lethbridge Advisory Committee. We had 58 people attend our 2022 SAAG Cinema event.

### **Nature as Teaching System with John Chief Calf**

2-part outdoor workshop presented by artist and educator John Chief Calf, sharing Blackfoot language, history, and culture and their connections with the natural world. We had 17 people attend this program.

### **Listening to Land, Peoples, and Plants with Francis First Charger**

Land knowledge creation and dissemination workshop series presented in partnership with Annie Martin, Janet Youngdahl, Migueltzinta Solís, and Tareq Abu Rahma. This series brings primarily Indigenous elders, artists and scholars together to explore practices and traditions which link the earth to human beings, honouring the spiritual connections between humans, land and growing things. The 2022 instalment featured a presentation by Elder Francis First Charger. We had 21 people attend this program.

### **Writing Workshop: Ekphrastic Exploration with Sneha Subramanian Kanta**

Online writing workshop teaching ekphrasis and art-engaged writing styles. Presented by writer and academic Sneha Subramanian Kanta. This program was \$10 for non-members and free for Gallery members and 2022 Writing Prize applicants. We had 5 people attend this workshop.



## 2022 VOLUNTEERS

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The Southern Alberta Art Gallery is fortunate to enjoy the support of a team of dedicated volunteers who serve at events, prepare exhibitions, deliver programs, and engage with our audiences. We would like to extend a heartfelt thank you to all those volunteers past and present who have freely given their time to the Gallery.

**We are grateful to everyone who generously donated their time to the Gallery in 2022.**

Bree  
 Jolayne Arnold  
 Melissa Arseniuk  
 Raquel Austin  
 Alexis B  
 Jenessa Bates  
 Mac Bronk  
 Nicola Cook  
 Reese Cruz  
 Twila Dainard  
 Camila Dias  
 Talayna Ekelund  
 Mitzi Florentino  
 Timothy Frantz  
 Amreet Gill  
 Emmanuel Gislason  
 Brady Gleeson  
 Willow Greaves  
 Evelyn Hagen

Keilan Heavysield  
 Steph Hogan  
 Andy Kolasko  
 David Lanz  
 Victoria Lasalle  
 Jennifer Leanne  
 Ciaida Lomibao  
 Frances MacArthur  
 Dominic Marcel  
 Jessica Marcotte  
 Martha Mathurin-Moe  
 Steel McDonald  
 Mark McMurray  
 Morris Nguyen  
 Phung Nguyen  
 Ugonna Nwachukwu  
 Aaron Orthner  
 Michele Orthner  
 Cherilene Payongayong

Joan Pommen  
 Lisa Sallah  
 Samantha Scott  
 Cam Slomp  
 Joanne Stober  
 Cassandra Tait  
 Tim Tan  
 Anna Thibault  
 Ian Thompson  
 Avalon Valgardson  
 Sofia Villaneuva  
 Russell Wiebe  
 Tina Wiens  
 Cass Williamson  
 Dominika Wojcik  
 Collin Zipp  
 Teanna Zwicker

## COMMUNITY ACCESSIBILITY

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The Southern Alberta Art Gallery strives to be a welcoming and safe space for the communities we serve. In 2022, we explored new ways for our audiences to experience contemporary art by eliminating barriers to access and cultivating partnerships through community outreach.

### First Fridays

Conceived to complement the Downtown BRZ's now-discontinued First Friday initiative, the Gallery piloted offering free admission on the first Friday of every month in 2022 starting in August. The official First Friday launch on Sept. 2 sponsored by Re/Max YQL (later a major sponsor of SAAG Social 2022) and featuring a partnership with local food truck Vesano Pizza drew 143 attendees. The Gallery made First Fridays a permanent feature in 2023.

### YQL Culture Crawl

Organized by Tourism Lethbridge, the YQL Culture Crawl offered students from the University of Lethbridge and Lethbridge College free transportation and admission to local arts and culture attractions, including the Gallery.

### Community Outreach

In 2022, the Gallery participated in the Lethbridge Senior Citizens Organization Live Well Showcase, the Lethbridge Public Library's Word on the Street festival, Aggie Days Volunteer Fair, the University of Lethbridge's New Student Orientation, and Lethbridge College's Volunteer Fair.

## COMMUNICATIONS + MEDIA

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In 2022, the Gallery continued to foster relationships with local and national media to garner coverage for exhibitions and events. Exhibitions received coverage locally in the Lethbridge Herald, Global News Lethbridge, CTV Lethbridge and CKXU radio.

The Gallery also expanded its advertising efforts locally through partnerships with CKXU radio and the Allied Arts Council of Lethbridge's quarterly Arts Guide as well as purchasing space in the City of Lethbridge's monthly recreation and culture guide. In addition, we placed ads in art publications C-Magazine, Blackflash and Border Crossings to ensure the Gallery's exhibitions were communicated to a national audience.

Social media continued to be a key communication channel particularly Instagram which proved a vital tool for visual storytelling and audience engagement. Our Instagram follower base increased by more than 800 followers between January and November.

Looking forward, we continue to explore new ways of bringing contemporary art experiences to life through storytelling across a variety of mediums and platforms.

## RECREATION AND CULTURE MASTER PLAN ALIGNMENT

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The Gallery is a long-term partner of the City of Lethbridge that offers excellent services and value delivered via the fee-for-service model. The Gallery employs expert art administrators and professional artists who excel at providing high quality arts programming to audiences across southern Alberta and visitors to our city.

The focus of healthier people and connected communities within the City's Recreation and Culture Master Plan is clearly aligned with the Gallery's work and objectives. The Gallery is a place where one can connect with communities through contemporary art. This programming can sometimes present new ideas that challenge us, new ways to connect to old ideas, and create space to talk about some of the key issues and ideas of our times through the arts.

The Gallery is a place where everyone, regardless of their previous knowledge or interest in contemporary art, can experience art and learn more. Our staff create a welcoming environment where visitors are encouraged to ask questions and engage with the exhibitions in ways that are comfortable to them.

Alongside the friendly and welcoming environment, our different styles of programs allow for a variety of ways for folks to connect. Those more interested in hands-on learning can participate in a workshop while those who prefer to soak in a presentation can attend one of our talks

or panels. Visitors can engage with written didactic materials or by asking questions to our knowledgeable team. We also host tours that allow visitors to access an extra layer of information about the exhibitions. For those who want extra socializing with their art, we have several events annually, including opening receptions where exhibiting artists are in attendance for visitors to meet and speak to about their work. The Gallery has continued to offer select programs online such as Bletcher Hour, a monthly book club. Online programs help us expand our reach and profile to folks located outside of Lethbridge and southern Alberta and also provides another access point for those unable to join us in person for other reasons, whether due to ongoing concerns around COVID-19 or other accessibility barriers.

## ENVIRONMENTAL SUSTAINABILITY

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The Gallery is committed to being an environmentally responsible organization and reassesses our operations on an ongoing basis to continually reduce our environmental impact. Currently the organization has office lights and bathroom sinks on timers, low flow toilets and sinks, and we participate in the City of Lethbridge's recycling and organics program.

In our programming, we reuse installation materials for as long as possible, schedule projects that have similar production requirements such as false walls to take place in sequence so we can get more use out of these elements, and print promotional materials in small runs to reduce paper waste.

## FUNDRAISING + DEVELOPMENT

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Financial support from the community has never been more important to the Gallery's operations and sustainability.

Our two major fundraising events, Art Auction and SAAG Social, continued to be the main drivers of the Gallery's earned revenue. Art Auction 2022 on Saturday, May 7 featured 54 works generously donated by past exhibiting artists and Southern Alberta's visual arts community, a special musical performance from Mauvey and, for the first time, an online auction component hosted through Levis Fine Art Auctions' website. Thanks to the support of the artistic community, sponsors and supporters, Art Auction 2022 raised \$79,296 for the Gallery.

In November, the Gallery held its second annual SAAG Social event to celebrate our ability to once again connect in-person for a night of fun and community.

At SAAG Social, the Gallery launched a vital new support initiative in celebration of the 100th anniversary of Lethbridge's first purpose-built public library—our home, the Carnegie Building. The *Centennial Club* is a monthly giving program, created to celebrate 100 years of philanthropic spirit and a legacy of community-building through this central and significant gathering place in Lethbridge. This campaign seeks to inspire our communities to help strengthen our organization by donating a monthly gift, selecting an amount that is sustainable for them to contribute towards the future of the Gallery. This campaign also encourages our communities to help us spread the word about *Centennial Club*, both through their networks of family, friends, and colleagues, and online through CanadaHelps and their social media platforms.



## Thank you to our 2022 donors, sponsors, and event supporters.

Anonymous, Elizabeth Afaganis, Rosemary Allen, Joseph Anderson, Melissa Arseniuk, Raquel Austin, Victoria Baster, Cheryl Baxter, Moni Brar, Catherine Burgess, Charlotte Caton, Roy Caussy, Christine Clark, Chris Cran, Belinda Crowson, Dagmar Dahle, Terry and Donna Daniel, Kevin and Chandra Deaust, Azadeh Elmizadeh, Mandy Espezel, Gabriel Molina Esteban, Kevin and Michele Finn/Fraser, Tori Foster, Marianne Gerlinger, Don Gill, Ella Gonzales, Barb Goodman, Olive Green, Jude Griebel, Charlene Haley, Allan Mackay Harding, Luke Johnson, Mary Kavanagh, Carol Kehoe, Laura Kenwood, Andrew Kolasko, Yvonne Lammerich, Micah Lexier, Darcy Logan, Corb Lund, Doug MacLean, Simon Mallett, April Matisz, Morgan Melenka, Petra Miller Mala, Harley Morman, Jay Mosher, Tyler Muzzin, Evan Neilsen, Emily Neufeld, McDonald Nissan, Aingeal Guyn O'Mahony, Brian and Carolyn Otto, Jeremy Pavka, Birthe Perry, James Phelan, Joan Pommen, Janice Rahn, Les Ramsay, Mary Reid, Arianna Richardson, Robert and Iris Richardson, Catherine Ross, Matthew Salmon, Jason Saunders, Drs. Brian and Mary Searby, Angeline Simon, Migueltzinta Solís, Su Ying Strang, Takao Tanabe and Anona Thorne, Fran Tatebe, Zin Taylor, Erin Thrall and Peter Johnson, Jason VandenHoek and Kurt Schlachter, Glenn Varzari, Jeph Virtue, Nicholas Wade, Janet Walters, Trent Warner, Adam Whitford, Cindy Wieddrington, Dr. Carol Williams, Collin Zipp, Allied Arts Council of Lethbridge, Alpine Drywall, Avail CPA, CADO Developments Inc., CI Global Asset Management, Joss Wealth Advisory Group of RBC Dominion Securities, MNP Accounting, National Salvage, Pattison Outdoor Advertising, Re/Max YQL, Subaru of Lethbridge, Tourism Lethbridge, VivianeArt. Analog Books, Andrew Hilton Wine & Spirits, Armstrong Fine Art Services Awesome Adventures, BLOOMdiggity, Bert and Mac's Source for Sports, Browns Socialhouse, Calgary Flames, Cattlemen's Chophouse, Catwalk Salon and Spa, Natasha Chaykowski, Wendy Colby and Kevin Giron, Contemporary Calgary, Coulee Climbing, Crystal Springs Cheese Ltd., Distilled Liquor, Doug Levis, Esplanade Arts and Heritage Centre, Evergreen Golf Centre Lethbridge, Firebrand Hotel, Flowers on 9th, Steven William Foord, Fountain Tire, Gas King, Gentlemen III Menswear, Gillian Goerz, Hotel Arts, How Sweet Inc., Hudson's Bay, Intrigue Lingerie Boutique, Italian Table, Jasmine Tea Room, King of Trade, LA Chefs, L.A. Gallery 2.0, Last Best Brewing and Distilling, Lethbridge Golf and Country Club, Lethbridge Headshots, Lethbridge Hurricanes, Lethbridge Symphony, Levis Fine Art Auctions, Lolly Willowes, Magrath Golf Club, Mauvey, Medalta Potteries National Historic Site, Medicine Hat Lodge, Milkman Milk Bar, Shaela Miller, North and Company Law Offices, Owl Acoustic Lounge, Paradise Canyon Golf Resort, Prairie Hills Farms, Sandman Signature Lethbridge, Street Legal Records, Telegraph Taphouse, The Place, The Populess Company, The Sill & Soil, Theatre Outré, Tito's Handmade Vodka, Jess Tollestrup, Union Salon and Barbershop, University of Lethbridge Art Gallery, Urban Studio Interior Design, Water Tower Bar and Grill.

<b>14,467</b>		ANNUAL ATTENDANCE
<b>228</b>		NUMBER OF MEMBERSHIPS SOLD
<b>57</b>		VOLUNTEERS VOLUNTEERED 1,000 HOURS
<b>\$205,603</b>		VALUE OF FUNDRAISING EFFORTS
<b>1,118</b>		HOURS OPEN TO PUBLIC
<b>\$390,416</b>		FOR ALL WAGES IN 2022
<b>\$1,099,292</b>		PROJECTS ANNUAL BUDGET

2022 FINANCIALS

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## INDEPENDENT AUDITOR'S REPORT

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To the Members of Southern Alberta Art Gallery Association

### *Qualified Opinion*

We have audited the financial statements of Southern Alberta Art Gallery Association (the association), which comprise the statement of financial position as at December 31, 2022, and the statements of changes in net assets, revenues and expenditures and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

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

### *Basis for Qualified Opinion*

In common with many charitable organizations, the association derives revenue from donations the completeness of which is not susceptible of satisfactory audit verification. Accordingly, our verification of these revenues was limited to the amounts recorded in the records of the association and we were not able to determine whether any adjustments might be necessary to contributions, excess of revenues over expenses, current assets and net assets. Our audit opinion on the financial statements for the year ended December 31, 2021 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 association in accordance with ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified audit opinion.

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

Management is responsible for the preparation and fair presentation of the financial statements in accordance with ASNPO, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the association'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 association or to cease operations, or has no realistic alternative but to do so.

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

*(continues)*

Independent Auditor's Report to the Members of Southern Alberta Art Gallery Association (*continued*)

*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 association'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 association'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 association 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.

Lethbridge, AB  
June 29, 2023

**INSIGHT**<sub>LLP</sub>

Chartered Professional Accountants



**SOUTHERN ALBERTA ART GALLERY ASSOCIATION**  
**Statement of Financial Position**  
**December 31, 2022**

	2022	2021
<b>ASSETS</b>		
<b>CURRENT</b>		
Cash	\$ 207,881	\$ 155,194
Restricted cash (Note 3)	105,524	100,041
Accounts receivable (Note 4)	15,164	88,618
Inventory	12,265	12,088
Goods and services tax recoverable	2,769	3,614
Prepaid expenses (Note 5)	31,464	47,103
	<b>375,067</b>	<b>406,658</b>
CAPITAL ASSETS (Note 6)	<b>8,690</b>	<b>8,854</b>
COLLECTIONS (Note 7)	<b>113,133</b>	<b>113,133</b>
	<b>\$ 496,890</b>	<b>\$ 528,645</b>
<b>LIABILITIES AND NET ASSETS</b>		
<b>CURRENT</b>		
Accounts payable and accrued liabilities	\$ 32,869	\$ 43,330
Deferred contributions (Note 8)	-	37,000
Current portion of long term debt (Note 9)	30,000	-
	<b>62,869</b>	<b>80,330</b>
LONG TERM DEBT (Note 9)	-	30,000
DEFERRED CAPITAL CONTRIBUTIONS (Note 10)	<b>9,807</b>	<b>-</b>
	<b>72,676</b>	<b>110,330</b>
<b>NET ASSETS</b>	<b>424,214</b>	<b>418,315</b>
	<b>\$ 496,890</b>	<b>\$ 528,645</b>

**ON BEHALF OF THE BOARD**

DocuSigned by:

DocuSigned by:

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Steph Hogan

F19B59C8FDB7415...

Director

Director

**SOUTHERN ALBERTA ART GALLERY ASSOCIATION**  
**Statement of Changes in Net Assets**  
**Year Ended December 31, 2022**

	General fund	Capital fund	Art fund	Total 2022	Total 2021
<b>NET ASSETS - BEGINNING OF YEAR</b>					
As previously reported	\$ 296,327	\$ 8,855	\$ 113,133	\$ 418,315	\$ 591,398
Prior period adjustments	-	-	-	-	(253,590)
As restated	296,327	8,855	113,133	418,315	337,808
Excess of revenues over expenditures	5,899	-	-	5,899	80,507
Purchase of capital assets	(7,231)	7,231	-	-	-
Disposal of capital assets	54	(54)	-	-	-
Amortization of capital assets	7,342	(7,342)	-	-	-
Capital contributions received	11,000	(11,000)	-	-	-
Amortization of capital contributions	(1,193)	1,193	-	-	-
<b>NET ASSETS - END OF YEAR</b>	<b>\$ 312,198</b>	<b>\$ (1,117)</b>	<b>\$ 113,133</b>	<b>\$ 424,214</b>	<b>\$ 418,315</b>

**SOUTHERN ALBERTA ART GALLERY ASSOCIATION**  
**Statement of Revenues and Expenditures**  
**Year Ended December 31, 2022**

	Total 2022	Total 2021
<b>REVENUES</b>		
Imputed rent and utilities	\$ 226,468	\$ 252,845
Municipal operating grants	183,800	183,800
Federal operating grants	175,000	175,000
Fundraising and other (Schedule 1)	170,107	69,532
Public sector project grants	159,719	82,332
Provincial operating grants	87,249	138,479
Private sector project grants	19,769	-
Donations and sponsorships	15,727	10,512
	<b>1,037,839</b>	<b>912,500</b>
<b>EXPENDITURES</b>		
Wages and benefits	410,871	344,074
Facility	257,516	277,538
Exhibition and public programming	252,908	210,650
Fundraising and related expenses (Schedule 1)	68,875	15,710
General and administrative	64,202	95,421
Advertising and promotion	36,504	20,475
Bad debts	1,074	137
Amortization	7,342	10,451
	<b>1,099,292</b>	<b>974,456</b>
<b>DEFICIENCY OF REVENUES OVER EXPENDITURES FROM OPERATIONS</b>	<b>(61,453)</b>	<b>(61,956)</b>
<b>OTHER INCOME (EXPENSES)</b>		
Covid-19 federal wage subsidies	67,406	142,293
Investment income	-	170
Loss on disposal of assets	(54)	-
	<b>67,352</b>	<b>142,463</b>
<b>EXCESS OF REVENUES OVER EXPENDITURES</b>	<b>\$ 5,899</b>	<b>\$ 80,507</b>

**SOUTHERN ALBERTA ART GALLERY ASSOCIATION**  
**Fundraising and Other (Schedule 1)**  
**Year Ended December 31, 2022**

	2022	2021
<b>Revenues</b>		
Art Auction	\$ 73,752	\$ -
Art Auction in kind donations	31,060	-
SAAG Social	14,826	17,125
SAAG Social in kind donations	1,804	9,371
Gift shop	11,762	17,840
Education and public programming	1,884	1,405
Casino/raffles	315	4,675
Other fundraising activities	34,704	19,116
	<b>\$ 170,107</b>	<b>\$ 69,532</b>
<b>Expenditures</b>		
Art Auction	\$ 25,583	\$ 2,104
Art Auction in kind donations	31,060	-
SAAG Social	2,223	2,281
SAAG Social in kind donations	1,804	9,371
Gift shop	5,958	1,534
Other fundraising activities	2,247	420
	<b>\$ 68,875</b>	<b>\$ 15,710</b>
<b>Excess of fundraising revenues over expenditures</b>		
Art Auction	\$ 48,169	\$ (2,104)
SAAG Social	12,603	14,844
Gift shop	5,804	16,306
Education and public programming	1,884	1,405
Casino/raffles	315	4,675
Other fundraising activities	32,457	18,696
	<b>\$ 101,232</b>	<b>\$ 53,822</b>

**SOUTHERN ALBERTA ART GALLERY ASSOCIATION**  
**Statement of Cash Flows**  
**Year Ended December 31, 2022**

	2022	2021
<b>OPERATING ACTIVITIES</b>		
Cash receipts	\$ 1,084,099	\$ 920,643
Cash paid to suppliers and employees	(1,086,950)	(965,845)
Interest received	-	170
Goods and services tax	846	(1,748)
Covid-19 federal wage subsidies	67,406	142,293
Cash flow from operating activities	65,401	95,513
<b>INVESTING ACTIVITY</b>		
Purchase of capital assets	(7,231)	(1,592)
Cash flow used by investing activity	(7,231)	(1,592)
<b>INCREASE IN CASH FLOW</b>	<b>58,170</b>	<b>93,921</b>
Cash - beginning of year	255,235	161,314
<b>CASH - END OF YEAR</b>	<b>\$ 313,405</b>	<b>\$ 255,235</b>
<b>CASH CONSISTS OF:</b>		
Cash	\$ 207,881	\$ 155,194
Restricted cash	105,524	100,041
	<b>\$ 313,405</b>	<b>\$ 255,235</b>

## SOUTHERN ALBERTA ART GALLERY ASSOCIATION

### Notes to Financial Statements Year Ended December 31, 2022

#### 1. NATURE OF THE ORGANIZATION

The Southern Alberta Art Gallery Association (the "association") operates an art gallery in Lethbridge, Alberta. The association is a not-for-profit organization and is a registered charity under the Income Tax Act and thus exempt from income taxes.

#### 2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

##### Basis of presentation

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

##### Fund accounting

For reporting purposes, established funds consists of the General, Capital, and Art funds. Transfers between funds are recorded as adjustments to the appropriate equity account.

The General Fund is used to account for all revenues and expenses relating to the association's program delivery and administrative activities.

The Capital Fund reports the assets, liabilities, revenues, and expenses related to the association's capital assets and building expansion campaign. Amortization expense is recorded as an expense in the statement of revenues and expenditures.

The Art Fund is used to account for the donated collections held by the association.

##### Cash and cash equivalents

Cash includes balances with banks and short-term investments with maturities of three months or less. Cash equivalents are investments in guaranteed investment certificates (GIC's) and are valued at cost. Cash that is externally restricted for specific purposes is presented as restricted cash.

##### Inventory

Inventory is valued at the lower of cost and net realizable value with the cost being determined by the specific identification method. Net realizable value is the estimated selling price in the ordinary course of the business, less estimated selling costs. Inventory held on consignment is not included in the association's inventory balance.

##### Capital assets

Capital assets are stated at cost or deemed cost less accumulated amortization and is amortized over its estimated useful life on a straight-line basis at the following rates:

General equipment	5 years
Computer equipment	3 years
Leasehold improvements	10 years

The association regularly reviews its capital assets to eliminate obsolete items.

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

**SOUTHERN ALBERTA ART GALLERY ASSOCIATION**  
**Notes to Financial Statements**  
**Year Ended December 31, 2022**

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

Collections

The collections are works of art and are valued at cost or nominal value if no cost value is available at the time of acquisition. Collections are not amortized.

Revenue recognition

Southern Alberta Art Gallery Association follows the deferral method of accounting for contributions.

Restricted contributions are deferred and recognized as revenue in the year in which the related expenses are incurred. Contributions received for the purpose of purchasing capital assets are amortized to revenue at the same rates and methods as the underlying assets.

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.

Donated rent and utilities on City of Lethbridge facilities are recognized in these financial statements at fair market value.

Donations of works of art are reflected at their fair market value when received.

Contributed materials and services

Contributed materials and services are recognized in the financial statements only when their fair value can be reasonably determined, and they are used in the normal course of the association's operations and otherwise would have been purchased. All other contributed goods and volunteer services are not recorded in these financial statements.

Non-monetary transactions

The association has agreements in place to exchange tickets, vouchers, and room rentals for various supplies and services. These transactions are accounted for at the fair value of the goods provided unless the fair value of the goods received are more reliable.

Financial instruments

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

The carrying value of cash, accounts receivable, and accounts payable and accrued liabilities approximates its fair value due to the immediate or short term maturity of these instruments

*(continues)*

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## SOUTHERN ALBERTA ART GALLERY ASSOCIATION

### Notes to Financial Statements Year Ended December 31, 2022

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

##### 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.

Accounts receivable are stated after evaluation as to their collectability and an appropriate allowance for doubtful accounts is provided where considered necessary. Accounts payable specifically includes estimates relating to the costs of completing exhibition catalogues totaling \$nil (2021 - \$10,000). Provisions are made for slow moving and obsolete inventory. Amortization is based on useful lives of capital assets.

These estimates and assumptions 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.

#### 3. RESTRICTED CASH

	<b>2022</b>	<b>2021</b>
Cash reserve	\$ 100,000	\$ 100,000
AGLC restricted funds	5,524	41
	<b>\$ 105,524</b>	<b>\$ 100,041</b>

The Board of Directors has internally restricted \$100,000 to be held as a reserve fund per the cash reserve policy to conform with the requirement set out for the association by the Alberta Foundation for the Arts (AFA).

The AGLC restricted funds were received from the Alberta Gaming & Liquor Commission (AGLC) from gaming fundraising events subject to AGLC rules. AGLC funds are restricted for expenses that are essential to the association's charitable programs, as laid out in the Charitable Gaming Policies Handbook.

#### 4. ACCOUNTS RECEIVABLE

	<b>2022</b>	<b>2021</b>
Accrued Canada Emergency Wage Subsidy	\$ -	\$ 81,593
Accrued Alberta Jobs Now Grant	13,958	-
Trade receivables	2,280	7,025
Subtotal	16,238	88,618
Less: allowance for doubtful accounts	(1,074)	-
	<b>\$ 15,164</b>	<b>\$ 88,618</b>



**SOUTHERN ALBERTA ART GALLERY ASSOCIATION**  
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**5. PREPAID EXPENSES**

	<b>2022</b>	2021
Prepaid exhibition costs	\$ 23,299	\$ 35,446
Prepaid insurance	5,338	11,300
Other prepaid expenses	2,827	357
	<b>\$ 31,464</b>	<b>\$ 47,103</b>

**6. CAPITAL ASSETS**

	Cost	Accumulated amortization	<b>2022 Net book value</b>	2021 Net book value
General equipment	\$ 270,445	\$ 268,597	\$ 1,848	\$ 5,583
Computer equipment	52,452	45,610	6,842	3,271
Leasehold improvements	58,782	58,782	-	-
	<b>\$ 381,679</b>	<b>\$ 372,989</b>	<b>\$ 8,690</b>	<b>\$ 8,854</b>

**7. COLLECTIONS**

The association's collections consist of the following:

	<b>2022</b>	2021
Permanent works	\$ 99,590	\$ 99,590
Other works of art	13,543	13,543
	<b>\$ 113,133</b>	<b>\$ 113,133</b>

**8. DEFERRED CONTRIBUTIONS**

	<b>2022</b>	2021
Canada Council for the Arts Reopening Fund	\$ -	\$ 35,000
Government of Alberta Restrictions Exemption Program	-	2,000
	<b>\$ -</b>	<b>\$ 37,000</b>

**SOUTHERN ALBERTA ART GALLERY ASSOCIATION**  
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9. LONG TERM DEBT

	2022	2021
Canada Emergency Business Account (CEBA) loan	\$ 40,000	\$ 40,000
Forgivable portion of CEBA loan	(10,000)	(10,000)
	30,000	30,000
Amounts payable within one year	(30,000)	-
	\$ -	\$ 30,000

The CEBA loan is interest free and has a maturity date of December 31, 2023. If the loan is repaid in full by the maturity date, 25% of the total loan or \$10,000 will be forgiven. If not repaid in full by maturity, the loan will revert to a \$40,000 term loan with interest at the prescribed rate.

10. DEFERRED CAPITAL CONTRIBUTIONS

Grants received for the purpose of acquiring capital assets are amortized at the same rate and method as the underlying asset.

	2022	2021
<u>Community Foundation of Lethbridge and Southwestern Alberta</u>		
Grants received	\$ 11,000	\$ -
Amortized to income	(1,193)	-
Unamortized balance	\$ 9,807	\$ -

11. ENDOWMENT FUND

The association established an endowment fund from private donations and bequests and, in 1993, this fund was transferred to the Community Foundation of Lethbridge and Southwestern Alberta under a contract for administration and investment. The association may request a distribution of grant funds from this endowment each year. The suggested guideline for distributions is 3.5% of the fund balance in order to preserve the capital.

The endowment fund balance as of December 31, 2022 was \$232,493 (2021 - \$277,827). Distributions of \$18,576 were received in the current year (2021 - \$0).

The endowment fund incurred an investment loss of \$23,980 in the current year (2021 - income of \$26,773) and paid administration support fees at 1% of \$2,778 (2021 - \$2,536).

12. COVID-19

In March 2020, the World Health Organization declared a global pandemic due to the novel coronavirus (COVID-19). The situation is constantly evolving, and the measures put in place are having multiple impacts on local, provincial, national and global economies.

Management has assessed the effects of these changes on its financial position and statements, and has noted significant impact on earned revenues and operational expenses. Emergency funding has offset the revenue losses, and while management believes this disturbance to be temporary there is still uncertainty about the length and potential impact of the disturbance in future years.

**SOUTHERN ALBERTA ART GALLERY ASSOCIATION**  
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**13. FINANCIAL INSTRUMENTS**

The association 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 association's risk exposure and concentration as of December 31, 2022.

**Credit risk**

Credit risk arises from the potential that a counter party will fail to perform its obligations. The association is exposed to credit risk from customers and funders. An allowance for doubtful accounts is established based upon factors surrounding the credit risk of specific accounts, historical trends and other information. The association has a significant number of customers and funders which minimizes concentration of credit risk.

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

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**14. COMPARATIVE FIGURES**

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

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**The Southern Alberta Art Gallery Maansiksikaitsitapiitsinikssin honours and acknowledges the Siksikaitsitapi peoples that have resided and cared for these lands since time immemorial. We recognize that these lands are home to many Indigenous peoples, including the Métis Nation of Alberta Region 3.**

We acknowledge the support of the City of Lethbridge, the Canada Council for the Arts, the Alberta Foundation for the Arts, and the Rozsa Foundation.



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**SAAG** SOUTHERN ALBERTA ART GALLERY  
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