



PRO CORO CANADA  
choral experiences 20.21

Annual Report  
2020-2021

new s p @ c e s

*Pro Coro Canada acknowledges that we are located on Treaty 6 territory, and respects the histories, languages, and cultures of First Nations, Métis, Inuit, and all First Peoples of Canada, whose presence continues to enrich our vibrant community*

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### **Vision**

Inspired hearts, minds and spirits in all who experience our world class professional chamber choir

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### **Mission**

- Pro Coro Canada, a not-for-profit arts organization, performs and commissions choral music in the Western-European tradition, with an affinity for works of the 20th and 21st centuries; employs professional singers, and provides internships for emerging artists
- Pro Coro Canada fosters and promotes Canadian talent and content, develops best practices in choral music through innovative programming, and maximizes channels to disseminate performances globally
- Pro Coro Canada engages with diverse artistic partners in the search for challenging and satisfying choral music experiences for audiences and performers, while continually striving for excellence

 **40th anniversary season**  
PRO CORO CANADA

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## Emerging Artist Program



### About the Emerging Artist Program

The Emerging Artist Program EAR is a multi-faceted project which includes the #connect choir, vocal interns and composers and conductors, all working in an intensive mentoring and performance program alongside professional Pro Coro Canada singers and Artistic Director Michael Zaugg.

The 2020-2021 EAR program was held mostly in an online format, with EAR participants joining from across Canada and Europe. Of particular interest was a virtual residency in February 2021 which included live-streamed rehearsals of contemporary choral music and lectures on composition, choral leadership and conducting.

A new addition to the program is a newsletter for choral pedagogues and leaders, featuring contributions by senior Canadian conductors and composers, planning and programming ideas, spotlights on our EAR participants and promotion of our education content. The newsletter readership has quickly grown from 50 to over 160.

Thanks to the contribution of the RBC Foundation, Pro Coro Canada was able fund its Emerging Artist Program.



RBC  
Emerging Artists  
Project

## Emerging Composer

The Emerging Artist program offered by Pro Coro Canada was a godsend for me during the pandemic. There are certain pieces that we write that we definitely need to hear how everything interacts with human voices and groups, and I find it incredibly helpful to have an advanced ensemble such as PCC take a crack at it. It gave me a feeling for which sections were effective, and which were unnecessarily complicated.

Listening to the session and dialoguing with the director and some of the choristers gave me solutions to some of my problems (and to problems I hadn't even realised I had). Though many of us bemoaned having a lot of the choral experience moved online during the pandemic, this is a program that made the online aspect a major strength: it offers such read-throughs and workshops without the student or emerging artist having to fly out to the choir if they don't live in the area. For those who live in isolated or small communities, I cannot think of a better way to do it.



*February 19, 2021: Workshop on contemporary choral works*

Marie-Claire Saindon

musiques chorales, instrumentales, traditionnelles, et multimédias  
choral, instrumental, traditional, and multimedia music

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## Emerging Artist

Performing Path of Miracles is one of those bucket-list experiences for many choral singers, and I felt honoured to perform it with such a talented and professional ensemble. Pro Coro rehearsals are unlike most choirs I have experienced: there is a high expectation for prior individual practice, but also for unique artistry, an understanding of the whole piece, and willingness to adapt one's skills to suit that particular piece. The expectation to behave as a professional sets the foundation for top-notch performances. When rehearsals get challenging or the passages we are singing require something very particular, I know that the performance will be extremely rewarding because of the hard work we're putting in as a choir.



*June 27, 2021: "Path of Miracles"*

As a beginning conductor, I heartily appreciate how Michael manages rehearsal time and prioritizes which sections we work on. Very few rehearsals have passed when I haven't jotted down an insight he mentioned or a conducting technique he used. Seeing him work with other conductors and composers is a wonderful introduction to how the music community supports fellow members and thrives because of it. I cannot understate the importance of the opportunities I had to network with members of Pro Coro, who come from a wide variety of backgrounds, from music professors at universities to opera chorus members to elementary music teachers. The chance to work alongside Pro Coro was so much more than just singing, and I am truly grateful to have had this amazing experience in my development as a musician!

Warm regards,  
Christina Sawchuck, Singer Intern

## Contracted Singers 2020-2021

### Soprano

Dawn Bailey  
Shannon Brink  
Sara Brooks  
Christina Debusschere  
Laura Hawley  
Catherine Kubash  
Annette Martens  
Sarah Schaub  
Jessica Wagner

### Tenor

Sascha Adler  
Ian Bannerman  
Nathan Bootsma  
Oliver Munar  
Caleb Nelson  
Knut Ulsrud  
Anthony Wynne

### Alto

Jane Berry  
Sable Chan  
Erin Craig  
Kimberley Denis  
Lesley Dolman  
Jessica Robertson  
Adrienne Sitko

### Bass

Jihwan Cho  
Graeme Climie  
Graham Fast  
Michael Kurschat  
Peter Malcolm  
Christian Maxfield  
Simon Noster



November 22, 2020: "Motets" live-streamed from the Edmonton Opera Centre



October 18, 2020: "A-Part Songs" live-streamed from Holy Trinity Anglican Church



## Board of Directors & Staff

**President & Chair**  
Robert Barrett

**Vice-President**  
Susan Rockwood

**Treasurer**  
Susan Rockwood (interim)

**Corporate Secretary**  
Wendy Boje

**Honorary Lifetime Member**  
Madge McCreedy

**Directors**  
Calvin Carpenter  
Sarah Chan (Hon.)  
Sandra Croll  
Maria David-Evans  
Gabriel Gomes  
Christopher Head  
Bo Li  
Laura McDonald

**Singer Representatives**  
Graeme Climie  
Peter Malcolm  
Caleb Nelson

**Accounts Manager**  
Non-Profit Matters  
Judith Rayner

**Graphic Design**  
Judy Armstrong

**Managing & Artistic Director  
and Principal Conductor**  
Michael Zaugg

**Business Manager**  
Graeme Climie

**Administrative Coordinator**  
Laura Ouellette

**Marketing & Digital Media Producer**  
Micha Poworoznik

**Livestream Video Team**  
Riverford Productions

**Livestream Audio Team**  
Corey Haberstock  
Caleb Nelson, Silver Studios



*June 27, 2021: "Path of Miracles" performance, behind the scenes with Riverford Productions*

*December 13, 2020: "The Little Match Girl Passion" live-streamed from the Edmonton Opera Centre*



## Our Supporters

### Government Agencies

Alberta Foundation for the Arts  
Canada Council for the Arts  
City of Edmonton  
Edmonton Arts Council  
Edmonton Community Foundation  
Government of Canada

### Charities, Foundations & Not-for-Profit Organizations

CanadaHelps  
Choir Alberta  
Choral Canada  
RBC Foundation

### Corporate Sponsors

Ernst & Young LLP

## 2020-2021 Season Individual Sponsors & Supporters

### con bravura (\$2500 - \$4999)

Bridges, Ed & Leona  
Fielding, Alan & Valérie  
Heule, Mark  
Mann, Russ & Johann

### con forza (\$1000 - \$2499)

Head, Christopher  
Smyth Burns, Marguerite  
Valgardson, Donna  
Zee-Hawtin, Ebeline

### con brio (\$500 - \$999)

Brink, Shannon  
David-Evans, Maria  
Kirby, Donna Jill  
Muehlenbachs, Lelde & Karlis  
Rockwood, Susan  
Romaniuk, Susan  
Tonn, William

### con amore (\$250 - \$499)

Armstrong, WM Douglas  
Buse, Adolf & Kathleen  
Cairns, Debra  
Climie, Stan  
Kizior, Thaddeus  
Nielsen, N. Ole

### con moto (up to \$249)

Andrews, Edwin  
Brese, Steven  
Chan, Sable  
Craig, Cathy  
Cribbs, Susan  
Crozier, Jean  
Delaney Chapple, Terena  
Hamill, Chris

Hiller, Leroy & Barb  
Holowaychuk, Donna  
Knowles, Caroline  
Lyseng, Heather  
MacIntosh, Beth  
Magnusson, Christina  
McCready, Madge  
Mesch, Jennifer  
Mirus, Judith  
Nielsen, Carolyn  
Polanski, Frank  
Ross, Margaret  
Rudovics, Ena  
Shadick-Taylor, Sylvia  
Sitko, Rachel  
Slater, Linda  
Stewart, Lorraine  
Tweddle, Margaret  
van Hees, Henriette  
Wankiewicz, Patricia  
Whitson, Audrey  
Wynters, Hilary  
Zaugg, Georgette  
Zukiwsky, Susan





Thank you to our supporters:



RBC  
Emerging Artists  
Project



Canada Council  
for the Arts

Conseil des Arts  
du Canada



Alberta  
Foundation  
for the Arts



edmonton  
arts council



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Pro Coro Canada is a proud member of the following organizations:



Choral Canada  
Association of Canadian  
Choral Communities

Canada Choral  
Association des communauté  
chorales canadiennes



choir alberta

**SOCAN**  
music. people. *connected.*

# experience concerts

**A⇌ PART SONGS**

OCTOBER 18, 2020

*Between 2:30 and 5:00pm*

**MOTETS SMALL GROUPS, BIG VOICES**

NOVEMBER 22, 2020

*Between 2:30 and 5:00pm*

**LAUDI! 40 YEARS OF PRO CORO CANADA**

JANUARY 30, 2021

*Between 7:00 and 9:00pm*

JANUARY 31, 2021

*Between 2:30 and 5:00pm* **POSTPONED**

**MOONSHOT III NEW VOCAL MUSIC**

MARCH 7, 2021

*Between 2:30 and 5:00pm* **POSTPONED**

**GOOD FRIDAY WITH PRO CORO CANADA**

APRIL 2, 2021

*Between 7:30 and 9:00pm*

**MISSAE VIII SING PRAISES**

MAY 2, 2021

*Between 2:30 and 5:00pm* **POSTPONED**

**PATH OF MIRACLES**

JUNE 27, 2021

*Between 7:00 and 9:00pm*

# select series

## **LITTLE MATCH GIRL PASSION**

DECEMBER 13, 2020

*Between 7:00 and 8:30pm*

## **HAPPY HOUR BETWEEN THE YEARS**

DECEMBER 28, 29, 30, 31, 2020

*Daily at 5:00pm*

## **VIA CRUCIS MUSICAL MEDITATIONS FOR LENT**

MARCH 12, 19, 26, 2021

*Weekly at 12:30pm* **CANCELLED**



*January 30, 2021: Pro Coro Canada's 40th Anniversary Celebration, live-streamed from Storefront Studio  
Artwork by Pro Coro Singer Jane Berry, painted live during The Little Match Girl Passion*



## President's Message

It has been my privilege to serve as President and Board Chair of Pro Coro Canada for the past two tumultuous seasons, which included our 40th anniversary in the midst of a world-wide pandemic. We had to suspend our scheduled in-person performances for the end of our 2019-20 and the beginning of our 2020-21 seasons; and we are grateful to our subscribers, most of whom donated the value of their pre-paid tickets for cancelled concerts to enable us to carry on. We also appreciate the proactive and generous response of our government sponsors, who recognized the need for extraordinary measures to sustain the performing arts sector while live rehearsals and performances were prohibited.

Scheduling had to give way to contingency planning to anticipate and accommodate rapidly changing regulatory constraints which limited the feasibility of rehearsals and performances. Our team had to invent ProCoro TV so that we could live-stream performances to the world, which began with "A-Part Songs" on October 18, 2020.

Our board, singers and audience owe a debt of gratitude to our Managing and Artistic Director, Michael Zaugg, for his initiative, ingenuity, adaptability and determination, which enabled us to keep our choir and our audience engaged through the pandemic. While ProCoro TV, our website and our social media presence comprise the public face of Pro Coro, Michael has also prioritized numerous staff and board initiatives to strengthen our governance and administrative systems, while collaborating actively and generously with his peers in the choral music sector to help other choirs to cope. Michael's artistic and community contributions have recently been recognized with an Edmonton Artists' Trust Fund Award.

Shari Hanson of Alberta Community Development organized and facilitated an inclusive strategic planning process, which engaged our board, choir and staff in extending the time horizon for our strategic plan to 2024. Shari's expertise and sensitivity enabled us to deepen our understanding of the breadth of perspectives and aspirations within the Pro Coro community, and to build consensus around a sound plan. Our strategic plan recognizes enduring priorities related to choral excellence, revenue generation and organizational development. The strategic plan also expresses our commitment to equity, diversity and inclusion, while affirming our continuing focus on the evolution of choral music in the Western-European tradition.

We recently received 65 applications from a diverse spectrum of emerging composers, including BIPOC artists, who are eager to express their musicianship with Michael Zaugg and our choir. We expect to start enjoying the fruits of these creative collaborations in 2022.

Finally, I want to express my appreciation to the board, including the singer representatives, for their commitment to the mission and values of Pro Coro Canada, their work ethic and their wisdom. Their generosity in shouldering and sharing the governance workload through turbulent times has been critical to our success.

Respectfully submitted,  
Robert B. Barrett, President and Board Chair

## Report from the Artistic Director and Principal Conductor

The 2020-2021 season was conceived as a hybrid-model, with in-person performances live-streamed on the newly created ProCoro TV channel. Unfortunately, the global pandemic made in-person performances impossible for the entirety of the concert season. In addition, several periods of stringent health measures and restrictions meant that we had to cancel or postpone some of our advertised concerts. Pro Coro Canada, working with professional staff, singers and contractors, was granted exemption status during several of the more restrictive periods, and we employed singers for performances and workshops.

Our repertoire was initially selected with small ensemble size in mind, i.e. each work could be done with only four singers (soprano, alto, tenor and bass), though the ensemble size was extended throughout the season to 12, and then 20 parts. The final concert of the season included 29 singers, more than our regular ensemble size. In essence, we gathered everyone available on our roster to provide a rewarding musical experience during this challenging time.

**8 New Choral Works, August 2020:** since the previous season-end performance, *Tar Swan* (2019-2020 season), was cancelled, we moved the associated EAC grant into the 2020-2021 season. The revised proposal was based on the fact that all community choirs were required to work at home and via videoconferencing, that those amateur singers needed aids to assist with at-home learning, and that commissions dried up for composers. We proposed, and were approved, to commission 8 Edmonton composers to write short works with four parts maximum, and to then record those works with the PCC singers for audio and video practise aids. The 8 composers, recommended by an external jury based on an anonymous review, were: John Estacio, Stuart Beatch, Jane Berry, Laura Hawley, Sherryl Sewepagaham, Margaret King, Jennifer McMillan and Allan Gilliland. Most of these composers also worked with local poets and authors. We recorded the works over 10 days in August, with 4 different singers for each work, at Storefront Studio. This was the first time the organization produced video and audio material, which subsequently was released on the new TV channel.

**A-Part Songs, October 18, 2020:** our opening performance at Holy Trinity Anglican Church featured 6 ensembles of four singers, performing music by mostly European composers. In addition, each ensemble also sang one of the new works commissioned earlier during the summer (see above), and we premiered a new work by Allan Bevan.

**Motets - Small Groups, Big Voices, November 22, 2020:** similarly conceived for small ensembles, the repertoire mirrored a sacred aspect of the secular Part-Songs, the Motet. Ensemble size ranged from 4 to 8 for this performance, and musical selections ranged from Renaissance to 21st century. The concert took place at the Edmonton Opera Centre.

**Little Match Girl Passion, December 13, 2020:** this annual advent mediation has become a tradition and our four singers performed it for the 9th time. It was a very different experience though, as the four singers were on individual microphones and with headphones due to the distance we needed to keep. Visual artist Jane Berry, a regular alto with PCC, created a work of art simultaneously in the same space, and livestream viewers were able to observe her creation. This performance also took place at the Edmonton Opera Centre.

**Happy Hours, December 28 to 31, 2020:** instead of our traditional New Year's Eve concert, we presented four Happy Hour concerts on our livestream channel. Each show lasted 45 to 50 minutes and explored a different musical style. Our performers were: Dawn Bailey, soprano, with Josephine van Lier (viola da gamba), Adam and Jessica Robertson (voice and piano), Caleb Nelson (voice, guitar) and Kimberley Denis (voice) with Brendan Lord (piano). These shows were created with minimal resources, and our admin team essentially produced and directed the livestream on location at Storefront Studio.



*December 31, 2020: Happy Hour Concert with Kimberley Denis and Brendan Lord*

**40 Years of Pro Coro Canada, January 30, 2021:** marking 40 years since the incorporation of the Pro Coro Society, this event was planned as a fundraiser and reception with founding artistic director Michel M Gervais attending. The pandemic version included a live-streamed online auction, expertly presented by Laurier Fagnan from Storefront Studio, recorded musical performances by the choir and several guests bringing greetings and congratulations via video. I'd like to thank Michel M Gervais, founding artistic director, Eva Bostrand, David Garber, Trent Worthington, Russ Mann, Robert Barrett, Maria Guinand and Alberto Grau, and Richard Sparks for their contribution.

**Good Friday with Pro Coro Canada, April 2, 2021:** expanding the ensemble size to 12 singers, we performed a traditional Good Friday repertoire at the Faith and Life Chapel at Augustana Campus in Camrose. This was a challenging production for our ensemble as we were required to keep a distance of 3 metres, creating a setup which only works with excellent singers in a good acoustic. Even under best circumstances, if there was another 3 metres requirement, I would question feasibility.

**Path of Miracles, June 27, 2021:** this final performance of the season was as much balm for the singers and the conductor, as it was entertainment for the general public. Singing/directing the Path of Miracles by Joby Talbot is a fantastic experience, and it seemed only fitting to end this pandemic season with a work that would fill the hearts and minds of our singers. I believe anyone watching the livestream will agree to the power and magical journey of this work.

As part of our Emerging Artists program EAR, we presented a virtual choral residency with two **Workshops on Contemporary Choral Works, February 16 and 19, 2021**. These sessions included compositions by emerging composers Sellick, Noble, and Saindon, and were filmed and directed by students of the Media program at MacEwan University, overseen by Prof. Michael McDonald.

All of the above events were live-streamed on PCC TV to a global audience. Compared to similar organizations, which shifted part of their presentation online, our online component is live, i.e. the audience views the choir in real-time, and not an edited and produced video version of a past performance.

On February 6, 2021, 4 singers recorded new works by students of the **MacEwan University** composition class (Prof. Emilie Lebel), an annual collaboration. The Choral Art Residency at the Banff Centre could not take place as the Centre was closed.

Despite best efforts to pivot and find creative solution to perform under most restrictive measures, we had to cancel or postpone the following advertised events:

- January 31, 2021: Laudi, Anniversary Concert (postponed)
- March 7, 2021: Moonshot III (postponed)
- March 2021: Via Crucis, several events with small groups (cancelled)
- May 2, 2021: Missae VIII (postponed)

The three postponed concerts will be presented as part of the 2021-2022 season.

Respectfully submitted,



Michael Zaugg, Managing and Artistic Director and Principal Conductor



# Report from the Managing Director

The 2020-2021 season tested our adaptability and resilience, and creative and logistical skills on an almost weekly basis. We had the foresight to 'go silent' as soon as the extent of the global pandemic became apparent, and worked through April to July 2020 on setting up our TV channel and production and administration model, a monetization and marketing model that would attract local and global audiences and a musical program that would engage the artistic team. Once we started with recordings in August, and then productions in September, we were able to get by with minimal resources under almost any restriction. This also created a positive financial position at year-end. Nevertheless, pulling nonstop through a full season under the shadow of the global pandemic was draining; it was an exhausting season.

## Human Resources

The start of our 2020-2021 season was under the leadership of Managing Director Michael Zaugg with Business Manager Graeme Climie.

- After several months of working for the organization remotely, **Business Manager Graeme Climie** left Pro Coro at the end of August 2020 to make Calgary again his home-base. He continued as a contractor for our digital portfolio until May 2021.
- In August 2020, **Laura Ouellette** was hired as Administrative Coordinator.
- Our longtime Accounting and IT contractors **Non-Profit Matters**, Winston and Summer Zheng, resigned their contract in September 2020.
- With the assistance of Brendan Lord (ED, Choir Alberta), we were able to recruit **Judith Rayner**, CPA, as PCC's accountant.
- **Brendan Lord** consulted for our subsequent banking move from CWB to ATB.
- We engaged IT specialist **Nathan Willis** (also regular tenor with the choir) to update and secure our office equipment and provide oversight to secure our data.
- Long-time collaborator **Judy Armstrong** continues to design our graphic materials, and audio recording engineer **Corey Haberstock** records our concerts.
- We contracted **Riverford Productions** to produce our livestreams, including staff and equipment, and had **Silver Studios** provide sound for some of our events.
- In March 2021, we started a search for a Marketing and Digital Media Producer. From the over 60 applicants, we interviewed 4 candidates and eventually offered the contract to **Micha Poworoznik**, starting June 2021. Thanks to Brendan Lord and Sandra Croll for their assistance during the interview process.
- Over the course of the season, we facilitated several virtual Information & Cocktail hours with the choir members, including a trivia night.
- In April 2021, I did a virtual 1-on-1 check-in with all 35 regular singers under contract to understand more about their musical experience during the pandemic and to learn about their intentions for the next season.

## Administration, Operations, and Productions

During most of the season, our staff worked from home. We acquired some new equipment (computers, monitors) and upgraded our online workflow to assist with remote work. Regular meetings over Zoom provided consistency for our operations, and the Google platform facilitated collaborative work on reports, grants and such. Our Administrative Coordinator worked closely with our accountant, our designer and other contractors as needed, and took care of bookkeeping, reservations, schedules, office upkeep and administration and contracts, in addition to production-related tasks (promotion, programs, posters, social media, newsletters).

Under the advice of our new accountant, Judi Rayner, and consultant, Brendan Lord, we switched our bookkeeping from SAGE to Quickbooks, and we moved our banking from CWB to the ATB Arts Branch. Both processes were smooth, though took longer than scheduled. The year-end audit by VKO definitely benefited from this transition.

Our concert productions now include a livestream, and we found a great partner in **Riverford Productions**. This production company provides all personnel, equipment and knowledge to present the choir on screen in a professional manner. The livestreams are usually scripted by myself, and then directed by Laura Ouellette. This model has proven efficient, though we will need to expand the team to relieve Laura for front-of-house responsibilities. We also have explored new venues due to restrictions at/unavailability of our traditional spaces. This has put us into contact with additional production teams and specialists.

In addition, we have collaborated with **Michael MacDonald (MacEwan University) in a SSHRC** grant which supported their students and faculty to explore the visual language of choral music in livestreams. This provided us with students assisting in our livestreams, and will lead to reports and assessments for the benefit of our online presence and marketing. A filmmaker himself, Michael MacDonald also worked one of our earlier recordings into a short feature film (to be released).

### Grants

We have excellent relationships with our major government funding partners, and are in regular communications around reporting and governance and artistic matters. Our major application to the **Canada Council for the Arts** was submitted at the beginning of October 2019. The funding requested was to cover four performance seasons, 2020-2024. Pro Coro Canada is currently the Nation's highest funded choir by the Canada Council. The **Alberta Foundation for the Arts** awards us an annual operating grant for three seasons, 2020-2023. The **Edmonton Arts Council** shifted their strategy, and postponed the multi-year granting cycles due to the pandemic. Several smaller grants were available, intended for specific pandemic-related challenges, and we were able to create applications that supported our new production model and received grants adding up to previous amounts.

We received a grant under the **Connections and Exchanges** program from the EAC for the recording of our scheduled June 7, 2020 concert, and CD release in the Fall. This project was postponed as a result of the cancellation of the remainder of the season, and the funding deferred to the 2020-2021 season. We reworked the project for August 2020 (see above).

### Finances and Funding

The 2020-2021 season was conservatively budgeted, relying on pandemic aid packages, a smaller administrative team and fewer productions, thus also less earned revenue. At the same time, our production costs increased significantly through the addition of the livestream component (personnel and equipment), more expensive venues (added health measures) and a compensation model for singers that takes the audio/video recording and livestream element into consideration. Our positive financial year-end was achieved in part through a generous donor-base, and our on-line fundraiser. The financial statements show that our surplus would have been possible without the addition of government aid packages (CEWS, CEBA loan, CECRA and CERS).

### Strategic Planning

Initially planned for the 2019-2020 season, the Strategic Planning sessions took place from February to April 2021 and we were able to acquire the help of facilitator Shari Hanson, Community Development Unit, Alberta Culture, Multiculturalism and Status of Women, a free service available to the community. The Strategic Plan covers the Period of July 2021 to July 2024.

As we now have started the 2021-2022 season, we are welcoming live audiences to our concerts once again, alongside the live-streaming component. It has been 20 months since the start of the global pandemic and two years since I took on the managing role of the organization. I have yet to produce a full concert season and fiscal year with a consistent administrative team, and it won't be until 2022-2023, possibly later, before we experience a 'regular' season as a team, ensemble and audience. Staff and contractor turn-over, administrative changes and pandemic pivots have necessitated 24-months of "creative" events, roughly spanning two concert seasons, while in constant flux. The focus and energy of my management role for the 2021-2022 season is to facilitate the return of in-person audiences at our concerts, while adapting to ever-changing provincial health measures, with a conservative budget, while maintaining Pro Coro Canada's standards for excellent choral experiences - in-person and online.

My thanks and appreciation to:

- Graeme Climie, Business Manager
- Laura Ouellette, Administrative Coordinator
- Judith Rayner, CPA
- Micha Poworoznik, Marketing and Digital Media Producer
- Audio/Visual Teams (Les Sereda, Steven Breese, Corey Haberstock, Caleb Nelson, Michael MacDonald)
- Chair Robert Barrett, and the members of the board of directors
- All the amazing singers of Pro Coro Canada who fill the organization with music, passion, hope and humanity.

Respectfully submitted,



Michael Zaugg, Managing and Artistic Director and Principal Conductor



*October 18, 2020: Michael Zaugg conducting "A-Part Songs" at Holy Trinity Anglican Church*



## Report from the Governance and Board Development Committee

During the past year the Governance and Board Development Committee met often to implement our 20/21 work plan and to deal with other issues as required. Board members Susan Rockwood and Wendy Boje worked diligently to ensure that this standing committee of the Board carried out the following major accomplishments:

- Reviewed and updated Pro Coro's Bylaws
- Reviewed the updated Terms of Reference for all Board Committees
- Implemented the Board Development Workshop identified in our 2020/21 work plan
- Implemented the annual Board Evaluation questionnaire during the summer of 2021 and Recommended Board Development for 2021/22
- Reviewed and adjusted the competency matrix for Pro Coro's Board
- Undertook Board recruitment processes for 2021/22

Respectfully submitted,  
Maria David-Evans, Chair Governance and Board Development Committee

# Report from the Human Resources Committee

Over the past year the HR Committee has been involved in the following activities:

## **Staffing**

The HR team members have supported the Organization in refining and securing talent for their updated staffing model. The Administrative position was retitled to Administrative Team Lead and additional duties and responsibilities were assigned to recognize the current skills and future abilities of the incumbent.

HR provided advice and oversight in the recruitment of a new contract position in the area of Digital Marketing, Communications and Social Media. A candidate was chosen and the individual has settled in to this important role in the organization. This role supports the current needs and landscape of the business model where concerts are marketed both for an in-person audience and for live-streaming and archival footage.

## **COVID Issues Management and Best Practices**

As the COVID landscape changed, HR advice was needed to ensure that policies and practices for staff as well as singers were clearly understood and followed.

As the province started to emerge from COVID restrictions, guidance was given about the emerging best practices for vaccine requirements and general safety. A first concert under these new practices, with limited in person attendance, was accomplished with great success and both patron and singer/staff feedback.

## **Strategic Planning**

The HR team members participated in the March strategic planning exercise(s) and used their HR expertise to contribute to the discussion issues on succession planning, change management, and people and culture practices.

## **Internal Relations Liaison**

The HR Chair, Sandra Croll, continued as the point person on this new initiative from the previous year, and acted as an Internal Relations Liaison to promote and encourage full, free and safe dialogue amongst all levels/aspects of Pro Coro Canada as well as support a positive organizational culture.

Respectfully submitted,  
Sandra Croll, Chair HR Committee

## Report from the Marketing and Fundraising Committee

The development of Pro Coro Canada's Marketing & Fundraising Committee was initiated during the 2019/20 season, and the committee has begun its work over the course of the past year.

The committee's purpose is to provide strategic direction in promoting and sustaining Pro Coro Canada (PCC). The committee achieves this aim through:

- Supporting PCC management and the Board in mobilizing volunteer and in-kind support, such as marketing and fund-raising expertise, for the development and implementation of the PCC marketing and fund-raising program;
- Advising the Board on priorities for innovation in marketing and fund-raising by generating and assessing potential initiatives;
- Recommending new marketing and fund-raising initiatives to the Board, based on alignment with the PCC strategic plan and a sound business case;
- Developing recommendations to the Board for changes in the PCC marketing and fund-raising mix, based on the Committee's formative evaluation of the PCC marketing and fund-raising programs.

The primary objectives of the Committee's work plan for the 2020/21 year included:

- Supporting management with the fundraising activities of Pro Coro's 40th-anniversary celebration in January 2021
- Supporting management with the development of a marketing plan
- Developing a case for support letter to share with prospective sponsors
- Establishing a fundraising plan to cultivate and further relationships with sponsorship partners

Additionally of note, Pro Coro hired a part-time Marketing and Digital Media Producer during the year. The primary assignment of the Marketing and Digital Media Producer has been the development of the marketing plan for the 2021/22 season.

Respectfully submitted,  
Gabriel Gomes, Director - Marketing & Fundraising Committee



## Report from the Singer Representatives

The 2020-21 season was one of adaptation and maintaining a state of readiness for the choir. We began the season with three singer representatives, all of us continuing our roles from previous years. We welcomed back Graeme Climie after he completed his term as business manager for the choir. At that time, we bid farewell to Erin Craig who chose not to continue in the role.

As always, we were called upon to provide singer perspectives and planning input on various aspects of choir business. In particular, we provided a conduit for informal singer input on the effects of COVID-19 on our willingness and capacity to sing under the challenging circumstances of masking and physical distancing.

As was the case during the 2019-20 season, this past year was marked by ongoing artistic disruption. The year began in promising fashion with virtual performances in the fall, with small ensembles and no live audience. These came to a halt as provincial health restrictions came into effect late in the calendar year and remained in place until the spring. We were delighted to end the season with a 29-voice performance of Path of Miracles, a work that is a choir favourite and that is singularly appropriate to the circumstances in which we have found ourselves for the past 18 months.

In January 2021, the singer representatives were centrally involved in designing and running three focus groups intended to engage past, present and prospective choir members in a discussion about the importance of Pro Coro in their lives. These discussions were held as part of the development of a renewed strategic plan by the board of directors. But they were also fortunately situated in the context of the choir's 40th anniversary celebration. We were delighted to connect with former members as well as singers who have a desire to sing regularly with the ensemble in the future. The board was able to incorporate the comments from these groups into the new strategic plan that will inform the next few years of choir planning and operations.

As we enter the 2021-22 season with cautious optimism, we are looking to ensure that the complement of singer representatives is truly inclusive. Representation needs to come from all sections of the choir, something that has not consistently been the case in recent years. We are working with the board to define more clearly the ways in which the singers can be engaged in the governance of Pro Coro Canada and anticipate a productive discussion about this with the choir in the coming year. We look forward to seeing this work completed and putting in place a full complement of representatives to work with choir management and board.

Finally, we would like to thank our Managing and Artistic Director, Michael, and our Administrative Lead, Laura, for all the work they have done to maintain the organization's viability throughout the pandemic. We appreciate all the effort they have put into making it possible for us to begin the new season under the best possible circumstances. And as always, we remain grateful for the support of the board of directors.

Respectfully submitted,  
Graeme Climie  
Peter Malcolm  
Caleb Nelson

## Report from the Finance and Audit Committee

Committee Members: Susan Rockwood (Interim Treasurer), Gabriel Gomes, Christopher Head, Robert Barrett (ex officio)

During the 2020/21 fiscal year, the Finance & Audit Committee met several times to fulfill its mandate as a standing committee of the Board. The Committee's annual work plan guided its financial oversight responsibilities.

**Policy:** The Committee undertook a review of financial policies. The Board approved an amended financial policy which reflected the reorganization of staff roles and related staff, board and committee authorities for the organization.

**Risk:** A financial due diligence calendar was developed to monitor completion and filing of appropriate regulatory, tax and other reporting requirements.

**Audit:** The Committee met with the auditor to approve the audit plan and to review the audited financial statements.

Fiscal 2020/21 was a challenging year for Pro Coro, marked by the onset of the COVID-19 pandemic and decline in the Alberta economy. With this uncertainty it was initially unclear how the organization would be financially impacted. Pro Coro finished the year in a good financial position due to strong artistic leadership, a dedicated choir, a loyal audience, and government financial supports intended to maintain arts organizations such as ours.

On behalf of the Board, the Finance & Audit Committee presents the Auditor's Report for approval at the Annual General Meeting.

Respectfully submitted,  
Susan Rockwood, Interim Treasurer

**PRO CORO SOCIETY - EDMONTON**  
**Financial Statements**  
**Year Ended June 30, 2021**

*Draft for discussion purposes only*

Prepared by	Reviewed by
CONNIE 9/24/21	TB 9/29/21



**PRO CORO SOCIETY - EDMONTON**

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**Year Ended June 30, 2021**

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Draft for discussion purposes only

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## INDEPENDENT AUDITOR'S REPORT

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To the Members of Pro Coro Society - Edmonton

### *Qualified Opinion*

We have audited the financial statements of Pro Coro Society - Edmonton (the Society), which comprise the statement of financial position as at June 30, 2021, and the statements of revenues and expenditures, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the possible effects of the matter described in the *Basis for Qualified Opinion* section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of the Society as at June 30, 2021, 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 Society derives revenue from donations and fundraising activities, 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 Society and we were not able to determine whether any adjustments might be necessary to contributions, excess (deficiency) of revenues over expenditures, current assets and net assets. Our audit opinion on the financial statements for the year ended June 30, 2020 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 Society 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 Society'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 Society or to cease operations, or has no realistic alternative but to do so.

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

(continues)

Independent Auditor's Report to the Members of Pro Coro Society - Edmonton (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 Society'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 Society'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 Society 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.

Edmonton , Alberta  
October 1, 2021

VKO LLP  
CHARTERED PROFESSIONAL ACCOUNTANTS



**PRO CORO SOCIETY - EDMONTON**

**Statement of Financial Position**

**June 30, 2021**

	2021	2020
<b>ASSETS</b>		
<b>CURRENT</b>		
Cash	\$ 241,706	\$ 170,894
Restricted cash (Note 2)	182	182
Accounts receivable (Note 3)	8,621	13,552
Goods and services tax recoverable	2,185	2,034
Prepaid expenses	201	26,106
	<b>252,895</b>	212,768
<b>CAPITAL ASSETS (Note 4)</b>	<b>17,919</b>	9,555
	<b>\$ 270,814</b>	<b>\$ 222,323</b>
<b>LIABILITIES AND NET ASSETS</b>		
<b>CURRENT</b>		
Accounts payable	\$ 10,717	\$ 31,679
Employee deductions payable	21,042	2,218
Deferred revenue	-	6,046
Deferred contributions (Note 6)	39,991	104,935
	<b>71,750</b>	144,878
<b>LONG TERM DEBT (Note 7)</b>	<b>40,000</b>	-
<b>DEFERRED CONTRIBUTIONS - CAPITAL ASSETS (Note 8)</b>	<b>7,304</b>	9,129
	<b>119,054</b>	154,007
<b>NET ASSETS</b>		
Unrestricted	94,055	17,000
Operating reserve	47,090	50,890
Invested in equipment	10,615	426
	<b>151,760</b>	68,316
	<b>\$ 270,814</b>	<b>\$ 222,323</b>

LEASE COMMITMENT (Note 9)

**ON BEHALF OF THE BOARD**

\_\_\_\_\_  
Director

\_\_\_\_\_  
Director

Printed: September 30, 2021 10:20 AM  
See notes to financial statements

Prep \_\_\_\_\_ Added \_\_\_\_\_ Approved \_\_\_\_\_

**PRO CORO SOCIETY - EDMONTON**  
**Statement of Revenues and Expenditures**  
**Year Ended June 30, 2021**

	2021	2020
<b>REVENUES</b>		
Canada Council for the Arts (Note 6)	\$ 220,150	\$ 185,000
Edmonton Arts Council (Note 6)	56,750	53,500
Alberta Foundation for the Arts (Note 6)	43,810	39,614
Individual donations	31,265	32,748
Concert productions	21,936	60,179
Corporate donations and sponsorship	10,772	21,185
Other	4,264	15,360
Amortization of deferred contributions - capital assets	1,826	2,282
	<b>390,773</b>	<b>409,868</b>
<b>EXPENDITURES</b>		
Artistic	161,630	236,821
Administration (Schedule 1)	158,102	120,501
Production	35,166	15,060
Marketing and communication	15,945	26,084
Amortization	4,086	2,414
Fundraising	607	4,560
	<b>375,536</b>	<b>405,440</b>
<b>EXCESS OF REVENUES OVER EXPENDITURES FROM OPERATIONS</b>	<b>15,237</b>	<b>4,428</b>
<b>OTHER INCOME</b>		
Canada Emergency Wage Subsidy (CEWS)	37,380	13,552
Forgivable portion of CEBA loan	20,000	-
Canada Emergency Commercial Rent Assistance (CECRA)	6,272	-
Canada Emergency Rent Subsidy (CERS)	4,555	-
	<b>68,207</b>	<b>13,552</b>
<b>EXCESS OF REVENUES OVER EXPENDITURES</b>	<b>\$ 83,444</b>	<b>\$ 17,980</b>

**PRO CORO SOCIETY - EDMONTON**  
**Statement of Changes in Net Assets**  
**Year Ended June 30, 2021**

	Unrestricted	Operating reserve	Invested in equipment	2021	2020
<b>NET ASSETS - BEGINNING OF YEAR</b>	\$ 17,000	\$ 50,890	\$ 426	\$ <b>68,316</b>	\$ 50,336
Excess (deficiency) of revenues over expenditures	85,486	218	(2,260)	<b>83,444</b>	17,980
Interfund transfer	(8,431)	(4,018)	12,449	-	-
<b>NET ASSETS - END OF YEAR</b>	\$ <b>94,055</b>	\$ 47,090	\$ 10,615	\$ <b>151,760</b>	\$ 68,316

*Draft for discussion purposes only*



**PRO CORO SOCIETY - EDMONTON**

**Statement of Cash Flows**

**Year Ended June 30, 2021**

	2021	2020
<b>OPERATING ACTIVITIES</b>		
Excess of revenues over expenditures	\$ 83,444	\$ 17,980
Items not affecting cash:		
Amortization of capital assets	4,086	2,414
Amortization of deferred contributions - capital assets	(1,826)	(2,282)
	<u>85,704</u>	<u>18,112</u>
Changes in non-cash working capital:		
Accounts receivable	4,931	(12,377)
Accounts payable	(20,962)	24,274
Deferred revenue	(6,046)	6,046
Prepaid expenses	25,905	(26,106)
Goods and services tax payable	(151)	1,194
Restricted cash	-	1
Employee deductions payable	18,824	565
Deferred contributions	(64,944)	104,752
	<u>(42,443)</u>	<u>98,349</u>
Cash flow from operating activities	<u>43,261</u>	<u>116,461</u>
<b>INVESTING ACTIVITY</b>		
Purchase of capital assets	<u>(12,449)</u>	<u>-</u>
<b>FINANCING ACTIVITY</b>		
Proceeds from long term financing	<u>40,000</u>	<u>-</u>
<b>INCREASE IN CASH</b>	<b>70,812</b>	<b>116,461</b>
Cash - beginning of year	<u>170,894</u>	<u>54,433</u>
<b>CASH - END OF YEAR</b>	<b>\$ 241,706</b>	<b>\$ 170,894</b>

**PRO CORO SOCIETY - EDMONTON**

**Notes to Financial Statements**

**Year Ended June 30, 2021**

**PURPOSE OF THE SOCIETY**

Pro Coro Society - Edmonton (the "Society") is a not-for-profit organization incorporated provincially under the Societies Act of Alberta. As a registered charity the Society is exempt from the payment of income tax under Section 149(1) of the Income Tax Act.

The Society's purpose is to develop and maintain a professional choral ensemble of international caliber as well as to promote and support choral education and excellence.

**1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

Basis of presentation

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

Fund accounting

The financial statements have been classified into the following funds:

The unrestricted fund accounts for the Society's program delivery, support and administrative activities.

The operating reserve fund is an internally restricted fund established to ensure the Society remains financially sustainable. The fund is to accumulate to the greater of 10% of the immediate past three years average actual operating costs or \$40,000.

The invested in equipment fund reports the assets, liabilities, revenues and expenditures related to the Society's capital assets.

Cash and cash equivalents

Cash and cash equivalents are comprised of deposits held at financial institutions, net of cheques issued and outstanding at the reporting date.

Capital assets

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

Equipment	20% declining balance method
Computer equipment	55% declining balance method

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

Library

The Society maintains a library of written and recorded music. The value of this library is not recorded in the accounts as the costs related thereto are expensed in the year incurred.

*(continues)*

**PRO CORO SOCIETY - EDMONTON**

**Notes to Financial Statements**

**Year Ended June 30, 2021**

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

Revenue recognition

Pro Coro Society - Edmonton follows the deferral method of accounting for contributions.

Restricted contributions are recognized as revenue in the year in which the related expenditures are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Contributions received for the acquisition of capital assets are deferred and recognized on the same basis as the related capital assets are amortized.

Other revenues are recognized in the period it is earned and collection is reasonably assured.

Contributed services

The fair value of contributed or volunteer services cannot be reasonably determined and are therefore not reflected in these financial statements.

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 expenditures during the period. Such estimates are periodically reviewed and any adjustments necessary are reported in earnings in the period in which they become known. Actual results could differ from these estimates.

Financial instruments policy

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 when there is indication of impairment. Transaction costs on the acquisition, sale, or issue of financial instruments should be added to the cost of the financial instrument.

**2. RESTRICTED CASH**

Restricted cash is comprised of proceeds distributed by Alberta Gaming, Liquor and Cannabis (AGLC) raised from regulated gaming activities. The use of these gaming proceeds is restricted to the approved use by AGLC.

**3. ACCOUNTS RECEIVABLE**

	<u>2021</u>	<u>2020</u>
Government of Canada	<b>\$ 8,621</b>	<b>\$ 13,552</b>

**PRO CORO SOCIETY - EDMONTON**

**Notes to Financial Statements**

**Year Ended June 30, 2021**

**4. CAPITAL ASSETS**

	Cost	Accumulated amortization	2021 Net book value	2020 Net book value
Equipment	\$ 32,520	\$ 18,428	\$ 14,092	\$ 9,529
Computer equipment	9,669	5,842	3,827	26
	<u>\$ 42,189</u>	<u>\$ 24,270</u>	<u>\$ 17,919</u>	<u>\$ 9,555</u>

**5. AVAILABLE CREDIT FACILITY**

The Society has a line of credit authorized to \$5,000, bearing interest at prime plus 3.45% per annum. At year end, the Society has no amount outstanding under the credit facility.

**6. DEFERRED CONTRIBUTIONS**

	Balance, beginning of year	Received during year	Recognized to revenue	Balance, end of year
AGLC gaming proceeds	\$ 182	\$ -	\$ -	\$ 182
Alberta Foundation for the Arts	9,953	73,665	(43,810)	39,809
Canada Council for the Arts	64,800	155,350	(220,150)	-
Edmonton Arts Council	30,000	26,750	(56,750)	-
	<u>\$ 104,935</u>	<u>\$ 255,765</u>	<u>\$ (320,710)</u>	<u>\$ 39,991</u>

**7. LONG TERM DEBT**

Canadian Western Bank Canadian Emergency Business Account (CEBA) loan bearing interest at 5% per annum; not bearing interest until December 31, 2022. Repaying the loan on or before December 31, 2022 will result in loan forgiveness of 33% of the highest amount drawn; up to a maximum of \$20,000. The forgivable portion of the loan has been included in income.

Amounts payable within one year

	2021	2020
	\$ 40,000	\$ -
	-	-
	<u>\$ 40,000</u>	<u>\$ -</u>

Principal repayment terms are approximately:

2023	<u>\$ 40,000</u>
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**PRO CORO SOCIETY - EDMONTON**

**Notes to Financial Statements**

**Year Ended June 30, 2021**

**8. DEFERRED CONTRIBUTIONS - CAPITAL ASSETS**

	<u>2021</u>	<u>2020</u>
Balance, beginning of year	\$ 9,129	\$ 11,411
Recognized to revenue	<u>(1,825)</u>	<u>(2,282)</u>
Balance, end of year	<u>\$ 7,304</u>	<u>\$ 9,129</u>

Included in the ending balance is \$3,618 (2020 - \$4,521) for Alberta Culture and Tourism and \$3,686 (2020 - \$4,608) for Alberta Swiss Choir.

**9. LEASE COMMITMENT**

The Society has a long term lease with respect to its premises that expires on December 31, 2021. Under the lease, the Society is required to pay a base rent of \$8,400 per annum. In addition to the base rent, the Society must pay for its proportionate share of operating costs of the leased premises. Future minimum lease payments as at June 30, 2021, are as follows:

2022	<u>\$ 4,200</u>
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**10. ECONOMIC DEPENDENCE**

The Society is economically dependant upon Canada Council for the Arts. During the year, the Society received 56% (2020 - 45%) of its funding from Canada Council for the Arts.

**11. COMPARATIVE FIGURES**

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

**12. FINANCIAL INSTRUMENTS**

The Society 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 Society's risk exposure and concentration as of June 30, 2021.

**(a) Credit risk**

Credit risk is the risk that a third party to a financial instrument might fail to meet its obligations under the terms of the financial instrument. The Society's financial assets that are exposed to credit risk consist primarily of cash and cash equivalents and accounts receivable. The Society's cash and cash equivalents are maintained with a large federally regulated financial institution. The Society, in its normal course of operations, is exposed to credit risk from its customers.

**(b) Liquidity risk**

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities. The Society is exposed to this risk mainly in respect of its receipt of funds from its customers, funders and other related sources and accounts payable.

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



**PRO CORO SOCIETY - EDMONTON**

**Notes to Financial Statements**

**Year Ended June 30, 2021**

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**13. SUBSEQUENT EVENT**

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 is uncertain of the effects of these changes on its financial statements and believes that any disturbance may be temporary; however, there is uncertainty about the length and potential impact of the disturbance.

As a result, we are unable to estimate the potential impact on the Society's operations as at the date of these financial statements.

*Draft for discussion purposes only*

**PRO CORO SOCIETY - EDMONTON**

**Administration**

**(Schedule 1)**

**Year Ended June 30, 2021**

	2021	2020
Contractors	\$ 66,890	\$ 11,823
Salaries and wages	46,882	66,148
Rental	15,467	15,981
Professional fees	7,100	6,655
Office	5,545	8,038
Workers' Compensation Board	4,153	352
Interest and bank charges	2,808	2,868
Insurance	2,469	1,737
Equipment rentals	2,460	2,460
Goods and services tax	2,367	2,593
Telephone	1,961	1,846
	<b>\$ 158,102</b>	<b>\$ 120,501</b>

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