

21 22 | PRO CORO CANADA

ANNUAL REPORT



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

Vision

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

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

your city **your choir**

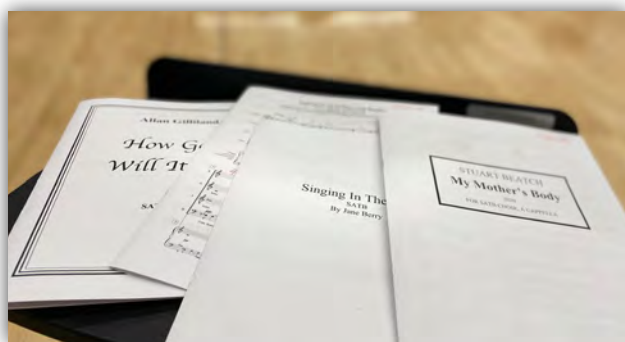


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Emerging ARTISTS

About the Emerging Artist Program

Thanks to the contribution of the RBC Foundation, Pro Coro Canada was again able to fund its 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. Individual sessions were held at the Pro Coro Canada office which gives ample space and easy access for students.



Michael Zaugg coaching emerging artist conductor Jessica Pierpont in preparation for "Missae 8"

For the 2021-2022 EAR program we were able to offer most sessions in-person. Four conductors from Canada and the US worked with the ensemble and directed a selection in a subscription concert. 10 student composers from MacEwan University had their composition workshopped and recorded by Pro Coro Canada. This was the first time many of these students heard their ideas performed with real voices. The 12 composers from the PIVOT program benefited from online sessions and presentations by Pro Coro Canada singers specialized in contemporary techniques. 7 composers then attend the rehearsals and concerts in person in Edmonton.

We continued with our newsletter for choral pedagogues and leaders, and observed a consistent readership.





June 18, 2022: Emerging conductor Ryan Doyle conducts *The World On Fire* by Phillip A. Cooke



April 30, 2022: Emerging conductor Melissa Hiebert conducts Pro Coro Canada in rehearsal under the guidance of Michael Zaugg



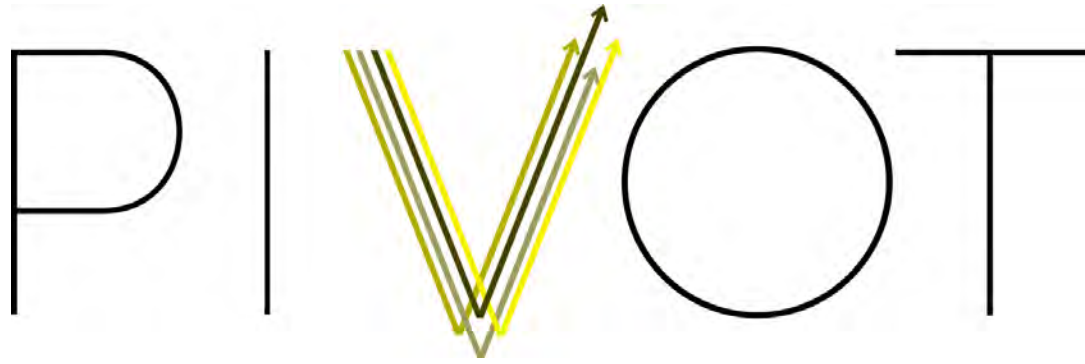
March 5, 2022: Emerging conductor Jessica Pierpont conducts *Missa Rigensis* by Ugis Praulins



September 25, 2021: Emerging conductor Jodi Penner conducts *Hymn to St. Cecilia* by Benjamin Britten



April 30, 2022: Michael Zaugg conducts Pro Coro Canada with the Augustana Choir in Camrose



PIVOT is a mentorship program for self-identified early-career Canadian composers, presented by the Canadian League of Composers, in partnership with various ensembles and organizations across the country. PIVOT provides an unparalleled opportunity for six composers across Canada to work directly with a mentor-composer. After the selection process, PIVOT organizers consult with selected participants to identify mentors based on complementary artistic and career goals. Participants are guided by their mentors over a six-month period as they compose a new piece for a participating ensemble; Pro Coro Canada was selected as this ensemble for 2019-2020 (postponed until 2021) and for 2021-2022.

2020 PIVOT Composers



Fjóla Evans



Rebecca Gray



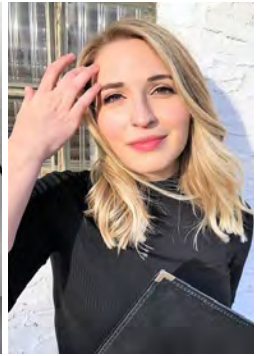
Steven Webb



*Félix-Antoine
Coutu*

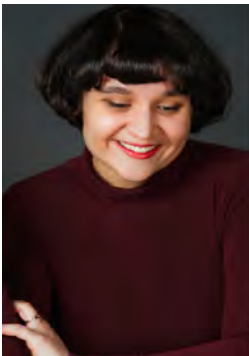


Sarah Albu

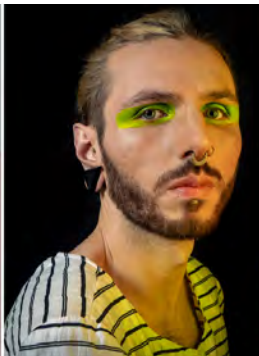


Jessie Rivest

2021-2022 PIVOT Composers



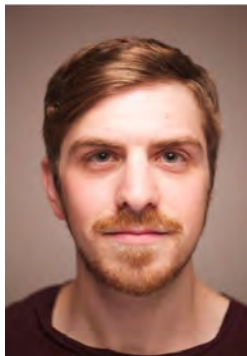
*Maria Eduarda
Mendes Martins*



Maxime Daigneault



*Karen Donaldson
Shepherd*



*Félix-Antoine
Coutu*



Mari Alice Conrad



*Kalaisan
Kalaichelvan*

Emerging Composer

Summarizing this experience is difficult because it was extremely beneficial to me in multifaceted ways. I am so grateful for the opportunity to work with [Michael Zaugg], CLC and the singers of Pro Coro. I was amazed at how you and the choir so willingly embraced our work, took on the challenge, and invested so deeply in the process. It was felt, noticed, and appreciated. It was inspiring. The whole process reaffirmed to me that my music has a place! It was a life-altering experience that instilled confidence, purpose, and finesse to my compositional development. Thank you so much for your time, effort, planning, support, and championing of EACH of us! I look forward to working with you in the future and learning, creating, and growing more.



Mari Alice Conrad
Composer, participant in 2022 PIVOT Program

May 15, 2022: Mari Alice Conrad, Pierre-Luc Senécal, Kalaisan Kalaichelvan are applauded after "Before the West"

Collaboration & Workshops with Local Choirs

For myself, I felt very anxious at first, singing with such a professional Choir as Pro Coro. I saw their concert in January and was quite moved by the beautiful sounds and the fact that we have such wonderful talent here, both in voice and in Alberta composers.

To sing amongst all that talent made my heart leap out of my chest - the mingling of sounds all around me with a rapt appreciative audience. And of course, Michael, Mona and Daryl make the experience so special for all involved. Their love for the music and their abilities to pull from the choir what is needed - well it is just a treat to sing with them and I am honoured to be graced with their presence. Thanks to all for a spectacular evening!

Linda Mills
Alto, Vocal Collective

On April 15, 2022, I was able to attend Pro Coro's Good Friday concert with several of my classmates. The program featured an assortment of pieces, some old and well-known and some brand new. Pro Coro did an amazing job communicating the beauty of each selection, creating an experience that was almost spiritual for me as a listener. Just a couple weeks later, on April 30th, I was given the opportunity to conduct Pro Coro at their We Breathe in Stars concert. As a music student with limited experience in conducting, the opportunity to work with Michael Zaugg and a professional choir was comparable to being able to play a million-dollar instrument. I am incredibly fortunate to have had this opportunity so early on in my music career.



April 29, 2022: Vocal Collective and Pro Coro Canada performing "We Breathe In Stars" in Stony Plain

Melissa Hiebert
Emerging Conductor, Augustana Choir

2021-2022 Season Highlights

22 *New works presented by Canadian artists*

48 *Canadian works performed*

52 *Participants in professional development activities and training workshops*

2582 *Online attendance on ProCoroTV in 2021-2022*



Michael Zaugg was the recipient of the 2022 Con Spirito Award (Choir Alberta), presented annually in recognition of an individual's spirit, dedication, and commitment to choral music in their local community. Pictured above: Kimberley Denis presents the Con Spirito Award to Michael Zaugg.



2021-2022 saw the return of in-person audiences and visiting artists. Pictured above: Pro Coro singers, bassist Janice Quinn and audience members applaud composer Nicola Burnett Smith (bottom right) at the Good Friday Concert on April 15, 2022.



We would like to congratulate Pro Coro Members Graeme Climie and Andrew Whiteside who represented Alberta in the 2022 National Youth Choir of Canada - marking the fourth consecutive edition of NYCC that has had an active Pro Coro member in Choral Canada's emerging artist program. Photo credit: William Duffy

Maria David Evans Endowment Fund



Our Pro Coro Canada community was saddened by the recent passing of our colleague and friend, Maria David-Evans. Maria was a great fan and staunch supporter of Pro Coro Canada, as an audience member, donor and board member. She was motivated by her love of choral music, her enjoyment of the artistry of Michael Zaugg and the choir, and her commitment to our community.

Maria was a great promoter of the choir and recruited some highly qualified people to our board. As Chair of our Governance and Board Development Committee, Maria helped to shape and implement our agenda for continuous improvement.

Maria generously devoted her time, expertise and wise counsel to strengthening the governance of Pro Coro Canada. Our board benefited from her guidance, which was grounded in her deep competence and dispensed with her sensitivity, compassion and good humour. We were always able to count on Maria for advice on issues and decisions facing our organization. We'll miss her wise counsel.

The other community organizations which Maria served enjoyed the same qualities that she brought to Pro Coro Canada. So our loss is also Edmonton's loss and we will miss her and mourn her together.

The Maria David Evans Memorial Fund was created to celebrate the work and contribution to the governance and development of Pro Coro Canada by Maria David Evans. Maria played a crucial part during her tenure on the Board of Directors and her passionate leadership will echo for years to come.

In the spirit of educating the leaders of tomorrow, the Maria David Evans Memorial Fund facilitates the educational work of Pro Coro Canada with emerging choral leaders, young singers and the local choral community at-large.

Endowment Funds create a permanent legacy felt over generations. An endowment fund with Edmonton Community Foundation invests gifts through independent investment managers. Each year, a percentage of this family of funds is granted to Pro Coro Canada, to be invested according to their intended purpose.

View all of Pro Coro Canada's endowment funds at procoro.ca/endowment

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EXPERIENCE SERIES
CONCERTS: EDMONTON



*Saturday, March 5, 2022
All Saints' Anglican Cathedral*



*Saturday, September 25, 2021
McDougall United Church*



*Friday, April 15, 2022
Robertson-Wesley United Church*



*Sunday, November 28, 2021
Westbury Theatre, ATB Financial Arts Barns*



*Sunday, May 15, 2022
Westbury Theatre, ATB Financial Arts Barns*



*Sunday, January 23, 2022
Polish Hall*



*Saturday, June 18, 2022
All Saints' Anglican Cathedral*

SELECT SERIES CONCERTS: EDMONTON



*Sunday, December 19, 2021
All Saints' Anglican Cathedral*



*Friday, December 31, 2021
All Saints' Anglican Cathedral*

RUN-OUT CONCERTS



*Friday, April 29, 2022
Parkland Hall at Heritage Park
Stony Plain*



*Saturday, April 30, 2022
Faith & Life Chapel, Augustana University
Camrose*

Contracted Singers 2021-2022

Soprano

Dawn Bailey
Gwyneth Bergman
Samara Bortz
Jacqueline Hernandez
Solomiia Holiak
Jolaine Kerley
Amber Krawiec
Catherine Kubash
Annette Martens
Sarah Schaub
Katrina Smith
Jessica Wagner

Alto

Sable Chan
Erin Craig
Kimberley Denis
Lesley Dolman
Laura Hawley
Shannon Kolotyluk
Jessica Robertson
Adrienne Sitko
Amy Voyer

Tenor

Taylor Fawcett
Tyson Kerr
Brett Ludwig
Oliver Munar
Caleb Nelson
Charles Stolte
Andrew Whiteside
Nathan Willis
Anthony Wynne

Bass

Andrew Bortz
Kyle Carter
Jihwan Cho
Graeme Climie
Graham Fast
Michael Kurschat
Brendan Lord
Andrew Malcolm
Peter Malcolm
Christian Maxfield
Adam Robertson

Board of Directors & Staff

President & Chair

Robert Barrett

Vice-President

Susan Rockwood

Treasurer

Carol Anne Kushlyk

Corporate Secretary

Wendy Boje

Honorary Lifetime Members

Michel Marc Gervais
Madge McCready

Directors

Sandra Croll
Gabriel Gomes
Christopher Head
Laura McDonald
Maria David-Evans
Mary Lynne Campbell

Singer Representatives

Graeme Climie
Peter Malcolm

Accounts Manager

Judith Rayner

Graphic Design

Judy Armstrong

Managing & Artistic Director and Principal Conductor

Michael Zaugg

Business Operations Lead, Typesetting

Laura Ouellette

Marketing & Digital Media Producer

Micha Poworoznik

Livestream Video Team

Riverford Productions:
Les Sereda and Steven Brese

Livestream Audio Team

Corey Haberstock
Caleb Nelson, Silver Studios



May 15, 2022: "Before the West" at the Westbury Theatre, ATB Financial Arts Barns

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

2021-2022 Season Individual Sponsors & Supporters

con bravura (\$2500 - \$4999)

Bridges, Ed & Leona
Fielding, Alan & Valérie
Heule, Mark

con forza (\$1000 - \$2499)

Barrett, Robert & Pamela
Head, Christopher
Mann, Russ & Johann
Rockwood, Susan
Valgardson, Donna & Lynass, Douglas

con brio (\$500 - \$999)

Anonymous Donors
Gower, Neil
Hiller, Leroy & Barbara
Kirby, Donna Jill
Moore, Katharine
Ondrack, Esther
Tonn, William

con amore (\$250 - \$499)

Buse, Adolf & Kathleen
Climie, Stanley
Phair, Michael

con moto (up to \$249)

Brese, Steven
Dolman, Heather
Gommerud, Peter
Ingen-Housz, Maarten
Kalita, Patrick
Knowles, C.M.
Malcolm, Peter
McCready, Madge
McMillan, Brian
Munar, Oliver
Schepansky, Alexandra
Stewart, Kent
Wankiewicz, Patricia
Whitson, Audrey



August 9, 2021: Pro Coro singers recording the 21-22 season launch video in downtown Edmonton

Our 2021-2022 Volunteers

Pro Coro Canada would like to extend our sincerest gratitude to the many people who have volunteered for our organization during the 2021- 2022 season. From working casino shifts, to helping with productions, to sitting on our board of directors, our work would not be possible without your generous help and expertise.

Catherine Armstrong	Madge McCready
Robert Barrett	Laura McDonald
Wendy Boje	John McKenzie
Rita Burns	Caleb Nelson
Mary Lynne Campbell	Oliver Munar
Kyle Carter	Mike Otto
Jihwan Cho	Cynthia Paszkowski
Graeme Climie	Michael Phair
Cathy Craig	Rob Richardson
Sandra Croll	Adam Robertson
Dilip Dasmohapatra	Jessica Robertson
Maria David-Evans	Susan Rockwood
Kimberley Denis	Sheila Savage
Laurier Fagnan	Adrienne Sitko
Gabriel Gomes	Vicki Strang
Brian Haliburton	Bill Tonn
Christopher Head	Shad Turner
Tonya Holowitsky	Barbara Villanueva
Carol-Anne Kushlyk	Amy Voyer
Peter Malcolm	John Willms
Russ Mann	Anthony Wynne
Johann Mann	Desmond Wynne
Annette Martens	

thank you!

Thank you to our supporters:



Canada Council
for the Arts

Conseil des Arts
du Canada



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



Report from the President & Executive Committee

Throughout 2021-22, Pro Coro Canada, like most performing arts organisations, faced the challenge of continuing to perform through the ongoing COVID 19 public health emergency. To safeguard the health of our choir, staff, volunteers and audience, we were careful to comply with the periodic changes in the mandates imposed and advice offered by three levels of government, as well as the venues in which we perform.

We very much appreciate the continuing understanding, commitment and cooperation of our audience, singers, staff, volunteers and donors in accepting the adaptations required to enable us to continue to perform. The whole Pro Coro Canada community was pleased (and very relieved) to have been able to present a full 2021-22 season (except for our New Year's Eve celebration) and to keep both our choir and audience engaged. We were also able to boost Pro Coro Canada's international profile by live-streaming our concerts to 32 countries since the inception of ProCoroTV.

Our volunteer board made significant progress in solidifying our foundation for future governance of our "Pro Coro Society – Edmonton" through key initiatives, including:

- Pursuing the four priorities of our multi-year strategic plan:
 - Strengthen stability and sustainability
 - Strive for Choral Excellence
 - Nurture Leadership
 - Advance Equity, Diversity, Inclusion and Accessibility
- Updating the bylaws and governance policies of the Society to keep pace with evolving standards in non-profit governance;
- Welcoming three new volunteer directors to balance continuity and renewal through our succession plan;
- Engaging the Choir to clarify the role of "Singer Representatives" in relation to the voting members of the board;
- Updating our digital filing and record-keeping system to ensure that our "corporate knowledge" is both secure and easily accessible; and
- Building board development into our board meetings.

The Executive Committee (which comprises the Chair, Vice, Chair, Secretary and Treasurer, as well as the Managing & Artistic Director) coordinated the work of the board, much of which is delegated to the other board standing committees: Finance & Audit; Governance & Board Development; Human Resources; and Fund Development.

As our 2021-22 season ended, we anticipated the 10th anniversary of Michael Zaugg's artistic leadership of Pro Coro Canada in September, 2022. Over the past decade, Michael has inspired his artistic collaborators and our volunteer Pro Coro Canada community to extend the frontiers

of the choral art. Under Michael's leadership, Pro Coro Canada has expanded the scope of its Mission in accordance with these values:

- Our not-for-profit arts organisation 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.
- We foster and promote Canadian talent and content, develop best practices in choral music through innovative programming, and maximize channels to disseminate performances globally.
- We collaborate with diverse artistic partners in the search for challenging and satisfying choral music experiences for audiences and performers, while continually striving for excellence.

In addition to his responsibilities as Artistic Director and Principal Conductor, Michael assumed the role of Managing Director of Pro Coro Canada in 2019 and successfully navigated the choir through two years of global pandemic. The board, the singers and our choral music community have relied upon his artistic ingenuity, enterprise and managerial acumen to continue to making music through this difficult period.

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



*PIVOT composer Maxime Daigneault workshops his composition *The Sea Unicorn and the Lesser False Vampire* with Pro Coro Canada and Michael Zaugg*



Laura Ouellette showcasing Pro Coro's 2022-2023 season in the Podium Marketplace, May 2022

Report from the Managing & Artistic Director and Principal Conductor

Pro Coro Canada (PCC) had a successful artistic season considering the challenges of the global pandemic. After a year of stop-and-go, with postponed and modified livestreamed performances, we welcomed in-person audiences again in September 2021. It was an emotional moment, taking the stage to the applause of our loyal listeners, and we are grateful for all the support from many, many sources, private and public.

The 2021-2022 season was again conceived as a hybrid-model, with in-person performances that are livestreamed to a global audience. This model is henceforth the standard for presentations by PCC. Our TV channel is now a solid platform with an extensive library of performance and educational material. Since its implementation, we have reached over 30 nations with close to 9000 plays (free and paid). The most-accessed materials are the recordings of works by Edmonton composers, followed by live performances of our traditional concerts such as Good Friday or Path of Miracles.

Artistic and Creative Management

Our season featured the full ensemble of 20 to 24 singers, with 7 subscription concerts, 2 extra concerts and 2 run-out concerts. The pandemic environment impacted only one of our performances; the New Year's Eve 2021 concert had to be cancelled. The season release was accompanied with a video that featured several of our singers on a walking tour in different parts of the city introducing the musical programming, and ending with a performance on the funicular stairs in open air.



March 5, 2022: "Missae 8" at All Saints' Anglican Cathedral

Experience Series

Laudi, September 25, 2021, at McDougall United Church: with the first public performance of PCC dating September 1981, we celebrated 40 years of PCC revisiting choral treasures by Britten, Monteverdi and Ligeti that were performed four decades ago in 1981.

Moonshot 3, November 28, 2021, at the ATB Arts Barns: the 2020 collaboration with the Canadian League of Composers (CLC) and their PIVOT program was finally presented after two years of postponement. Unfortunately, only one composer could attend in person as travel restrictions were still rigorous at that point.

We Breathe in Stars, January 23, 2022, at the Polish Hall: the choir performed 10 works by 9 Alberta composers. 8 of these works had been commissioned by PCC in the summer of 2020 and prepared with educational materials for the choral community. The works were performed in small groups in October 2020, and this was the first public performance with the full choir to a very appreciative audience.

Missae 8, March 5, 2022, at All Saints' Anglican Cathedral: our annual exploration of settings of the Latin Mass, featuring works by former composers-in-residence Ugis Praulins, PCC singer Jane Berry, and Frank Martin.

Good Friday, April 15, 2022, at Robertson-Wesley United Church: PCC performed a selection of works contemplating the passion of Christ, including Scarlatti's Stabat Mater with 10 soloists and Tammy-Jo Mortensen at the organ, and a Canadian premier of the Stabat Mater, accompanied by Janice Quinn on double bass, by Nicola Burnett-Smith (UK) who flew to Edmonton to attend the event.

Before the West, May 15, 2022, at the ATB Arts Barns: the second instalment of the PIVOT program in collaboration with the CLC. All six emerging composers came to Edmonton for the week and worked with the choir in developing their new works. The performance was again a success and a welcome challenge for singers and audiences alike.

Doors of Heaven, June 18, 2022, at All Saints' Anglican Cathedral: the season closer featured an eclectic selection of a cappella works by Harris, Esenvalds, Hawley, Grigorjeva and Saindon and others. The choir premiered a work by Swedish Dahlgren and gave the Canadian premiere of a composition by Cooke (UK).

Select Series

Little Match Girl Passion, December 19, 2021, All Saints' Anglican Cathedral: our annual Advent performance, featuring the heart-wrenching story set to music by David Lang.

New Year's Eve, December 31, 2021, All Saints' Anglican Cathedral: Cancelled

Run-Out

We Breathe in Stars, April 29, 2022, in Stony Plain and April 30, 2022, in Camrose: PCC travelled to work with local choirs, collaborated on Alberta repertoire, and workshoped with emerging conductors and singers.

Emerging Artists

Our EAR program was quite busy, and we worked with 22 composers (10 MacEwan, 12 PIVOT program), 4 conductors (three in Edmonton, one in Camrose), and many young singers (part of the outreach concert at Augustana Campus, Camrose).

Representing PCC, I was engaged in the community through workshops, coaching and presentations, i.e. with the Graphic Design Class at UofA (Prof. J. Armstrong), Composition at MacEwan University (Prof. E. LeBel), with various community choirs (Grande Prairie Boys Choir, Halifax Camerata, Lady Cove and Projekt (both NFL), Axios and Da Camera Singers), and at Podium 2022 in Toronto.



November 28, 2021: We've Gone Too Far composed by PIVOT participant Sarah Albu featured electronics including remote control cars and walkie talkies

Executive Management

Human Resources

It was the first full season for our Business Operations Lead (BOL) Laura Ouellette, which made for a steep learning curve as we also moved back to in-person concerts. We had to close the office a couple times due to sickness of both the M&AD and the BOL. Our Marketing Coordinator finished her one-year part-time contract and moved to a full-time position with a different organization. The position has since been filled again. Our just-in-time contractors (audio/video, design, accounting) worked consistently and continuously with us and are providing a great value and addition to the team. Throughout the first part of the season, August 2021 to February 2022, full-time staff worked mostly remotely, with weekly check-ins in the office and daily zoom meetings. With the change in provincial and municipal restrictions, and lifting thereof, in Spring 2021 we moved to using our office on a more regular basis.

The pandemic environment, personal challenges and new-realized awareness of work-life balance has had an impact on availability of singers, and each concert featured a different roster. Our singers are skilled and experienced and can adapt to new situations and venues and repertoire, and most had been singing with Pro Coro prior. Overall, the choir is content and enjoys singing in the full ensemble again, working with challenging, and engaging repertoire, and in front of an audience.

We moved along with the Province in implementing the requirement of Proof of Vaccination for contractors, staff, volunteers and patrons (i.e. Alberta's Restriction Exemption Program). By the first practise in September 2021, all singers had shown Proof of Vaccination, and it provided a comfortable and safe working environment for everyone. Being up to date with Covid-19 vaccination is currently a condition for employment by PCC. There was discussion around the requirement with some of our contractors, and we addressed this in collaboration with the HR chair Sandra Croll.

For some of our performances, we engaged a security firm for front-of-house assistance, as the vaccination and masking policy was/is contentious and other producers in the city had incidents. The feedback we received from audience members was positive throughout (by email or in person), and we had zero complaints. By April 2022, we dropped the Proof of Vaccination requirements for Patrons, masking remained mandatory for the entire season.

In March/April, we undertook two surveys about the comfort of 1) singers and 2) patrons regarding the rehearsal and performance environment. This helped us shape the setup of the current 2022-2023 season as it relates to masking and proof of vaccination.

After our May concert at the ATB Arts Barns, we held an event celebrating our volunteers. 13 volunteers attended, and were welcomed by the Chair and M&AD. A total of about 50 people attended this gathering.

Administration, Operations and Productions

On October 29, 2021, we held the Annual General Meeting via video conference. PCC's request to repeal and replace our bylaws was submitted on November 18. We received the certified/filed document on December 9, 2021.

In April 2022, staff plus vice-chair Susan Rockwood attended the Non-Profit Day organised by the Alberta Counsel. The sessions touched upon Marketing, Reconciliation, Grant Writing, preparing for the '23 election (and any political shift on the horizon) and featured Minister of Culture Ron Orr, and NDP culture critic Nicole Goehring.

In May 2022, Staff attended the biennial national choral conference Podium in Toronto. PCC's booth in the marketplace was visited by dozens of delegates, and we were able to connect with composers, emerging artists, directors, singers, students and educators from Canada, the US, and Europe. The conference provided the opportunity to share information about PCC's EAR program, TV channel, upcoming season, choral collaborations and commissions with our national and international choral community. I presented a session on a cappella techniques, with the assistance of Babèl (chamber choir in Toronto, dir. Dr Elaine Choi).

This was the first full season where we used QuickBooks for bookkeeping, budgeting, and issuing of pay and tax documents. The software has streamlined reporting processes and control mechanisms extremely well. We have moved some of our administrative workflows onto a new platform which is geared towards HR and CRM. With our IT contractor, we re-assessed our office devices and digital security. We have sorted through all policies that are currently active, and with the assistance of the various committees, have consolidated the material on our newly-indexed google drive.

Grants

Our public funding is coming from Canada Council (multi-year), Alberta Foundation for the Arts (multi-year), and Edmonton Arts Council (annual). Due to the global pandemic, Canada Council has moved the next cycle by one year to 2024 (for the entire sector). This provides us with one more year of recalibration of our hybrid model, of testing initiatives, etc. The AFA Grant will be renewed for the 2023-2026 cycle (deadline Dec 1, 2022). We hope to move into a multi-year funding stream with the EAC also. Funding levels have been consistent, but we expect a decrease of funding from the AFA due to their Community Derived Revenue (CDR) formula, which looks at Earned Revenue Average over three years. Of course, our Earned Revenue has significantly decreased due to the global pandemic. We received additional, covid-recovery funding from all three granting agencies. The monies were allocated to our outreach program, dissemination of content and operations. We were unsuccessful with the applications to two grants (Canada Council and Epcor).

We met with Noel Xavier at the Edmonton Community Foundation to discuss our endowments and how to better make use of them. This has been brought to the attention of the Fund Development committee and is in development in the current 2022-2023 season.

PCC participated in the AGLC Casino Fundraiser (October 14/15, 2021, Starlight at WEM), and long-time Casino chair Madge McCready provided expert guidance and organization of the many volunteers.

Finances and Funding

The 2021-2022 Audit was done by Thomas Bonar of VKO. The process was more straight forward than last year, thanks to our new accountant, the switch to QuickBooks and our move to ATB. Thanks to clear communication between our treasurer, administration and accountant, we were able to report more efficiently and concise on all diligence matters and budget items throughout the year.

The organization is in a solid financial position, also considering the implementation of the Reserve Policy which aims to grow our reserve to \$100,000 by 2025. But PCC benefited from the Covid-19 aid packages (CERB, CEWS and grant extensions) which balanced the minimal success in fund development and fund raising (corporate sponsorship and donations). This is a concerning, unsustainable scenario as those extra funds are not available any longer, and extra efforts must be made by all to solicit long-term sponsorship to sustain our programming.

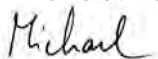
Unfortunately, we must report a slight deficit in our 2021-2022 budget, 1.4% of total Income. We did not move the necessary funds from the Casino Fund to our operations to cover certain expenses which was an oversight on my end. On the flipside, we do have the entire Casino Fund available for the 2022-2023 season, which will help with the year-end position.

Our Single Ticket sales were, despite the pandemic environment, almost 90% on target. The season subscriptions were not as successful with close to 60% fulfilled. Individual donations reached a 75% success rate, and the income for special grants (RBC) was 100%. The Total Revenue was 95% of the projected income, again, including some one-time Covid19 support and reopening payments. On the Expense side, our Production cost had the largest difference with + 25%. These are generally venue costs, as operators started to include more of their overhead, change in venues due to Restrictions, and equipment (acquisition and rentals). We were able to trim expenses on the administrative side, as contract hours (accounting, production) were less with our more streamlined processes.

The 2021-2022 season was my 10th with PCC. Of course, I could not ever envision to top-off my first decade with performances in masks, distanced, and by checking the vaccination status of a singers or audience member at the door. But I also could no have wished for a more supportive, patient, consistent and creative team to go through this season with. So, my sincere thanks and gratitude to PCC's Chair Robert Barrett and the Board of Directors, and to the great people that made everything work on and off the stage:

Laura Ouellette, Business Operations Lead
Micha Poworoznik, Marketing Coordinator
Steven Brese and Les Serada, Riverford Productions
Corey Haberstock, Audio Recording
Caleb Nelson, Silver Studios
Judith Rayner, CPA
Judith Armstrong, Designer
and, of course, the amazing singers of PCC

Respectfully Submitted,
Michael Zaugg



May 23, 2022: Michael Zaugg presenting "Hearing the Trees Through the Forest" with Babel at Podium 2022

Report from the Governance and Board Development Committee

During the past year the Governance and Board Development Committee met periodically to implement the 21/22 work plan needs and to deal with other issues as required.

Matters reviewed and addressed included:

- Reviewing and providing advice on a number of Board policies (Special Memberships, Performance Management, Conflict of Interest, Code of Conduct);
- Reviewed the Terms of Reference for the Fund Development Committee;
- Implemented the annual Board Evaluation questionnaire during the summer of 2022 and recommended continued Board Development for 2022/23;
- Reviewed the competency matrix for Pro Coro's Board to inform Board membership capacity needs;
- Initiated development of the board through guest speakers (Prof. Timothy Shantz, and Gwen Horvath); and
- Undertook Board recruitment processes for 2022/23.

The Committee submits this report on behalf and in memory of Committee Chair, Maria David-Evans



June 18, 2022: Pro Coro performs "Doors of Heaven" at All Saints' Anglican Cathedral

Report from the Human Resources Committee

This past year continued the commitment of the HR team to work with the Artistic Director on the organizational and people culture.

The HR Liaison role continued to add value and was resourced by the singers and other team members on a needs' basis.

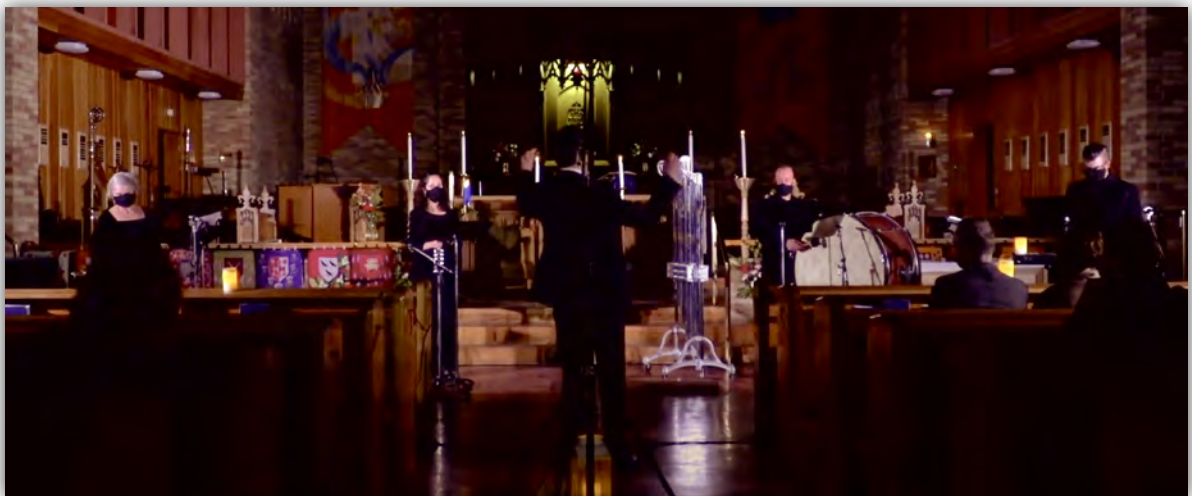
Just in time problem solving continued to be the 'mantra', and this was also a successful message with demonstrated actions.

HR supported and played a role in the new orientation program for both the main choir and the youth choir. In person presentations were made to both groups to deliver the message about a common culture as well as the nuts and bolts of how the organization operates, and the lines of authority to follow on matters that may arise.

The HR team supported the Executive Committee as well as the Artistic and Executive Director on issues that arose throughout the year. These relationships were positive and provided fruitful options on various matters in support of the direction and mission of Pro Coro and its' people.

The HR Team and myself as Chairperson would like to thank Laura McDonald for her role on the HR team and as a Board Member. Laura is departing the Board at this time and we wish her all the best. Her contributions and positive attitude added great value and she will be missed.

Respectfully submitted,
Sandra Croll, Chair of the HR Committee



December 19, 2021: Pro Coro ConSept performs "The Little Match Girl Passion"

Report from the Fund Development Committee

Over the course of 2022, the 'Marketing & Fund Development Committee' has rebranded as the 'Fund Development Committee' (the "Committee"). The Committee has sharpened its focus on fund development for the Society and has refined its Terms of Reference.

The purpose of the Committee is to assist the board in fulfilling its responsibility with respect to fund development in support of the organization's strategic goal of sustainable funding. The work of the Committee consists of:

- Providing advice to management, upon request, on the identification, development and implementation of fund development initiatives, consistent with the strategic plan and related business plans;
- Identifying potential opportunities for the Board to engage individually and collectively in appropriate fund development activities, as identified in the strategic plan;
- Managing fund development activities of the Board;
- Supporting PCC management and the Board in mobilizing volunteer and in-kind support, such as fund development expertise, for the development and implementation of the PCC fund development program.

Overview of the Society's 2022 fund development initiatives:

- Refined the role of the Committee and its strategic focus.
- Developed marketing materials to be used during fund development outreach.
- Board education on fund development, including board development sessions with experienced fund developers and community organizations.

Looking forward to 2023, the Committee plans to further its outreach initiatives and board education on fund development.

Sincerely,
Gabriel Gomes, Chair of the Fund Development Committee

Report from the Finance and Audit Committee

Finance and Audit committee met on September 27, 2022, to discuss Q4 financial results and the year end audit results with VKO LLP Chartered Professional Accountants – Thomas Bonar.

Since the Finance and Audit Committee, June 2022 update to the Board, an Operating Reserve policy was finalized, and Pro Coro Risk Assessment was finalized.

VKO – Mr. Bonar, presented an overview of the audit results for 2021-2022 as per the Engagement Letter. We are pleased with the results of the financial statement audit completed by VKO Accountants. In conducting their audit, VKO did not identify any internal control weaknesses and did not identify any risk areas.

The following Treasurers notes provide a high-level financial overview of Pro Coro Canada Society and should be read in conjunction with the audited financial statements of Pro Coro for the year ended June 30, 2022.

- Financial Statements – Basis of Presentation. The financial statements have been prepared in accordance with Canadian accepted accounting principles.
 - Materiality and potential adjustment threshold are set at \$9,250. No unadjusted differences were reported.
 - Adjusting journal entries – consistent with prior years, entries related to clean up of capitalization, grant funding.
 - A capitalization policy was requested, and a draft policy was developed by the society to ensure consistency into the future for capital amortization amounts.
 - Operating Reserve (internally restricted asset) category was reviewed based on policy approved in 2021. It is now at \$60,000 and on goal to reach \$100,000 in the next 3 years.
 - The audit noted that the society has developed a comprehensive risk management framework in 2021, to monitor, evaluate and manage risk exposure associated with credit and liquidity risk.
 - Deferred contributions are high, leading to a higher cash balance (mainly due to AGLC funds unused).
 - Excess (Deficiency) of revenues over expenses. There was a \$6k deficit, however, there was sufficient funding from AGLC funds that were not tapped for the 2021-22 season, those funds will be used to offset eligible expenses in the 2022-23 fiscal year.
- ProCoro Canada Society continued to weather the pandemic and run a tight budget through out 2021-2022. We look forward to its continued growth and financial performance in the future.

Sincerely,
Carol Anne Kushlyk, CPA, CFE
Treasurer, Board of Directors

Report from the Singer Representatives

For the singers of Pro Coro Canada, the defining attribute of the 2021-2022 season has been **consistency**. After recent seasons including canceled and postponed performances and a fluctuating ensemble size due to the COVID-19 Pandemic and subsequent health and safety measures, the singers were thrilled to participate in a seven-concert artistic season that provided work for a full roster of singers throughout the year.

As always, we were called upon to provide singer perspectives and planning input on various aspects of choir business. In particular, we provide a conduit for informal singer input on the ongoing singer impacts of the pandemic and subsequent market changes. After last year's successful strategic planning process, we also continued a productive dialogue with the board of directors and management on the implementation of the organization's strategic plan.

This season included many artistic thrills. Some highlights included **Laudi** – a chance to connect with repertoire sung at the choir's first performance 40 years ago, two different performances under our **Moonshot** series with a host of world premieres of Canadian choral works, and **We Breathe In Stars** – the first full-choir performance of a program of new works by Edmonton-based composers commissioned during the pandemic. Each of these programs allowed our singers to connect with the organization's past and present in a meaningful way.

Our working environment continued to operate under increased health and safety measures for all singers, staff, volunteers, and audience members. Singers continued to perform physically distanced and wearing singers facemasks throughout rehearsal and performance activities in addition to close symptom self-monitoring and accommodations for singers to join rehearsals remotely if ill. The consistency, flexibility, and professionalism that we experienced throughout the season would not have been possible without incredible efforts from management, boundless enthusiasm from our singers, and numerous acts of community by a strong network of associate singers in the Greater Edmonton Area who were all ready to jump in at a moment's notice to help the choir respond to changes due to illness and isolation.

In the community, the Singer Reps bid farewell to Caleb Nelson, who chose to step aside from his duties as Representative at the beginning of the season. We are in ongoing conversations with our membership seeking new Singer Reps for the upcoming season, with the goal of obtaining representative parity across all voice parts.

Finally, we would like to thank our Managing and Artistic Director, Michael, our Administrative Lead, Laura, and our Marketing and Digital Media Producer, Micha, for all their work 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

PRO CORO SOCIETY - EDMONTON

Financial Statements

Year Ended June 30, 2022

Draft for discussion purposes only

PRO CORO SOCIETY - EDMONTON

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Year Ended June 30, 2022

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Draft for discussion purposes only

INDEPENDENT AUDITOR'S REPORT

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, 2022, 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, 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 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 of revenues over expenses, current assets and net assets. Our audit opinion on the financial statements for the year ended June 30, 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 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.

PRO CORO SOCIETY - EDMONTON

Statement of Financial Position

June 30, 2022

	2022	2021
ASSETS		
CURRENT		
Cash	\$ 226,303	\$ 241,706
Restricted cash (Note 2)	76,504	182
Accounts receivable	682	8,621
Goods and services tax recoverable	1,683	2,185
Prepaid expenses	1,892	201
	307,064	252,895
CAPITAL ASSETS (Note 3)	15,094	17,919
	\$ 322,158	\$ 270,814
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable	\$ 9,965	\$ 10,717
Employee deductions payable	4,296	21,042
Deferred contributions (Note 4)	116,313	39,991
	130,574	71,750
LONG TERM DEBT (Note 5)	40,000	40,000
DEFERRED CONTRIBUTIONS - CAPITAL ASSETS (Note 6)	5,843	7,304
	176,417	119,054
NET ASSETS		
Unrestricted	76,067	94,054
Operating reserve	60,422	47,090
Invested in equipment	9,252	10,616
	145,741	151,760
	\$ 322,158	\$ 270,814

LEASE COMMITMENT (Note 7)

ON BEHALF OF THE BOARD

_____ Director

_____ Director

See notes to financial statements

PRO CORO SOCIETY - EDMONTON
Statement of Revenues and Expenditures
Year Ended June 30, 2022

	2022	2021
REVENUES		
Canada Council for the Arts (Note 4)	\$ 210,950	\$ 220,150
Edmonton Arts Council (Note 4)	82,750	56,750
Alberta Foundation for the Arts (Note 4)	39,809	43,810
Concert productions	27,350	21,936
Individual donations	21,468	31,265
Corporate donations and sponsorship	10,675	10,772
Edmonton Community Foundation	7,074	-
AGLC gaming proceeds (Note 4)	2,476	-
Amortization of deferred contributions - capital assets (Note 6)	1,461	1,826
Interest	329	219
Other	75	4,045
	404,417	390,773
EXPENDITURES		
Artistic	205,230	161,630
Administration (Schedule 1)	131,962	158,102
Production	43,561	35,166
Marketing and communication	29,736	15,945
Amortization	5,234	4,086
Fundraising	2,892	607
	418,615	375,536
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENDITURES FROM OPERATIONS	(14,198)	15,237
OTHER INCOME		
Canada Emergency Wage Subsidy (CEWS)	6,322	37,380
Canada Emergency Rent Subsidy (CERS)	1,857	4,555
Forgivable portion of CEBA loan	-	20,000
Canada Emergency Commercial Rent Assistance (CECRA)	-	6,272
	8,179	68,207
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENDITURES	\$ (6,019)	\$ 83,444

See notes to financial statements

PRO CORO SOCIETY - EDMONTON
Statement of Changes in Net Assets
Year Ended June 30, 2022

	Unrestricted	Operating reserve	Invested in equipment	2022	2021
NET ASSETS - BEGINNING OF YEAR	\$ 94,054	\$ 47,090	\$ 10,616	\$ 151,760	\$ 68,316
Excess (deficiency) of revenues over expenditures	(2,386)	140	(3,773)	(6,019)	83,444
Interfund transfers	(15,601)	13,192	2,409	-	-
NET ASSETS - END OF YEAR	\$ 76,067	\$ 60,422	\$ 9,252	\$ 145,741	\$ 151,760

Draft for discussion purposes only

See notes to financial statements

PRO CORO SOCIETY - EDMONTON

Statement of Cash Flows

Year Ended June 30, 2022

	2022	2021
OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenditures	\$ (6,019)	\$ 83,444
Items not affecting cash:		
Amortization of capital assets	5,234	4,086
Amortization of deferred contributions - capital assets	(1,461)	(1,826)
	<u>(2,246)</u>	<u>85,704</u>
Changes in non-cash working capital:		
Accounts receivable	7,939	4,931
Goods and services tax payable	502	(151)
Prepaid expenses	(1,691)	25,905
Accounts payable	(752)	(20,962)
Employee deductions payable	(16,746)	18,824
Deferred revenue	-	(6,046)
Deferred contributions	76,322	(64,944)
	<u>65,574</u>	<u>(42,443)</u>
Cash flow from operating activities	<u>63,328</u>	<u>43,261</u>
INVESTING ACTIVITY		
Purchase of capital assets	(2,409)	(12,449)
FINANCING ACTIVITY		
Proceeds from long term financing	-	40,000
INCREASE IN CASH	60,919	70,812
Cash - beginning of year	<u>241,888</u>	<u>171,076</u>
CASH - END OF YEAR	\$ 302,807	\$ 241,888
CASH CONSISTS OF:		
Cash	\$ 226,303	\$ 241,706
Restricted cash	<u>76,504</u>	<u>182</u>
	\$ 302,807	\$ 241,888

See notes to financial statements

PRO CORO SOCIETY - EDMONTON

Notes to Financial Statements

Year Ended June 30, 2022

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 (ASNFPO).

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 minimum amount to be held in the operating reserve account is \$100,000; accordingly the Society has a plan to reach that target by June 30, 2025.

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, 2022

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. CAPITAL ASSETS

	Cost	Accumulated amortization	2022 Net book value	2021 Net book value
Equipment	\$ 34,529	\$ 21,447	\$ 13,082	\$ 14,092
Computer equipment	10,068	8,056	2,012	3,827
	\$ 44,597	\$ 29,503	\$ 15,094	\$ 17,919

PRO CORO SOCIETY - EDMONTON

Notes to Financial Statements

Year Ended June 30, 2022

4. DEFERRED CONTRIBUTIONS

	Balance, beginning of year	Received during year	Recognized to revenue	Balance, end of year
AGLC gaming proceeds	\$ 182	\$ 78,798	\$ (2,476)	\$ 76,504
Alberta Foundation for the Arts	39,809	39,809	(39,809)	39,809
Canada Council for the Arts	-	210,950	(210,950)	-
Edmonton Arts Council	-	82,750	(82,750)	-
	<u>\$ 39,991</u>	<u>\$ 412,307</u>	<u>\$ (335,985)</u>	<u>\$ 116,313</u>

5. LONG TERM DEBT

	<u>2022</u>	<u>2021</u>
Canadian Western Bank Canada Emergency Business Account ("CEBA") loan bearing interest at 5% per annum; not bearing interest until December 31, 2023. Repaying the loan on or before December 31, 2023 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 was included in 2021 income.	\$ 40,000	\$ 40,000
Amounts payable within one year	-	-
	<u>\$ 40,000</u>	<u>\$ 40,000</u>

6. DEFERRED CONTRIBUTIONS - CAPITAL ASSETS

	<u>2022</u>	<u>2021</u>
Balance, beginning of year	\$ 7,304	\$ 9,129
Recognized to revenue	(1,461)	(1,825)
Balance, end of year	<u>\$ 5,843</u>	<u>\$ 7,304</u>

Included in the ending balance is \$2,894 (2021 - \$3,618) for Alberta Culture and Tourism and \$2,949 (2021 - \$3,686) for Alberta Swiss Choir.

7. LEASE COMMITMENT

The Society has a long term lease with respect to its premises that expires on March 31, 2025. Under the lease, the Society is required to pay a base rent of \$6,300 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, 2022, are as follows:

2023	\$ 6,300
2024	6,300
2025	<u>4,725</u>
	<u>\$ 17,325</u>

PRO CORO SOCIETY - EDMONTON

Notes to Financial Statements

Year Ended June 30, 2022

8. ECONOMIC DEPENDENCE

The Society is economically dependant upon Canada Council for the Arts. During the year, the Society received 52% (2021 - 56%) of its funding from Canada Council for the Arts.

9. 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, 2022.

(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, long term debt 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.

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PRO CORO SOCIETY - EDMONTON

Administration

(Schedule 1)

Year Ended June 30, 2022

	2022	2021
Salaries and wages	\$ 80,090	\$ 46,882
Rental	12,741	15,467
Contractors	7,802	66,890
Professional fees	7,000	7,100
Office	6,697	5,545
Employee benefits	3,454	671
Workers' Compensation Board	2,907	4,153
Insurance	2,507	1,798
Office equipment rentals	2,460	2,460
Interest and bank charges	2,391	2,808
Goods and services tax	1,983	2,367
Telephone	1,930	1,961
	\$ 131,962	\$ 158,102

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See notes to financial statements

Our 2022-2023 Season

EXPERIENCE SERIES
PRO CORO CANADA
THE NIGHTINGALE
MATTHIAS MAUTE RECORDER
SUN. SEPT. 25. 2022 . 3:00PM

#CONNECT.EAR SERIES
PRO CORO CANADA
**A THOUGHT
OF WAR**
SUN. NOV. 6. 2022 . 7:00PM

EXPERIENCE SERIES
PRO CORO CANADA
**PETITE MESSE
SOLENNELLE**
SAT. NOV. 26. 2022 . 7:30PM

EXPERIENCE SERIES
PRO CORO CANADA
**MOONSHOT IV
THE DAYKING**
NEW CHORAL MUSIC
SAT. FEB. 11. 2023 . 7:30PM
SUN. FEB. 12. 2023 . 3:00PM

EXPERIENCE SERIES
PRO CORO CANADA
ALL-NIGHT VIGIL
WITH DA CAMERA SINGERS
SAT. MARCH. 11. 2023 . 7:30PM

EXPERIENCE SERIES
PRO CORO CANADA
GOOD FRIDAY
FRI. APRIL. 7. 2023 . 7:30PM

EXPERIENCE SERIES
PRO CORO CANADA
MISSAE IX
SAT. MAY. 6. 2023 . 7:30PM

EXPERIENCE SERIES
PRO CORO CANADA
**THE TOWER &
THE GARDEN**
SAT. JUNE. 10. 2023 . 7:30PM

SELECT SERIES
PRO CORO CANADA
**THE LITTLE
MATCH GIRL
PASSION**
SUN. DEC. 18. 2022 . 7:30PM

SELECT SERIES
PRO CORO CANADA
NEW YEAR'S EVE
SAT. DEC. 31. 2022 . 7:30PM

YOUR CITY YOUR CHOIR

PRO CORO CANADA. 2022. 2023
MICHAEL ZAUGG
ARTISTIC DIRECTOR

