Galeries ONTARIO Galleries | 50 YEARS • ANS

Annual General Meeting

February 21, 2023

Table of Contents

President's report. . . . . page 2
Executive Director's report . . . . . page 4
Treasurer's Report . . . . . page 6
Financial Statements . . . . . page 8
Membership & Programming Report . . . . . page 21
State of Board Nominations . . . . . page 25

President's Report

to the Annual General Meeting

Galeries Ontario / Ontario Galleries (GOG)



For 50 years, Galeries Ontario / Ontario Galleries has been committed to advocacy for the visual arts and public galleries sectors at the local, provincial and national levels, to creating professional development opportunities through out workshops and conferences, and throughout, enabling networking for arts professionals seeking ideas exchange and support in an ever-changing arts landscape.

During 2020 and 2021, Ontario's regional cultural organizations continued their work, even in the darkest days of the pandemic. Despite the many uncertainties, our member galleries prevailed by embracing new ways of disseminating their work to the public and remained connected and relevant to their communities and beyond.

GOG also had an identity shift that represents our desire to amplify the strength and clarity of our association's brand to better reflect our aspiration for a more connected sector, provincially and nationally, and to highlight the importance of investment in digital resources for our collective future.

Our staff met with many obstacles during, and emerging from, the pandemic, and I commend the team for their flexible and creative means of fulfilling GOG's mandate during unprecedented times. I join others in gratefully recognizing the strong leadership of Zainub Verjee, Executive Director, with support from Jessica Lukas, Secretariat Coordinator; Julia Garnet; and interns Jagroop Metha and Emma Sabry. I thank Zainub and her team for their tireless efforts to engage with our members and deliver on GOG's mission and services through a still-evolving situation.

I thank my peers on the Board of Directors, Francisco Alvarez, Glen Bloom, Shelley Falconer, York Lethbridge, Nahed Mansour, Devyani Saltzman, and Lisa Daniels,Robert Steven for their dedication to the organization and to our sector through volunteering of their time, expertise and insight while balancing the demands of their other professional roles.

We are grateful to Toronto Arts Council and Ontario Arts Council for their core annual funding; and Canada Council for the Arts, Canadian Heritage, Ontario Trillium Foundation, Young Canada Works and the Government of Ontario for their continued support of GOG projects and programs.

Most importantly, thank you to our members for making GOG a leading arts service organization, and for their dedication, collaboration and mutual support. We look forward to continuing the work of this organization to provide excellent service as we all respond to a new landscape in our communities and economies.



Christian Bernard Singer
President, Board of Directors
Galeries Ontario / Ontario Galleries

Executive Director's Report

to the Annual General Meeting

Galeries Ontario / Ontario Galleries (GOG)

After two plus years of the pandemic, GOG remained steadfast in its commitment to the sector in its advocacy to the various levels of government.



GOG Plays a leading role in these advocacy groups and initiatives for the sustainability of the sector. GOG is part of numerous Advocacy groups such as the Provincial Arts Service Organizations (PASO) coalition, Monday group and other networks such as the Visual Arts Alliance, and Ontario Basic Income Network. As the Co-Chair of PASO I have worked closely with many other ASO's to advocate for the sector at all levels of government.

On October 19, 2021, the Ontario Not-for-Profit Corporations Act (ONCA) was proclaimed ten years in the making. This Act provides a modern legal framework to meet the needs of today's not-for-profit sector and provides more precise rules for governing the corporation and increasing accountability. GOG will amend its bylaws to be compliant with the Act and will call a special members meeting to address the changes.

GOG continues to bring new opportunities for the membership to engage, learn and build skills and capacities. We completed our first Data program and curriculum to bring the membership the most current resources in becoming Data driven. This exciting program aims to propel knowledge and skills as part of digital transformation of the sector.
The Awards remain our signature program and we look forward to having one in person again if the context permits. Our commitment to recognizing and celebrating excellence in our sector is particularly important in our equity efforts. We encourage and hope that all galleries will continue to support BIPOC professionals and champion their voices.

We thank the Government of Canada, the Department of Canadian Heritage, the Canada Council for the Arts, Government of Ontario, Ontario Arts Council, Toronto Arts Council for their support. My sincere thanks to the GOG Board and staff – Jessica Lukas, Julia Garnet, Kaelan Ryan, Emma Sabry and Melanie Morton– for their dedication to this organization and to the Art Gallery sector. Their commitment is well acknowledged and appreciated.

Respectfully yours,



Zainub Verjee
Executive Director

Treasurer's Report

to the Annual General Meeting

Galeries Ontario / Ontario Galleries (GOG)

I am pleased to present to the members of GOG (formally the Ontario Association of Art Galleries) the audited financial statements of GOG for the year ended March 31, 2022. The statements were made available to members through the notice to this annual general meeting.

The independent auditor's report dated August 18, 2022 was provided by GOG's auditor, NVS Professional Corporation. The auditor's unmodified opinion on the GOG financial statements is an follows:

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Association as at March 31, 2022, and the results of its operations and cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations (ASNPO).

The audited financial statements were approved by the Board of Directors of GOG on August 12, 2022.

I would like to point out that the expenditures on programming has continued to increase as the economy expanded following the COVID lockdown from $141,696 for the year ending March 31, 2021 to $191,101 for the year ending March 31, 2022.

It is notable that, through prudent financial management by its Executive Director Zainub Verjee, GOG exceeded its budget for the year. GOG has a modest deficit for the year of $11,494, significantly less than the budgeted deficit of $82,408.

I would also like to highlight the modest reduction of membership fees from $46,832 for the year ended March 31, 2021 to $45,090 for the year ended March 31, 2022. The revenue from membership fees has not returned to the level prior to the COVID pandemic. This is an ongoing matter of concern for the Board of Directors who will be discussing means to increase membership revenue in the upcoming months.

In closing I would like to thank my colleagues on the Audit and Sponsorship Committee, Shelley Falconer, Robert Steven and Zainub Verjee for their contributions. And on behalf of the Committee and the Board I would like to thank our funders, the Ontario Arts Council, the Toronto Arts Council, the Department of Canadian Heritage, the Canada Council for the Arts, and also GOG's many sponsors and donors. The support of GOG's funders, sponsors and donors has been critical in enabling GOG to survive through the COVID pandemic and continue to advance the cause of Ontario's art galleries.



Glen A. Bloom
Treasurer

Financial Statements

ONTARIO ASSOCIATION OF ART GALLERIES

Financial Statements

Year Ended March 31, 2022

ONTARIO ASSOCIATION OF ART GALLERIES
Index to Financial Statements
Year Ended March 31, 2022

	Page
INDEPENDENT AUDITOR'S REPORT	1 - 2
FINANCIAL STATEMENTS	
Statement of Financial Position	3
Statement of Revenues and Expenditures	4
Statement of Changes in Net Assets	5
Statement of Cash Flows	6
Notes to Financial Statements	7 - 11

INDEPENDENT AUDITOR'S REPORT

To the Members of Ontario Association of Art Galleries

Opinion

We have audited the financial statements of Ontario Association of Art Galleries (the Association), which comprise the statement of financial position as at March 31, 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, the accompanying financial statements present fairly, in all material respects, the financial position of the Association as at March 31, 2022, and the results of its operations and cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations (ASNPO)

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Association in accordance with ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

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

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

In preparing the financial statements, management is responsible for assessing the Association's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Association or to cease operations, or has no realistic alternative but to do so.

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

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:

(continues)

An independently owned member
RSM Canada Alliance

RSM Canada Alliance member firms are separate and independent businesses and legal entities that are responsible for their own acts and omissions, and each are separate and independent from RSM Canada Operations ULC, RSM Canada LLP and their affiliates ("RSM Canada"). RSM Canada LLP is the Canadian member firm of RSM International, a global network of independent audit, tax and consulting firms. Members of RSM Canada Alliance have access to RSM International resources through RSM Canada but are not member firms of RSM International.

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Association's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Association's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Association to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

NVS Professional Corporation

NVS Professional Corporation
Chartered Professional Accountants
Authorized to practise public accounting by
the Chartered Professional Accountants of Ontario

Markham, Ontario
August 18, 2022

ONTARIO ASSOCIATION OF ART GALLERIES

Statement of Financial Position

March 31, 2022

	2022	2021
ASSETS		
CURRENT		
Cash	**$ 493,624**	$ 471,867
Accounts receivable	**10,150**	22,070
Grants receivable	**3,480**	50,284
HST recoverable	**12,634**	10,108
Prepaid expenses	**3,246**	4,286
	523,134	558,615
PROPERTY AND EQUIPMENT *(Net of accumulated amortization) (Note 3)*	**156**	467
	$ 523,290	$ 559,082
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable	**$ 4,892**	$ 8,790
Source deductions payable	**1,327**	1,392
Deferred grant contributions *(Note 4)*	**307,699**	327,367
Deferred revenue *(Note 4)*	**-**	667
	313,918	338,216
CANADA EMERGENCY BUSINESS ACCOUNT *(Note 6)*	**40,000**	40,000
	353,918	378,216
NET ASSETS	**169,372**	180,866
	$ 523,290	$ 559,082

ON BEHALF OF THE BOARD

Christian Bernard Singer

_____ *Director*

_____ *Director*

See accompanying notes to financial statements

ONTARIO ASSOCIATION OF ART GALLERIES

Statement of Revenues and Expenditures

Year Ended March 31, 2022

	2022	2021
REVENUES		
Grants *(Note 5)*	**$ 283,010**	$ 278,382
Membership fees	**45,090**	46,832
Professional development	**27,682**	14,780
Corporate sponsorship - awards	**4,000**	2,500
Auction - awards	**1,654**	2,015
General donations and sponsorship	**2,769**	4,460
Arts Endowment Fund *(Note 10)*	**4,762**	4,419
Other	**5,516**	12,514
Government subsidies *(Note 8)*	**33,586**	94,519
	408,069	460,421
EXPENSES		
Amortization	**312**	338
Audit fees	**4,725**	4,530
Bookkeeping fees	**8,400**	6,050
Bank charges	**2,377**	1,530
Equipment leasing	**1,698**	1,679
HST	**7,970**	6,586
Insurance	**3,142**	2,786
Member service	**6,977**	6,380
Meetings and travel	**462**	129
Occupancy	**16,370**	15,924
Office and general	**10,743**	7,493
Promotion	**1,013**	4,684
Program expenses *(Note 13)*	**191,101**	141,696
Salaries and benefits	**135,574**	123,917
Salaries - projects	**20,297**	15,399
Communication	**8,402**	1,538
	419,563	340,659
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES	**$ (11,494)**	$ 119,762

See accompanying notes to financial statements

ONTARIO ASSOCIATION OF ART GALLERIES

Statement of Changes in Net Assets

Year Ended March 31, 2022

	2022	2021
NET ASSETS - BEGINNING OF YEAR	**$ 180,866**	$ 61,104
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES	**(11,494)**	119,762
NET ASSETS - END OF YEAR	**$ 169,372**	$ 180,866

See accompanying notes to financial statements

ONTARIO ASSOCIATION OF ART GALLERIES

Statement of Cash Flows

Year Ended March 31, 2022

	2022	2021
OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenses	**$ (11,494)**	$ 119,762
Items not affecting cash:		
Amortization of property and equipment	**312**	338
Forgivable portion of CEBA loan	**-**	(20,000)
	(11,182)	100,100
Changes in non-cash working capital:		
Accounts receivable	**11,920**	(14,348)
Grants receivable	**46,804**	(47,784)
HST recoverable	**(2,526)**	(7,624)
Accounts payable	**(3,899)**	(8,300)
Deferred grant contribution	**(19,668)**	65,167
Prepaid expenses	**1,040**	(2,020)
Source deductions payable	**(65)**	899
Deferred revenue	**(667)**	667
	32,939	(13,343)
Cash flow from operating activities	**21,757**	86,757
INVESTING ACTIVITY		
CANADA EMERGENCY BUSINESS ACCOUNT	**-**	60,000
INCREASE IN CASH FLOW	**21,757**	146,757
Cash - beginning of year	**471,867**	325,110
CASH - END OF YEAR	**$ 493,624**	$ 471,867

See accompanying notes to financial statements

1. DESCRIPTION OF BUSINESS

Ontario Association of Art Galleries ("The Association") is incorporated under the Ontario Corporations Act as a corporation without share capital. The Association's mission is to be a leading art service organization, effectively representing Ontario's public art galleries as essential and valued cultural resources.

The Association is registered with Canada Revenue Agency as a charitable organization. The Association's charity number is 107796690RR0001.

The uncertainties around the outbreak of the COVID-19 pandemic required the use of significant judgment and estimates. As at year end, the Association has not noted any significant impairment as a result of COVID-19. The uncertain future impact of COVID-19 could generate, in future reporting periods, a significant risk of material adjustments to the carrying amount of accounts receivable, and payables and other loans. As an emerging risk, the duration and full financial effect of the COVID-19 pandemic is unknown at this time, and accordingly estimates of the extent to which the COVID-19 may materially and adversely affect the Association financial condition, operations and financial results are subject to significant uncertainty.

2. SIGNIFICANT ACCOUNTING POLICIES

Basis of presentation

The financial statements were prepared in accordance with Canadian accounting standards for not-for-profit organizations (ASNFPO). The Association's significant accounting policies are as follows:

Property and equipment

Property and equipment is stated at cost less accumulated amortization and is amortized over its estimated useful life on a straight-line basis at the following rates and methods:

Computer equipment	3 years	straight-line method
Leasehold improvements	3 years	straight-line method

A capital asset is tested for impairment whenever events or changes in circumstances indicate that its carrying amount may not be recoverable. An impairment loss is recognized when the carrying amount of the asset exceeds the sum of the undiscounted cash flows resulting from its use and eventual disposition. The impairment loss is measured as the amount by which the carrying amount of the capital assets exceeds its fair value.

Revenue recognition

Ontario Association of Art Galleries follows the deferral method of accounting for contributions.

Grants, sponsorships, and donations received for specified purposes are recognized as revenue in the year in which the related expenses are incurred. Membership fees, unrestricted contributions, and other revenue are recognized as revenue when received or receivable. Interest revenue from the Endowment Fund (Note 9) is recognized as revenue in the year it is earned.

Donated materials and services

Any donated goods and services, to the extent that they would normally be purchased if not donated, are recorded at fair value. Volunteer services are not recognized in these financial statements because of the difficulty associated with determining the fair value of same.

Income taxes

The Association is a not-for-profit organization under the Income Tax Act (Canada) and, as such, is exempt from income taxes.

(continues)

2. SIGNIFICANT ACCOUNTING POLICIES *(continued)*

Use of estimates

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosures of contingent liabilities at the date of the financial statements and the reported amounts of revenue and expenditures during the reported period. Significant items subject to such estimates and assumptions include the useful lives of capital assets, and year-end accrued liabilities. Actual results could differ from management's best estimates as additional information becomes available in the future.

Financial instruments

The Association initially records all financial instruments at fair market value, and subsequently records them at amortized cost.

The Association's financial instruments consist of cash, receivable, accounts payable and accrued liabilities, and deferred contributions. Unless otherwise noted, it is management's opinion that the Association is not exposed to significant interest, currency or credit risks. The fair value of these financial instruments approximates their carrying values.

3. PROPERTY AND EQUIPMENT

	Cost	Accumulated amortization	**2022 Net book value**	2021 Net book value
Leasehold improvements	$ 6,360	$ 6,360	**$ -**	$ -
Computer equipment	6,662	6,506	**156**	467
	$ 13,022	$ 12,866	**$ 156**	$ 467

4. DEFERRED CONTRIBUTION

Deferred grant contribution is composed of the following:

	2022	2021
Canada Council - Executive Data Project	**$ 217,600**	$ 220,000
Canada Council- Project, Public Art Galleries	**55,000**	55,000
Canadian Heritage - Strategic Initiatives Fund	**25,099**	38,357
Canadian Heritage - MAP	**-**	14,010
City of Toronto: Project	**10,000**	-
	307,699	327,367
Data mixer registration fees	**-**	667
	$ 307,699	$ 328,034

5. GRANTS

Grants recognized in the year were as follows:

	2022	2021
Canadian Heritage (MAP)	**$ 40,410**	$ 9,590
Canadian Heritage (Strategic Initiatives Fund)	**132,008**	86,643
Canadian Museum Association (YCW)	**18,191**	16,448
Ontario Arts Council	**61,001**	61,001
Toronto Arts Council	**24,000**	24,000
Canada Council - Project	**2,400**	41,900
Canada Council: Other	**-**	38,800
Other City of Toronto: Project	**5,000**	-
	$ 283,010	$ 278,382

6. CANADA EMERGENCY BUSINESS ACCOUNT (CEBA) LOAN

During 2021, the Association applied for and received the Canada Emergency Business Account (CEBA) loan expansion of $Nil (2021 - $60,000) made available by the Federal government in response to COVID-19. The purpose of the loan is to assist the Association in financing its non-deferrable expense with a forgiveness option available if 67% of the outstanding balance is repaid by December 31, 2023 with an annual interest rate of 0% and no terms of repayment. Subsequent to December 31, 2023, any unpaid balance will be converted into a term-loan with maturity date of December 31, 2025 and a fixed annual interest rate of 5%. The Association recognized $Nil (2021 - $20,000) as revenue in the Statement of Operations.

7. ECONOMIC DEPENDENCE

The Association relies on government grants, membership fees and workshops for continued operations.

8. GOVERNMENT SUBSIDIES

During the 2022 fiscal year, the Association applied for and received the Canada Emergency Wage Subsidy (CEWS) made available by the Federal government in response to COVID-19. The CEWS was made available to eligible employers who experienced a significant decline in revenues as a result of the COVID-19 impact on operations and served as an incentive to retain employees. During the year, the Association received $26,788 (2021- $68,545) from the CEWS program and is recognized as revenue in the Statement of Operations. The Association has met all the terms and conditions to be eligible for CEWS.

During the 2021 fiscal year, the Association applied for and received the Canada Emergency Rent Subsidy (CERS) made available by the Federal government in response to COVID-19. The CERS was made available to eligible organizations who experienced a significant decline in revenues as a result of COVID-19 impact on operations. The Association received $6,798 (2021 - $3,593) from the CERS program and is recognized as revenue in the Statement of Operations. The Association has met all the terms and conditions to be eligible for CERS.

9. CONTRACTUAL OBLIGATIONS

The Association has an office space lease agreement for three years commencing commencing June 1, 2020 and ending May 31, 2023. Minimum annual rent is as follows:

(continues)

9. CONTRACTUAL OBLIGATIONS *(continued)*

Contractual obligation repayment schedule:

2023	$ 18,079
2024	3,013
	$ 21,092

10. ENDOWMENT FUND

The Association established the Ontario Association of Art Galleries (OAAG) Arts Endowment Fund with the Ontario Arts Foundation, under the Arts Endowment Fund (AEF) Program. The annual net disbursement of income is calculated and paid in accordance with the Endowment Fund Agreement. Interest income earned and received during fiscal year 2022 is $4,762 (2021 - $4,419).

As at March 31, 2022, the Endowment Fund had a market value of approximately $91,710 (2021 - $92,342)

11. FINANCIAL INSTRUMENTS

The Association is exposed to various risks through its financial instruments and has a comprehensive risk management framework to monitor, evaluate and manage these risks. The following analysis provides information about the Association's risk exposure and concentration as of March 31, 2022.

Credit risk

Credit risk is the risk one party of a financial instrument will cause a financial loss for the other party by failing to discharge and obligation. The Association is exposed to this risk associated with its holdings of cash with a financial institution and accounts receivable. To mitigate this risk, the Association places the majority of its cash in an account with a major bank. The Association's credit risk is considered to be low.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities. The Association manages this risk by preparing and monitoring detailed forecasts of cash flows from operations, anticipating investing and financing activities and holding assets that can be readily converted into cash.

The Association's financial instruments consist of cash, receivables, accounts payable and accrued charges, and deferred contributions. Unless otherwise noted, it is management’s opinion that the Association is not exposed to significant interest, credit or currency risks. The fair value of these financial instruments approximates their carrying values.

The extent of the Association's exposure to the above risks did not change during 2021.

Interest rate risk

Interest rate risk is the risk that the value of a financial instrument might be adversely affected by a change in the interest rates. In seeking to minimize the risks from interest rate fluctuations, the Association manages exposure through its normal operating and financing activities. The Association is exposed to interest rate risk primarily through its floating interest rate bank indebtedness and credit facilities.

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

12. COMPARATIVE FIGURES

Certain of 2021 comparative figures have been reclassified to conform to the current year's presentation.

13. SCHEDULE OF PROGRAM EXPENSES

	2022	2021
Commissioned artist and presenter fee	**$ 19,138**	$ 7,008
Licensing, copyright, royalties	**189**	189
Project coordination fees	**26,576**	6,559
Design and editing fees	**500**	500
Travel, accommodation, per diem	**-**	271
Catering	**-**	45
Catalogue and interpretative materials	**1,750**	-
Digital data mixer	**-**	37,739
Canadian Heritage - strategic initiative (data shy)	**137,559**	87,235
Canada Council - Executive Data Project	**2,400**	-
Research and resource centre	**-**	500
Web hosting, maintenance, Internet	**2,989**	1,650
	$ 191,101	$ 141,696

Membership & Programming Report

to the Annual General Meeting

Galeries Ontario / Ontario Galleries (GOG)

Committee Three: Memberships & Programming consists of Devyani Saltzman, Nahed Mansour, and Dawn Owen (committee chair). The committee met over the course of the year with Zainub Verjee, Executive Director, and the GOG team to discuss membership and development programs.

1 | 2021-2022 GOG MEMBERSHIP

Total Paid Membership: 221

Member Classes (Voting)	Member Classes (Non-Voting)
Art Gallery - 44	Student - 0
Affiliate - 29	Complimentary Colleague - 94
Business - 5	Past Presidents - 37
Colleague - 9	Lifetime Members - 1
Total Voting Members: 87	Total Non-Voting Members: 134

2 | 44th GOG AWARDS - Monday, November 29, 2021

On Monday, November 29, 2021, we held the 2021 GOG Awards at 6:00 PM on Zoom as a virtual event. The Awards welcomed 122 guests online to celebrate the excellence and achievements of our members. The Awards was led by master of ceremonies Keith Cole.

To mark the occasion, GOG filmed the Awards Ceremony at a suite in 401 Richmond St. W., donated in-kind by Award Sponsor Surface Impression. The Awards ceremony was filmed and edited by videographer Craig Berggold and singer Bruno Capinan provided a musical performance. The Zoom Ceremony was led by GOG Board Members and pin-up entertainer Miss Marcie.

During COVID, we consolidated the Awards categories to accommodate delays in institutions' operations and exhibitions, however, during 2021 institutions began opening up as well as increasing their public programming online. To acknowledge these achievements, we re-introduced the Public Program Award and the Exhibition of the Year Budget over $20,000 Award. The categories for the 2021 Awards were: Exhibition of the Year Budget over $50,000, Exhibition of the Year Budget Over $20,000, Exhibition of the Year Budget under $20,000, Exhibition of the Year Budget over $10,000, Public Program Award, Changemaker BIPOC Award, and the Lifetime Achievement Award.

We received 35 nominations for 21 public art galleries across 15 cities. Award winners included Blackwood Gallery, Kitchener-Waterloo Art gallery, Thunder Bay Art Gallery, and the Varley Art Gallery of Markham. Brian Meehan (Executive Director of Museum London) received the Lifetime Achievement Award. The five juries were consolidated into one jury due to the amount of Awards categories. The 2021 jurors were Clayton Windatt, Nadia Kurd, and Vince Rozario.

Our Awards had an impressive online engagement. On Twitter, our Awards posts received 5,916 impressions with a 3.18% engagement rate. Our Instagram posts received 2,241 impressions, 45 engagements, 214 likes with a 2.01% engagement rate.. Our Facebook posts reached 2,267 impressions, 247 engagements and a 10.9% engagement rate.

Flash Reproductions, Surface Impression, and PACART were our leading sponsors.

3 | DATA SHY TO DATA DRIVEN PROGRAM

In 2022 GOG, in partnership with Surface Impression, completed its two-year Data Shy to Data Driven Program. Art Galleries exist within a digital data ecosystem and vast quantities of data is generated on a continual basis both with and without the institution. However institutions do not have the resources, tools or skills to capitalize on this wealth of information and the potential goes untapped. This two-year program was created to address the gap in art galleries' digital and data literacy. GOG with Surface Impression, developed the content for the program and offered one-on-one mentorship sessions with the participating galleries. The Data Shy to Data Driven (DSDD) program was funded by the Strategic Initiatives Fund from the Department of Canadian Heritage.

These cohort galleries participated in workshops and one-on-one mentorship sessions. Workshops featured presentations from data experts and focused on key aspects of becoming data driven: data cleaning, data storytelling, data visualization, data analysis and evaluation, data driven decision making, and the ethics around data and data collection.

Partner galleries included: Art Gallery of Burlington, Thunder Bay Art Gallery, and the Ottawa Art Gallery.

Participating galleries included: Art Gallery of Sudbury, Grimsby Public Art Gallery, MacLaren Art Centre, Peel Art Gallery Museum & Archives, and Woodstock Art Gallery (in year 1); and Art Gallery of Windsor, Ojibwe Cultural Foundation, Musée national des beaux-arts, Simon Fraser University, and Tom Thomson Art Gallery (Year 2).

In collaboration with Akimbo Art Promotions, participating galleries of the first cohort were interviewed for an editorial series 'Speculations'. This series included 8 published editorials that asked the galleries to consider the future of the art world, collecting three individual's perspectives from each institution which they featured on their website, blog and social media. The articles can be found on **Akimblog.**

4 | PROFESSIONAL DEVELOPMENT WORKSHOPS
GOG held six professional development workshops online via Zoom.

4A. Public Engagement and Your Collection held on April 14, 2021 focused on recent programming trends from engaging and activating existing collections to investigating new models such as dedicated performance programs and independent talks on broader cultural issues

4B. Boards, Acquisition Committees and Your Collections held on May 12, 2021 addressed the role of Boards in art galleries and museum governance and their effect on all aspects of the institution. It included peer-to-peer discussion on how gallery staff and Boards can work collaboratively and collectively to advance the institutions' mission, vision, and mandate while addressing systemic issues within their institutions.

4 | PROFESSIONAL DEVELOPMENT WORKSHOPS (continued)

4C.Exhibition Installation and Design in the Age of 'Experiences' held on October 7, 2021 focused on looking at new and innovative ways art galleries can display art to create meaningful experiences for visitors and strategies on how to tell a story, make exhibitions accessible for all.

4D. Law & Order: Art Law, Copyright, and Crime Prevention in Collections held on January 20, 2022 was an in-depth course in art and cultural law, geared towards art gallery and museum professionals. The workshop featured case studies about legal ownership and procedures for returning stolen artwork from the Art Gallery of Hamilton and Haida Gwaii Museum.

4E. Art, Collections and the Environment: The Environment and Your Collection held on March 16, 2022 was Day one of a two-day professional development workshop series about art galleries and museums' impact on the current environmental crisis. Day one focused on the physical spaces that house art galleries' collections and how they can reduce their environmental impact.

4F. Art, Collections and the Environment: Collecting and Exhibiting the Environmental Crisis held on March 17, 2022 was Day Two of a two-day professional development workshop series about art galleries and museums' impact on the current environmental crisis. Day two focused on how public art galleries and museums can bring environmental activism and change to their exhibition, collections, and programming.

Slate of Board Nominations

to the Annual General Meeting

Galeries Ontario / Ontario Galleries (GOG)



K

Katerina Atanassova
Senior Curator, Canadian Art
National Gallery of Canada

Katerina Atanassova is an art historian, curator and an art educator, and a Senior Curator of Canadian Art at the National Gallery of Canada since 2014.

She graduated from the Centre for Mediaeval Studies, University of Toronto, with an M.A. and became a Junior Fellow of the Pontifical Institute of Mediaeval Studies, Toronto. At present, she is a PhD Candidate at the Department of Art History and Visual Culture at York University.

Katerina's appointment at the National Gallery in 2014 coincided with plans for rehanging the permanent collection in view of the 150th Anniversary of the Confederation of Canada. Working with several national collections she led the critically acclaimed reinstallation of the new Indigenous and Canadian Galleries in 2017. Amongst her most recent exhibitions at the National Gallery are her popular exhibition James Wilson Morrice: The A.K. Prakash Collection in Trust to the Nation in 2018, which toured across Canada and the internationally acclaimed Canada and Impressionism: New Horizons, which concluded an European tour starting in 2019 at the Kunstahalle, Munich, Germany; Fondation de l'Hermitage, Lausanne, Switzerland and Musée Fabre, Montpellier, France, only to return at the National Gallery of Canada in Ottawa in March – July, 2022.

Slate of Board Nominations

to the Annual General Meeting

Galeries Ontario / Ontario Galleries (GOG)



Olinda Casimiro

Executive Director

Art Gallery of Northumberland

A strategic-thinking program leader with 25 years of experience providing direction in the nonprofit cultural sector, Olinda Casimiro is the Executive Director of the Art Gallery of Northumberland located in historic Victoria Hall, Cobourg, Ontario. She is inspired by the creative spirit that all artists share, and dedicated to leading teams that present, interpret and engage with the public and ultimately the communities it serves.

Leveraging over two decades of experience, Olinda has raised funds to drive new programming and cultural investment in Cobourg and Northumberland County. She continues to engage the need for change in industry and believes the best creative environments are those that embrace partnerships, work collaboratively and are passionate about creating diverse experiences.

Olinda is an active community volunteer, an aspiring minimalist with an interest in modern art and supporter of community-driven institutions.