



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

ANNUAL
REPORT

2020
2021



MISSION

To strengthen our community by reaching people from all walks of life through the power of live orchestral music. We evolve and grow the RSO to provide impactful orchestral music experiences across southern Saskatchewan for generations to come.

LAND ACKNOWLEDGEMENT

The RSO creates, inspires, and educates on Treaty 4 Territory, which is the traditional homeland of the Cree, Saulteaux, Dakota, Nakoda, Lakota and Métis Peoples. In the spirit of reconciliation and collaboration, we affirm our relationship and partnership with the First Nations and Métis people who live here.

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MESSAGE FROM THE MUSIC DIRECTOR



The RSO strives for resilience. In fact, long-term sustainability is one of the pillars on which we centre all our activities. How well we can respond and adapt to existential threats is a test of the strength of the Orchestra's foundation. There is no doubt that this past year has tested us. But I'm extraordinarily proud of and grateful for those—both within our organization and out—who demonstrated incredible loyalty, unwavering determination and great generosity over the past year. This is how we have survived this extraordinary time.

Fortunately, these past 12 months have not been entirely without music. Thanks to our incredibly flexible and determined admin team, along with the generous hospitality of the Archdiocese of Regina, the RSO was able to present a number of performances, both in person and online. In the fall, while Saskatchewan's public health measures allowed for gatherings up to 150 people, we made our first ever appearances at Regina's impressive Holy Rosary Cathedral. We began our new "socially-distanced" season in October with a program of works tailored for an orchestra of reduced forces: Mozart's *Clarinet Concerto*, featuring the RSO's incredible Principal Clarinet, Hyon Suk Kim; and Beethoven's rarely performed *Second Symphony*. We opened our Pops series with a series of performances featuring one of the RSO's greatest musical friends in Regina, singer-songwriter Jeffery Straker. This performance was recorded for broadcast on SaskTel MaxTV, and it was one of the most viewed offerings on their platform in the fall, garnering a nomination for a Western Canadian Music Award. Our final in-person performance was a program showcasing the slimmed-down forces of the RSO once again, including Haydn's *"Miracle" Symphony* and Shostakovich's *Chamber Symphony in F Major*. In November, we completed rehearsals

for our next performance with Métis singer Andrea Menard, but heightened Covid restrictions forced us to cancel these performances.

The inability to welcome an audience in-person forced us to switch to online presentation only. As was the case for many orchestras in Canada (and abroad), this was new territory for the RSO. We created *RSO at Home*, a platform on the RSO's website to host all of the orchestra's digital content. From December to April, the RSO and the Regina Symphony Chamber Players (RSCP) recorded several programs which now live on *RSO at Home*. The offerings available here include a performance of the Shostakovich *Chamber Symphony*, a program called *The Crow's Prophecy* for elementary school students as well as three programs of chamber music performed by the RSCP. These have all also been picked up for broadcast on SaskTel MaxTV.

Further Covid restrictions in late March forced us to suspend all further activity.

I am humbled by the incredible support our patrons have shown through this uniquely challenging period, and I am, as always, impressed by the unwavering commitment shown by the RSO Board of Governors, our impressive admin team and our wonderful musicians. I know I speak for us all when I say that we have never been so excited to return to music making in the fall.

Gordon Gerrard
Music Director



MESSAGE FROM THE EXECUTIVE DIRECTOR

The 2020–21 season was a challenge of historic proportions for the performing arts. However, in many ways, it has been a real opportunity to pause, think, and evaluate what your Regina Symphony Orchestra needs for the future.

The result is significant change, some of which you've experienced from our performances at Holy Rosary Cathedral, or by viewing our online and televised concerts. There's a great deal to tell you regarding what we've done behind the scenes as an organization, and yet more to impart concerning what has been designed to enhance your experience and provide greater accessibility, while also generating additional community impact in the years to come. What did we do this year, and why?

Any organization starts with people. Principal 2nd Violinist Heng Han Hou joined the Orchestra this season, along with Principal Keyboard Christopher Kayler. In administration, along with Patron Services Manager Jamie Anderson and Education & Outreach Manager Shawn Earle, who have been with us for a few years and who continue to anchor those key departments, we've added four staff members in key roles for the organization. Megan McCormick joined us in September 2020, as Director of Marketing & Development. Jaki Minett joined us last October as Sales & Development Manager, Production Manager Chris Tessmer in early November 2020, and our finance officer, Controller Nathaniel Christian came onboard in late November. Personnel Manager Simon Fryer and Katie Gannon, Librarian, both orchestra members, and Andrea Davison,

our Artistic Planning and Operations Consultant, round out a dedicated staff working with Maestro Gordon Gerrard and me.

We've been fortunate in attracting passionate people with considerable experience in their respective areas. As a group working together for the first time in extraordinary circumstances, they've been critical to our success this year.

We worked closely with our Orchestra members, who have shown great flexibility in the ups and downs of an unpredictable season. We started late, packed the fall with as many performances as we could with restrictions, and managed a half-dozen recordings as well as several television broadcasts, all while producing and presenting high-quality work. We don't have an orchestra without our musicians, and that flexibility and dedication has been vital.

Our restructuring, along with other efficiencies, leads to two important shifts in how your Orchestra is moving forward. Lower prices will offer our community greater accessibility to concerts. With updates to programming and a new venue in Holy Rosary Cathedral, we can offer a wider variety of concert series, with more dates and times for you from which to choose.

The Cathedral offered us a home for the season, which has been transformative. It's meant lower prices, great acoustics for classical repertoire, and better accessibility to the people and visitors to the Cathedral community for our concerts.



Without the Cathedral, fall 2020 performances and our Shostakovich recording would have been impossible. Much of our future will be at Holy Rosary, and the RSO is grateful to the Archdiocese, and the priest and officials of the Cathedral for opening their doors to us. Efficiencies also allow us to present larger scale shows at the Conexus Arts Centre for you.

Any arts aficionado can remark to some degree on the emergence of digital video and audio presentations which, by necessity, have come to prominence in a year where most artists and organizations had no other choice. It's become, in a short period of time, an important and even imperative way for us to stay in front of audiences when we're not performing, and a way to enhance quality and reputation even when we can. It doesn't replace the live experience, and it doesn't replace the revenue of a concert ticket. But now, you can take us with you, to your home, in your car, and, these days, in purse or pocket. Your RSO: where and when you want!

Perhaps the most significant impact of recordings this year was in our education video, as we could not get into the schools. *The Crow's Prophecy*, written by RSO flutist Marie-Noelle Berthelet, astounded us with its reach. Over 50,000 young people will have experienced that education video, complete with study guides for teachers and students. While not replacing live performances, these will continue. The result will be greater impact in Regina and South Saskatchewan in the critically underserved music education system. We're certainly proud of our other recordings, including the Shostakovich *Chamber*

Symphony currently online and on Max TV On Demand. Watch, listen, and enjoy!

Digital offerings and education videos are now an embedded part of the RSO's future. What's next, online, for broadcast and our recordings? That's for the upcoming season and beyond!

Finally, if you want to know who really made a difference over this past eighteen months, find the nearest mirror and take a bow. It was you. In a year with little earned revenue, subsidies covering only a portion of expenses, the additional costs of recordings to stay connected with the community, and the necessity of building internal capacity, the difference was you. We tripled our donor base, and fundraising was over two and a half times greater than in any previous pre-pandemic year. In a season where we could not fully perform concerts for you, it was you who performed for us. It's our turn - staff, artists, and Board of Governors - to give you a standing ovation.

See you in the fall!



Mike Forrester
Executive Director

Opposite: The Regina Symphony Chamber Players record a concert at The Soundstage in Regina in March 2020

Above: The Regina Symphony Orchestra performs a Masterworks concert conducted by Gordon Gerrard at the Holy Rosary Cathedral in November 2020



MESSAGE FROM THE BOARD CHAIR

2020-21 was rough. Thinking of those who lost health, loved ones, jobs, or mental wellbeing to COVID brings tears. Uncertainties were daunting. Planning, rehearsing, cancelling, and planning all over again (not once but four times), the inability to employ many talented per service musicians, and financial volatility weighed heavily on everyone at the RSO. Beloved patrons were isolated in care facilities for endless months; staff juggled jobs, home-schooling and family care.

We (and Regina) mourn the loss of the amazing Dr. Jacqui Shumiatcher. She and her husband were unwavering RSO supporters since the 1950's. Jacqui was one of the first women board members, an honorary life member and the life-force of the RSO's Pops concert series. It was a delight to see her radiance at every concert. Jacqui, you are missed.

This report is to tell our members what happened this year and celebrate our achievements. Reaching the end of what we all hope is the waning of the worst impacts of COVID-19 on our society and our lives, it is a time to do all that, but mostly to heave a huge sigh of relief.

WE MADE IT. We are here, we are whole, and we are ready to bring forth music!

There will be hills to climb, cash flow to watch, tickets to sell, and donations to ask for. But for now, let us also celebrate 2020-21.

It's a privilege to chair the RSO Board, an amazing and congenial group with so much expertise. I thank every one,

particularly retiring board members Graham Purse, Shawn Stevenson, and Merelda Fiddler. Mike Forrester and Gordon Gerrard are truly a team, bringing deep talent, experience, imagination and boundless enthusiasm to each challenge, always focussed on how the RSO can be better, bigger, and more relevant to you all. Our hard-working staff are all brilliant and stepped up to every crisis. Our musicians are supremely talented artists at the heart of the RSO, patient and supportive through evolving schedules. Thank you all!

We performed live in the fall when most orchestras were silent. We created amazing recordings, particularly an education video which delighted teachers and students through Saskatchewan. Our Indigenous Advisory Council has guided us on a path towards inclusion and we are becoming a model internationally for our small steps on this long crucial journey.

The RSO has not been silent this year; we have not been still. We accomplished a great deal. When things were tight, wonderful patrons, donors and foundations stepped up to give credits and cash and bring us to a small surplus. We are so very grateful!

WE MADE IT. We are here, we are whole, and we are ready to bring forth music!

I hope you are ready to enjoy—I know I am!

A handwritten signature in dark ink, reading "Judy McCuskee". The signature is fluid and cursive, with a large, stylized 'J' and 'M'.

Judy McCuskee
Board Chair



The Regina Symphony Chamber Players perform with guest Valerie Hall at the Holy Rosary Cathedral in November 2020

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David Hedlund

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Cindy Anderson, Patron Services Representative
Jamie Anderson, Patron Services Manager &
Executive Assistant
Nathaniel Christian, Controller
Andrea Davison, Artistic Planning & Operations
Executive and Consultant
Shawn Earle, Education & Outreach Manager
Simon Fryer, Personnel Manager
Katie Gannon, Librarian
Megan McCormick, Director of Marketing & Development
Jaki Minett, Sales & Development Manager
Chris Tessmer, Production Manager



2020–2021 ORCHESTRA MEMBERS

VIOLIN 1

* Christian Robinson, Concertmaster
* Carmen Constantinescu, Assistant
Concertmaster
Katie Gannon
Maria Guidos-Albert
Carmelle Pretzlaw
Rudolph Sternadel
Elizabeth Stirr

VIOLIN 2

* Heng Han Hou, Principal
• David Johnson
Michael Fry
Beatrice Hodgkins
David Hopkinson
Brian Johnson
Jeff Looysen

VIOLA

* Jonathan Ward, Principal
• Megan Zak
Jon Achtzehner
Eleanor Hector

VIOLONCELLO

* Simon Fryer, Principal
• Amelia Borton
Catherine Folstad
Jeanie Kim

DOUBLE BASS

* Christopher Jones, Principal

FLUTE

* Marie-Noelle Berthelet, Principal
• Tara Semple

PICCOLO

• Tara Semple

OBOE

* Tamsin Johnston, Principal
• Wing Lok Soo

ENGLISH HORN

• Wing Lok Soo

CLARINET

* Hyon Suk Kim, Principal
• Timothy Yung

BASS CLARINET

• Timothy Yung

BASSOON

* Anna Norris, Principal
• Jennifer Tenford

CONTRA BASSOON

• Jennifer Tenford

FRENCH HORN

* Richard Burdick, Principal
• ^Peter Sametz
• Alison Cushway
• Gary Borton

TRUMPET

* Miles Newman, Principal
• Natalie Fuller

TROMBONE

David Dick, Principal

BASS TROMBONE

• Jeremy Drotar

TUBA

Mark Preece, Principal

TIMPANI

Lisa Simmermon, Principal

PERCUSSION

Darcy Gingras, Principal

HARP

Cécile Denis, Principal

KEYBOARD

Christopher Kayler, Principal



ADDITIONAL MUSICIANS:

Curtis Scheschuck, double bass
 Sharla Benoit, french horn
 Lyle Buddecke, trumpet
 Cherith Alexander, keyboard
 Valerie Hall, keyboard
 Andrea Ulriksen, percussion

*Regina Symphony Chamber Player

• Assistant Principal

^ On Leave for the 2020-21 Season



Opposite and above: The Regina Symphony Orchestra performs a Masterworks concert conducted by Gordon Gerrard at the Holy Rosary Cathedral in November 2020

Left: Gordon Gerrard conducting the orchestra

Right: The Regina Symphony Chamber Players record an online concert in March 2021

Below: Christian Robinson, concertmaster and Heng-Han Hou, principal violin II record an online concert in March 2021





2020-2021 SEASON HIGHLIGHTS

REIMAGINED 2020-2021 SEASON

The 112th concert season for the Regina Symphony Orchestra was unlike any other.

We were welcomed to our new home of the beautiful Holy Rosary Cathedral. The Cathedral and its 161-foot spires have been a part of the Regina skyline since 1917. The partnership between the RSO and the Parish Council, two Regina organizations with over 100 years of history, grew out of the extraordinary times and allowed the Orchestra to play again.

Canadian and local guest artists were featured in the Pops, Masterworks and Chamber Music series. All concerts were one hour in length, with no intermission, with social distancing and safety protocols in place to protect patrons, musicians, and volunteers.

The first run of concerts in October began with the Masterworks series, featuring the RSO's own Hyon Suk Kim performing Mozart's *Concerto for Clarinet and Orchestra*. Hyon Suk, who also teaches clarinet at the University of Regina, joined the RSO in 2016 as Principal Clarinetist. The November concert showcased Canadian composer Kevin Lau's dreamlike *Prelude to Dawn*, and Shostakovich's *Chamber Symphony*.

The Pops series featured a sold-out weekend of performances in October by fan-favourite Jeffery Straker, which was also recorded for broadcast on SaskTel Max Local Music TV.

Along with the changes to the programming and venue, stringent safety protocols were put in place to keep audience members and musicians safe. Social distancing expectations were in place at all times in the Cathedral and in the seating for the concert. Patrons, staff, and volunteers also wore masks and were asked to stay home if they were ill.

INDIGENOUS ADVISORY COUNCIL BOOK CLUB

In 2020, the RSO Indigenous Advisory Council (IAC) started an online book club. This was a great way to stay connected, to learn together, and share an experience. The conversations at the book club meetings were insightful and spirited.

The group covered six books this year:

- *21 Things You May Not Know About the Indian Act* by Bob Joseph
- *A Mind Spread Out On The Ground* by Alicia Elliot
- *Indian Horse* by Richard Wagamese
- *Blanket Toss under Midnight Sun* by Paul Seesequasis
- *Jonny Appleseed* by Joshua Whitehead
- *Noopiming: The Cure for White Ladies* by Leanne Betasamosake Simpson

Left: RSO Patrons safely enjoy a live performance in Holy Rosary Cathedral in November 2020

Right: The Regina Symphony Chamber Players perform at Holy Rosary Cathedral in November 2020



RSO AT HOME

In February 2021, the Regina Symphony Orchestra launched the RSO at Home online concert series. This series was designed to be a way to stay connected with our audiences from the safety of their homes. Professionally performed and produced, these concerts were available for free online with an invitation to donate to support the work.

The series was launched with the full orchestra performance of *Chamber Symphony in F major Op. 73a* by Dimitri Shostakovich. The concert is available for viewing on reginasymphony.com, as well as on Sasktel Max TV as a television special. The work was performed live by the Regina Symphony Orchestra in November 2020, as part of the reimagined concert season at the beautiful Holy Rosary Cathedral. The response was such that the musicians and Music Director Gordon Gerrard returned to the Cathedral in December to record a performance you can now enjoy, online and on cable TV.

In March 2021, the Regina Symphony Chamber Players gathered at the Soundstage to record three additional videos of classic and contemporary chamber music. These videos were posted for viewing in April.

COMMUNITY SUPPORT

During a year of challenge and change, the other constant for the Regina Symphony Orchestra was the support from our community. The need for donations was high with the lack of concerts, and RSO patrons answered the call to help.

During the summer and fall of 2020, RSO patrons supported the orchestra with cash donations and by turning the value of their ticket credits from cancelled 2019-20 performances into donations for a tax receipt. This, along with audiences who attended the live performances in October and November was an incredible show of support for the musicians and administration of the RSO.

In the spring of 2021, an appeal was launched to help the RSO finish the 2020-21 fiscal year in a position that would allow the orchestra to plan for the future from a solid foundation. The call was made in letters, on the phone, through social media – and the community again showed their support, leading to a small surplus for the 2021-22 season.



EDUCATION & OUTREACH

RSO IN SCHOOLS

Despite the Regina Symphony Chamber Players (RSCP) not being able to deliver this year's RSO in Schools performance in-person due to COVID-19 restrictions, they were still able to reach over 50,000 students from seven different school divisions across southern Saskatchewan and beyond. The free virtual performance of *The Crow's Prophecy* presented by Dr Roberta McKay & Elmer Brenner, written by RSO principal flute Marie-Noelle Berthelet, and accompanying teachers' guide, introduces elementary students to the ways music can tell stories and share ideas. This pivot to an online RSO in Schools performance has allowed the RSO to reach 10 times the number of students in a typical year and established a new method of engaging with young people in communities outside of Regina.

ARCOLA COMMUNITY SCHOOL VIOLIN PROGRAM

The Arcola Community School Violin Program (formally Strings for Change) faced several challenges due to social distancing restrictions. Delivering this program was challenging because no guests were allowed to enter Regina Public Schools this year and student access to reliable internet and technology was limited. Virtual lessons were delivered by teaching musician, Andrea Hedlund, to two Arcola School students. These students were provided instruments and lessons without charge. Even though participation was low this year, the positive social and musical impacts were significant for these young musicians.

LINK UP

Numerous plans were conceived to ensure that *Link Up* would take place in 2020-21 including online professional development for teachers, virtual teaching artist school visits, and a modified culminating concert. Discussions with the arts education consultants across the three Regina area school divisions revealed that COVID-19 safety measures restricted singing, playing wind instruments, and field trips – the core components of the *Link Up* program. This ultimately led to *Link Up* being cancelled. *Link Up* resources were made available for teachers as well as a comprehensive online listing of music education teaching resources from various arts institutions around the world.

FREE LIBRARY SERIES

A flexible approach to delivering the Free Library series was adopted by the Regina Symphony Orchestra and partner Regina Public Library (RPL). The continued gathering size restrictions throughout the fall and winter made delivery of this concert series impossible in-person. With the large variety of online performances available, the decision was made to forgo the Free Library series for 2020-21.



The Regina Symphony Chamber Players record RSO in Schools Crow's Prophecy concert at the Artesian in Regina in October 2020

MUSIC TO MY EARS

Music to My Ears offers live orchestral concerts performed by the Regina Symphony Chamber Players (RSCP) at healthcare centres across Regina. The Regina Symphony Chamber Players were unfortunately unable to enter healthcare centres in 2020-21 due to COVID-19 safety protocols. Plans were made to have elders from Broadway Terrace assisted living residence attend five RSO dress rehearsals. Reservations about attending public gatherings and increasing social distancing restrictions prevented Broadway Terrace residents from attending any RSO dress rehearsals.

SHARE THE MUSIC

Throughout October and November of 2020, while the RSO was performing, eight Share the Music community partner organizations were invited to attend four performances at Holy Rosary Cathedral. Hesitation around attending public gatherings yielded no community members taking part in the Share the Music program. However, the RSO virtual concerts were distributed to Share the Music community partners and warmly received.

PRE-CONCERT CHATS/PRE-CONCERT ACTIVITIES/ PRELUDE PERFORMANCES

COVID-19 gathering restrictions prevented the RSO from offering pre-concert engagement activities such as pre-concert chats before Masterworks concerts, pre-concert activities before Kids series performances, and Prelude Performances by local community groups prior to the Pops series. Audience engagement was still maintained for the virtual chamber concerts through listening guides and program notes delivered by musicians.

SOUNDCHECK PROGRAM

The Soundcheck program provides students and adults under 30 years of age access to RSO concerts at affordable prices. This season, 47 tickets were sold to patrons through Soundcheck.

THANK YOU TO OUR FUNDERS & SPONSORS

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RSO IN SCHOOLS SPONSOR

Roberta McKay & Elmer Brenner

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Nancy McBean	Carmelle Pretzlaw	Ms. Joan Therens
Bev McBeth	Gerhard & Doreen Pretzlaw	Elaine Thompson & Stathy Markatos
Mrs. Samira B. McCarthy	In Memory of Brenda Kostiuk	Val & Dave Thomson
Michelle McCartney	Graham Purse	Mr. Wayne Alexander Thrasher
Evelyn McConnell	Bev Pyne	Kristy Tillman
Murray & Marian McCormick	Barb Quinney	Jonah Toth
Megan McCormick	Zoraida Quinones	Mr. Kevin B. Toth
Mrs. Jill McDougall	Mr. Paul D. Radigan	Louis Trichard
Paige McKillop	David & Beti L. Randall	Kathleen Irwin
Rod & Corrie McLeod	Dorothy I Rhead	Dr. & Mrs. Johan Van Zyl
Louise McMaster	Diane Rhodes	In Memory of Catherine Verrall
Marnie McMillan	Nat Ross	Catherine Vu
Karl Meszaros	Simone Rottiers	Tanya Walker
Monica Milas	Janice Routley	Brenda Wallace
Dr. David & Anne Millar	Grant Royan	Diane & James Wallace
Charlotte Miller	Mrs. Maureen Sarah Runyon	Ian & Judy Wallace
Bill & Eunice Misskey	Lore Ruschiensky	Mr. Charles-Henri Warren
Bill & Kay Morton	Jerry Sali	Dr. Lisa Watson
Kristen Myers	Ms. Jackie Schmidt	Kathy & Bob Watt
Orest & Lucille Nawrocki	Lorne Schnell	Marilyn Webb
Assistant Principal Percussion	Gordon & Carol Schroeder	Greg Wehrle
Mary Beth Barbour	Michelle Serafin	Floralyn Wessel
Andre Nogue & Terry Gabriel	Jeanne Shami	Bill & Joan Whelan
Claude & Lucette Noiseux	Toshi Shinmura	Jeff & Bobbi White
Mr. Erik Norbraten	Pat Sinkewicz	Lynn White
Gary Norris	Diane Smith	Richard White
Mary Okumura	Dr. Todd & Arlene Sojonky	Mark Wihak
Ms. Audrey Olson	Bishop Sommerfeld	Doreen Willerth
Art & Mary Opseth	Carolyn Speirs	Gerard & Erna Woynarski
Barb Pacholik-Hamel	Janet & David Stadel	Elaine Yeomans
Linda & Alec Paul	Mary Rose Stang	Judy Zawacki
Thomas Pavlovsky	Dawn Stanger	Anonymous Donors [22]
Lorna Pederson	Diane Stephenson	
Mr. Lynden Penner	Patricia Stevenson	
Wenda Persson	Sandra Stretten	
Ms. Verda Petry	Pat Styles & Ed Luther	
Sandra Pfeifer	Louise Sutherland	
Penelope Popp	Susan M Sutherland	

RSO 2020-2021 FINANCIAL STATEMENTS

YEAR ENDING MAY 31, 2021



MANAGEMENT'S RESPONSIBILITY FOR FINANCIAL REPORTING

The financial statements of Regina Symphony Orchestra Inc. have been prepared in accordance with Canadian accounting standards for not-for-profit organizations (ASNPO). When alternative accounting methods exist, management has chosen those it deems most appropriate in the circumstances. These statements include certain amounts based on management's estimates and judgments. Management has determined such amounts based on a reasonable basis in order to ensure that the financial statements are presented fairly in all material respects.

The integrity and reliability of Regina Symphony Orchestra Inc.'s reporting systems are achieved through the use of formal policies and procedures, the careful selection of employees and an appropriate division of responsibilities. These systems are designed to provide reasonable assurance that the financial information is reliable and accurate.

The Board of Governors is responsible for ensuring that management fulfills its responsibility for financial reporting and is ultimately responsible for reviewing and approving the financial statements. The Board carries out this responsibility principally through its Audit Committee. The Audit Committee is appointed by the Board and meets periodically with management and the members' auditors to review significant accounting, reporting and internal control matters. Following its review of the financial statements and discussions with the auditors, the Audit Committee reports to the Board of Governors prior to its approval of the financial statements. The Audit Committee also considers, for review by the Board and approval by the members, the engagement or re-appointment of the external auditors.

The financial statements have been audited on behalf of the members by MWC Chartered Professional Accountants LLP, in accordance with Canadian generally accepted auditing standards.



Executive Director

Chair

Regina, SK
August 13, 2021



INDEPENDENT AUDITOR'S REPORT

To the Members of Regina Symphony Orchestra Inc.

Qualified Opinion

We have audited the financial statements of Regina Symphony Orchestra Inc. (the Symphony), which comprise the statement of financial position as at May 31, 2021, and the statements of operations, 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 Symphony as at May 31, 2021, and the results of its operations and cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations (ASNPO).

Basis for Qualified Opinion

The COVID-19 pandemic and consequential concert season cancellation adversely affected the records of the Symphony to the extent that we were not able to gather sufficient assurance on the completeness of the subscription and single ticket revenues and related deferred revenues. In addition, as is the case with many charitable organizations, the Symphony is unable to economically implement controls that will offer assurance on the completeness of donations and other earned revenue, and we were not able to satisfy ourselves on amounts reported using other procedures. Accordingly, our verification of these balances was limited to the amounts recorded in the records of the Symphony and we were not able to determine whether any adjustments might be necessary to revenues, excess of revenues (expenses), and cash flows from operations for the years ended May 31, 2021, current assets and net assets as at May 31, 2021. Our audit opinion on the financial statements for the year ended May 31, 2020 was modified with respect to donations and other earned revenues 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 Symphony 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.

Emphasis of Matter

Note 1 to the financial statements - Uncertainty of impact of COVID-19 - draws attention to the significant consequences the pandemic had on the Symphony's operations and cash flows in the year and the expected continuing effects in the coming year. With the exception of the qualification outlined in the paragraph above, this material uncertainty does not result in an adjustment to the assets, liabilities, net assets or operating results.

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.

(continues)

Independent Auditor's Report to the Members of Regina Symphony Orchestra Inc. *(continued)*

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

Those charged with governance are responsible for overseeing the Symphony'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:

- 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 Symphony'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 Symphony'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 Symphony 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.



Chartered Professional Accountants

Regina, Saskatchewan
August 13, 2021

REGINA SYMPHONY ORCHESTRA INC.

Statement of Financial Position

May 31, 2021

	2021	2020
ASSETS		
CURRENT		
Cash	\$ 520,932	\$ 511,959
Accounts receivable	3,892	34,036
Canadian Emergency subsidies receivable	157,792	64,128
Canadian Emergency Business Account (CEBA) loan forgiveness (Note 8)	10,000	-
Goods and services tax recoverable	4,853	2,349
Prepaid expenses	6,175	9,123
	<u>703,644</u>	<u>621,595</u>
CAPITAL ASSETS (Note 4)	57,410	83,663
INTANGIBLE ASSETS (Note 5)	<u>15,141</u>	<u>19,813</u>
	<u>\$ 776,195</u>	<u>\$ 725,071</u>
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable	\$ 61,915	\$ 81,870
Deferred revenue	618,185	743,910
	<u>680,100</u>	<u>825,780</u>
CANADIAN EMERGENCY BUSINESS ACCOUNT (CEBA) LOAN (Note 8)	<u>40,000</u>	<u>-</u>
	<u>720,100</u>	<u>825,780</u>
NET ASSETS	<u>56,095</u>	<u>(100,709)</u>
	<u>\$ 776,195</u>	<u>\$ 725,071</u>

LEASE COMMITMENTS (Note 10)

ON BEHALF OF THE BOARD

 Director

 Director

See notes to financial statements.

REGINA SYMPHONY ORCHESTRA INC.

Statement of Operations

Year Ended May 31, 2021

	2021	2020
REVENUES		
Earned revenue (<i>Schedule 1</i>)	\$ 57,930	\$ 500,097
Donations, sponsorships and fundraising (<i>Schedule 2</i>)	533,322	656,547
Grants (<i>Schedule 3</i>)	599,052	555,493
Government subsidy revenues	575,483	72,255
	<u>1,765,787</u>	<u>1,784,392</u>
EXPENSES		
Amortization of capital assets	11,435	10,363
Amortization of intangible assets	4,672	2,942
Artistic fees and expenses	746,994	1,014,344
Concert production costs	142,448	193,794
Venue and box office cost	68,363	153,387
Publicity and fundraising - purchased	200,636	307,782
- in kind	-	162,133
Administration	431,813	444,409
	<u>1,606,361</u>	<u>2,289,154</u>
EXCESS OF REVENUES (EXPENSES) FROM OPERATIONS	<u>159,426</u>	<u>(504,762)</u>
OTHER INCOME (EXPENSES)		
CEBA loan forgiveness	10,000	-
Loss on disposal of capital assets	(10,499)	-
Foreign exchange gain (loss)	(2,123)	(6,330)
Write off intangible assets	-	(14,237)
	<u>(2,622)</u>	<u>(20,567)</u>
EXCESS OF REVENUES (EXPENSES)	<u>\$ 156,804</u>	<u>\$ (525,329)</u>

Statement of Changes in Net Assets

Year Ended May 31, 2021

	2021	2020
NET ASSETS - BEGINNING OF YEAR	\$ (100,709)	\$ 424,620
EXCESS OF REVENUES (EXPENSES)	<u>156,804</u>	<u>(525,329)</u>
NET ASSETS - END OF YEAR	<u>\$ 56,095</u>	<u>\$ (100,709)</u>

REGINA SYMPHONY ORCHESTRA INC.

Statement of Cash Flows

Year Ended May 31, 2021

	2021	2020
OPERATING ACTIVITIES		
Excess of revenues (expenses)	\$ 156,804	\$ (525,329)
Items not affecting cash:		
Amortization of capital assets	11,435	10,363
Amortization of intangible assets	4,672	2,942
Loss on disposal of assets	10,499	-
Write off intangible assets	-	14,237
	<u>183,410</u>	<u>(497,787)</u>
Changes in non-cash working capital:		
Accounts receivable	30,144	19,559
Canadian Emergency subsidies receivable	(93,664)	(64,128)
Canadian Emergency Business Account (CEBA) loan forgiveness	(10,000)	-
Inventory	-	17,999
Accounts payable	(19,954)	11,497
Deferred revenue	(125,725)	(27,499)
Prepaid expenses	2,948	6,231
Goods and services tax recoverable	(2,504)	(5,796)
	<u>(218,755)</u>	<u>(42,137)</u>
Cash flow used by operating activities	<u>(35,345)</u>	<u>(539,924)</u>
INVESTING ACTIVITIES		
Purchase of capital assets	(3,182)	(9,923)
Proceeds on disposal of capital assets	7,500	-
Capitalization of inventory	-	(17,999)
Purchase of intangible assets	-	(20,438)
Term deposits	-	102,613
Restricted cash	-	480,398
Cash flow from investing activities	<u>4,318</u>	<u>534,651</u>
FINANCING ACTIVITY		
Proceeds from Canadian Emergency Business Account (CEBA) loan	40,000	-
INCREASE (DECREASE) IN CASH FLOW	<u>8,973</u>	<u>(5,273)</u>
CASH - BEGINNING OF YEAR	<u>511,959</u>	<u>517,232</u>
CASH - END OF YEAR	<u>\$ 520,932</u>	<u>\$ 511,959</u>

REGINA SYMPHONY ORCHESTRA INC.

Notes to Financial Statements

Year Ended May 31, 2021

1. UNCERTAINTY OF IMPACT OF COVID-19

Throughout the year, federal and provincial government measures intended to reduce the impact of the Covid-19 pandemic were in place - in particular, restrictions on the the congregation of persons. While the Symphony tried to adapt to the initial restrictions by exploring different venues and programming that would meet imposed regulations, circumstances changed and more stringent guidelines ended the performance season after four events.

Core grant funding has been consistent with prior years and the Regina Symphony Orchestra (RSO) has been successful in strengthening the donor base. The Symphony also took full advantage of available federal and provincial subsidies and related programs to offset costs. Despite this, the pandemic will be a factor as the RSO moves into the new year and uncertainty continues.

These financial statements have been prepared on a going-concern basis that contemplates the realization of assets and the payment of liabilities in the ordinary course of operations. Should the Symphony be unable to continue as a going concern, it may be unable to realize the carrying value of its net assets and to meet its liabilities as they become due.

2. NATURE OF OPERATIONS

Regina Symphony Orchestra Inc.'s mission is to promote and enhance the performance and enjoyment of live orchestral music in Regina and southern Saskatchewan and contribute to the cultural life of the city, province and nation. It is our vision to present live orchestral music to as wide an audience as possible. The Regina Symphony Orchestra Inc. is a registered charity and is exempt from income taxes under Section 149 of the *Income Tax Act*.

3. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of presentation

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

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 at each reporting date. Transaction costs on the acquisition, sale, or issue of financial instruments are expensed when incurred.

Financial assets including cash, and receivables are reported at amortized cost.

Financial liabilities including accounts payable, accrued liabilities and the CEBA loan are measured at amortized cost.

(continues)

REGINA SYMPHONY ORCHESTRA INC.

Notes to Financial Statements

Year Ended May 31, 2021

3. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Revenue recognition

Regina Symphony Orchestra Inc. follows the deferral method of accounting for contributions. Contributions include donations, sponsorships from businesses and foundations or trusts and grants, including government subsidies.

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

Subscriptions, single tickets, contract services - guarantees, ticket fees, fundraising and event - auction revenue is recognized in the period in which the related event occurs.

Program advertising revenue is recognized in the season in which the advertiser appears in the program.

Lottery income is recognized in the period the draw is made and the winner is announced.

Where a restricted contribution relates to the purchase of a capital or intangible asset, the revenue is deferred and amortized to income over the useful life of the underlying asset.

In prior years, a portion of Business Club receipts were viewed as a donation and were included in revenue in the year it is received or receivable. The remainder was a reasonable determination of the cost of goods and services provided to these Club members and was reported as revenue in the period the related costs are incurred.

In-kind revenues/expenses

In the current year, the Symphony received no in-kind amounts for advertising, guest artists accommodations and meals given the restrictions imposed by the pandemic. In prior years, the value of these amounts were included as revenue with the off setting expenditure reported in publicity and fundraising based on the the value of the good or service the Symphony would have purchased, were it not donated.

Capital assets

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

Office equipment	3 years	straight-line method
Musician chairs	10 years	straight-line method
Musical instruments	5 years	straight-line method
Music library	10 years	straight-line method

The Symphony regularly reviews its capital assets to eliminate obsolete items. One half year's amortization is taken in the year of acquisition.

(continues)

REGINA SYMPHONY ORCHESTRA INC.

Notes to Financial Statements

Year Ended May 31, 2021

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

Intangible assets

Intangible assets are being amortized on a straight-line basis over the estimated useful life as follows:

Revenue recognition software	5 years
Orchestra management software	5 years
Website	5 years

4. CAPITAL ASSETS

	Cost	Accumulated amortization	2021 Net book value	2020 Net book value
Office equipment	\$ 46,559	\$ 39,668	\$ 6,891	\$ 8,788
Musician chairs	62,897	12,378	50,519	56,809
Musical instruments	39,655	39,655	-	17,999
Music library	30,133	30,133	-	67
	<u>\$ 179,244</u>	<u>\$ 121,834</u>	<u>\$ 57,410</u>	<u>\$ 83,663</u>

5. INTANGIBLE ASSETS

	Cost	Accumulated amortization	2021 Net book value	2020 Net book value
Revenue recognition software	\$ 29,540	\$ 29,540	\$ -	\$ -
Orchestra management software	12,138	4,853	7,285	9,712
Website	11,223	3,367	7,856	10,101
	<u>\$ 52,901</u>	<u>\$ 37,760</u>	<u>\$ 15,141</u>	<u>\$ 19,813</u>

6. LINE OF CREDIT

The Symphony has a \$70,000 line of credit from Scotia Bank, which bears interest at bank prime plus 4.5% and is unsecured. At yearend, \$Nil (2020 - \$Nil) of the line of credit has been drawn.

REGINA SYMPHONY ORCHESTRA INC.

Notes to Financial Statements

Year Ended May 31, 2021

7. DEFERRED REVENUE

	2021	2020
Earned		
Subscriptions and single tickets	\$ 75,765	\$ 131,529
Deferred Business Club	-	3,525
Covid credits	100,466	110,380
Gift certificates	1,746	1,270
	<u>177,977</u>	<u>246,704</u>
Grants		
Canada Council	132,000	189,000
City of Regina	159,000	159,000
Saskatchewan Arts Board	138,208	138,206
Other grants/sponsorships	11,000	11,000
	<u>440,208</u>	<u>497,206</u>
	<u>\$ 618,185</u>	<u>\$ 743,910</u>

Deferred revenues include subscriptions and single ticket sales for the upcoming season, grant monies advanced for the 2021-2022 fiscal year by supporting agencies, patron credits arising from tickets purchased for cancelled performances (Covid credits), and gift certificates purchased but unused by yearend.

8. CANADIAN EMERGENCY BUSINESS ACCOUNT (CEBA) LOAN

To support organizations during the pandemic, the Government of Canada introduced the CEBA loan to qualifying organizations. The Symphony received a \$40,000 advance under this program, and if this is not settled by December 31, 2022, any residue is due by December 31, 2025. No interest is charged from the advance date to December 31, 2022, but interest begins accruing January 1, 2023 at 5% on the outstanding balance. On January 1, 2021, the outstanding balance on December 31, 2020 converted to a non-revolving term loan. Twenty five percent of the loan balance may be forgiven provided the remaining seventy five percent is paid in full by December 31, 2022. The RSO anticipates it will be able to repay the loan and has accrued the forgivable portion of \$10,000, accordingly.

9. ENDOWMENT FUND

Since 2008 the South Saskatchewan Community Foundation Inc. (SSCF), an independent agency, has managed the assets of the former RSO Foundation. These monies are segregated from other like pools managed by the SSCF and, while they are specifically held for the benefit of the Symphony, management, distribution and access are governed by incorporating bylaws and are not assets of the RSO.

Each year, the Symphony is able to withdraw a portion of the accumulated assets based on the provisions for foundations in the Income Tax Act and may apply for additional support. In the current year, this amount was \$60,823 (2020 \$Nil).

As of March 31, 2021, the fair value of the assets invested by the SSCF related to the Endowment fund were \$935,874 (2020 - \$809,885).

REGINA SYMPHONY ORCHESTRA INC.

Notes to Financial Statements

Year Ended May 31, 2021

10. LEASE COMMITMENTS

The Symphony has a long term lease with respect to its premises. The lease contains a renewal option. Future minimum lease payments as at May 31, 2021 are as follows:

2022	\$	44,254
2023		44,254
2024		44,254

11. FINANCIAL INSTRUMENTS

The Symphony is exposed to various risks through its financial instruments and management is responsible to monitor, evaluate and manage these risks. The following analysis provides information about the Symphony's risk exposure and concentration as of May 31, 2021.

Credit risk

Credit risk arises from the potential that a counter party will fail to perform its obligations. The Symphony is exposed to credit risk from customers but most of the accounts receivable are due from government agencies. The Symphony reviews the credit worthiness of its customers and does its best to ensure there is reasonable assurance of collection.

Currency risk

Currency risk is the risk to the Symphony's earnings that arise from fluctuations of foreign exchange rates and the degree of volatility of these rates. The Symphony has financial instruments denominated in a foreign currency and regularly purchases some services which must be settled in US dollars. As a consequence, fluctuations in exchange rates between the date of contracting and payment may increase or decrease forecast costs. The Symphony does not use derivative instruments to reduce its exposure to foreign currency risk but it does hold funds in a US dollar bank account and may use this to hedge against unforeseen shifts.

The Canadian dollar equivalent of bank accounts and payables denominated in US dollars at the yearend are:

	2021	2020
Cash	\$ 2,676	\$ 308
Accounts payable	782	104

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 Symphony manages exposure through its normal operating and financing activities. The Symphony is exposed to interest rate risk primarily through its floating interest rate bank indebtedness and credit facilities. At the yearend, the interest rate risk is nominal.

(continues)

REGINA SYMPHONY ORCHESTRA INC.

Notes to Financial Statements

Year Ended May 31, 2021

11. FINANCIAL INSTRUMENTS (*continued*)

Liquidity risk

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

The Symphony meets its liquidity requirements by preparing and monitoring detailed forecasts of cash flow from operations, anticipating investing and financing activities and holding assets that can be readily converted into cash. The Symphony relies upon the subsequent year subscription receipts, grants and sponsorships to provide a source of cash flow in the last portion of each fiscal year and the start of the new year. If these advance receipts were not available, the Symphony would experience a significant cash shortfall. This risk is increased in the current climate.

REGINA SYMPHONY ORCHESTRA INC.

Earned Revenue

(Schedule 1)

Year Ended May 31, 2021

	2021	2020
Subscriptions	\$ 25,005	\$ 233,534
Single tickets	20,926	146,559
Contract services - guarantees	-	59,105
Ticket fees	11,370	18,047
Other earned revenue	504	3,590
Investment income	125	36,023
Paid program advertising	-	3,239
	\$ 57,930	\$ 500,097

Donations, Sponsorships and Fundraising

(Schedule 2)

Year Ended May 31, 2021

	2021	2020
Donations - in kind	\$ -	\$ 162,133
Donations	306,927	171,866
Supporting foundations and trusts	201,885	170,258
Sponsorships	20,700	114,000
Business Club - donations	-	26,813
- sponsorships	3,525	9,927
Event - auction revenue	285	-
Lottery income	-	1,550
	\$ 533,322	\$ 656,547

Grants

(Schedule 3)

Year Ended May 31, 2021

	2021	2020
City of Regina - core funding	\$ 143,000	\$ 143,000
- project funding	-	20,000
Canada Council - core funding	238,600	180,000
Saskatchewan Arts Board - annual funding	197,440	197,440
Other grants	20,012	15,053
	\$ 599,052	\$ 555,493



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

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