



ANNUAL REPORT 2023



“It matters that everyone who has disability can be creative in their own way. If you keep this studio going, many people can find new friends, be creative and be happy.”

-Frances Laube

TABLE OF CONTENTS

2022-23 Scrapbook.....2

2022-23 Artists.....3

Welcome.....4

In Memory.....6

Donors.....7

Staff Team9

Volunteers.....10

Board of Directors.....11

20th Anniversary.....12

Glamour Ball & Events.....13

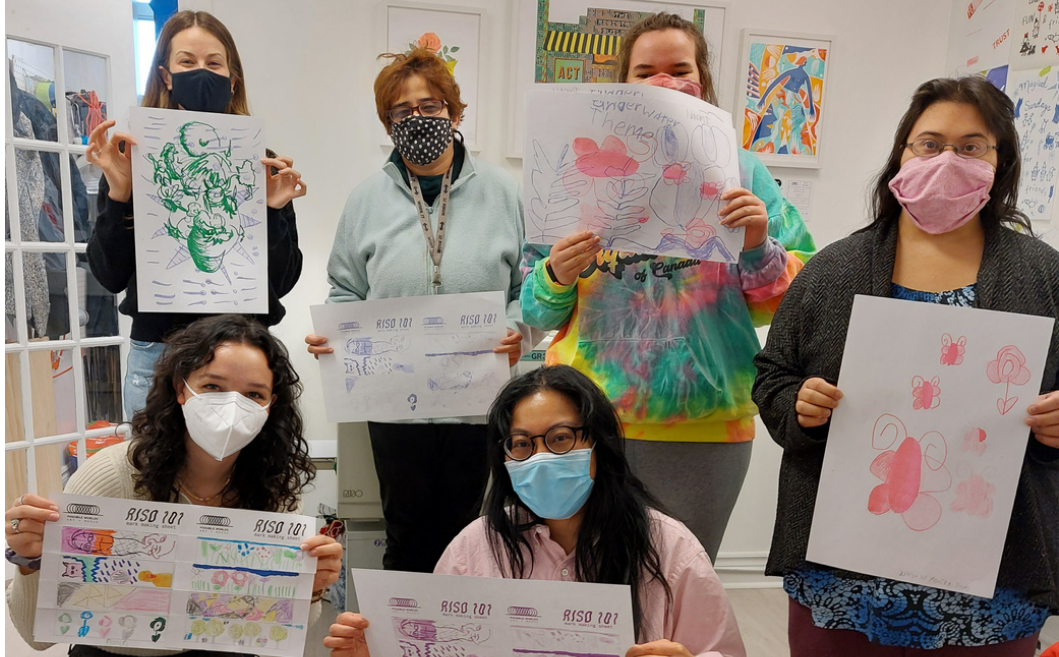
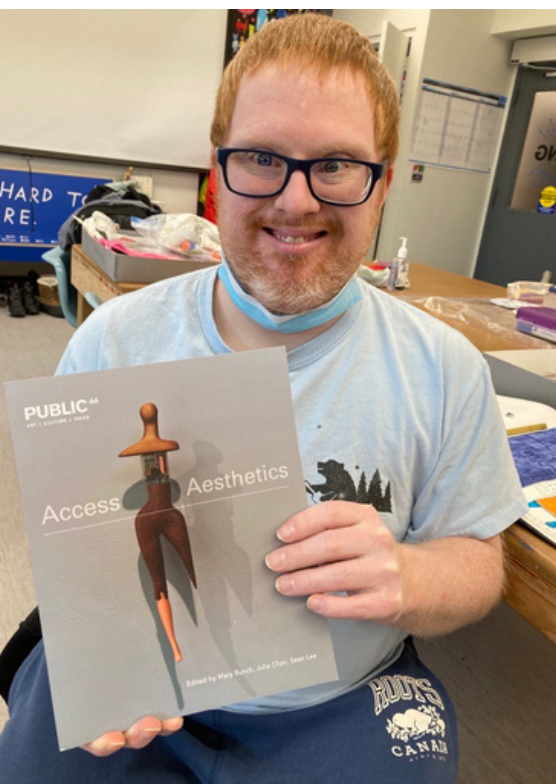
Programming.....14

Exhibitions.....15

BEING Noticed.....17

Digital Projects.....19

Financial Report.....20



2022-2023

ARTISTS

Ada Chan

Adam Heaton

Aida Asfour

Alanna Price

Alexa Vanveen

Alexander Stuber

Alixé Hysert

Alyssa Wylie

Amanda Lloyd

Analisa Kiskis

André Lanthier

Anna Coulombe

Ashley Hiscott

Ben Bourgeois

Bing Cherry (Caroline
Joanisse)

Bradley Millar

Brenda McCabe

Caroline Matte

Charisse Rayne

Chris Glor Bell

Christine Fast

Christine Hammond

Christine Maveety

Claire Nedzela

Dallin Ernhofer

Dana Langevin

David Lawrence

Debbie Ratcliffe

Devin Waldie

Doug Garrow

Elaine Bell

Elizabeth Langan

Elizabeth Wright

Emmanuel Asrat

Erin Delmage

Frances Laube

Henry Hong

Jake Riseborough

James McCallum

Jenny Francis

Jessica Whitney

Jessie McComb

Joanna Panuccio

Joel Jamensky

Julie Fletcher

Kien Perry

Madhere Amaha

Maggie Hart

Malinda Caron

Maria Aguilar Cruz

Marika Smart

Megan Donovan

Mike Hinchcliff

Monika Roots

Nadia Walji

Naomi Morin

Paul Rochow

Sarah Cousineau

Sharlene Cooney

Suzan Ozkul

Teagan Matheson

WELCOME

Hello and Welcome all,

I hope that you have all been keeping well over the last year, and we're delighted to have you join us this evening. In this year's annual report, we'll be focusing on the celebration of growth that defines BEING studio and its community.

Over the last twelve months we've seen a continued transition in increased studio presence via expanded programming initiatives, workshops, and creative projects. This represented a chance for artists to engage in a higher level of in-studio participation (Programming), social interactions, and professional opportunities. This could not have been possible without the support of our entire community, ranging from staff to partners to volunteers, and most importantly, the artists' support of one another.

In addition, the quality of our programming, led by a great team, ensures that every stroke of a brush, line sketched, and every artistic pursuit tells a story of continued artistic expression and uniqueness that defines our artists community.

This report, we will capture the true essence of BEING, the artists and people that make our community truly special. We'll recap the journey of dedication, collaboration, and passion put forth by our community members, as our artists and staff strive to add value to Ottawa's arts scene. We're excited to share the achievements, and special moments that have shaped the past year at BEING.

As we explore these pages, may the stories inspire and remind us that growth is an ongoing journey.

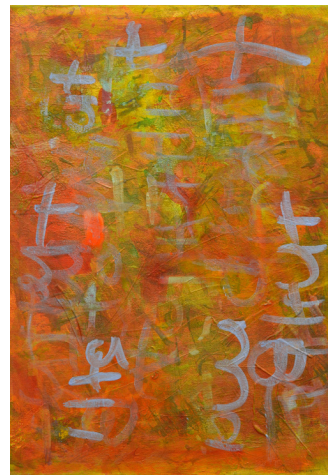
Sincerely,

A handwritten signature in black ink, appearing to be 'Walter Howell', enclosed within a rough, hand-drawn rectangular border.

WALTER HOWELL

Executive Director

IN MEMORY



Amanda Lloyd passed away on December 4th, 2022. Amanda has been an artist with BEING Studio for 17 years and was an integral part of our community. In memory of her extraordinary life, we celebrate her incredible talent and beautiful spirit. Amanda is keenly missed within our community.

Amanda's work was exhibited twice this year at The Mind's Eye group exhibition and Give To Get Art Auction at the Ottawa Art Gallery.

DONORS

Thank you to all the donors and advocates who support us.
We couldn't do this without you!

Patrons (\$2000+)

Anonymous
Carolyn Phillips Impact Fund
Fletcher Family Foundation
Me-Won Hong
Robert MacKinnon

Supporters (\$500 - \$999)

Bill Clelland
Malcolm Fletcher
Melanie Millar-Chapman
Remi Theriault
Robert Hyams
Robert Macaulay
Sabrina Daniel

Funders (\$1000 - \$1499)

Bob & Sheila Duncan
Fiona Harrison
Gordon Lloyd
Norman Beck



DONORS

Friend (\$1 - \$499)

Adam Kowalczewski
Aileen Leo
Alain Doucet
Alixé Hysert
Barb and Brian Atkinson
Barbara Butler
Barbara Lambert
Bobby Dang
Brenda Dunn
Brianna Fitzgerald
Christine Allison
Denise Bisson
Eilidh Kyte
Felicity Tayler
Gail Leung
Genevieve Roots
Geoff Penner
Gerald Stuber
Jacqueline LeFebvre
James Miller
Jeanette Southwood
Jeanne Taylor-Page

Julie Bergeron-Tymchuk
Karen Miller
Laura Hiscott
Laura Taler
Leah Eustace
Lianne Davies
Linda Daly
Lu Yao Ji (Luisa Ji)
Lydia Blanchard
Lynne Forgette
Maria Catana
Marian Waldie
Mari-Beth Crysler
Marie-Elise Rancourt
Marissa van der Velden
Mark Jamensky
Marylin Hong
Minda Bojin
Nancy Huggett
Pamela McCurdy
Patricia Gagnon
Regina Traczyk-Jurjonas

Robert Chappell
Simone Joannis
Stephanie D. Germano
Stephen Hammond
Tangled Art + Disability
Vanessa Jackson
Veronica Donovan

STAFF TEAM

APRIL 1, 2022 – MARCH 31, 2023



Walter Howell
Executive Director



Karen McRae
Director of Operations



M Southwood
Programs Director



Rachel Gray
Creative Consultant



Debbie Ratcliffe
Artist in Residence



Naheen Ahmed
Communications Consultant



fin-xuan
Studio Facilitator



Namitha Rathinappillai
Studio Facilitator



Paul Hay
Studio Facilitator



Abigail Kashul
Studio Facilitator



Emily Neufeld
Studio Facilitator



Hannah Evans
Studio Facilitator

Special Thanks to: Munea Wadud (Studio Facilitator), Maddie Alexander (Project Coordinator), Élaina Gauthier-Mamaril (Project Assistant) and Kota Wyatt (Studio Facilitator)

VOLUNTEERS

- Bernadette Collins
- Augustina Marquez
- Diane Merpaw
- Brigid Trott
- Jessica Mapila
- Rianne Dempsey
- Alex Fletcher
- Chloë MacLeod-Boucher
- Bill Staubi
- Andi De Luca
- Sandy Hitsman
- Marlene Burton
- Bonnie Donovan
- Shelley Bourgeois
- Krista Peters

Student Volunteers

- Darren Dupuy-Legagneur
- Zig Najera
- Maya Mihailovic
- Chloe Thiel
- Hannah Quinton



BOARD OF DIRECTORS

APRIL 1, 2022 – MARCH 31, 2023



Rob Hyams
Boar Chair



Yvette Lapa Dessap
Treasurer



Stephanie Germano
Secretary



Gbenga Alui



David Woods



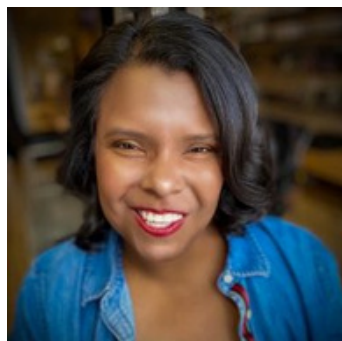
Analisa Kiskis



Eilidh Kyte



Lydia Blanchard



AnaLori Smith

Special Thanks to: Zoe Feder

20TH ANNIVERSARY



This past year we celebrated 20 years of BEING! Long term studio members shared their thoughts about the change and evolution of the studio.

Bing Cherry shares about the studio's changes: "We have more art supplies now available to us that we didn't have (back) then. I like it now because we can choose what we want to do. That's what we love the most."

For Analisa Kiskis, the community has helped her, she explains: "I really want to get out of my comfort zone and be outside (of) the box. I like doing the podcast with Debbie and Rachel...those are the people that I love the most that really helped me be more confident in myself."

Frances Laube shares her visions for the future, "I think BEING Studio will have more shows at galleries and museums. I think what's going to happen is that we'll get more well known. A lot of people don't realize (our) art is out there."

In celebration of this milestone, we also launched a limited edition 20th anniversary collection of t-shirts, mugs and more! The design was collaborative project with various artists contributing a small drawing to make a dynamic collage.

GLAMOUR BALL & EVENTS



This past year we had several exciting events that helped celebrate the amazing talents at the studio. In July 2022, we held the Glamour Ball: Screening & Fundraiser event where we premiered the incredible films made by Ada Chan, Jessie Huggett and Jake Riseborough. With a full red carpet, silent auction and large crowd we celebrated the new medium of filmmaking.

In September 2022, we held the Visualizing Justice virtual screening event which were films made to explore the key concepts of Disability Justice in an accessible way with discussions between Carmen Papalia & Debbie Ratcliffe, Rebel Black & Charisse Rayne, Jet Coghlan & Bing Cherry and Pree Rehal & Henry Hong. All videos are available on YouTube.

EVENTS LIST

- Glamour Ball: Film Screening & Fundraiser (July 2022)
- Spring Pop-Up Shop & Snow Day Pop-Up
- Algonquin College Presentations by Analisa Kiskis, Mike Hinchcliff and Alexa Vanveen
- Visualizing Justice Premiere

PROGRAMMING

BEING Studio was able to continue both in-studio and online programming during the past year. Having both options proved to be successful as artists were able to receive in-person support and enjoy the warmth of being with their community members. Online programming continued to provide virtual access for artists who were not capable of attending in studio programming, while receiving the support to strive with their artists endeavors .

To better support the community and increase in-studio programming accommodations, BEING has undertaken the process of expanding to offer weekend and evening arts programming.

January 2023 Saturday Programming: We launched Saturday Morning Programming as phase one of our programming expansion. This initiative aims to provide artists with more opportunities to explore their creativity and explore new art techniques. We wanted to ensure that all (talented) artists had additional opportunities to be creative and develop their skills.

September 2023 Evening Programming: Phase two of our expansion was to introduce an evening workshop series where artists would have the opportunity to learn new art techniques like textile upcycling, mixed media, sculpture and more. Artists have been excited to explore new mediums with experienced facilitators.



EXHIBITIONS

Artists at BEING participated in several exhibitions and pop-up events in Ontario. This included H'art Kingston exhibition in Kingston, a exhibition at Tangled Art + Disability in Toronto, The Mind's Eye group exhibition at the Ottawa Art Gallery, Metamorphosis: 2022 Additions to the City of Ottawa Art Collection at City Hall Art Gallery and a solo exhibition at Richcraft Centre in Kanata.

EXHIBITION LIST

- Down by the Ocean, Solo exhibition, artist: Bing Cherry, Richcraft Recreational Complex, Ottawa (Feb 2023)
- Life Drawings Exhibition, Group Exhibition, Tangled Arts + Disability Gallery, Toronto (January 2023)
- Metamorphosis: 2022 Additions to the City of Ottawa Art Collection, City Hall Art Gallery. Artist Debbie Ratcliffe's painting "Self Portrait" was exhibited and attained through the Direct Purchase Program, Ottawa (December 2022)
- Connecting Canadians: Freshwater, Group Exhibition with artists Alexander Stuber and Mike Hinchcliff, The Mix Gallery, Kingston (October 2022)
- The Mind's Eye, Group Exhibition with Artist Amanda Lloyd, Ottawa Art Gallery, Ottawa (October 2022)
- Dragon Boat Festival, Debbie Ratcliffe's painting, Ottawa (August 2022)
- Home, Group Exhibition with artists Mike Hinchcliff and Maria Aguilar Cruz, Gallery 55 Byward Market (June/July 2022)
- Give to Get Art Auction, Ottawa Art Gallery: Julie Fletcher, Joel Jamensky, Bing Cherry & Maria Aguilar-Cruz, Ottawa (June 2022)



BEING NOTICED

Public Art

This year, the studio had two big public projects: a collaborative mural and a printed publication with PUBLIC journal. For the mural, BEING Studio artists worked with mentor Kseniya Tsoy around the theme of "Animal Party". The artists who worked on the project are Alexander Stuber, Mike Hinchcliff, Megan Donovan, Ben Bourgeois, Brad Millar, Jenny Francis & Ashley Hiscott. The panels were printed and put on display on the second entrance to the Bronson Centre. The second project was a printed publication for PUBLIC Journal where artists Ada Chan, Devin Waldie, Alanna Price, Bing Cherry and Suzan Ozkul shared their art and inspiration in the pages.

In the Media

This year the studio's podcast SPEAK was featured in an article on Apt613 exploring Ontario's disability history and the importance of storytelling for artists with developmental disabilities. Stay tuned for SPEAK season 3 coming soon!

The studio introduced a new initiative to showcase one artist's portfolios on social media and email newsletters each month to highlight each individual's style, inspirations and artwork. This year we spotlighted: Henry Hong, Devin Waldie, Charisse Rayne, Malinda Caron, Ben Bourgeois, Frances Laube, Sarah Cousineau, Julie Fletcher, Alexander Stuber and Jenny Francis.

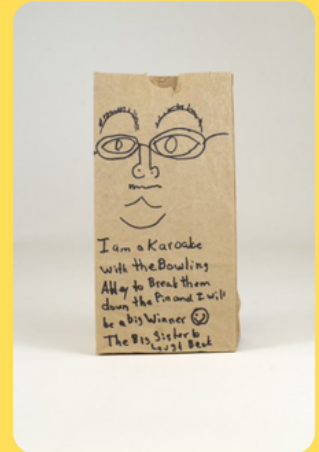




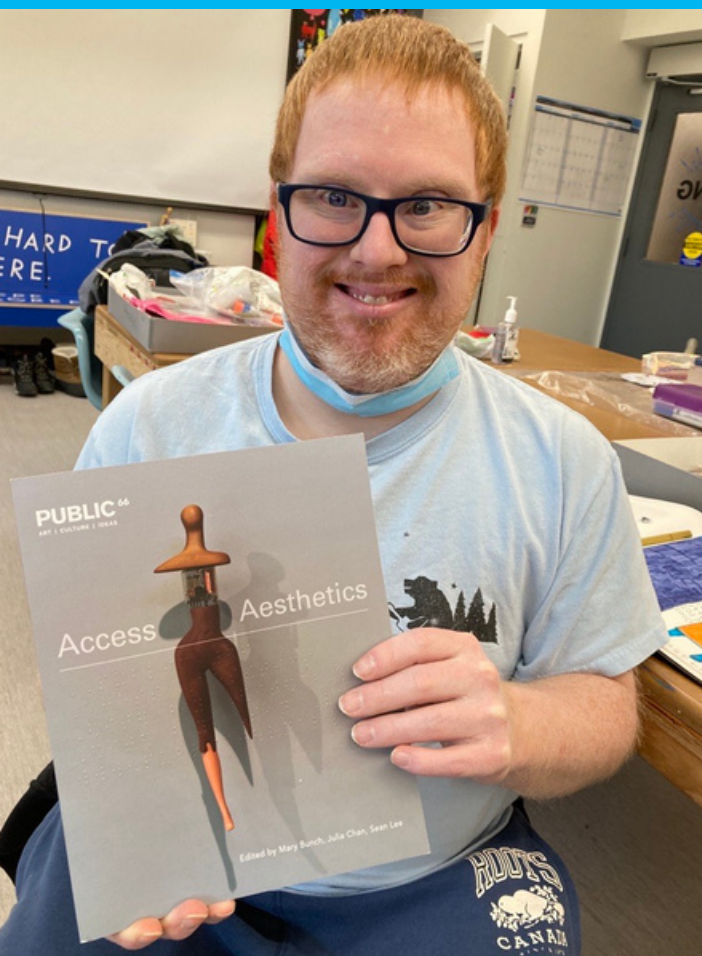
Sidekick



#SPEAKpodcast



@beingstudio_ott



DIGITAL PROJECTS



In October 2022, the studio collaborated with READi team a partnership with Carleton University, University of Ottawa and Queen's University to create a co-design project for a potential artists hub. Led by students: Mackenzie Collins, Kessler Douglas, Saman Karim and Sydney van Engelen, who collected data and feedback to understand the needs of the BEING community. In the future, we will be applying the research results from the project into a digital artist hub.

This year we continued creating season 2 of the SPEAK podcast where artists explored their inspirations, their artist journey and life stories in an audio format. This season new people outside of the studio were invited to explore the arts archives of Irene Beck and Ontario's disability history.

During the winter and spring of 2023, BEING artists created the Blooming Popcorn Collective consisting of Analisa Kiskis, Ashley Hiscott, Debbie Ratcliffe, Jessie Huggett, Jake Riseborough, Ayesh Kanani and Rachel Gray. Through the project they learned about accessibility, telling one's story and working together to make big projects happen. A video report is up on YouTube.



Canada Council
for the Arts

Conseil des arts
du Canada

PARTNERS



S < W



Donations from Cara Tierney & Bill Staubi

FINANCIAL STATEMENTS
For
BEING STUDIO
For year ended
MARCH 31, 2023

INDEPENDENT AUDITOR'S REPORT

To the members of

BEING STUDIO*Qualified Opinion*

We have audited the financial statements of BEING Studio (the organization), which comprise the statement of financial position as at March 31, 2023, and the statements of operations and 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 organization as at March 31, 2023 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Qualified Opinion

In common with many charitable organizations, the organization derives revenue from donations and fundraising activities, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, verification of these revenues was limited to the amounts recorded in the records of the organization. Therefore, we were not able to determine whether any adjustments might be necessary to donation revenue, excess of revenues over expenses, and cash flows from operations for the years ended March 31, 2023 and 2022, current assets as at March 31, 2023 and 2022, and net assets as at April 1, 2022 and 2021 and March 31 for both the 2023 and 2022 years. Our audit opinion on the financial statements for the year ended March 31, 2022 was modified accordingly because of the possible effects of this limitation in 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 organization in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified audit opinion.

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

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, 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 organization'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 organization or to cease operations, or has no realistic alternative but to do so.

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

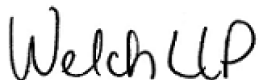
Auditor's Responsibilities for the Audit of the Financial Statements

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 organization'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 organization'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 organization 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
Licensed Public Accountants

Ottawa, Ontario
September 18, 2023.

BEING STUDIO
STATEMENT OF FINANCIAL POSITION
MARCH 31, 2023

	<u>2023</u>	<u>2022</u>
<u>ASSETS</u>		
CURRENT ASSETS		
Cash	\$ 91,697	\$ 295,775
Short-term investments	8,001	8,001
Accounts receivable	31,320	28,251
Prepaid expenses	<u>701</u>	<u>1,221</u>
	\$ 131,719	\$ 333,248
<u>LIABILITIES AND NET ASSETS</u>		
CURRENT LIABILITIES		
Bank indebtedness (note 5)	\$ 40,000	\$ 40,000
Accounts payable and accrued liabilities	22,338	20,578
Deferred contributions (note 6)	<u>19,012</u>	<u>161,432</u>
	81,350	222,010
NET ASSETS		
Unrestricted	<u>50,369</u>	<u>111,238</u>
	\$ 131,719	\$ 333,248

Approved by the Board:

..... Director

..... Director

(See accompanying notes)

BEING STUDIO
STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS
YEAR ENDED MARCH 31, 2023

	<u>2023</u>	<u>2022</u>
Sales	\$ 14,855	\$ 22,606
Cost of sales	<u>9,981</u>	<u>9,205</u>
Gross profit	<u>4,874</u>	<u>13,401</u>
Other revenue		
Participant fees	157,520	170,510
Donations	31,435	38,064
Endowment fund income	2,359	2,331
Grants and other contributions	204,724	278,787
Other income	5,132	4,628
Government contributions	<u>-</u>	<u>23,111</u>
	<u>406,044</u>	<u>530,832</u>
Expenses		
Salaries, wages and employee benefits	288,552	292,013
Artist and curator honoraria	38,223	61,371
Marketing	32,904	26,668
Professional fees	25,372	70,509
Telecommunication	25,262	15,283
Rent	19,089	18,890
Renovation	13,338	-
Art and general supplies	7,309	8,081
Office	4,160	1,307
Bank charges	4,042	3,603
Insurance	3,252	3,098
Event and public affairs	2,540	13,924
Postage and printing	2,694	2,330
Professional development	134	1,772
Miscellaneous	<u>42</u>	<u>693</u>
	<u>466,913</u>	<u>519,542</u>
Excess of revenue over expenses (expenses over revenue)	(60,869)	11,290
Net assets, beginning of year	<u>111,238</u>	<u>99,948</u>
Net assets, end of year	<u>\$ 50,369</u>	<u>\$ 111,238</u>

(See accompanying notes)

BEING STUDIO
STATEMENT OF CASH FLOWS
YEAR ENDED MARCH 31, 2023

	<u>2023</u>	<u>2022</u>
CASH FLOWS FROM		
OPERATING ACTIVITIES		
Excess of revenue over expenses (expenses over revenue)	\$ (60,869)	\$ 11,290
Changes in non-cash working capital components:		
Income from CEBA loan forgiveness	<u>-</u>	<u>(17,500)</u>
	(60,869)	(6,210)
Changes in the level of:		
Accounts receivable	(3,069)	(6,866)
Prepaid expenses	520	(621)
Accounts payable and accrued liabilities	1,760	5,945
Deferred contributions	<u>(142,420)</u>	<u>79,063</u>
	<u>(204,078)</u>	<u>71,311</u>
FINANCING ACTIVITIES		
CEBA loan proceeds received	<u>-</u>	<u>57,500</u>
INCREASE (DECREASE) IN CASH	(204,078)	128,811
CASH AT BEGINNING OF YEAR	<u>295,775</u>	<u>166,964</u>
CASH AT END OF YEAR	<u>\$ 91,697</u>	<u>\$ 295,775</u>

(See accompanying notes)

BEING STUDIO
NOTES TO THE FINANCIAL STATEMENTS
YEAR ENDED MARCH 31, 2023

1. NATURE OF OPERATIONS

BEING Studio ("the organization") is a unique and innovative art studio where self-expression and a sense of place are encouraged and celebrated for people with developmental disabilities. Through the common language of art and self-expression, the artists of BEING Studio contribute to the community and the cultural life of Ottawa. On June 3, 2005, BEING Studio was incorporated under Part II of the Canada Corporation Act and on September 3, 2014, continued under the Canada Not-for-profit Corporations Act. On July 23, 2018, the organization changed its legal name from H'art of Ottawa to BEING Studio. The organization is exempt from income taxes and is a registered charity.

2. SIGNIFICANT ACCOUNTING POLICIES

Basis of accounting

The organization prepares the financial statements in accordance with Canadian accounting standards for not-for-profit organizations.

Revenue recognition

BEING Studio follows the deferral method of accounting for contributions which include grants and donations. Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

i) *Participant fees*

Participant fees are recognized as revenue as the courses are completed.

ii) *Sales*

Art and t-shirt sales are recognized as revenue when the sales occur.

Capital assets

Capital assets are recorded as expenses on the statement of operations in the year they are purchased.

Use of estimates

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Significant estimates include determining the collectibility of accounts receivable and the amount of accrued liabilities. Actual results could differ from these estimates as additional information becomes available in the future and adjustments are made to the statement of operations in the year they become known.

BEING STUDIO
NOTES TO THE FINANCIAL STATEMENTS - Cont'd.
YEAR ENDED MARCH 31, 2023

2. SIGNIFICANT ACCOUNTING POLICIES - Cont'd.

Financial instruments

i) *Measurement of financial instruments*

The organization initially measures its financial assets and financial liabilities at fair value and subsequently re-measures them at cost or amortized cost at the year-end date.

ii) *Transaction costs*

Transaction costs associated with the acquisition and disposal of investments are capitalized to the acquisition costs or reduce proceeds of disposal.

Contributed materials and services

Contributed materials which are used in the normal course of the organization's operations and would otherwise have been purchased are recorded at their fair value at the date of contribution. For the year ended March 31, 2023, there were no contributed materials recognized.

Volunteers contribute many hours per year to assist the organization in carrying out its activities. Due to the difficulty of determining their fair value, contributed services are not recognized in the financial statements.

Inventory

The art inventory of the artists of BEING Studio has not been presented in these financial statements due to the difficulty in accurately valuating the inventory.

The organization does not hold t-shirts or other merchandise for sale as those items are produced as sales are made.

3. FINANCIAL INSTRUMENTS

The organization is exposed to various risks through its financial instruments. The following analysis provides a measure of the organization's risk exposure and concentrations at March 31, 2023.

The organization does not use derivative financial instruments to manage its risks.

Credit risk

The organization is exposed to credit risk resulting from the possibility that parties may default on their financial obligations. The organization's maximum exposure to credit risk represents the sum of the carrying value of its cash, investments and its accounts receivable. The organization's cash and investments are deposited with a Canadian chartered bank and as a result management believes the risk of loss on these items to be remote. The organization manages its credit risk by reviewing accounts receivable aging monthly and following up with outstanding amounts. Management believes that all amounts receivable at year end will be collected.

BEING STUDIO
NOTES TO THE FINANCIAL STATEMENTS - Cont'd.
YEAR ENDED MARCH 31, 2023

3. FINANCIAL INSTRUMENTS - Contd.

Liquidity risk

Liquidity risk is the risk that the organization cannot meet a demand for cash or fund its obligations as they become due. The organization 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.

Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk is comprised of currency risk, interest rate risk and other price risk.

i) *Currency risk*

Currency risk refers to the risk that the fair value of instruments or future cash flows associated with the instruments will fluctuate relative to the Canadian dollar due to changes in foreign exchange rates.

The organization's financial instruments are all denominated in Canadian dollars and it transacts primarily in Canadian dollars. As a result, management does not believe it is exposed to significant currency risk.

ii) *Interest rate risk*

Interest rate risk refers to the risk that the fair value of financial instruments or future cash flows associated with the instruments will fluctuate due to changes in market interest rates.

The organization's exposure to interest rate risk arises from its investments. The organization's investments include amounts on deposit with financial institutions that earn interest at market rates.

iii) *Other price risk*

Other price risk refers to the risk that the fair value of financial instruments or future cash flows associated with the instruments will fluctuate because of changes in market prices (other than those arising from currency risk or interest rate risk), whether those changes are caused by factors specific to the individual instrument or its issuer or factors affecting all similar instruments traded in the market. The organization is not exposed to other price risk.

Changes in risk

There have been no significant changes in the organization's risk exposures from the prior year.

4. ENDOWMENT FUND

In 2015, the organization established an endowment fund with the Community Foundation of Ottawa ("the Foundation"). The organization's initial investment was made in the name of the BEING Studio legacy fund from a \$50,000 gift. The organization is entitled only to endowment fund income on an annual basis. Income from this fund will be used in the course of the organization's normal operations. Capital funds will remain with the Foundation perpetually. As of March 31, 2023, the endowment fund has a value of \$55,965 and income of \$2,359 was receivable by the organization.

BEING STUDIO
NOTES TO THE FINANCIAL STATEMENTS - Cont'd.
YEAR ENDED MARCH 31, 2023

5. CEBA LOAN

During the previous fiscal year, the organization received access to a \$60,000 loan under the provisions of the Canada Emergency Business Account ("CEBA") and CEBA expansion program. The loan consists of the \$40,000 of the CEBA and the additional \$20,000 of the CEBA expansion program. The program was launched by the Government of Canada to provide financing to qualifying small businesses and not-for-profit organizations to ease the financial strain experienced as a result of the COVID-19 pandemic. The terms and conditions of the expansion remain the same as the original CEBA loan.

The loan, which was provided by Royal Bank of Canada (RBC), is a revolving line of credit, non-interest bearing, unsecured and guaranteed by the Government of Canada. Repayment of principal is not required on or before December 31, 2023 and loan payments can be made at any time without fees or penalties. If the organization has paid \$40,000 of the loan prior to December 31, 2023, the lender will forgive the remaining \$20,000 balance of the loan.

Any outstanding balance remaining at January 1, 2024 will bear interest at an annual rate of 5%, payable monthly. Any remaining balance owing, in principal and interest, will be repayable in full on December 31, 2025.

At March 31, 2023, the organization intends to fully repay the loan on or before December 31, 2023 and appears reasonably capable of doing so. The remaining \$20,000 of loan forgiveness was recognized as revenue in prior years.

6. DEFERRED CONTRIBUTIONS

Deferred contributions consist of the following activity:

	<u>2023</u>	<u>2022</u>
Balance at beginning of year	\$ 161,432	\$ 82,369
Other grants and prepaid fees received in year	3,147	913
Restricted grants received in year	57,332	366,222
Other grants and prepaid fees recognized in year	(1,870)	(8,050)
Restricted grants recognized in year	<u>(201,029)</u>	<u>(280,022)</u>
Balance at end of year	<u>\$ 19,012</u>	<u>\$ 161,432</u>

7. LEASE COMMITMENT

The organization has signed a lease for its premises which requires monthly payments totaling \$19,000 annually with a 2% annual increase and expires December 31, 2023.

8. COMPARATIVE FIGURES

Comparative figures have been reclassified where necessary to conform to the presentation adopted in the current year.



THANK YOU

To the growing community of advocates and donors who support us, **thank you**.

The world needs people like you, now more than ever.

BEING Studio
304-211 Bronson Avenue
Ottawa, ON K1R 6H5

© 2023 BEING Studio. All Rights Reserved.
Charitable Registration # 834484073 RR0001