

Annual Report

SASKATCHEWAN ARTS ALLIANCE

2021 - 2022



SPEAKING UP FOR THE ARTS SINCE 1984

SASKATCHEWAN ARTS ALLIANCE



Image Description: White mug of coffee with black writing on cup reading "begin." Photo Credit: Debby Hudson on UnSplash.

Board of Directors

Daniel Parr – Vice President
Jaimie Boldt– Past President
Mary Blackstone – Treasurer

Members at Large

Tara Janzen - Member at Large
Jeff Morton - Member at Large
Dr. Kathryn Ricketts
Karlie King - to December 2021
Olivia Kristoff - to January 2022
Emi Lebel - to March 2022

Staff

Marnie Gladwell - Executive Director to January 2022
Em Ironstar - Executive Director as of October 2022
Jessica Riess - Communications & Outreach Officer
Barbara Meneley - Research Officer

Cover art by Danielle Levis Pelusi on Unsplash. Image Description: Multi-coloured paper fanned out across the cover



QUADRANT
NEWMEDIA



Image Description: three buttons and a pen beside a blank piece of lined paper.
Photo Credit: Jess Bailey on Unsplash.

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MESSAGE FROM THE PRESIDENT

Daniel Parr

The arts and arts organizations are in a constant state of flux, even more so since 2020. I think it's fair to say that the Saskatchewan Arts Alliance has undergone a number of significant changes since the membership last met in 2021.

To begin with, we said goodbye to Marnie Gladwell, our Executive Director of over 23 years, when she retired in December. For many in the community, Marnie and the Saskatchewan Arts Alliance were one and the same. In 2021, Marnie was acknowledged with a Saskatchewan Arts Award for her leadership, and the SAA has been the lucky beneficiary of that leadership for over two decades; we will sorely miss her drive, talent, and commitment.

However, we were thrilled to welcome our new Executive Director, Em Ironstar, in October of 2021. You may have noticed an overlap between Em's arrival and Marnie's departure, and this was deliberate. Both Em and Marnie worked closely together to ensure a smooth transition, as seamless as possible.

From my perspective, that transition was very seamless indeed. 2022 offered no shortage of demanding hurdles for Em, including several early meetings with our major funders and, in the advocacy portfolio, the news of the intention of the Provincial Government to charge PST on theatre and concert tickets. I am pleased to say that Em more than rose to

these challenges, meeting incredible success with the funders and spearheading a very impressive response to the PST file. Those of you who had the opportunity to participate in our working groups can attest to just how effective Em is.



Image Description: white ceramic container with the text "read" across the front. Inside the container are coloured pencil crayons, Photo Credit: Jess Bailey on UnSplash.



Managing a significant transition while also navigating an ongoing pandemic was a challenging task. I would like to extend my gratitude to the board of directors of the Saskatchewan Arts Alliance for their work over the past year. The SAA directors are a hardworking group at the best of times, but there is no question that they rose to the challenge of steering the ship through these turbulent waters.

Thanks are also due to Jessica Riess, the Saskatchewan Arts Alliance's Communications and Outreach Officer. A lot of Jessica's work might take place behind the scenes, but we are grateful for her contributions, and in 2022 we are particularly thankful for her role in offering continuity and additional institutional knowledge, another one of the things that helped with the transition from Marnie to Em.

In addition to her successes, Em has offered a bold vision for the future of the Saskatchewan Arts Alliance. You will see the staff complement of the SAA increase, and its capacity along with it. Em and the board are working together on ways we can make the board and the organization more representative of and suit the needs of our community better - I'm excited for you all to see the results of this work, and I hope that the Saskatchewan Arts Alliance can act as a leader in this regard. And of course, we will continue to produce the valuable research, advocacy, and

opportunities for connection that our community looks to us for. We're looking forward to a great year!

Thank you very much.

Best,

Daniel Parr



Image description: SAA Executive Director Em Ironstar and SAA President Daniel Parr with Mary Blackstone (On Cue Performance Hub), Jaime Boldt (Globe Theatre), Josh Haugerud (Regina Folk Festival), and Jess Richter (Art Gallery of Regina) advocated on April 6, 2022 at the provincial legislature for the province to axe the added PST to admission and entertainment (effective October 11, 2022).

EXECUTIVE DIRECTOR REPORT

Em Ironstar

Greetings folks!

It is hard to believe that nearly a year has passed since I accepted the role as Executive Director of the Saskatchewan Arts Alliance (SAA). My first year on the job has been a whirlwind of trying to wrap my head around the organization's day-to-day operations, advancing the SAA's work and laying the necessary foundational groundwork for years to come.



Image description: A colourful map of Yoshi's Island from Super Mario World. Image Credit: BoxCatShop, Etsy.

When I started in this role, I had initially imagined the path forward would be like a bridge, trying to connect where the SAA is currently to where we see the organization headed over the next few years. However, as I navigated the last year, I learned that the path of a non-profit arts organization looks less like a bridge and more like a world map from the Nintendo game Super Mario World! A map with different levels and tasks to complete and challenges and obstacles to overcome! Not always straightforward and not always easy!

I am thrilled to report that the SAA has made exciting progress towards our strategic goals. Particularly in the areas of becoming more sustainable over the long-term. We are cultivating a province-wide environment where a cohesive, healthy and creative arts community can thrive.

One of the SAA's greatest achievements in our 2021 - 22 year was that we successfully applied to SaskCulture for a much-needed increase in operational funding for the coming year (2022-23).

This increase in funding meant that a lot of time has gone into figuring out how to make the best use of our limited but increased resources. This planning has been two-fold, with one focus area looking at how the SAA can engage a multidisciplinary, intersectional and complementary group of folks throughout the organization at all levels.



We consulted with several community members and are excited to share our initial findings with you and incorporate your feedback into a larger plan as we move forward. We are happy to be figuring out how to respectfully, and authentically engage people. SAA's commitment to intersectional diversity means having a collective voice that is balanced and representative of a wide demographic. This includes priority groups such as Indigenous communities, racialized people, LGBTQIA2S+ people, the Deaf and disability communities, and other equity-deserving communities.

The other focus area we are addressing with increased funding is our internal capacity and human resource development. This will include hiring a full-time, permanent, in-house Research Lead and a contract Digital Communications Collaborator next year.

The SAA is excited to incorporate the principles of decent work into our organization. Decent work is a term coined by the International Labour Organization to describe what good work looks like — fair, stable, and productive. The Ontario Nonprofit Network has done a ton of research around decent work, and you can [read more about it here](#).

Decent work is critical to gender equity, racial justice, and reconciliation in the nonprofit sector. Presently, decent work is more important than ever for the arts community and the

SAA. The SAA values the opportunity to provide high-quality, fair, stable, and productive jobs as a critical way to recruit and retain the best people to carry out our mission. We lead by example and will advocate for decent work principles and opportunities in the arts community.

As you will read in the following report, the past year was action-packed for the SAA. Most excitingly for me, we hosted and partnered with some fantastic folks and organizations to hold an engaging online event series, all of which [you can view online on our YouTube channel](#) if you missed them the first time around.

We tried some new things - like an artist Instagram takeover or a pilot project in partnership with Curtain Razors to coordinate peer support for grant writers. We kept doing things we've done in the past that provide value to our community, like ongoing, longitudinal research and advocacy on behalf of the arts community. Importantly, we've also imagined what things will be like in the future and how the SAA can speak up for the arts in Saskatchewan and be a strong, expert and focused voice that leads to positive, long-term support for the arts in our province.

The SAA's work is certainly not done in a vacuum, and many thanks are due. Thank you to the 2021-22 board of directors, especially our President, Daniel Parr, who has been an



Image description: Executive Director Em Ironstar looking to right of screen, wearing sunglasses, a shirt with a floral print on it and a matching pink jacket. Photo Credit: C. Ironstar, 2022.

excellent support to a new ED; your guidance and calm, steady leadership has meant so much.

Thank you to the SAA staff, outgoing Research Officer Barbara Meneley and Outreach and Communications Officer Jessica Riess. I can imagine how stressful an ED transition must have been, and I thank you for your ongoing patience with me as I learned the ropes.

We are incredibly grateful for the ongoing support of SK Arts, SaskCulture and Sask Lotteries, who support us as we work to strengthen our sector.

Perhaps most importantly, thank you to the people and organizations that support us in our work. To our members, thank you for adding your voice to ours. Our collective voice is crucial to amplifying our message that the arts matter.

Respectfully submitted,

Em Ironstar

Resilience

Covid Visions: Poet and arts writer Steven Ross Smith offers a glimpse of the COVID-19 impact on the arts in Saskatchewan and how our resilient arts organizations are emerging.

Action shot from "Unmasked" Mitchell & Megan Zong.



Making Art; Making Good Community

by **STEVEN ROSS SMITH**

Artists are, by nature and necessity, multi-taskers—making, administering, and most often juggling part-time or even full-time jobs. And it is not unusual for some artists to work in more than one artistic discipline. This August, I talked to three creators who are all multi-disciplinary and collaborative.

Lindsay Arnold is a painter, a singer, and a video artist. As a musician she's had success with the folk trio Hook & Nail, nominated for a 2019 Canadian Folk Music Award, and more recently in the duo Last Birds with her husband Mike Davis. She writes most of the song lyrics, reflecting on her locale or "life experiences after the fairy tale is over."

"Hook & Nail was going to be travelling to Prince Edward Island in 2019, playing in Halifax and attending the Folk Music Awards. It was a big deal for us. And of course, that all had to be cancelled."

Fortunately, Lindsay's other media keep her creativity flowing. Her drawings and paintings reflect objects and images from a woman's domestic life, and her video-making uses stop motion animation, sometimes whimsical, of doilies dancing, and of moving figurative drawings and collages. "A lot of my visual art has to do with female experiences, with those social pressures that are put on women to be perfect." Domestic objects appear in Arnold's work, drawn from her collection of wallpaper, gift wrap, china plates, doilies, lace, and buttons.

Since 2006, she has exhibited her paintings and drawings in solo and group exhibitions throughout

Canada and United States. *More about Lindsay can be found here.*

Arnold lives in North Portal, the border crossing to the USA in Saskatchewan's southeast. Living in such an isolated community, one might expect some protection from the spread of the Covid virus. But this past April she and Mike contracted the virus at the same time, and in the very week that they were releasing their first Last Birds ep, which they had spent a year making. "It was a really difficult time."

Many kilometers to the northwest, Mitchell Larsen dances



Garden Immaculate. Drawing by Lindsay Arnold. Image description: drawing of woman vacuuming outdoors around plastic covered furniture and tree with a butterfly within a cloche .

with Free Flow Dance Theatre Company in Saskatoon and is an actor, singer, and writer. Pandemic lockdown bumped Mitchell from an exciting production.

“I was working on a show with FreeFlow, on a collaboration with the Saskatoon Symphony Orchestra and the Toronto opera group Collectif. It was very much a dream come true and then Covid hit, and they went ahead in a different format using only one dancer. I am extremely grateful to have worked with the early concept, but I was not part of the final project.”

Nonetheless, of Covid, Larsen says, “I’ve been doing well, all things considered. I’d been recovering from some burnout, so I had time to think about a different way to function. I have great social supports in the city, and I was able to stay connected online during lockdown. And I have an incredible partner who is ridiculously supportive...I

think this past year has been good in terms of becoming more comfortable with the void. I know that those dark periods that feel hopeless don’t last forever.”

In Saltcoats, where Hanna Yokozawa Farquharson lives, she presented a ‘happening’ in late August—a weekend showing of her work and a collaboration with experimental composer Jeffrey David Morton, yoga teacher Allyson Beynon, and featuring jingle-dress dancer Celeste Shannacappo.

Hanna’s fabric art lined the walls of the Community Hall. Local residents didn’t just walk around or sit and watch, but they practiced yoga and danced in the exhibition space as well. Part of the meditative sound environment created with Morton featured singing bowls that Hanna plays or listens to when making her work.



Lindsay Arnold. Photo credit: Creative City Centre. Image description: woman playing a guitar while singing at microphone.



Mitchell Larsen. Photo credit: Austin Nygaard. Image description: headshot of person with short hair and yellow sweater looking at camera.

The pandemic has not slowed Farquharson’s art making or dampened her humane concerns. “With Covid, many people had time to think about what they wanted to do and how they wanted to live. I think that, especially after Covid, making good community, strong community, is very important.”

Farquharson works part time in a long-term care home in Saltcoats and creates her elegant artworks in her studio, assembling, weaving, and stitching on a heavy-duty sewing machine, purchased for \$150 at Canadian Tire. From seeming modest and isolated circumstances, Farquharson’s art is travelling well through 2021 and into 2022, including a solo show this September and October at the Mann Art Gallery in Prince Albert, and in the curated group exhibition, Crossroads, touring through galleries in five provinces. *Find Hanna’s work here.*

Describing the foundation for her work she says, “My work is a reflection of Japanese aesthetics, one of those being mon-no-no-Aware (mo-no-no ah-wah-re), a deep need for holistic healing and connection at the heart of all existence...I appreciate the new worlds that I am discovering in the community of artists. Artists have an energy, a power. I am enjoying that circle.”

Now, in late summer and fall, with outdoor artistic activities and indoor performance spaces welcoming audiences, Lindsay Arnold is also rejoining her creative circle. With Last Birds, she and Mike will appear in several venues—opening for Jack Semple at the Orpheum Theatre in Estevan and performing in October in a Regina concert featuring JJ Voss. “We’re excited to be able to interact with other artists...we’re cautiously



Community Hall in Saltcoats, Gaia Symphony (HYF’s August show). Image description: origami cranes and framed artwork displayed on tables.

optimistic... you book these things with the idea that you have to be ready and prepared for it not going through. These days you revel in it when it happens, and you hope.”

Mitchell Larsen is happy to be rehearsing a new production. “I’m working with my friend Megan Zong on *Unmasked*, the piece she created that weaves poetry and movement and features music by respectfulchild.” It premieres at Le Troupe du Jour Theatre in September. *More about Mitchell is at here.*

Thinking back on the lockdown days Larsen says, “CERB, and a lot of the financial supports that we’ve had, have freed up my ability to focus full time on arts and take time to dedicate to administrative work, the work that you don’t get paid for as an artist. It’s given me a sense of security, honestly, that I haven’t had in the past. It makes me think about the types of guaranteed income that certain countries offer their artists, and that some countries offer everyone.” Mitchell also relishes the important non-monetary affirmations, the intangible ones that don’t pay the bills.

“My work brings me joy, and hopefully helps me bring joy to other people.”

~

Steven Ross Smith is a poet and arts writer. He has written for literary and arts publications across the country. Over three decades, has crafted the innovative six-book poetic series *fluttersong*. He has just completed a two-year term as Banff Poet Laureate. His work appears in print, audio and video in Canada, USA, and abroad. He lives and writes in Saskatoon.



Action shot from “Unmasked” Mitchell & Megan Zong. Image description: two dancers leaning away from each other - spotlighted in red light.



Gaia Symphony, Hanna Yokozawa Farquharson. Photo Credit: Mann Art Gallery, 2021. Image description: lined canvas artwork in shades of white hanging on a wall.

SERVICES + PROGRAMS REPORT

Saskatchewan Arts Alliance

Saskatchewan Arts Alliance (SAA) is a non-partisan, member-driven coalition of arts organizations that provides a collective voice of the arts community to the public, government, and arts and culture agencies. The SAA works to strengthen, support and advance the arts ecosystem through proactive leadership, advocacy, public education, research, and public policy development. SAA envisions a province where its arts and artists are supported and valued as essential to a complete and healthy society.

SAA affirms our values:

Collective Voice: a collective voice enables artists to create positive change and generate public awareness of the importance of the arts.

Towards Truth and Reconciliation: a commitment to the values, principles and Calls to Action of the Report of the Truth and Reconciliation Commission.

Intersectional Diversity: the diverse voices and perspectives in the arts ecosystem are respected, welcomed and supported.

Integrity: artists and arts organizations are free to pursue their artistic vision at arm's length and empowered by artists' rights to a living wage.

Access: citizens have unfettered, informed access to and participation in their culture.

Creative Expression: the artist's creativity and uniqueness

and the diversity of the arts are essential to our social fabric.

An Informed Public: research creates a critical foundation for good policy and research findings contribute to a broader understanding of our arts ecosystem.

Collaboration and Cooperation: leadership in facilitating the sharing of resources and coordinating efforts is important to the arts community.

The COVID-19 pandemic continues to have an impact on the Saskatchewan arts sector including the artists, cultural workers, arts organizations and businesses. 2021 marked SAA's 35th anniversary and this fiscal year we spent reimagining the next 35. Know that we will continue our work in strengthening, supporting, and advancing the arts through advocacy, policy development and proactive leadership.

A Collective Voice: The Arts Live Here

SAA takes seriously its responsibility to provide accurate information about the arts sector to elected, government and arts agency officials. Accurate representation of arts community interests is a priority of ours, and is gained through consultations, surveys and face-to-face meetings with the greater arts community, individuals, and partner organizations. We also participated in national planning activities and provided factual information on relevant topics to serve the development of the sector.



To remain current on issues and identify concerns, the SAA reached out directly to our members as everyone began to emerge from pandemic lockdowns and welcomed people back into their venues. We were quick to discover that although the arts were hit hard, both artists and arts organizations refused to give-up - sidewalk music concerts, outdoor dance productions, and online arts classes, performances, and talks were abundant.

Community members were provided with a forum to reflect on issues related to the arts and of personal interest through SAA's electronic magazine and Op-Ed "Living the Arts." With SAA board member Daniel Parr as Editor, opinion pieces by *John Loepky, Regan Lanning, Em Ironstar, Carla Harris, and Mohadese Movahed* were posted in this fiscal year. Topics explored were varied.

On September 22, 2021, the SAA board of directors consulted with the arts community at the Community Forum held in conjunction with the Annual General Meeting. The Community Forum and AGM was once again an online event which proved to be successful.

During this consultation Jeremy Morgan presented SAA's new strategic plan and welcomed feedback from those present.

At the AGM, a thank you and round of applause was given for Executive Director Marnie Gladwell who retired after 23 years. Congratulations to Marnie, a long-standing leader and ally of the arts, for a critical job well done! Em Ironstar was

welcomed as the incoming Executive Director.

Advocacy: Arts Everywhere

Over the last 35 years the SAA has worked to strengthen, support and advance the arts through advocacy, policy development and proactive leadership. Since its establishment in 1986, SAA has been a prominent advocate on issues affecting artists and the arts, including public funding of the arts, provincial and federal arts policies, freedom of expression and artists' working conditions.

SAA's objectives and actions continue to focus on the following:

- Arts Benefit Everyone
- Every Child Deserves an Arts Education
- The Arts Innovate
- Invest in the Arts

On behalf of our members, SAA advocated throughout the 2021-22 year:

- SAA sent a *Letter to Premier Scott Moe* in response to the ineligibility of Saskatchewan workers, including artists and arts organizations, to access the Canada Worker Lockdown Benefit.
- SAA presented a *letter in person at the Legislature to Premier Scott Moe & Minister Laura Ross* regarding

upcoming the PST Expansion on admissions and recreation and initiated an *online petition against the PST expansion*. Advocacy around this issue continues.

- Call to Action: STOP the Saskatchewan Government's Tax on Arts & Culture. The Saskatchewan Arts Alliance (SAA) has created this petition to allow the arts and cultural community, as well as the general public, audience members and patrons to voice concern about the recent addition of PST to admissions, entertainment and recreation effective October 1, 2022. To read more or to sign the petition, [click here](#).
- The Saskatchewan Arts Alliance welcomed the opportunity to contribute information to the Government of Canada's review of the Employment Insurance (EI) program. SAA submitted a proposal to Employment and Social Development Canada's consultation process, Reforming Canada's Employment Insurance program. Read our full submission [here](#).

Education + Engagement

SAA worked to raise the visibility and value of the arts in the province through promotional materials. Up-to-date and relevant information concerning the arts sector was widely distributed to the SAA membership, elected officials, the greater arts community and the general public. To ensure information reached a wide and diverse audience, a variety of distribution methods were used including electronic bulletins, and multiple social media outlets.

SAA created and disseminated materials to raise awareness about the important role of the arts in our province. On behalf of our members:

- SAA continued its Arts Matters strategy by promoting SAA members in its *Arts Work* series. *Arts Work* featured articles highlighting arts organizations that make a positive impact in its community, underlining the social capital of the arts – and particularly exemplifying the arts' social, economic and community impacts.), Featured this year was: *CARFAC Sask, Free Flow Dance Theatre, On the Boards Staging Company*, and the *Organization of Saskatchewan Arts Councils (OSAC)*.
- The SAA, with the Office of the Treaty Commissioner (OTC), gauged interest and capacity for an initiative that would help arts organizations create an action plan for Truth, Reconciliation and Treaty Implementation. This work is ongoing.
- SAA invited its member organizations and anyone interested in taking part in a TRC Arts Action Group. This group began working through the *Indigenous Canada Course* created and hosted by the University of Alberta. This group will continue to meet in the Fall of 2022 and will continue to welcome anyone interested in participating.
- SAA Partnered with the Coalition for the Diversity of Cultural Expression (CDCE) to present an *online event about Bill C-11* to discuss and engage about what is at stake for the cultural community in Saskatchewan in regards to Bill-C11.



- SAA hosted an online event titled “*State of Emergence: Why We Need Artists Right Now*” with Shannon Litzenberger which explored what would it mean for a society to ambitiously mobilize artists to do their most essential work well and fully, with the aim of catalyzing transformative change. You can **watch a recording of this exciting and thought-provoking event online here**. ASL interpretation is included in the recording.
- SAA partnered with Listen to Dis’ to present an online event on May 31 called “*Pajama Party Politics: There is no justice without access*” to explore about why it’s important we all, as artists and cultural workers, both independently and as part of organizations, do the work to catch up and keep up with the current understanding of access and accommodation with and for the Deaf/disabled community. This partnership will continue in the next year.
- In partnership with SaskCulture, the SAA hosted a free *Maintaining Respectful Workplaces in the Arts Workshop*. This was an in-person workshop developed and facilitated by the Cultural Human Resources Council - Le Conseil des RH du secteur culturel and funded by Canadian Heritage. This workshop is one element in a national, arts-focused, anti-harassment initiative.
- SAA regularly posted news updates, announcements and other arts-related information on its social media channels. Between June 1st 2021 and May 31, 2022, there was an 10% increase in Facebook followers. Twitter had a total of 1,798 followers and Instagram 1,616 followers.
- SAA regularly added new entries to its Status of the Artist Developmental Timeline (11), which has a wealth of information on national and international social, regulatory and legislative activity concerning artist equity. The timeline is especially useful for those searching for a wide scope of information on equity-related initiatives from various jurisdictions. As well, new references and resources were added to the “Resources for Artists + Engagers” page on SAA’s parallel website www.saskap.ca. The page provides information to promote compliance with the *Saskatchewan Arts Professions Act*.
- SAA partnered with Curtain Razors hosted *Community Office Hours* a program that imagines various strategies to support Artists in Saskatchewan. Most recently, two programs that supported artists in their various grant applications.

One program, *Zoom Zoom Peer Momentum* connected folks working on grant applications with their peers who are experienced grant writers.

The second program, *A Frame*, paired **Artists & Big** arts leaders to strengthen grant applications from

our region. In total there were 11 pairings that engaged 17 artists. Six of the mentors were unsalaried independent artists and two mentors were salaried arts administrators with artistic practices.

- Janelle “ecoaborijanelle” Pewaspsconias was contracted to connect with Saskatchewan-based artists on Instagram in order to promote the Artist Registry. Based on Instagram analytics over the course of the project, there was 15,428 engagements with 5,565 accounts reached over the month of February through the following engagement strategies:
 - An online contest was created. The Contest sparked engagement, reaching 2,741 accounts, garnering 77 entries, 100 likes on the post, and 15 shares for the SAA account. Three local artists and artisans were compensated for contest prizes and shipping expenses.
 - Janelle launched an Artist Takeover over the month of February featuring a diverse group of artists: Michela Carriere, Geanna Dunbar, Saskatchewan Poet Laureate Carol Rose Goldeneagle, and Elise Pallagi. You can check out the artist takeovers, which are *featured as highlights on our Instagram profile*.

Interagency Arts Planning + Development

SAA continued to support provincial arts organizations’ advocacy and also worked with a group of arts organizations from across Canada.

One such was the *Call to Action: Crowd-sourcing Campaign Challenges and Ideas*. This was a future-oriented exploration organized an **open call for challenges and ideas** Challenges and Ideas might have included:

- something ASOs can work on together to think through solutions
- something the arts sector is challenged by internally OR
- something that arts intersect with externally.

The Saskatchewan Arts Alliance worked with Orchestras Canada/Orchestres Canada, Book and Periodical Council, WorkInCulture, Canadian Dance Assembly, Toronto Alliance for the Performing Arts – TAPA, Association of Opera in Canada, Regroupement Québécois de la Danse, Mass Culture, CAPACOA.

SAA provided advice and information on sector priorities to elected officials, government departments and arts agencies to support development of sound policy and priorities on the following topics:

- Artist resale rights
- Copyright Act
- COVID-19 Recovery
- EI Reform



The SAA Executive Director sits on the Provincial and Territorial Advisory Committee (PATAC) for the Canadian Cultural Human Resources Council (CHRC).

SAA held memberships in the Canadian Network for Arts and Learning, Coalition of Diversity of Cultural Expressions, Creative City Network, Cultural Human Resources Council, and SaskCulture. SAA also held a reciprocal membership with Heritage Saskatchewan, the heritage community of interest organization for SaskCulture.

Reference and Research

SAA collected and maintained a library of research studies and statistics. SAA provided a free reference service to members and responded to public and media requests for information about the Saskatchewan arts sector. SAA's own research activity focused on 1) developing informational pieces about the arts sector, 2) supporting partner research projects, and 3) arts literacy.

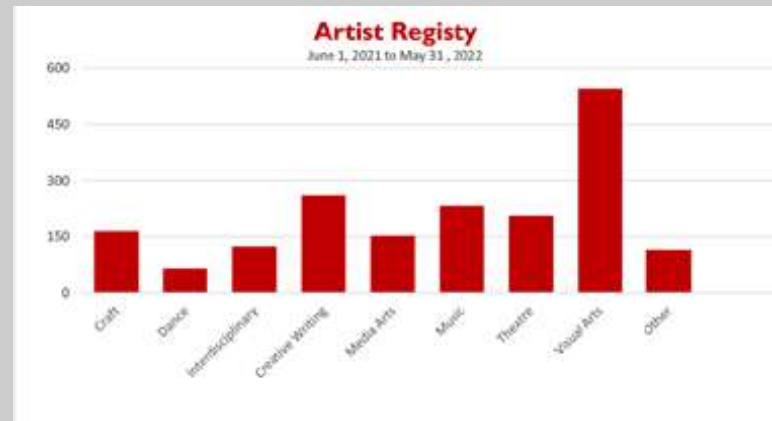
Artist Registry: For research purposes, SAA maintained its online Artist Registry collecting data from self-declared artists in the province [see figure below]. SAA promoted the Registry through its meetings, conferences, social media and its members' communications services.

As of May 31, 2022, the registry listed 1,004 (973) artists

of various disciplines, a 3.2% increase over the past year. The 1,004 artists in the registry identify working in 1900 disciplines. New or updated registrations are from throughout the province: Regina, Saskatoon, Prince Albert, Osler, and Melville. Participants identify in all areas of the disciplines listed in the registry: craft, dance, interdisciplinary, multi-disciplinary, creative writing, media arts, music, theatre and visual arts, as well as traditional arts.

SAA Artist Registry

By artist-identified disciplines to May 31, 2022
1,004 Artists | Identifying 1900 disciplines



MITACS Postdoctoral Research Project, “The Value of Arts and Culture for Community Cohesion in Saskatchewan”: a 3-year research partnership between SAA and Dept. of Sociology and Social Studies at the University of Regina. Drawing on concepts of cultural ecology and social capital, this research examines the role, value, and contribution of the arts within Saskatchewan’s urban and rural communities, with a particular focus on the rural. The project is developing qualitative community-based consultations in Saskatchewan communities; both geographically located communities and those defined by identity, experience and identified needs.

Key project engagement to date:

Mapping the Embeddedness of Arts and Cultural Engagement across Saskatchewan

- **Environmental Scan:** In support of this overall research initiative, former SAA Research Officer, Barbara Meneley, has mapped arts and cultural activities across the province, especially in areas outside the two

major population centres. This is an effort to better understand the extent to which such activities contribute to the networks which compose the overall provincial arts ecosystem and the quality of life experienced by Saskatchewan residents and communities. This will be an ongoing project and input on additional arts and cultural activities to be included in this map are welcome.

- **Patuanak Project:** Research Interviews with Patuanak First Nation Residents: SAA, in collaboration with Common Weal Community Arts and members of Patuanak First Nation, conducted eight, one-on-one interviews with community members. Due to COVID restrictions in the community and beyond, interviews were conducted via Zoom. Beskaai Tristan Paul, a Patuanak First Nation youth mentored by the researchers, conducted interviews with community members. Although currently living in Saskatoon, Paul is from Patuanak. Questions asked of participants focused on whether

the arts contributed to community cohesion in Saskatchewan; a transcription was created, and a report titled *Report on Roles of the Arts in a Northern First Nation* was



Photo Credit: Karen Khafagy. Image description: sculpture of a head of a person leaning on their hand with a bright red rose coming from the top of their head.



presented in June of 2022.

- **Weyburn Survey:** Working closely with the City of Weyburn and local arts organizations and following the initial community consultations held by the SAA in Weyburn, the research team is studying the impact of a new Recreation and Cultural Centre, the Spark Centre, devoted to sport, culture and recreation, with significant educational significance as well.

A “before survey” attempting to understand the current role of the arts and cultural spaces in the community and generally understand the quality of life being experienced by residents was completed in 2021, and a follow-up survey will be done after the building has been opened and in use for a period. It was the intention of the research team to examine the experience of seniors in rural Saskatchewan relative to the role the arts play in their daily lives, their relative isolation, their sense of connectedness with their community. A draft report titled “Report on the Arts, Culture, and Recreation Survey for Weyburn and Area” has been prepared by the researchers and is scheduled to be released by SAA in Fall 2022. A follow up “after survey” is planned for Winter 2023 that will attempt to measure the impact the Spark Centre has had on the community, among other findings.

- Studio without Walls: In the context of COVID 19 with

the further increased vulnerability and isolation seniors were experiencing, the research team decided to take a social action research approach. It applied and received a COVID research grant from the Social Sciences and Humanities Research Council of Canada. Working together with the Saskatchewan Seniors Association and the Seniors Centre without Walls Saskatchewan, the research team developed and delivered Studio Without Walls in 2021. This was a phone-based arts program that connected professional artists/workshop leaders with older adults, 55+, especially those living outside of urban centres in Saskatchewan.

After great success in 2021 with the Studio without Walls initiative, the province of Saskatchewan provided one-time funding to the Saskatchewan Seniors Association Inc. (SSAI), to run another iteration of the Studio Without Walls initiative. The SAA assisted SSAI in applying for the funding as has advised on the project. The current Studio Without Walls initiative is still in progress, but several activities have taken place:

- Telephone Workshop Series: “Writing Fiction & Non-fiction with Judith Silverthorne weekly from March 8 through to April 12, 2022.
- Telephone Workshop Series: “Music and Songwriting with Eliza Doyle” weekly from April 13 through to

May 18th, 2022.

- A quilting workshop in Edam, SK on March 14, 2022
- A paint pour workshop in Allan, SK on April 20, 2022
- A square dancing workshop in Allan, SK on May 17, 2022
- Happy Mail Creative Kits that are distributed by mail.

Further workshops are planned for Fall 2022 and we look forward to reporting on the outcomes and impacts of this ongoing initiative that originated from an SAA research project.

Further Research Mobilization of the Value of Arts and Culture for Community Cohesion included:

- Researchers Barbara Meneley and Amber Fletcher presented on “Studio Without Walls” at the Saskatchewan Senior’s Association Inc. Conference in October, 2021.
- Researchers Mary Blackstone, Amber Fletcher and Barbara Meneley presented “The Value of the Arts for Social Cohesions During COVID-19: A Study in Rural Canada” at the “2021 ENCATC Digital Congress: Artists in the Spotlight”. ENCATC is the European



Image description: a young boy walking with a ukelele in his hand.

Connection

Free Flow Dance Company: Dave Margoshes details the making of connections in the isolation of the COVID-19 pandemic.

Image description: steaming coffee mug beside an open laptop on a morning lit table.



Of all the art forms that can go public – like paintings mounted in a gallery, literature in the form of a reading by a novelist or poet, music in a concert hall, stadium or coffee shop, and, of course, theatre – contemporary dance “may be the toughest sell,” Jackie Latendresse believes.

Latendresse, who bills herself as “proprietor, choreographer, artistic director, instructor and promotions and marketing manager” of Saskatoon’s Free Flow Dance Theatre, is also its executive director and still manages to do some dancing. She is the heart and soul of contemporary dance in the



Image description: Masked and wearing protective suits, dancers Rachel Saufert and Taylor Zeller ham it up at a Back Alley Antics performance in an alley downtown Saskatoon near Midtown Plaza. Photo Credit: Ken Greenhorn Photography.

northern part of Saskatchewan. Her company, along with Robin Poitras’s New Dance Horizons, in Regina, are the only true purveyors of professional dance in the province. Sometimes the two companies have joined forces – “we have similar esthetics.”

Because of that “hard sell,” Latendresse has avoided OSAC, the well-established Saskatchewan arts booking service, and opted instead for developing relationships with potential showplaces.

Not that the dancers have been seeking performance venues during the two years and counting of the pandemic. Instead, they’ve expanded their horizons enormously, in ways they’d never dreamed of, through the use of outdoor venues and computer technology.

In addition to their performances, the company hosts classes and workshops, focusing on community groups, not-for-profits, seniors “and anybody not ordinarily able to get involved in dance,” Latendresse says. “We once brought a professional dance show to the cafeteria of a seniors centre. We’re pretty grassroots.”

The company’s mandate is “to make dance accessible to everybody.” (One way of achieving that is variable admission prices, with audience members choosing how much to pay.)

The pandemic has hit all arts groups hard but Free Flow Dance perhaps especially so. A much looked-forward-to 25th-anniversary year of events, including one with



Image description: a formal shot of the Free Flow Dance Theatre troupe, with dancers Sarah U, Taylor Zeller, Rachel Saufert, Emma Whitla, Aiyana Ruel, Shannon Pybus and Mitchell Larsen. Photo Credit: Ken Greenhorn Photography.

the Saskatoon Symphony Orchestra, in 2020 had to be canceled and the company had to learn how to adapt to “transforming program delivery in the age of social distancing,” something they hadn’t even thought about earlier.

With the help of a grant from SK Arts, the company was able to buy some equipment and computer software to enable it to continue delivering performances and workshops, including free dance workshops to community groups, “in spite of the challenges” brought by Covid.

The pandemic has actually had a silver lining for the dancers, allowing them, via the internet, to expand their audiences. “People tune in from all over the

world,” Latendresse says. “It’s super cool. We’re able to bring art to people in places where they don’t think about it” – this an extension of the thinking behind the troupe’s Back Alley Antics performances, “one of our most popular programs,” delivered, literally, in back alleys.

The pandemic and the use of online programming have allowed the company to book guest artists who ordinarily wouldn’t be available, Latendresse notes. “They weren’t busy, so a lot of amazing artists were able to teach classes for us. Many of them are eager to come here,” among them internationally famous dancer-choreographer Danny Grossman, who’ll be in Saskatoon with the troupe later this year.



Free Flow has done quite a few in-person performances since the start of the pandemic, including some outdoors, in the Saskatchewan winter.

In normal times, the dancers have performed at the Remai Arts Center, the Refinery, the Shakespeare on the Saskatchewan site and various parks.

The company has also performed in a number of Saskatchewan communities, including Battleford, Saskatoon, Regina, and beyond.

Born and raised in Ontario, Latendresse formed her dance company almost 30 years ago, operating first out of Toronto and briefly the U.K., and Winnipeg before “finding a home” 18 years ago in Saskatoon. Along the way, she picked up several awards, including most recently the Woman of Distinction award, in arts, culture and heritage, from the Saskatoon YWCA.

Professional dance in Saskatchewan is a small community, Latendresse says, “and a company like ours, which is highly visible, helps legitimize dance as an art form, . . . it brings it up to the level of professional theatre in people’s minds as an art form that exists here. More and more people are giving dance a chance . . . we’re part of the education process of what dance can be.”

To find out more about Free Flow Dance Theatre Company, click [here](#).

This article was written by Dave Margoshes. Dave Margoshes is a fiction writer and poet living in the rural Saskatoon area after many years in Regina. He was a newspaper reporter and editor, in New York, San Francisco, Calgary, Vancouver and points between, before escaping to the literary life.



Image description: three dancers bend backwards around a small fire in the snow night. Dancers Aiyana Ruel, Mitchell Larsen and Shannon Pybus wear winter gear for an outdoor performance of a piece called “The Compass.” Photo Credit: Ken Greenhorn Photography.

FINANCIAL REPORT

Mary Blackstone

The Saskatchewan Arts Alliance ended the 2021-22 year with unrestricted net assets of \$26,064. Core funding was provided by Memoranda of Understanding with SaskCulture Inc., thanks to Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation (\$160,000) and SK Arts (\$70,000).

The SAA will continue to be fiscally prudent, mindful of potential changes in the overall provincial funding environment.

Respectfully submitted,

Mary Blackstone
Treasurer



Image description: a line of round lightbulbs lit with warm light receding into the horizon. Photo credit: Jonny Gios, 2021.

SASKATCHEWAN ARTS ALLIANCE CORPORATION
FINANCIAL STATEMENTS
MAY 31, 2022

MARCIA HERBACK & ASSOCIATES
Chartered Professional Accountants
Professional Corporation

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INDEPENDENT AUDITOR'S REPORT

To the Members of
Saskatchewan Arts Alliance Corporation

Qualified Opinion

I have audited the accompanying financial statements of Saskatchewan Arts Alliance Corporation, which comprise the statement of financial position as at May 31, 2022 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 and other explanatory information.

In my opinion, except for the effects, if any, of the matter described in the Basis for Qualified Opinion paragraph, the financial statements present fairly, in all material respects, the financial position of Saskatchewan Arts Alliance Corporation as at May 31, 2022 and its financial performance 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 non-profit organizations, Saskatchewan Arts Alliance Corporation derives part of its revenue from membership fees, donations and other activities, the completeness and classification of which are not susceptible to satisfactory audit verification. Accordingly my verification of these transactions was limited to accounting for the amounts recorded in the records of the organization and I was not able to determine whether any adjustments might be necessary to the revenues, statement of operations, assets and net assets.

I conducted my audit in accordance with Canadian generally accepted auditing standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of my report. I am independent of the Entity in accordance with the ethical requirements that are relevant to my audit of the financial statements in Canada, and I have fulfilled our other ethical responsibilities in accordance with these requirements. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my 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 Entity'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 Entity or to cease operations, or has no realistic alternative but to do so.

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

Auditor's Responsibilities for the Audit of the Financial Statements

My 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 my 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, I exercise professional judgment and maintain professional skepticism throughout the audit. I also:

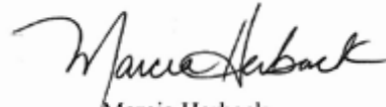
- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting 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 Entity'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 Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Entity 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.

I 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 I identify during my audit.

Regina, Saskatchewan
August 31, 2022



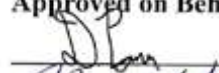

Marcia Herback
CPA, CA

SASKATCHEWAN ARTS ALLIANCE CORPORATION
STATEMENT OF FINANCIAL POSITION
AS AT MAY 31, 2022
(with comparative figures for 2021)

	2022	2021
ASSETS		
Current assets		
Cash	\$ 150,126	\$ 72,076
Investments	180,750	150,000
Accrued interest receivable	291	713
GST receivable	1,121	1,053
Prepaid expenses	<u>3,013</u>	<u>-</u>
	<u>\$ 335,301</u>	<u>\$ 223,842</u>
LIABILITIES		
Current liabilities		
Accounts payable and accrued liabilities	\$ 12,439	\$ 36,701
Grant return payable (Note 5)	3,269	-
Unearned revenue (Note 6)	<u>132,609</u>	<u>3,333</u>
	<u>148,317</u>	<u>40,034</u>
NET ASSETS		
Internally restricted reserves	160,920	160,920
Unrestricted net assets	<u>26,064</u>	<u>22,888</u>
	<u>186,984</u>	<u>183,808</u>
	<u>\$ 335,301</u>	<u>\$ 223,842</u>

See accompanying notes

Approved on Behalf of the Board


 _____ Director

 _____ Director

MARCIA HERBACK & ASSOCIATES
 Chartered Professional Accountants
 Professional Corporation

SASKATCHEWAN ARTS ALLIANCE CORPORATION
STATEMENT OF OPERATIONS
FOR THE YEAR ENDED MAY 31, 2022
(with comparative figures for 2021)

	2022	2021
Revenue		
Grants (Schedule 1)	\$ 226,731	\$ 220,541
Self-help (Schedule 2)	<u>3,176</u>	<u>5,616</u>
	<u>229,907</u>	<u>226,157</u>
Expenses		
Administration (Schedule 3)	187,499	190,751
Travel & Meetings (Schedule 4)	683	1,021
Corporate Business (Schedule 5)	9,868	8,269
Communications (Schedule 6)	6,178	920
Programs & Services (Schedule 7)	<u>22,503</u>	<u>29,878</u>
	<u>226,731</u>	<u>230,839</u>
Excess (deficiency) of revenues over expenses	3,176	(4,682)
Unrestricted net assets, beginning of year	<u>22,888</u>	<u>27,570</u>
Unrestricted net assets, end of year	<u>\$ 26,064</u>	<u>\$ 22,888</u>

See accompanying notes

SASKATCHEWAN ARTS ALLIANCE CORPORATION
STATEMENT OF FINANCIAL POSITION
AS AT MAY 31, 2022
(with comparative figures for 2021)

2022

	Operating Reserve	Capital Maintenance Reserve	Representation Reserve	Facility Reserve	Projects in Progress Reserve	Arts Congress Reserve	Total 2022	Total 2021
Net Assets								
Balance, beginning of year	\$ 68,713	\$ 2,373	\$ 1,800	\$ 24,000	\$ 61,034	\$ 3,000	\$ 160,920	\$ 160,920
Transfer from net assets	-	-	-	-	-	-	-	-
Transfer to net assets	-	-	-	-	-	-	-	-
Balance, end of year	<u>\$ 68,713</u>	<u>\$ 2,373</u>	<u>\$ 1,800</u>	<u>\$ 24,000</u>	<u>\$ 61,034</u>	<u>\$ 3,000</u>	<u>\$ 160,920</u>	<u>\$ 160,920</u>

See accompanying notes

MARCIA HERBACK & ASSOCIATES
Chartered Professional Accountants
Professional Corporation

SASKATCHEWAN ARTS ALLIANCE CORPORATION
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MAY 31, 2022
(with comparative figures for 2021)

	2022	2021
Operating activities		
Excess of revenues over expenses	\$ 3,176	\$ (4,682)
Net change in non-cash operating working capital balances		
Investments	(30,750)	59,471
Accounts receivable	-	366
Accrued interest receivable	422	(713)
GST receivable	(68)	177
Prepaid expenses	(3,013)	-
Accounts payable and accrued liabilities	(24,262)	2,830
Grant returns payable	3,269	-
Unearned revenue	129,276	(142)
Cash provided by operating activities	<u>78,050</u>	<u>57,307</u>
Increase in cash	78,050	57,307
Cash position, beginning of year	<u>72,076</u>	<u>14,769</u>
Cash position, end of year	<u>\$ 150,126</u>	<u>\$ 72,076</u>

See accompanying notes

SASKATCHEWAN ARTS ALLIANCE CORPORATION
NOTES TO THE FINANCIAL STATEMENTS
MAY 31, 2022

1. Status and nature of activities

The Saskatchewan Arts Alliance Corporation acts to ensure the existence and continued growth of the arts and cultural industries in Saskatchewan. The Organization is incorporated under the Non-Profit Corporations Act of Saskatchewan as of March 21, 1986.

2. Summary of significant accounting policies

These financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations and include the following significant accounting policies:

Revenue

Grants are recorded as revenue in the fiscal period for which the monies were approved by the funding association. Grants received in advance of the period for which they are to be used are recorded as deferred grant revenue. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Membership revenue is recognized in the year it relates to. Membership fees received in advance of the membership year to which they relate are recorded as deferred membership fees.

Interest income is recognized when it is earned. All other revenue is recorded in the fiscal period in which it is received.

Tangible capital assets

Tangible capital assets are charged against revenues in the year of purchase.

Financial instruments

The Saskatchewan Arts Alliance Corporation initially measures its financial assets and financial liabilities at fair value. It subsequently measures all its financial assets and financial liabilities at amortized cost.

Financial assets subsequently measured at amortized cost include cash, investments and accounts receivable. Financial liabilities subsequently measured at amortized cost include accounts payable and accrued liabilities.

SASKATCHEWAN ARTS ALLIANCE CORPORATION
NOTES TO THE FINANCIAL STATEMENTS
MAY 31, 2022

Management estimates

The preparation of the financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions which affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the reporting period. These estimates are reviewed periodically, and, as adjustments become necessary, they are reported in earnings in the period in which they become known.

3. Reserves

During the 2006 year, the SAA Board of Directors established an operating reserve and moved that \$18,000 be transferred into the reserve. In 2012, the SAA Board of Directors established that the operating reserve be maintained at one third of its operating budget. Additional amounts are added to the operating reserve as required. Similarly, during 2008, a capital maintenance reserve, representation reserve, facility reserve and projects in progress reserve were opened by the SAA Board of Directors. During the 2013 fiscal year, the Board of Directors opened an Art Congress Reserve to spread the costs of the Biennial Event over a two year period.

4. Financial instruments

The Saskatchewan Arts Alliance Corporation is exposed to various risks through its financial instruments. The following analysis provides a measure of the Organization's exposure and concentrations at May 31, 2022:

Credit risk

Credit risk arises from the potential that a party may default on their financial obligations, or if there is a concentration of financial obligations which have similar economic characteristics that could be similarly affected by changes in economic conditions, such that the Organization could incur a financial loss. Saskatchewan Arts Alliance Corporation is exposed to credit risk with respect to its cash, investments and accounts receivable. The organization manages its credit risk by placing cash and investments with major financial institutions. Credit risk for accounts receivable is managed by the credit quality and diverse debtor base and creating an allowance for bad debts where applicable.

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SASKATCHEWAN ARTS ALLIANCE CORPORATION
NOTES TO THE FINANCIAL STATEMENTS
MAY 31, 2022

Liquidity risk

Liquidity risk is the risk that the Organization may not be able to meet a demand for cash or fund its obligations as they come due or not being able to liquidate assets in a timely manner at a reasonable price. Saskatchewan Arts Alliance Corporation is exposed to liquidity risk with respect to its investments and accounts payable and accrued liabilities but manages its liquidity risk by holding assets that can be readily converted into cash.

Interest rate risk

Interest rate risk is a type of market risk that 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 is exposed to interest rate risk with respect to its cash and investments and its effect on interest income. Fluctuations in interest rates do not have a significant effect on cash and investments due to the fact that interest income is not a major percentage of total revenue.

5. Grant returns payable

Saskatchewan Arts Alliance Corporation receives annual funding from Sask Culture with the understanding that the funds are to be used for eligible purposes adhering to the policies and guidelines. In the event funds are not used in accordance with the policies and guidelines, they must be returned to Sask Culture. At May 31, 2022 the Organization had \$3,269 in grant returns to Sask Culture (2021 - Nil).

6. Unearned revenue

Deferred revenue consists of externally restricted funds received from the University of Regina CERC Grant in the amount of \$2,609 (2021 \$2,609) and Sask Culture funds for 2022/23 in the amount of \$130,000 (2021 - nil).

7. Comparative figures

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

SASKATCHEWAN ARTS ALLIANCE CORPORATION
SCHEDULES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED MAY 31, 2022
(with comparative figures for 2021)

	2022	2021
Grants		Schedule 1
Sask Arts Board	\$ 70,000	\$ 70,000
Sask Culture	156,731	150,000
Other grants	-	541
	<u>\$ 226,731</u>	<u>\$ 220,541</u>
Self-help		Schedule 2
Interest	\$ 327	\$ 1,139
Memberships	2,125	2,363
Program/service fees	-	1,000
Sponsorship	724	1,114
	<u>\$ 3,176</u>	<u>\$ 5,616</u>
Administration		Schedule 3
Contract fees	\$ 22,465	\$ 31,775
Office operations		
Equipment	1,521	264
Office supplies	1,005	1,271
Printing, postage, photocopying	146	307
Rent	12,342	12,286
Telephone	3,358	3,086
Salaries and benefits	146,662	141,762
	<u>\$ 187,499</u>	<u>\$ 190,751</u>

MARCIA HERBACK & ASSOCIATES
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Professional Corporation

SASKATCHEWAN ARTS ALLIANCE CORPORATION
SCHEDULES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED MAY 31, 2022
(with comparative figures for 2021)

Travel & Meetings

Schedule 4

Meetings - AGM	\$ -	\$ 916
Meetings - Interagency	47	-
Staff and board travel	<u>636</u>	<u>105</u>
	<u>\$ 683</u>	<u>\$ 1,021</u>

Corporate Business

Schedule 5

Insurance	\$ 3,966	\$ 3,427
Professional fees	5,287	3,581
Memberships	386	398
Service charges	<u>229</u>	<u>863</u>
	<u>\$ 9,868</u>	<u>\$ 8,269</u>

Communications

Schedule 6

Advertising	\$ 346	\$ 356
Website	<u>5,832</u>	<u>564</u>
	<u>\$ 6,178</u>	<u>\$ 920</u>

Programs & Services

Schedule 7

Arts Congress/Summit	\$ -	\$ 3,659
Community development	12,865	700
National Liason	120	27
Reference services, research, representation	5,685	11,541
Strategic initiatives	<u>3,833</u>	<u>13,951</u>
	<u>\$ 22,503</u>	<u>\$ 29,878</u>

MARCIA HERBACK & ASSOCIATES
Chartered Professional Accountants
Professional Corporation

SASKATCHEWAN ARTS ALLIANCE MEMBERSHIP

2021-2022

Voting Membership

Art Gallery of Regina
Art Gallery of Swift Current
artSpace Saskatoon
Blue Sky Cultural Connections
CARFAC Sask.
City of North Battleford Galleries
Common Weal Community Arts Inc.
Conseil culturel francaskois
Cultural Exchange
Curtain Razors
Dance Sask Inc.
Dunlop Art Gallery
Estevan Art Gallery and Museum
Free Flow Dance Theatre
Globe Theatre
Godfrey Dean Art Gallery
Gustin/Trounce Heritage Committee Inc.

Heritage Saskatchewan
La Troupe du Jour Inc.
Listen to Dis Community Arts Organization
MacKenzie Art Gallery
Mann Art Gallery
Moose Jaw Art Museum Inc.
On the Boards
OSAC
Regina Symphony Orchestra
Remai Modern
Saskatchewan Book Awards
Saskatchewan Choral Federation
Saskatchewan Craft Council
Saskatchewan Drama Association
Saskatchewan Festival of Words
Saskatchewan FilmPool Cooperative

Saskatchewan Music Festival Association
Saskatchewan Orchestral Association
Saskatchewan Writers' Guild
Saskatoon Musicians' Assoc. Local 553 AFofM
Saskatoon Opera
Saskatoon Symphony Orchestra
SaskBooks
SaskGalleries
SaskMusic
Shakespeare on the Sask. Festival
Station Arts Centre Co-op
Wanuskewin Heritage Park
Yorkton Arts Council
Yorkton Film Festival

Non-Voting Membership

AKA Artist-Run Centre
Alecxe Business Consulting
Heritage Saskatchewan
Orange Tree Design Studio
New Dance Horizons
PAVED Arts

Prairie Sculptors' Association
Roadside Attractions/Crosstown
Entertainment
Sage Hill Writing Experience
Sask. Music Educators Association

Sask. Association of Theatre Professionals
Sask. Media Production Industry Association
Street Culture Kidz Project
Wallflower Review



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