



Annual Report

SASKATCHEWAN ARTS ALLIANCE

2019 - 2020



Saskatchewan
Arts Alliance

SPEAKING UP FOR THE ARTS SINCE 1984

SASKATCHEWAN ARTS ALLIANCE

Board of Directors

Risa Payant – President
Will Brooks – Vice President
Mary Blackstone – Treasurer
Daniel Parr – Secretary
Dr. Kathryn Ricketts - Past President
Jaimie Boldt – Member at Large
Colin McFadyen – Member at Large
Karen Reynaud – Member at Large

Staff

Executive Director - Marnie Gladwell
Communications & Outreach Officer
Jessica Riess, (from April 1, 2020)
Reed Langen (May 7th, 2019 to April 14, 2020)
Barbara Meneley, Research Officer

Committees

Communications

Chair: Daniel Parr,
Colin McFadyen, Dawn Brown
Reed Langen to April 14, 2020
Jessica Riess from April 1, 2020

Research:

Chair: Mary Blackstone
Kathryn Ricketts, Anthony Kiendl,
Ian McWilliams
Marnie Gladwell, Barbara Meneley

Personnel

Chair: Kathryn Ricketts
Will Brooks, Mary Blackstone

Mandate Review/Arts Summit

Mary Blackstone, Jamie Boldt, Will Brooks,
Risa Payant, Marnie Gladwell, Reed Langen,
Jessica Riess

Election Working Group

Ken Alecxe, John Kennedy, Traci Kluk, Wendy
Nelson, Mark Wihak, Marnie Gladwell



QUADRANT
NEWMEDIA



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MESSAGE FROM THE PRESIDENT

Risa Payant



As I come to the end of my first year as President of the Saskatchewan Arts Alliance (my third serving on the Board of Directors), it's fair to say that our sector is struggling. For years, arts organizations have been asked to do more with less. We're being tasked with articulating our relevance, diversifying our revenue, and revolutionizing our models while staying on the cutting edge of artistic expression provincially, nationally, and internationally. Wrestling with the systemic issues of strained capacity is where many of us found ourselves when the COVID-19 pandemic hit. Many of you have had to cancel programs, lay off staff, and close your doors. Others have scrambled to adapt programming to a virtual world. Whatever your circumstances, the message is clear: the arts were the first to feel the effects of the pandemic and will likely be last to recover.

It is within this reality that the Arts Alliance is more relevant than ever. Since 1984, we have been dedicated to "speaking up" for the arts in government board rooms and public forums alike. We are committed to continuing to work with you in support of recovery for our sector, but our advocacy is only as good as the community who engages with us. In the coming year, we'll be focused on listening. We want to know your struggles and how best we can support you. We understand that the needs of member organizations and artists will be unique. There is no one-size-fits-all solution, but your feedback is crucial in directing our research, programming, and communications, and ensuring we can truly work in service of our integral Saskatchewan arts sector. In her report, Marnie mentions our ongoing mandate and mission



SAA President Risa Payant

review. The importance of this process is not lost on the board. Our plans have focused on broad consultation, balancing the feedback from our longstanding members with those of diverse artistic voices, prioritizing people who have not had access to roles in provincial arts organizations. In March, we were set to gather our members along with 20 independent artists across disciplines for a rich conversation focused on how we can better serve the community. While the pandemic stalled our plans, with the support of our funders, SK Arts and

SaskCulture/SaskLotteries, we were able to pivot our attention to crisis support. Now, six months later, the landscape has changed dramatically. We look forward to undertaking our consultation in the fall with the support of Consultant Linda Allen-Hardisty and digging into what I believe will be a bold plan for the future of our organization.

The Board of Directors spans our province and I am grateful every time I saw their faces pop up in one of the many Zoom calls we've had this year. Thank you all for your wisdom and ongoing contributions. Many thanks also to the dedicated staff of the Saskatchewan Arts Alliance. Marnie, Barbara, Reed, and Jessica are true advocates for this sector and it's been a pleasure working with them this year. And! To the artists and arts professionals who have written op-eds, responded to surveys, attended meetings, and called or emailed with concerns, thank you. We are all here because we are passionate about the work of our sector and committed to a thriving arts ecology for many, many years to come.

Respectfully submitted,

Risa Payant

EXECUTIVE DIRECTOR REPORT

Marnie Gladwell



Executive Director Marnie Gladwell works the button bee while discussing arts advocacy during Culture Days 2019 in Regina.

The SAA started the 2019/20 fiscal year with an eye to building on our research projects, and planning for the federal and upcoming provincial elections. During the year, the SAA responded to calls for action, answered inquiries from government and arts agencies, and wrote letters in support of the arts sector.

At the request of our core funders, we also embarked on a review of SAA's role going forward – its mandate and mission. To begin the mandate review, we did an exploratory survey of the artists in SAA's Artist Registry and held preliminary consultations with arts community members. This work was to culminate with a spring Arts Summit that would bring together artists and arts

administrators to provide detailed input on SAA's objectives. The COVID-19 pandemic however caused the Summit to be postponed until October 2020 as were parts of our Understanding the Value of Arts and Culture for Community Cohesion research study.

COVID-19 and physical distancing struck as the SAA was entering its 4th quarter. Our focus quickly shifted to how the sector was being impacted as well as measures to support its recovery. Two surveys to learn about the short-term impacts were undertaken – one for artists and cultural workers, the other for cultural organizations. The arts have been severely hurt by the pandemic and will likely be one of the last sectors to recover. SAA's focus will remain on the pandemic's impact on the sector and its recovery. Details of SAA's activity can be found in the Programs and Services report starting on page 6.

SAA is indebted to the people we contracted over the year who contributed their expertise to our projects and initiatives including our Op-Eds, Arts Work articles and research projects. A huge thanks to Kerry Benjoe, Michel Boutin, Patrick Close, Sam Hage, Mackenzie Hamon, Martine Noel-Maw, Sâkêwêwak, Steven Ross Smith, Carle Steel, Beskkaai Tristan Paul, Edward Willett and Naomi Zurevinski.

Special mention goes to SAA's staff for their exceptional work. This year we welcomed Research Officer Barbara Meneley who was awarded the Mitacs Industrial Post-Doctoral Fellowship and shares her time between the SAA and the University of Regina.

Reed Langen ably filled in for our Communications and Outreach Officer Jessica Riess while she was away on maternity leave. We



Executive Director Marnie Gladwell.



Button making machine at work, 2019 SAA Culture Days Event.

were happy to welcome Jessica back in April. We said good bye to Ally Patton whose Mitacs Internship supported our Value of Arts research project. We were also pleased to have Holly Aubichon spend a semester with us under the University of Regina's Arts Internship Program learning experience.

I am privileged to work with board members who bring great wisdom to the SAA. I thank you for your willingness to share your knowledge and time with the SAA and me. Recognition also goes to the organizations that release them to participate in the SAA.

SAA very much appreciates its funders. Mitacs's and the University of Regina Community Research Unit's support has enabled us to undertake and expand our research projects. We are especially grateful for the ongoing support of the Saskatchewan Arts Board, and SaskCulture and Sask Lotteries which allows us to serve in the betterment of our sector.

Most importantly, the SAA's success is due to the many people and organizations that support us in our work. To our members, I thank you for adding your voice to ours, so crucial to amplifying our message.

Respectfully submitted,

Marnie Gladwell

SAA teamed up with CARFAC
SK, Articulate Ink, and Regina
Warehouse District to host a Steam
Roller Printing event for the 2019
Culture Days.



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:

- The arts are a public good and service to Saskatchewan and its residents.
- Artists play an essential role in Saskatchewan society.
- Artists merit fair and equitable compensation for their work.
- Public access to the arts through distribution, exhibition, education and training is vital.
- Arts organizations and associations connect artists and their work with the public.
- An arms-length relationship with government fosters the arts, artists and the public good.

The COVID-19 pandemic struck in SAA's final quarter. SAA quickly turned its attention to the impact the pandemic was having on the arts and culture sector. At the same time, planned activity such as the Arts Summit, workshops, research studies and meetings

with officials were postponed or cancelled due to the province's distancing policy. This and other activity the SAA carried out on behalf of its members is described below.

A Collective Voice

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 the SAA, and is gained through consultations, surveys and face-to face meetings with the greater arts community, individuals, and partner organizations. SAA participated in national planning activities and provided factual information on relevant topics to serve the development of the sector.

Gathering information was especially important this year given the enormous toll the pandemic took on the provincial arts and culture sector. As a first response, the SAA sent a survey to approximately 2,100 artists, cultural workers and organizations. This survey helped track the short-term impacts with the purpose of 1) ensuring government measures to mitigate impacts and 2) that mitigation plans were grounded in the current lived experiences of those in the sector and informed by their input on solutions.

Individuals were provided with a forum to discuss topics related to art and of personal interest through SAA's electronic magazine and Op-Ed "Living the Arts." With SAA board member Daniel Parr as Editor, this year opinion pieces were written by Terri Fidelak, Michel



Boutin, and Kelsey Culbert.

This year the SAA embarked on a review of its mandate and vision. The review kicked off with a survey of artists included in the SAA's Artist Registry, and arts community consultations held in Regina and Saskatoon and through phone interviews.

On September 21, 2019, the SAA board of directors consulted with the arts community at the Community Forum held in conjunction with the Annual General Meeting. Participants engaged in critical discussion that focused on communication, audience participation, capacity building, funding, and public perception of the arts. They also provided feedback on arts community's needs in preparation for the federal election. SAA took the opportunity to query participants about its own mandate asking two important questions: what does the SAA do for you? What do you wish the SAA did for you?

Advocacy and Public Education

SAA worked to raise the visibility and value of the arts in the province through promotional materials. As well,

SAA provided resources to support organizations' and individuals' own public education efforts, thereby extending SAA's reach.

This year, SAA's promotional work remained focused on the messages: arts benefit everyone, every child deserves an arts education, arts innovate, and invest in the arts. SAA created and disseminated materials to raise awareness about the important role of the arts in our province. For example:

- SAA continued its Arts Matter strategy by promoting SAA members in its Arts Work series. Arts Work featured articles highlighting arts organizations that make a positive impact in their community, underlining the social capital of the arts – and particularly exemplifying the arts' social, economic and community impacts. Organizations included Sage Hill Writing Experience, Sask. Craft Council, Yorkton Film Festival, Sask. Cultural Exchange and their music education program in Stanley Mission; Community Arts Mentorship Programming (CAMP).
- For the federal election, the SAA put out a call to its members for input – to review the national organizations' positions and provide their own ideas on how to proceed. SAA drafted a questionnaire that was sent to all Saskatchewan candidates and their responses were posted on the SAA website and promoted in the Bulletin. The SAA also signed on to the Coalition for the Diversity of Cultural Expression's #SaveOurCulture campaign.
- In view of the coming provincial election, the SAA formed a working group to determine a plan to educate on the merits of the arts in building a strong province. Preliminary work was done but postponed due to the need to focus on the pandemic crisis.
- SAA wrote a number of support letters for community members and programs:
 - o To the University of Regina for the Theatre Department and a new BFA program in Devised Theatre

- o To the Mayor and City Councillor of Moose Jaw for continued support of their arts and cultural community during COVID-19
- o And to Premier Moe and Prime Minister Trudeau regarding the impacts of COVID-19, urging their governments to put emergency measures in place relevant to the arts sector and to help non-profit and charitable arts organizations and artists with the difficult challenges they continue to face.
- SAA supported provincial arts organizations' advocacy and also worked with a group of arts organizations from across Canada: the COVID-19 ASO Response Group submitted a joint letter to federal government officials. The letter outlined the dire impacts of the pandemic on and advocated for continued support of the sector. SAA also wrote to the federal government and all Saskatchewan MPs about the issue some Saskatchewan non-profit organizations were having accessing the Canada Emergency Wage Subsidy (CEWS) and the Canada Emergency Business Account (CEBA).
- SAA created the Covid-19 Resource List. This page, located on our website, is updated regularly; it contains information about funders, financial relief, online arts and culture events and resources, surveys and other valuable information.
- The results of the community conversations the SAA held in April 2019 as part of the South Saskatchewan Community Foundation "50 Community Conversations" initiative were incorporated in the SSCF "50 Vital Community Conversations: 2019 Report." SAA partnered with OSAC on the project. This was the fourth SSCF report the SAA provided information ensuring recognition of the value of the arts and culture sector to our society.
- SAA regularly posted news updates, announcements and other arts-related information on its social media channels. Between June 1, 2019 and April, 2020, there was a 9% increase in Facebook followers. Twitter had a total of 1,701 followers and Instagram 1,005 followers.
- SAA regularly added new entries to its Status of the Artist Developmental Timeline, 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 teamed up with CARFAC SK, Articulate Ink, and Regina Warehouse District to host a Steam Roller Printing event for the 2019 Culture Days. On Sunday September 29 at The Docks at Local Market YQR, print makers used a steam roller to create large prints. The event also included a button bee where



participants shared their arts experiences and made wearable advocacy art.

Interagency Arts Planning + Development

SAA provided advice and information on sector priorities to the province including government departments, elected officials, and arts agencies in the development of policy and priorities.

The SAA board of directors entered into Memoranda of Understanding agreements with the board of directors of both SaskCulture and the SK Arts that set terms for financial support. SAA advised and met with both funding agencies to provide essential services, discuss common issues, and exchange information:

- Risa Payant and Will Brooks were appointed to the Saskatchewan Arts Board Nominating Committee. Marnie Gladwell was appointed to the SaskCulture Nominations Committee.
- SAA participated in SaskCulture's Member Input Session and Annual General Meeting
- SAA responded to the SK Arts' question regarding its conflict of interest policy that restricts board members from receiving funding while sitting on the its board of directors. SAA agreed that the SK Arts revisit its conflict of interest policy. SAA also consulted as part of the SK Arts' communications audit.

SAA continued to represent its members at provincial and national level meetings including the Nonprofit 2019 Summit, Canadian

Network for Arts and Learning's Creative Convergence Conference, Cultural Human Resource Council's labour market study briefings, and the COVID-19 arts service organizations meetings.

The SAA Executive Director sits on the Executive of the Canadian Network for Arts and Learning board of directors. She is also a member of the University of Regina Living Heritage Steering Group. Both the Executive Director and board Treasurer sit on Mass Culture committees.

The Research Officer represents the SAA on the South Saskatchewan Community Foundation Vital Signs Community Advisory Council and the Plains Artist Run Centre Association Committee.

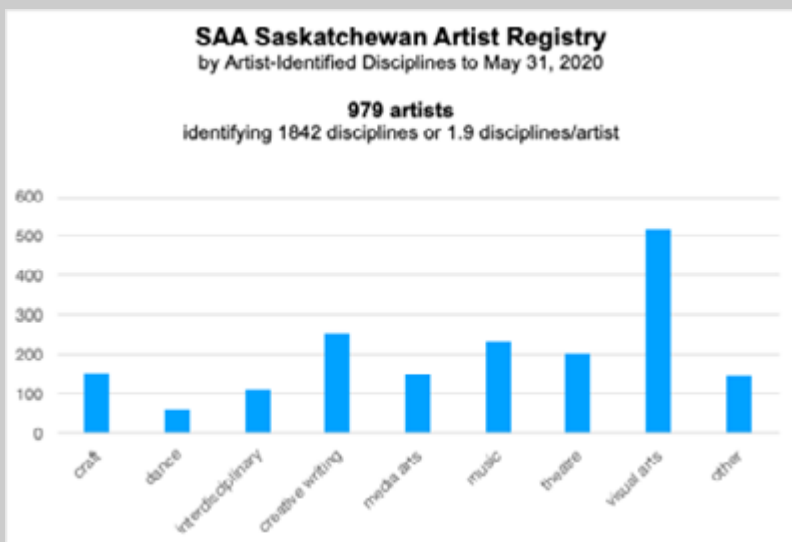
SAA held memberships in the Canadian Arts Coalition, Canadian Network for Arts and Learning, Coalition of Diversity of Cultural Expressions, Creative City Network, Cultural Human Resources Council, and SaskCulture. SAA also held a reciprocal membership with Heritage Saskatchewan, the heritage community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

For research purposes, SAA maintained its on-line 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, 2020 the Registry listed 979 artists of various disciplines, a 7% increase over the past year. The 979 artists in the registry identify working in 1,842 disciplines, or 1.9 disciplines/artist. Approximately 54% of the artists on the registry report working in a single discipline. The registry includes artists residing in approximately 120 communities across the province; from La Ronge



to North Portal, Denare Beach to Lloydminster. (SAA Saskatchewan Artist Registry) The SAA is currently working in partnership with Sâkêwêwak First Nations Art Collective to increase the number of Indigenous artists included on the Registry.

Mandate Review Survey: As mentioned above, artists on the SAA Saskatchewan Artist Registry were surveyed as part of SAA's mandate and activities review. The online survey was conducted from March 1-15 2020 with a total of 91 respondents. Its format included demographic questions, Likert scales, dichotomous questions, matrix ratings, open-ended questions, multiple choice and multiple select questions.

COVID-19 Impact Surveys: From April 3rd to 20th, 2020, SAA conducted two surveys to assess the initial impact to the arts and culture sector from the implementation of social distancing due to the COVID-19 pandemic. The surveys were designed for 1) artists and cultural workers and 2) cultural organizations. See Appendix: Covid-19 Surveys, pg 25. for information on the surveys and key findings.

MITACS Postdoctoral Research Project, "The Value of Arts and Culture for Community Cohesion in Saskatchewan:" 2019-20 was the first year of a 3-year research partnership between SAA and Dept. of Sociology at U Regina. Drawing on concepts of cultural ecology and social capital, the research is examining 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:

- A complete environmental scan and comprehensive database of arts initiatives in Saskatchewan is currently underway
- In partnership with Common Weal Community Arts and community members of Patuanak First Nation, the researchers are working with a young Indigenous researcher who will conduct community interviews in Patuanak
- In consultation with Weyburn city staff and Weyburn Arts Council, researchers are developing a "before and after" case study assessing the community impacts of the Weyburn Recreation and Cultural Centre, currently under construction and scheduled for completion in September, 2021.

The study will examine the role of the arts in building community cohesion and inclusion, thus revealing important insights on the social value of the arts. The study may also expose significant barriers and facilitators of social capital for rural/Northern and marginalized communities, which can inform the work of arts organizations and cultural policy development more broadly. The project will prove extremely useful for the SAA by helping us to build stronger connections with rural, northern, and marginalized communities and artists, to learn about their needs and values, and to help support the arts in these places.



Research Officer Barbara Meneley and Communications and Outreach Officer Reed Langen

FINANCIAL REPORT

Mary Blackstone

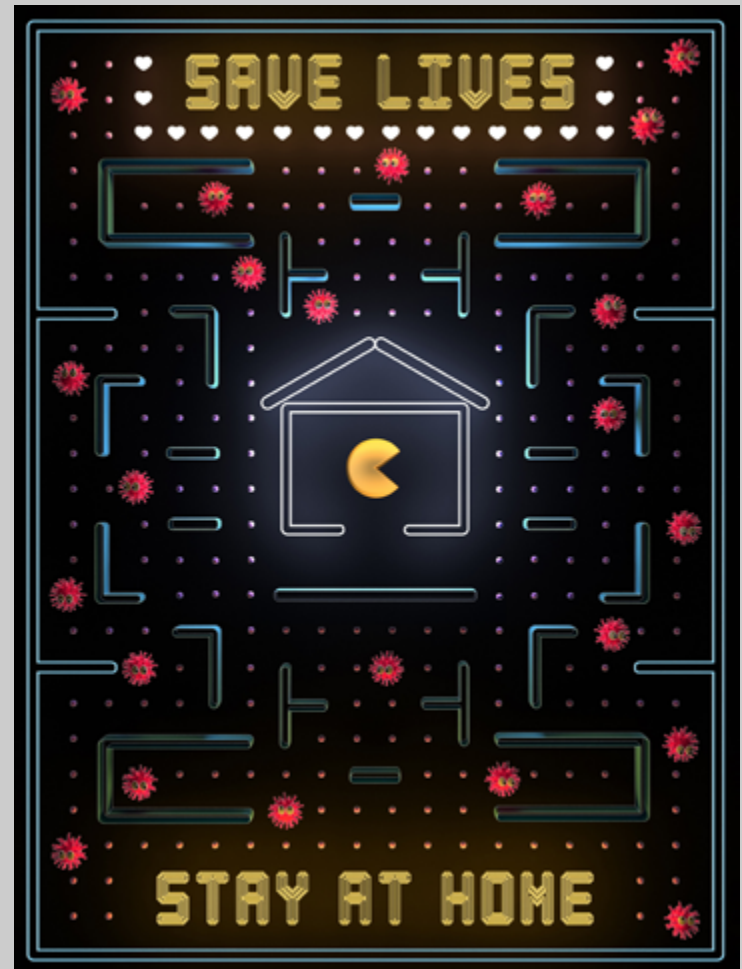
This was an atypical financial year for the Saskatchewan Arts Alliance. Because COVID-19 caused the postponement of programming related to a mandate review, the organization spent less than budgeted in some areas. On the other hand, attempts to monitor the effects of the pandemic on the arts community also caused the organization to incur unanticipated expenses. As a result, the 2019/2020 financial year ended with unrestricted net assets of \$28,157. All core funding provided by Memoranda of Understanding with SaskCulture Inc., thanks to the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation (\$150,000) was spent. Part of the core funding received from the Saskatchewan Arts Board (\$70,000) has been carried forward in order to cover the costs of the postponed mandate review in the next fiscal year.

The SAA is continuing to manage its funds carefully—especially in the context of current uncertainties relating to the long-term financial effects of the pandemic, but this may be difficult because even before the pandemic the organization was experiencing increased demands for research and other services from its membership and the arts community in general.

Respectfully submitted,

Mary Blackstone

Treasurer



United Nations COVID-19 Response @unitednations

SASKATCHEWAN ARTS ALLIANCE CORPORATION
FINANCIAL STATEMENTS
MAY 31, 2020

MARCIA HERBACK & ASSOCIATES
Chartered Professional Accountants
Professional Corporation

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, 2020 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, 2020 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
September 8, 2020



Marcia Herback
CPA, CA

MARCIA HERBACK & ASSOCIATES
*Chartered Professional Accountants
Professional Corporation*

SASKATCHEWAN ARTS ALLIANCE CORPORATION
STATEMENT OF FINANCIAL POSITION
AS AT MAY 31, 2020
(with comparative figures for 2019)

	2020	2019
ASSETS		
Current assets		
Cash	\$ 14,769	\$ 52,472
Investments	209,471	151,569
Accounts receivable	366	-
GST receivable	<u>1,230</u>	<u>925</u>
	<u>\$ 225,836</u>	<u>\$ 204,966</u>
LIABILITIES		
Current liabilities		
Accounts payable and accrued liabilities	\$ 33,871	\$ 27,167
Unearned revenue (Note 5)	<u>3,475</u>	<u>700</u>
	<u>37,346</u>	<u>27,867</u>
NET ASSETS		
Internally restricted reserves (Schedule 1)	160,920	160,720
Unrestricted net assets	<u>27,570</u>	<u>16,379</u>
	<u>188,490</u>	<u>177,099</u>
	<u>\$ 225,836</u>	<u>\$ 204,966</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, 2020
(with comparative figures for 2019)

	2020	2019
Revenue		
Grants - Sask Arts Board	\$ 73,000	\$ 70,000
Sask Culture	150,000	140,000
Other grants	1,850	600
Self generated		
Memberships	2,513	2,538
Interest	2,903	2,629
Program/service fees	<u>1,819</u>	<u>7,000</u>
	<u>232,085</u>	<u>222,767</u>
Expenses		
Advertising	293	420
Arts Congress	13,197	12
Board retreat	200	2,109
Community development	333	2,515
Contract fees	32,800	19,729
Equipment purchases	709	2,167
Insurance	1,953	2,380
Meetings		
Board	123	561
Interagency	602	932
AGM	1,937	1,168
Memberships	680	650
National Liaison	371	1,414
Office supplies	2,658	1,899
Printing, postage, photocopying, courier	213	494
Professional fees	3,581	3,581
Reference services, research, representation	9,969	9,511
Rent	12,166	11,971

MARCIA HERBACK & ASSOCIATES
Chartered Professional Accountants
Professional Corporation

SASKATCHEWAN ARTS ALLIANCE CORPORATION
STATEMENT OF OPERATIONS
FOR THE YEAR ENDED MAY 31, 2020
(with comparative figures for 2019)

	2020	2019
Expenses		
Salary and benefits	123,920	140,482
Service charges	634	1,073
Staff and board travel	954	2,043
Strategic initiatives	9,580	14,448
Status of the Artist/website project	54	54
Telephone, fax, e-mail	2,980	3,206
Website, list serve, communications	<u>787</u>	<u>348</u>
	<u>220,694</u>	<u>223,167</u>
Excess (deficiency) of revenues over expenses	<u>11,391</u>	<u>(400)</u>
Interfund transfers		
Transfer to (from) Capital Maintenance Reserve	-	-
Transfer to (from) Representation Reserve	(200)	200
Transfer to (from) Projects in Progress Reserve	-	-
Transfer to (from) Arts Congress Reserve	<u>-</u>	<u>-</u>
	<u>(200)</u>	<u>200</u>
Unrestricted net assets, beginning of year	<u>16,379</u>	<u>16,579</u>
Unrestricted net assets, end of year	<u>\$ 27,570</u>	<u>\$ 16,379</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, 2020
(with comparative figures for 2019)

	2020	2019
Operating activities		
Excess of revenues over expenses	\$ 11,391	\$ (400)
Net change in non-cash operating working capital balances		
Investments	(57,902)	78,431
Accounts receivable	(366)	410
Accrued interest receivable	-	569
GST receivable	(305)	189
Accounts payable and accrued liabilities	6,704	(14,022)
Unearned revenue	<u>2,775</u>	<u>575</u>
Cash provided by (used in) operating activities	<u>(37,703)</u>	<u>65,752</u>
Increase (decrease) in cash	(37,703)	65,752
Cash position, beginning of year	<u>52,472</u>	<u>(13,280)</u>
Cash position, end of year	<u>\$ 14,769</u>	<u>\$ 52,472</u>

See accompanying notes

MARCIA HERBACK & ASSOCIATES
Chartered Professional Accountants
Professional Corporation

SASKATCHEWAN ARTS ALLIANCE CORPORATION
NOTES TO THE FINANCIAL STATEMENTS
MAY 31, 2020

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.

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MAY 31, 2020

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, 2020:

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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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. Unearned revenue

Deferred revenue consists of membership fees received in advance to the membership year to which they relate of \$325 and externally restricted funds received from the University of Regina of \$3,150.

6. Subsequent event

Prior and subsequent to May 31, 2020, financial markets have been negatively impacted by the novel Coronavirus or COVID-19, which was declared a pandemic by the World Health Organization on March 12, 2020. This has resulted in significant economic uncertainty and the Corporation is monitoring its operations and assessing the impact COVID-19 will have on its activities. Accordingly it is difficult to reliably measure the potential impact of this uncertainty on the Corporation.

7. Comparative figures

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

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SASKATCHEWAN ARTS ALLIANCE CORPORATION
STATEMENT OF RESERVES
FOR THE YEAR ENDED MAY 31, 2020
(with comparative figures for 2019)

Schedule 1

2020							
	Operating Reserve	Capital Maintenance Reserve	Representation Reserve	Facility Reserve	Projects in Progress Reserve	Arts Congress Reserve	Total 2020
Net Assets							
Balance, beginning of year	\$ 68,713	\$ 2,373	\$ 1,600	\$ 24,000	\$ 61,034	\$ 3,000	\$ 160,720
Transfer from net assets	-	-	200	-	-	-	200
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>
2019							
	Operating Reserve	Capital Maintenance Reserve	Representation Reserve	Facility Reserve	Projects in Progress Reserve	Arts Congress Reserve	Total 2019
Net Assets							
Balance, beginning of year	\$ 68,713	\$ 2,373	\$ 1,800	\$ 24,000	\$ 61,034	\$ 3,000	\$ 160,920
Transfer from net assets	-	-	(200)	-	-	-	(200)
Transfer to net assets	-	-	-	-	-	-	-
Balance, end of year	<u>\$ 68,713</u>	<u>\$ 2,373</u>	<u>\$ 1,600</u>	<u>\$ 24,000</u>	<u>\$ 61,034</u>	<u>\$ 3,000</u>	<u>\$ 160,720</u>

See accompanying notes

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SASKATCHEWAN ARTS ALLIANCE MEMBERSHIP

2019-2020

Voting Membership

ACTRA Saskatchewan
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 fransaskois
Cultural Exchange
Dance Sask Inc.
Dunlop Art Gallery
Globe Theatre
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.
Neutral Ground
New Dance Horizons
On the Boards
OSAC
Regina Symphony Orchestra
Remai Modern
Sage Hill Writing Experience
Sâkêwêwak First Nations Artists' Collective Inc.
Sask. Association of Theatre Professionals
Sask. Book Awards
Sask. Choral Federation
Sask. Craft Council
Sask. Drama Association
Sask. Filmpool Cooperative

Sask. Media Production Industry Association
Sask. Orchestral Association
Sask. Writers' Guild
Saskatchewan Festival of Words
Saskatoon Musicians' Assoc. Local 553 AFofM
Saskatoon Opera
Saskatoon Symphony Orchestra
SaskBooks
SaskGalleries
SaskMusic
Shakespeare on the Sask. Festival
The Lyric Theatre
Theatre Department, UofR
University of Saskatchewan Art Galleries
Wanuskewin Heritage Park
Yorkton Arts Council
Yorkton Film Festival

Non-Voting Membership

AKA Artist-Run Centre
Alecxe Business Consulting
Free Flow Dance Theatre
Heritage Saskatchewan
Orange Tree Design Studio

PAVED Arts
Prairie Sculptors' Association
Roadside Attractions/Crosstown
Entertainment
Sask. Music Educators Association

Sask. Music Festival Association
Station Arts Centre Co-op
Street Culture Kidz Project
Terry Schwalm and Associates
Wallflower Review

Appendix: COVID-19 Surveys

Gathering sector information was especially important this year given the enormous toll the pandemic has taken on the province's arts and culture sector. As a first response, the SAA sent a survey to artists, cultural workers and organizations to track the short-term impacts with the purpose of 1) ensuring government measures to mitigate impacts also addressed impacts on the cultural sector and 2) that mitigation plans were grounded in the current lived experiences of those in the sector and informed by their input on solutions.

The online surveys were conducted from April 3 - 20, 2020. Invitations to participate were widely distributed by email on April 3. Recipients were also encouraged to share the surveys' invitations, and the survey links were provided on the SAA website.

The surveys were designed based on initial community responses to COVID-19 restrictions. Their formats included demographic questions, dichotomous questions, open-ended questions, multiple choice and multiple select questions.

A follow-up survey is planned for 2021 which will allow a more thorough analysis

of the long-term impacts on the arts and cultural sector in the province.

COVID-19 Impact Surveys: Cultural Organizations

In this survey, participants were asked to provide information about their organization, organizational circumstances both before and during the initial restrictions due to COVID-19, to identify impacts to their organization in the short term and estimate impacts ongoing. Survey respondents were also asked to identify any perceived benefits to their organization as a result of adopting restrictions due to COVID-19.

Conclusions

The key results of this survey indicate significant disruption to organizational operations from necessary restrictions due to COVID-19. While operations and some programming can function remotely, making those necessary changes in a short time has strained the capacity of organizations, most notably in the areas of IT resources and support, difficulties accessing necessary personal protective equipment and stress related to staff workload and management. Survey respondents reported difficulty with organizational planning and programming in the context of uncertainty regarding restriction timelines and the degree to which

organizational activities will need to be altered long term. Some survey respondents expressed concerns about the viability of their organization, both in their ability to weather the current restrictions and how ongoing restrictions will disrupt their organizational models and programming.

The overriding impact reported by survey participants is financial insecurity in all areas, including funding, program and facility revenues, donations and fundraising. The financial impacts of interruptions to organizational activities as a result of restrictions in the near term are further complicated by uncertainty in the long term regarding arts, cultural and government funding, and audience / public engagement going forward. All respondents identified needs for financial support through and beyond the current crisis, including grants and interest-free loans. Other identified needs included assistance to boards in governance, strategies for fundraising that do not involve public events, assistance in planning and budgeting, technical mentoring or skill sharing.

Within these challenges, survey participants reported gaining valuable insights regarding the need for flexible planning, flexible work space and

schedules, online programming and engagement, strategies for building sustainability, the importance of contingency planning. Participants reported developing flexible, creative, timely and workable responses, both in the short term and in future planning and visioning, including a range of strategies for adapting and adjusting program delivery. Further, many identified their organizational strengths in rapidly adapting to the necessary changes due to COVID-19 restrictions. There was also recognition of areas of strategic importance to long term organizational viability, specifically the importance of reserve funding and of building financial expertise at the board level.

While the majority of survey respondents reported from Regina and Saskatoon and there were no respondents from the North, there is wide representation across arts and cultural disciplines as well as a range of organizational size and reach. In addition to the arts, many organizations offered or hosted events and live programming that included conferences, community fundraising and special events for businesses. Over 50% of respondent organizations work province-wide; just under 10% work nationally and internationally.

The survey responses showed strong engagement with and commitment to arts and culture in the province and reflected the importance of those organizational connections for all Saskatchewan people. Based on the data gathered in this survey, the recommended strategies to build and maintain sustainability for arts and cultural organizations and address the impacts of COVID are:

- The provision of financial support with a focus on grants and interest-free loans
- Support with organizational infrastructure to increase capacity for flexible planning and programming
- Assistance in building and expanding strategies for budgeting and fundraising
- Assistance in building strategic expertise on boards
- Technical mentoring or skill sharing, including IT support
- Support in accessing personal protective equipment as required.

The full Cultural Organizations report can be found here.

COVID-19 Impact Survey: Artists and Cultural Workers

In this survey, participants were asked

to provide information about their arts and cultural discipline(s), practice(s), arts and cultural engagement in community and their circumstances, including financial, both before and during the initial restrictions due to COVID-19. The survey responses represented a wide range of creative and cultural disciplines with responses from nearly all areas of the province; 25% Regina, 50% Saskatoon, 25% other areas in the province. Close to 72% of respondents reported that arts and education is their main employment.

Conclusions

Despite the dislocated and fraught circumstances that many cultural workers were experiencing less than a month after a state of emergency had been declared in the province, this survey generated a remarkably representative response from the arts community. While the majority of survey respondents reported from Regina and Saskatoon, artists and cultural workers from nearly every area of the province responded to the survey. The 284 respondents represented a wide range of creative and cultural disciplines, stages of career and engagement and dissemination regionally, provincially, nationally and internationally.

The cultural workers who responded were

clearly experiencing serious job insecurity and financial hardship or uncertainty. This included access to contracts through community, educational and cultural institutions, revenue from salaried work that supports creative and cultural practices and revenue from funding sources. The financial impacts of interruptions to creative and cultural practices as a result of restrictions in the near term are further complicated by uncertainty in the long term regarding arts, cultural and government funding, and audience / public engagement going forward. While some practices continue, and some respondents report the time freed by job layoffs and supported by federal government funding has allowed them to focus on their creative and cultural work, over 60% of respondents report being unable to continue on any paid or funded creative work that is unaffected by COVID-19 restrictions.

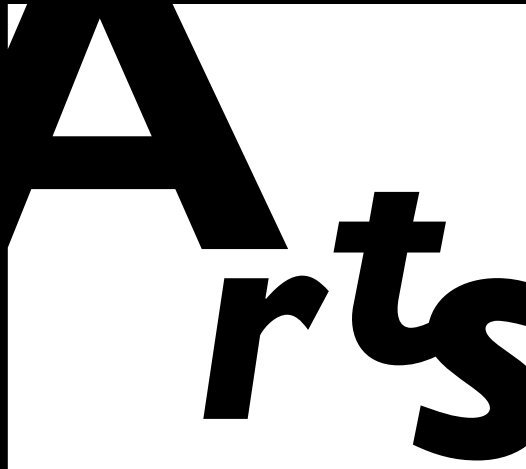
Behind the financial losses and uncertainty experienced by cultural workers is the fundamental disconnection caused by the necessary COVID-19 social distancing restrictions imposed on creative and cultural practices. Reduced access to normal venues and mechanisms for dissemination, to viewers and audiences and to other artists, materials, supplies and work spaces have all created substantial obstacles to ongoing creative work for many artists and cultural workers—especially those in the live performing arts and those who work collaboratively. While some practices and dissemination continue or reshape virtually, some respondents reported sharply increased workloads in adapting to digital content. As well, there are issues with access to necessary technology and technological fluency, either on the part of the creative producer or the audience / viewer / student.

While the level of impact on cultural workers is significant and the obstacles to ongoing creative and cultural practices concerning, the scope of disruption to our cultural fabric that emerges out of these surveys is staggering. The impacts of pandemic restrictions and the lingering effects of these restrictions extend to viewers / audiences

/ students in regional, provincial, national and international communities. Public surveys conducted in our neighbouring province of Alberta suggest that these have created a profound disruption to the cultural fabric that may be one of the pandemic's most sweeping and longest lasting impacts.

To assure the survival of cultural practices and our province's cultural workers, respondents recommended both short and longer term financial measures. This included immediate relief funding to assure the survival of artists and arts organizations—including support for online development and dissemination and for building broader recognition for artists and cultural workers. It also included the provision of an improved level of ongoing provincial financial support for both artists and arts organizations. If the level of arts funding had not been so bare-bones prior to the pandemic, the community would have been in a better position to survive and adapt.

Finally, from a longer term perspective respondents offered an impassioned call for broader social restructuring that better provided for the precarious employment and financial circumstances being experienced not just by cultural workers but by an increasing percentage of the working population from farmers to IT workers. In particular, they called for a federally-funded universal basic income that would reduce the need for the patchwork of COVID relief programs and previously existing government programs and facilitate a more sustainable economic and social structure.



Saskatchewan Arts Alliance
1150 8th Avenue, Suite 101
Regina, Saskatchewan
Canada, S4R 1C9

T: 306-780-9820 | F: 306-780-9821 | E: info@artsalliance.sk.ca