

Annual Report

SASKATCHEWAN ARTS ALLIANCE

2020 - 2021



Saskatchewan
Arts Alliance

SPEAKING UP FOR THE ARTS SINCE 1984

SASKATCHEWAN ARTS ALLIANCE

Board of Directors

Jaimie Boldt— President
Daniel Parr – Vice President
Mary Blackstone – Treasurer
Stacey Bliss – Secretary
Dr. Kathryn Ricketts - Past President
Yulie Campos – Member at Large
Risa Payant to September 28, 2020

Staff

Executive Director - Marnie Gladwell
Communications & Outreach Officer -
Jessica Riess
Barbara Meneley - Research Officer

Committees

Communications

Chair: Daniel Parr,
Jessica Riess

Research

Chair: Mary Blackstone
Kathryn Ricketts, Marnie Gladwell
Barbara Meneley, Jake Moore,
Ian McWilliams

Personnel

Chair: Kathryn Ricketts
Mary Blackstone, Daniel Parr

Mandate Review/Arts Summit

Mary Blackstone, Jamie Boldt, Will Brooks,
Daniel Parr, Risa Payant, Kathryn Ricketts,
Marnie Gladwell, Jessica Riess

Nominations

Chair: Kathryn Ricketts

Advocacy

Chair: Jaime Boldt, Ken Alecxe, Mark Claxton,
Traci Kluk, John Kennedy, Daniel Parr, Mark
Wihak

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MESSAGE FROM THE PRESIDENT

Jaime Boldt

The Saskatchewan Arts Alliance (SAA) has strengthened, supported and advanced the arts through advocacy, policy development and proactive leadership in our province for over three decades. We are incredibly proud of the work that has been done over the years and the positive impact that SAA has made. This year is no exception.

The arts and creative industries have been hit hard during the pandemic. SAA was a strong advocate and voice at all levels of government not only for the emergent needs of the sector, but for long term recovery and future sustainability. To all levels of government, SAA made sure that the voices of independent artists and organizations were heard. SAA's continued commitment to research and public awareness of the arts also remained a strong focus this year.

2020-21 has also been a time of considerable reflection. A time to dig deep into who we are as an organization and to imagine what our future path should be. We asked questions, we listened to the voices in our community, and we learned from them. We are excited about the outcomes of this work and being able to share a refreshed strategic plan and direction for the SAA in the coming year.

Not only did the strategic planning exercise and mandate review provide opportunity to reflect on the decades of positive impact of the work of the SAA, but so too did the retirement announcement of Executive Director, Marnie Gladwell.

After 23 years, Marnie announced that she will be retiring in

December of 2021. Because of Marnie's leadership the SAA and the provincial arts ecosystem are regarded as one of the strongest voices for the arts in all of Canada. Marnie's advocacy has also positively impacted the lives of the next generation of Saskatchewan artists. Fittingly Marnie was awarded with the Saskatchewan Arts Individual Leadership Award this year.

On behalf of the Board of Directors, I would like to say a heartfelt thank you to Marnie. It has been an absolute pleasure. To the rest of the SAA team, well done! And to those that participated in our strategic exercises, thank you for helping to shape the future direction of the SAA.

To my fellow board members I say, "tho' we were small this year, we were mighty!"

Thank you for your passion and commitment. This year was an exceptional one for so many reasons, and I appreciated navigating it with you!

Next year will look different in many ways for the SAA. We are excited for it and hope that you are too!

With gratitude,

Jaime

EXECUTIVE DIRECTOR REPORT

Marnie Gladwell



Photo credit: Evgeni Tcherkasski, 2021.

The Saskatchewan Arts Alliance celebrates its 35th anniversary as a registered non-profit organization this year. We all are indebted to the 1984 Committee, those 13 inspired visionaries who set our organization in motion. For the past year the SAA has been reimagining itself as it looks ahead to the next 35 years. After extensive consultations with arts community members both through surveys and gatherings such as the Arts Summit, the board is developing a new strategic plan – a plan that is responsive to changes in the arts ecosystem while also remaining true to SAA’s primary purpose of collective advocacy.

The pandemic continued to have an impact on our activity over the past year – resiliency and recovery of the sector was and is

on everyone’s minds. SAA quickly refocused to advocating for the sector at the federal and provincial level appealing to both to help artists/entrepreneurs and arts/creative industry organizations – one of the hardest hit sectors – survive the pandemic. We also continued with our research and awareness building activities. Details of SAA activity can be found in the Programs and Services report on page 9.

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 Patrick Close, Simon Enoch, Free Flow Dance Theatre, Josh Gonzales, Sam Hage, MacKenzie Hamon, Paddy Lamb, Regan Lanning, John Loepky, Michèle Mackasey, Dave Margoshes, Jeremy Morgan, Joseph Naytowhow, Brenda Niskala, Beskkaai Tristan Paul, Sâkêwêwak, Steven Ross Smith, Wanda Schmöckel, Carle Steel, Graham Wall and Edward Willett.

Special mention goes to SAA’s staff for their exceptional work: our Communications & Outreach Officer Jessica Riess, and Research Officer Barbara Meneley who shares her time between the SAA and the University of Regina in a Mitacs Industrial Post-Doctoral Fellowship.

After 23 years, I will be retiring from the SAA at the end of 2021. It has been an exciting time with successes and some disappointments along the way. Still, the sector is in an upward trajectory, in part due to the omnipresence of the arts in the digital age. Over the years, I have been privileged to work with an



Executive Director Marnie Gladwell.

impressive group of board and committee members fully dedicated to the SAA and the arts. I am deeply grateful for their support and the wisdom they brought to me and the SAA – I send them my heartfelt thanks. Thanks also to the organizations that release them to participate in the SAA.

SAA very much appreciates its funders: Mitacs and the University of Regina Community Engagement and Research Centre's support has enabled us to undertake and expand our research projects.

We are especially grateful for the ongoing support of SK Arts, SaskCulture and Sask Lotteries who support us as we serve in the betterment of our sector.

Most importantly, SAA's success is due to the many 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 messages of arts' value.

Respectfully submitted,
Marnie Gladwell

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.

Dancing Sky's outdoor amphitheatre.
Photo credit: Louisa Ferguson, 2020.



Pandemic Chill; Presented Thrills

by **STEVEN ROSS SMITH**

Covid spiked. Arts presenting organizations were flattened. We know the story by now: March 2020—the closing of theatres, music venues, literary reading salons, media festivals, art exhibitions and more; the hope of summer, the next wave, the variants. The silence was loud; the viewings shuttered.

History shows that creativity cannot be stopped, and once the body blow was absorbed organizations bounced back, primarily with digital presentations, or such novelties as drive-in concerts with limited audience-in-cars capacity.

Into the pandemic's second year, three Saskatchewan presenting entities have coped, shifted, and renewed, but operate still in an uncertain field, with flexible planning, new platforms, and a tentative dash of hope.

The Drama Department of the University of Saskatchewan is home to the oldest degree-granting theatre program in the Commonwealth. The program and its Greystone Theatre has seeded the theatre community in Saskatchewan and beyond with actors, directors, theatre technicians, administrators, and educators. When asked, just before the anniversary activities, about that impact, drama professor Dwayne Brenna reflected: "Ten years ago probably every artistic director in Saskatoon was a graduate of our program. That isn't the case so much anymore, but the bulk of actors working in the province are our graduates. We pride ourselves on being part of the Saskatchewan theatre community. There are the big stars too—Tom Rooney is in Stratford and Kim Coates and Tim Hildebrand are in Hollywood."

Since 2015 the department has also been home to the wîcêhtowin Theatre Program, led by recent faculty hire Deneh'Cho Thompson. It is one of the only Indigenous theatre programs in the country.

The reunion's historic reminiscences, gatherings and celebrations were Zoomed, a format that does bring people together without travel stresses and expenses. Yet a theatre reunion calls for theatre, does it not? So, U of S drama offered a digital production, directed by alumnus Skye Brandon, of the play *Unity 1918*, about a pandemic in Unity, Saskatchewan. Brenna noted the irony. "We'd chosen that play before Covid struck." It hit the virtual 'boards' four times, June 17th to 19th.

As I was writing, Brenna was able to report that the production would take place in their Emrys Jones Theatre, though it was unclear "whether we can do this without masks, whether the actors have to be physically distanced from one another." Nonetheless, the play will be Zoomed to the audience—alumni and the public—near and far. Tickets are available online.

How much screen time can we tolerate?



Production from Greystone Theatre, 1980's.

Lisa Bird-Wilson has a thought on that. “Asking people to spend more than an hour on a Zoom call feels sadistic.” But she sees its value too. Bird-Wilson, in Saskatoon, is the Board Chair of SAWCI, the Saskatchewan Ânskohk Writers Circle Inc.

Incorporated in 2011, the organization supports Saskatchewan Indigenous authors by offering professional development opportunities through workshops, readings and public presentation of their work. SAWCI also hosts the biennial Ânskohk Indigenous Literature Festival, created in 2004 to showcase the richness and diversity of writing by Indigenous authors to the public and to promote respectful and mutual relationships between Indigenous and non-Indigenous people. The festival is designed to appeal to a broad audience and is one of the last remaining Indigenous literature festivals in Canada.

“Covid has impacted SAWCI,” says Bird-Wilson. “Building community is very important to us, as an organization and as Indigenous people. Not being able to meet and share stories and food and community has been difficult. And yet we’ve found ways to connect virtually—sometimes imperfect, sometimes awkward, but we make community as we can.”

Bird-Wilson continues: “We are planning the festival as if it will be in-person, but we are also developing a shadow plan in the event we have to do the festival virtually. We will be able to shift gears quickly. Our commitment is to decide one way or the other by the end of August.”

Meanwhile, down the road, in tiny Meacham, about an hour east of Saskatoon, Angus Ferguson, with his partner Louisa, is adapting at Dancing Sky Theatre, a dinner theatre which, for more than twenty years has offered yummy food and professional drama in an adapted town hall.

When Covid struck, Ferguson recalls, “we were about two weeks from going into full rehearsal for a brand-new play—Kelly Jo Burke’s *The Curst*, strangely enough. We were about to build sets and get all the technicians involved,



Lisa Bird-Wilson, 2019 Anskohk Festival.



Billy-Ray Belcourt, Joshua Whitehead, and Louise B. Halfe-Sky Dancer, from the 2019 Anskohk Festival.

and in hindsight we, correctly, said this just isn't going to happen, and so we stopped spending money. The actors hadn't started working yet. We knew we weren't going to have any box office income. We couldn't give the actors long-term contracts, but we committed to giving them two-weeks salary."

That was an immediate, considerate, concrete response, though the future seemed ominous. Ferguson says: "At that time, nobody knew how we were going to deal with this. Equity didn't know, PACT [Professional Organization of Canadian Theatres with over 100 member theatres] didn't know, nobody knew."

For Ferguson, stasis was not an option. "We looked at it as an opportunity. We had a year where we could step back and reflect and regroup. In nearly thirty years we've never had a sabbatical like that. I think we've tried to make the most of it."

In the summer of 2020, they took up hammer and saw themselves, and constructed an outdoor amphitheatre, which in the non-covid world would seat about 120.

They also brainstormed. Ferguson describes



"With Glowing Hearts," Dancing Sky Theatre. Photo credit: Louisa Ferguson, 2019.

the process: "We understood that the root of theatre is storytelling, so let's come up with an event that people might be comfortable coming to—outdoors, lots of distance, and something small and flexible." That set the concept for the first presentation of Fireside Stories in August-September 2020. The second iteration,

May 27-June 6, 2021, included storytelling, music, and dance, for masked and well-spaced audiences of about thirty at each of eight performances. The amphitheatre served very nicely, notably on the warm June night I attended.

Ferguson acknowledges and appreciates

the support of arts funders. “The Federal government came though quickly, so did SK Arts. And the Canada Council responded faster than I’ve ever seen them move. I think Feds realized that it’s cheaper to pay theatres to pay artists than it is to have them all on unemployment. It’s kind of a no-brainer—keep the institutions going or we’ll never get them back. And secondly, artists work cheap, so it’s better to keep them working, better too than losing them altogether.”

Ferguson’s gratitude is tempered. “The Canada Council were pretty good with the emergency money. But they leaned on people very hard—saying it’s got to be digital this, digital that. That’s not what I do. I’m grumpy because I don’t think it’s the place of the funding bodies to be prescriptive. They must somehow find a way of judging the art that we make. They should never tell me what art to make.”

He is not alone in this concern. “We have the Rural Caucus in PACT,” he says, “theatres like Dancing Sky—Two Planks and a Passion Theatre in Nova Scotia, the Blyth Festival in Ontario—it’s been very focusing for all of us, because we’ve all said the same thing—[digital] is not our skill set. We make communal events for community. We’re needed as leaders. People want to come back; we can say okay it’s our job, let’s find ways we can do it, bring them back. We’re cautiously planning the Prairie Panto—based on collective scripts—a big crazy, rollicking family event. So, we’re hoping we’ll be back with that for Christmas.” For updates keep an eye on <https://www.dancingskytheatre.com>.

Ferguson looks deeper into his crystal ball. “And then what risks can we take next spring? I’m not convinced we’re going to be back to a normal. There’s going to be a new normal.”



Dancing Sky Theatre. Photo credit: Louisa Ferguson, 2019.

What will that be? This summer things are opening up. Will Covid be under control, or be spiking again? Are we sentenced to the long-term doom of Zoom? Or will we be able to gather to share the synergistic communal experience of live events—the imaginative notes, the flights of epiphany, the surges of exhilaration with which our presenters are keen to thrill us—in person, in company, with one another?

To read more Covid Visions, [click here](#).

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.

SERVICES + PROGRAMS REPORT

Saskatchewan Arts Alliance

Saskatchewan Arts Alliance 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 has had a severe impact on the Saskatchewan arts sector including the artists, cultural workers, arts organizations and businesses.

After 35 years, the SAA continues to work to strengthen, support and advance the arts through advocacy, policy development and proactive leadership.

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.

Early in the fiscal year, the SAA released the findings of the two COVID-19 Impact Surveys we sent to about 1) 2,100 artists and cultural workers, and 2) cultural organizations. These surveys were conducted to assess the initial impact on the province's cultural sector resulting from the government's social distancing restrictions due to COVID-19. The data helped us understand strategies that mitigate the impacts of the pandemic in our cultural sector. The surveys focused on ensuring that mitigation plans are grounded in the current lived experience of our artists, cultural workers, and cultural organizations and informed by our community's input on solutions. Once this crisis is behind us, a follow-up survey will allow SAA a more thorough analysis of the actual impacts on our arts and cultural sector.



DANCE

As follow-up, SAA reached out directly to our members to discuss the impact the pandemic has had on arts organization throughout the province. What became obvious was that although the arts were hit hard, artists and arts organizations were not going to stop making art and serving their own members. Stories of sidewalk music concerts, dance performances outside the windows of senior's residences among other places, and online arts classes, performances, and talks were commonly heard.

To remain current on issues and identify concerns, SAA consulted with the arts community through its communication services, and meetings with individual members and partner organizations. SAA held online meetings in Yorkton, Prince Albert. The meeting in Yorkton featured a talk on digital fingerprints by Paddy Lamb, President of CARFAC National and Co-Chair of Copyright Visual Arts. At the Prince Albert meeting Simon Enoch, the Sask. Director of the Canadian Centre for Policy Alternatives, presented on the ever-relevant topic of basic annual income and discussed its pros and cons.

Individuals 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 Josh Gonzales, MacKenzie Hamon, John Loeppky and Graham Wall were posted in this fiscal year.

On September 23, 2020, 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 moved to an online event which proved to be successful. During the consultation and meeting two Artist Interventions were held featuring Joseph Naytowhow and Free Flow Dance Theatre Company to great digital applause. Participants engaged in critical discussion using a new tool for the SAA called Google Jamboard. These discussions focused on the effects of Covid-19 on the Saskatchewan arts sector, membership concerns and wellbeing, as well as providing initial information to SAA's mandate review.

In October and November 2020 with Allen-Hardisty Leadership Group, SAA held an online Arts Summit to study its mandate and the needs of its members. Joseph Naytowhow started each day in a good way with his words and song. The Summit brought together a select and diverse group of artists and arts professionals to engage in critical reflection on the identity and future direction of the SAA. As an organization dedicated to "speaking up" for the arts community in Saskatchewan, we wanted to ensure that we were meeting the needs of artists and arts professionals across the province.

Advocacy and Public Education

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 raised awareness about the important role of the arts in our province. On behalf of our members:

- For the provincial election, SAA sent a questionnaire and fact sheet with important information about the province's ecosystem inviting all candidates and party officials to tell us their views on critical arts and creative industry issues.
- SAA issued a Call to Action to write letters to MLAs and government officials about why the arts matter to them and their families and on the valuable role of the arts and arts organizations have in our province, economically and socially. [Click here to find out more and to participate.](#)
- SAA responded to media requests about our sector. *In Art Versus the Plague* by Gregory Beatty: SAA Executive Director Marnie Gladwell and SaskMusic ED, Mike Dawson, spoke to the reality of Saskatchewan arts in Covid times in this *Prairie Dog/Planet S* article. [Read the full article here.](#)
- 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. Organizations included Conseil culturel francaskois (CCF), Saskatchewan Music Festival Association, Saskatchewan Festival of Words, and Shakespeare on the Saskatchewan.

- In partnership with the SK Association of Theatre Professionals, the SAA hosted a free Maintaining Respectful Workplaces in the Arts Workshop. This was an online workshop developed and facilitated by the Cultural Human Resource Council and funded by Canadian Heritage. This session was one in a series of national, arts-focused, anti-harassment initiatives.
- SAA supported provincial arts organizations' advocacy and also worked with a group of arts organizations from across Canada.
- In partnership with CARFAC Sask and

On Cue Performance Hub, the SAA presented the online event *Death of the Artist* featuring keynote speaker William Deresiewicz, a leading critic of the arts and of contemporary culture, and author of the book *Death of the Artist*. A panel discussion followed focusing on the digital economy as it relates to artists' livelihoods and the need for basic income.

Panelists included Julie Dzerowicz, Member of Parliament for Davenport who introduced a private members Bill C-273 in the House of Commons to establish a national strategy for a guaranteed basic income in Canada; Simon Enoch, Director of the Saskatchewan Office of the Canadian Centre for Policy Alternatives; and Paddy Lamb, President and National Spokesperson for CARFAC and Co-Chair of Copyright Visual Arts. [Click here to watch the keynote address](#) or [here for the panel discussion](#).

- SAA created and continues to update the Covid-19 Resource List. This page, located on our website, is updated regularly; it contains information about funders, financial relief, online arts and



Mp Julie Dzerowicz, Simon Paddy Lamb, William Deresiewicz, and Simon Enoch during the panel discussion on artists' livelihoods.

culture events and resources, surveys and other valuable information.

- In our latest series, *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 and arts organizations are emerging. Click here to read them all.
- SAA regularly posted news updates, announcements and other arts-related information on its social media channels. Between June 1st 2020 and May 31, 2021, there was an 8% increase in Facebook followers. Twitter had a total of 1,738 followers and Instagram 1,271 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.

Interagency Arts Planning + Development

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

- Throughout the pandemic, SAA has been working with a like-minded group of arts organizations from across Canada to respond to the pandemic. The COVID-19 ASO Response Group met with federal officials, and sent joint letters to government officials about the dire impact COVID has had on the sector and urged extensions and eligibility remedies to COVID support programs for artists and cultural workers.
- 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 signed a joint letter in support of Bill C-10, asking all parties to work together on the progress of the Bill to final approval.

- SAA met with the Hon. Laura Ross, Minister of Parks, Culture, and Sport to discuss the arts' need for additional support to help address the financial challenges brought about by the COVID-19 pandemic. Read the letter [here](#).
- SAA Responded to the Federal Government's call for input on the 1) the Modern Copyright Framework for Online Intermediaries, and 2) the Copyright Term Extension.
- SAA Submitted Recommendations to the Federal Pre-budget Consultation: the COVID-19 pandemic has had a severe impact on the Saskatchewan arts sector including the artists, cultural workers, arts organizations and businesses. The document focuses on five key recommendations. To view the full document, [click here](#).
- SAA participated on the Business Response Team Advisory Committee formed by Creative Saskatchewan, SK Arts and SaskCulture. The Committee provided information and feedback

to the provincial Business Response Team regarding Re-Open Saskatchewan Guidelines.

- SAA participated in the Building Back Better Dialogue hosted by the McConnell Foundation and U Regina.
- The SAA board of directors entered into Memoranda of Understanding agreements with the board of directors of SaskCulture and SK Arts that set terms for financial support. This year, members of the board of directors met with SaskCulture board members to discuss the SAA, our mandate and activity.

SAA wrote a number of support letters for community members and programs:

- to the Mayor and City Councillors of North Battleford for continued support of their arts and cultural community during COVID-19. Twice.
- 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.

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 working groups.

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 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.



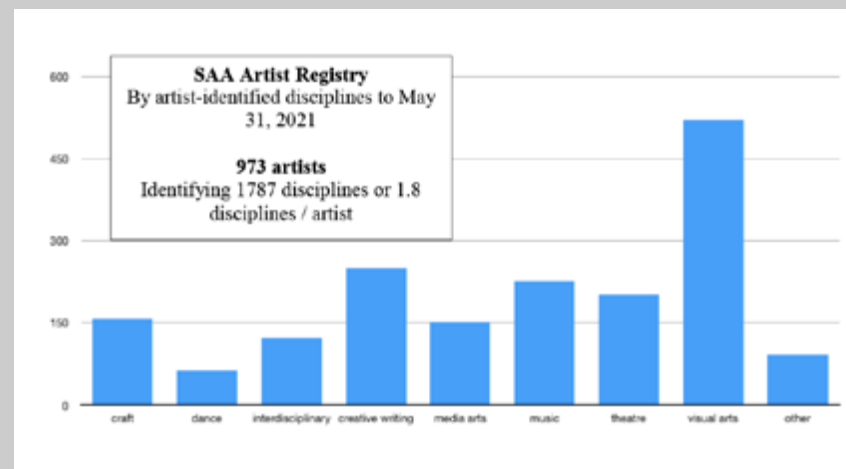
Research and Reference

SAA continues to collect and maintain a library of research studies and statistics, provide a free reference service to members and respond to public and media requests for information about the Saskatchewan arts sector. In the past year SAA's own research activity focused on responding to the COVID crisis in the arts community, interviewing artists and arts organizations to develop COVID and Arts Work stories (pg. 11, 12), and engaging in partnered research projects.

COVID Surveys and Reports: In the spring of 2020 the SAA surveyed Saskatchewan artists and cultural organizations to determine the early impact of COVID restrictions on them and their projections as to the longer term impact and best approaches to recovery. Data from these studies were examined in the context of broader national and international studies relating to impacts on the arts sector, and the resulting reports were released in September 2020 (Cultural Organizations report) and November 2020 (Artists and Cultural Workers report). They are available on the SAA website here: www.artsalliance.sk.ca/resources/studies-and-facts/sf-saa-reports.

Artist Registry: For research purposes, SAA maintains its online Artist Registry, collecting data from self-declared artists in the province [see figure below]. SAA continues to promote the Registry through its meetings, conferences, social media and member communications services.

As of May 31, 2021, the registry lists 973 artists of various disciplines, a 4.7% increase over the past year. The 973 artists in the registry work in 1,787 disciplines, an average of 1.8 disciplines per artist. Approximately 55% of the artists in the registry identify as working in a single discipline. New or updated registrations are from throughout the province: Regina, Saskatoon, Bellevue, St. Louis, Buena Vista, Yellow Grass, Moose Jaw, Melville, Creelman, Redvers and Lumsden. Participants identify in all areas of the disciplines listed in the registry: craft, dance, interdisciplinary, creative writing, media arts, music, theatre and visual arts, as well as "Traditional First Nations Arts" and "Grandmother spiritual art forms."



From May to December 2020, the SAA worked in partnership with Sâkêwêwak First Nations Artists' Collective to include more Indigenous artists on the SAA Artist Registry, with a focus on artists living on reserve.

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 U 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:

- The development of an environmental scan and comprehensive database

of arts initiatives in Saskatchewan is currently underway.

- Working in partnership with Common Weal Community Arts and members of Patuanak First Nation, a young Indigenous researcher is conducting interviews with community members. Transcription is currently in process and the interviews are scheduled concluded on August 31, 2021.
- In consultation with Weyburn city staff and Weyburn Arts Council, the development of a "before and after" case study assessing the community impacts of the Credit Union Spark Centre, Weyburn's new recreation and cultural centre.
- In the summer of 2020, the project team successfully submitted a SSHRC proposal to fund a COVID-responsive study and arts engagement with older adults in Saskatchewan. Project development on Studio Without Walls began in fall 2020 and included establishing working partnerships

with Seniors Centres Without Walls Saskatchewan and Saskatchewan Seniors Association Inc. Together with six artists and two Research Assistants, the project involved 57 community participants, delivering 40 creative workshops via telephone conference to participants throughout Saskatchewan from February 2021 to the end of June 2021. Each community participant participated in three interviews. Interview transcription began in early summer and coding and analysis of the interviews are currently ongoing. Read more about the project here.

- On November 25th, 2020, Mary Blackstone, Amber Fletcher and Barbara Meneley presented "Understanding the Value of the Arts in Rural Communities: An Interdisciplinary Research Design" at ENCATC (European Network on Cultural Management and Policy) conference.

In all cases, the study investigates and reports on 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 to 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 to build stronger connections with a range of partners including rural, northern, and marginalized communities and artists, to learn about arts related needs in rural Saskatchewan and to determine the value of the arts to communities and individuals across the province.

Other Research in Progress: SAA has started work on two research projects: 1) updating our Fine Arts and Arts Education Resources at Saskatchewan Universities report to collect longitudinal data about post-secondary spending on the arts - the last update was in 2018; 2) and an artist survey planned for 2022 similar to the extensive survey conducted in 2014.



Photo Credit: Annie Spratt, 2021

Connection

Studio without Walls: Wanda Schmöckel details the making of connections in the isolation of the COVID-19 pandemic.





With a professional background working in art therapy and long-term care facilities, visual artist Shon Profit has a wealth of experience to draw upon — but none quite like her current project: “It’s challenging me in a whole different direction,” she says. Profit, along with five other instructors, has just embarked on Studio Without Walls, a series of art making workshops delivered to seniors living in remote and rural areas around Saskatchewan — over the good old-fashioned telephone.

Starting in March 2021, and rolling out over the spring and summer, the workshops link participants through group calls with free, weekly at-home sessions focussing on visual art, creative writing, non-fiction writing, journaling, and painting. Instructors guide the process with the help of workshop-specific art-supply packages that are mailed to participants’ homes ahead of the weekly over-the-phone gatherings. There are currently 50 participants registered, ranging in age from those in their 50s to some in their 90s. Besides the convenience of being able to take part in these workshops over a landline, another strength of the program is the reassurance participants feel being able to make work in the comfort and privacy of their own homes — especially those who are less experienced with making art. “During our first workshop — doing art cards and an art card exchange — we had a participant who said ‘I’m not an artist. I’m not creative.’” Profit recalls. “But we’re really focussing on process rather than product. There are so many ways that we can

approach this and be included, express ourselves through art — and connect to others.”

Studio Without Walls was developed in partnership with the Saskatchewan Arts Alliance as part of a larger research project with the University of Regina’s Department of Sociology and Social Studies to investigate the value of arts and culture in community cohesion, focussing on the under-consulted demographic of older adults living in remote communities. “We’re approaching it as an engagement process without being prescriptive,” says Barbara Meneley, an artist and post-doctoral researcher with the project. “Not everybody is interested in art, and any call could be with people around the province, so some people have interests in making those kinds of connections, and some just want to fill their day. People’s lives have shrunk.”

Meneley says the idea for Studio Without Walls was inspired by another program — Seniors’ Centre Without Walls, in White Rock, B.C. — which, similarly, facilitates connections across distances for those who are unable, or uninclined, to leave their homes for outside activities. “They’ve been a huge help just in conceptualizing this,” Meneley says. In addition, the program has been supported — both financially and through outreach — thanks to a partnership with the Saskatchewan Seniors Association Inc. who have helped spread word about the workshops to smaller communities throughout the province.

Though the study was originally developed to specifically address people living in remote areas, Studio Without Walls' telephone-delivery format has worked particularly well during the pandemic, when people in all areas of the province, including cities, have been inclined to stick closer to home.

"It's using other approaches to making art to help people connect in a way that feels more comfortable," Profit says. "Just to look forward to something — like an art card — arriving in the mail. Even though participants are scattered all over Saskatchewan, we can still be a community."

Wanda Schmöckel is a freelance writer, communications worker, and filmmaker based in Regina. Her writing has appeared in The Walrus, Prairie Dog, Broadview, and elsewhere.



Photo credit Danielle MacInnes, 2021.

FINANCIAL REPORT

Mary Blackstone

The Saskatchewan Arts Alliance ended the 2020-21 year with unrestricted net assets of \$22,888. Core funding was provided by Memoranda of Understanding with SaskCulture Inc., thanks to the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation (\$150,000) and the SK Arts (\$70,000). Last fiscal year's programming related to the mandate review, postponed because of COVID-19 restrictions, was completed in this fiscal year.

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

Respectfully submitted,

Mary Blackstone

Treasurer

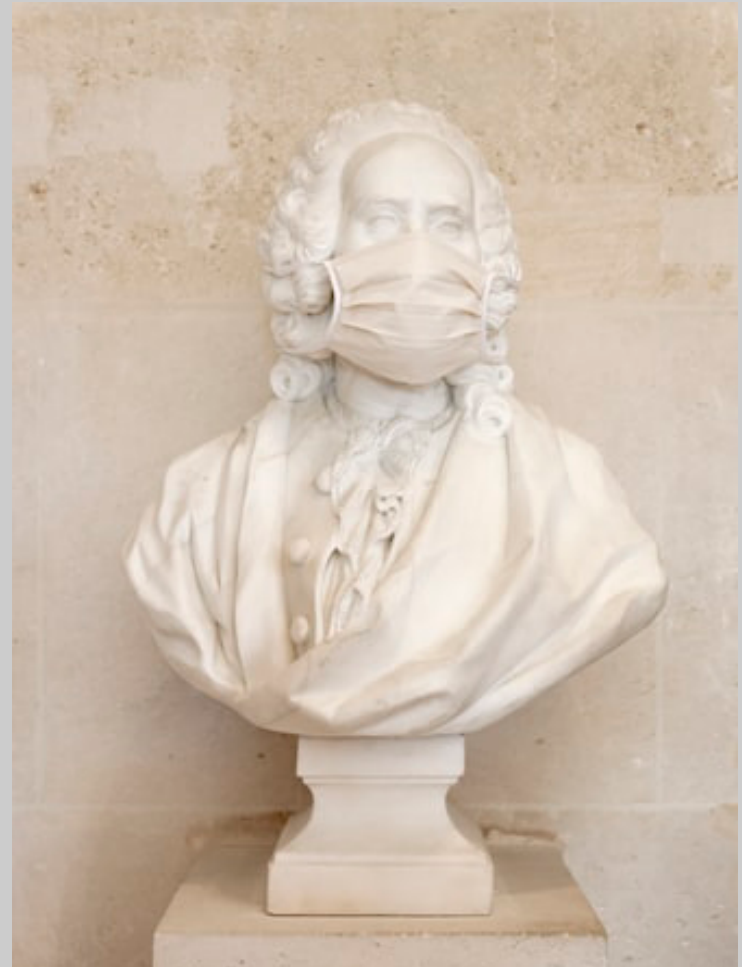


Photo credit: Jean-Philippe Delberghe, 2021.

SASKATCHEWAN ARTS ALLIANCE CORPORATION
FINANCIAL STATEMENTS
MAY 31, 2021

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, 2021 and the statements of operations, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies 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, 2021 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 14, 2021


Marcia Herback
CPA, CA


MARCIA HERBACK & ASSOCIATES
Chartered Professional Accountants
Professional Corporation

SASKATCHEWAN ARTS ALLIANCE CORPORATION
STATEMENT OF FINANCIAL POSITION
AS AT MAY 31, 2021
(with comparative figures for 2020)

	2021	2020
ASSETS		
Current assets		
Cash	\$ 72,076	\$ 14,769
Investments	150,000	209,471
Accounts receivable	-	366
Accrued interest receivable	713	-
GST receivable	<u>1,053</u>	<u>1,230</u>
	<u>\$ 223,842</u>	<u>\$ 225,836</u>
LIABILITIES		
Current liabilities		
Accounts payable and accrued liabilities	\$ 36,701	\$ 33,871
Unearned revenue (Note 5)	<u>3,333</u>	<u>3,475</u>
	<u>40,034</u>	<u>37,346</u>
NET ASSETS		
Internally restricted reserves (Schedule 1)	160,920	160,920
Unrestricted net assets	<u>22,888</u>	<u>27,570</u>
	<u>183,808</u>	<u>188,490</u>
	<u>\$ 223,842</u>	<u>\$ 225,836</u>

See accompanying notes

Approved on Behalf of the Board

 Director

Mary A. Blackstone Director

MARCIA HERBACK & ASSOCIATES
Chartered Professional Accountants
Professional Corporation

SASKATCHEWAN ARTS ALLIANCE CORPORATION
STATEMENT OF OPERATIONS
FOR THE YEAR ENDED MAY 31, 2021
(with comparative figures for 2020)

	2021	2020
Revenue		
Grants - SK Arts	\$ 70,000	\$ 70,000
SaskCulture	150,000	150,000
Other grants	541	1,850
Self generated		
Memberships	2,363	2,513
Interest	1,139	2,903
Program/service fees	1,000	1,819
Sponsorship	<u>1,114</u>	<u>3,000</u>
	<u>226,157</u>	<u>232,085</u>
Expenses		
Advertising	356	293
Arts Congress/Summit	3,659	13,197
Board retreat	-	200
Community development	700	333
Contract fees	31,775	32,800
Equipment purchases	264	709
Insurance	3,427	1,953
Meetings		
Board	-	123
Interagency	-	602
AGM	916	1,937
Memberships	398	680
National Liaison	27	371
Office supplies	1,271	2,658
Printing, postage, photocopying, courier	307	213
Professional fees	3,581	3,581
Reference services, research, representation	11,541	9,969

MARCIA HERBACK & ASSOCIATES
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SASKATCHEWAN ARTS ALLIANCE CORPORATION
STATEMENT OF OPERATIONS
FOR THE YEAR ENDED MAY 31, 2021
(with comparative figures for 2020)

	2021	2020
Expenses		
Rent	12,286	12,166
Salary and benefits	141,762	123,920
Service charges	863	634
Staff and board travel	105	954
Strategic initiatives	13,951	9,580
Status of the Artist/website project	-	54
Telephone, fax, e-mail	3,086	2,980
Website, list serve, communications	<u>564</u>	<u>787</u>
	<u>230,839</u>	<u>220,694</u>
Excess (deficiency) of revenues over expenses	<u>(4,682)</u>	<u>11,391</u>
Interfund transfers		
Transfer to (from) Capital Maintenance Reserve	-	-
Transfer to (from) Representation Reserve	-	(200)
Transfer to (from) Projects in Progress Reserve	-	-
Transfer to (from) Arts Congress Reserve	<u>-</u>	<u>-</u>
	<u>-</u>	<u>(200)</u>
Unrestricted net assets, beginning of year	<u>27,570</u>	<u>16,379</u>
Unrestricted net assets, end of year	<u>\$ 22,888</u>	<u>\$ 27,570</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, 2021
(with comparative figures for 2020)

	2021	2020
Operating activities		
Excess of revenues over expenses	\$ (4,682)	\$ 11,391
Net change in non-cash operating working capital balances		
Investments	59,471	(57,902)
Accounts receivable	366	(366)
Accrued interest receivable	(713)	-
GST receivable	177	(305)
Accounts payable and accrued liabilities	2,830	6,704
Unearned revenue	<u>(142)</u>	<u>2,775</u>
Cash provided by (used in) operating activities	<u>57,307</u>	<u>(37,703)</u>
Increase (decrease) in cash	57,307	(37,703)
Cash position, beginning of year	<u>14,769</u>	<u>52,472</u>
Cash position, end of year	<u>\$ 72,076</u>	<u>\$ 14,769</u>

See accompanying notes

MARCIA HERBACK & ASSOCIATES
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Professional Corporation

SASKATCHEWAN ARTS ALLIANCE CORPORATION
NOTES TO THE FINANCIAL STATEMENTS
MAY 31, 2021

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, 2021

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, 2021:

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, 2020

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 externally restricted funds received from the University of Regina in the amount of \$3,333.

6. Significant event

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.

SASKATCHEWAN ARTS ALLIANCE CORPORATION
STATEMENT OF RESERVES
FOR THE YEAR ENDED MAY 31, 2021
(with comparative figures for 2020)

Schedule 1

	2021						
	Operating Reserve	Capital Maintenance Reserve	Representation Reserve	Facility Reserve	Projects in Progress Reserve	Arts Congress Reserve	Total 2021
Net Assets							
Balance, beginning of year	\$ 68,713	\$ 2,373	\$ 1,800	\$ 24,000	\$ 61,034	\$ 3,000	\$ 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>

	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>

See accompanying notes

MARCIA HERBACK & ASSOCIATES
Chartered Professional Accountants
Professional Corporation

SASKATCHEWAN ARTS ALLIANCE MEMBERSHIP

2020-2021

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 fransaskois
Cultural Exchange
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.

La Troupe du Jour Inc.
Listen to Dis Community Arts Organization
MacKenzie Art Gallery
Mann Art Gallery
Moose Jaw Art Museum Inc.
New Dance Horizons
On the Boards
OSAC
Regina Symphony Orchestra
Sage Hill Writing Experience
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

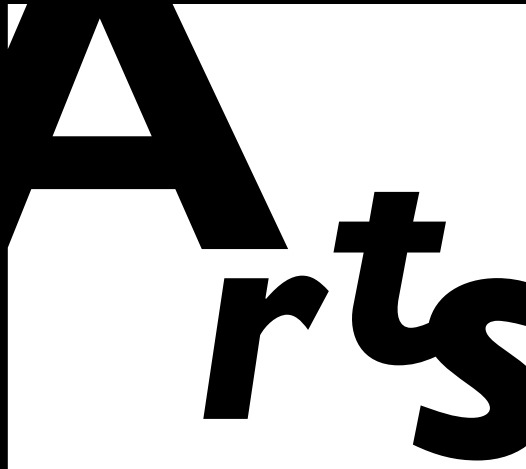
Sask. Orchestral Association
Sask. Writers' Guild
Saskatchewan Festival of Words
Saskatoon Musicians' Assoc. Local 553 AFofM
Saskatoon Opera
Saskatoon Symphony Orchestra
SaskBooks
SaskGalleries
SaskMusic
Shakespeare on the Sask. Festival
University of Saskatchewan Art Galleries
Wanuskewin Heritage Park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

Non-Voting Membership

AKA Artist-Run Centre
Alecxe Business Consulting
Heritage Saskatchewan
Orange Tree Design Studio
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



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