

Saskatchewan Arts Alliance
ANNUAL REPORT

2025 - 2026





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MESSAGE FROM THE BOARD LIAISON

The world is changing quickly, driven by rapid technological shifts and a complex political climate, and the arts face new and challenging pressures. In this environment, the work of the SAA is more important than ever.

We are proud of our continued financial stability, which has allowed us to offer staff compensation on par with similar roles across the country. Artists and arts administrators deserve fair pay for their work, and investing in the arts delivers an incredible return.

We also continue to strengthen our advocacy by building relationships and showing up wherever the arts are challenged in our province. Demonstrating the true value of the arts from economic contributions to community-building and personal well-being, remains essential. It is an exciting time of change for us. Our move to the Creative City Centre places us right in the heart of the artistic community, surrounded by great energy and a beautiful space.

Thank you to Executive Director Em Ironstar, Jessica Riess (Communications & Outreach Lead), Ariana Malthaner

(Research Lead), and Kathryn Ernst (Digital Communications Collaborator). Your hard work, leadership and dedication are unmatched.

A big thank you as well to Roberta Cross of Grow Solutions. She has been instrumental in updating our policies, stepping in wherever needed, and serving as a steady guide for the organization.

Finally, thank you to my fellow board members for their dedication throughout the past year. Governance is a real commitment, and you show up whenever called upon, bringing invaluable expertise, experience, and energy to the entire arts ecosystem.

The arts build community, and we need that shared connection now more than ever.

Respectfully submitted,

Josh Haugerud, Board Liaison
Saskatchewan Arts Alliance

MESSAGE FROM THE EXECUTIVE DIRECTOR

Last year, I wrote about entering a new chapter at the Saskatchewan Arts Alliance. We had just completed our Strategic Plan 2025–2030 after a year of reflection, conversation, and collective imagining. We had a clearer sense of where we wanted to go. This year, we started finding out what it looks like to actually go there.

Looking back over 2025- 26, one of the things that strikes me most is how much of our work connects back to the three endeavours in that plan: Advocacy, Membership, and Good Ways of Working. We didn't always stop in the middle of a busy week and say, "this is the Strategic Plan in action," but increasingly, it was.

Our advocacy became more confident, visible and collective. We continued building relationships with decision-makers while finding new ways to help our members, partners and the public speak for themselves. We connected research more intentionally with advocacy and public education. And when challenges emerged, sometimes very quickly, we were increasingly prepared to respond with evidence, relationships and a strong collective voice.



Em Ironstar at CBC Studio in Regina, Photo by Em Ironstar.



At the same time, we continued asking what meaningful membership looks like. How can SAA reduce burdens rather than add to them? How can our research, resources, relationships and organizational capacity be useful to the people we represent? How can we create opportunities for people across the arts community to learn from one another, have difficult conversations and imagine better ways of doing things?

Some of the work I'm most proud of this year grew out of those questions. You'll read about much of it in the pages ahead: the launch and continued mobilization of Axis of Access, new research into Saskatchewan people's perspectives on arts and culture, collective advocacy campaigns, conversations about modern grantmaking, experiments in making strategic planning more accessible to small arts organizations, and many other projects and partnerships. Together, they tell a much bigger story about what SAA is becoming.

There is one line in our Strategic Plan that I keep coming back to: do less and more meaningful work.

That is easier to write in a strategic plan than it is to practice. There is no shortage of work to do in Saskatchewan's arts sector. There are funding pressures, changing policies, inequities that remain deeply embedded in our systems, and organizations and artists being asked to accomplish more with limited resources. There are also extraordinary ideas, opportunities, and people who make it very tempting to say yes to everything.

So part of our work this year has also been learning to ask better questions. Is this ours to do? Can we work with someone rather than doing it alone? Does this strengthen relationships? Will it make a tangible difference? Is it a good use of our time, skills, and resources? Those questions are now built into the way we make decisions as an organization.

I think that this matters because how we work is part of the work itself.



Our Strategic Plan asks us to build an organization where staff, Board members, and partners have clear roles, shared responsibility, and the capacity to do meaningful work without feeling overwhelmed or alone. We certainly haven't perfected that, but I am proud of the organization we are building together.

That brings me to the people who make all of this possible. I am incredibly grateful to our staff team: Ariana Malthaner, Research Lead; Jessica Riess, Outreach and Communications Lead; and Kathryn Ernst, Digital Communications Collaborator. Their knowledge, creativity, care, and willingness to ask hard questions shape everything SAA does.

Thank you as well to our Board of Directors for their trust, thoughtful leadership and willingness to work alongside us as the organization continues to evolve. And thank you to SK Arts, SaskCulture and Sask Lotteries, whose support makes this work possible.

Most importantly, thank you to our members and the many artists, arts workers, organizations, partners, and community members who worked alongside us this year. More than anything, this year has reinforced my belief that SAA's greatest strength isn't simply our ability to speak on behalf of the arts. It is our ability to help bring people together so that many voices can be heard.

Last year, we imagined where SAA could go next. This year, we started walking.

I am excited to see where we go together.

Respectfully submitted,

Em Ironstar, Executive Director



Putting Our Strategic Plan Into Practice

2025–26 was SAA’s first full year working under our 2025–2030 Strategic Plan. Throughout the year, we began translating the plan’s three endeavours, Advocacy, Membership and Good Ways of Working, into organizational priorities, projects, funding applications and everyday decisions.

The plan also gave us a framework for asking harder questions about our work: Is this ours to do? Are others already doing it? Does it strengthen relationships? Does it meet several needs? Is it a good use of our time, skills and resources?

This work is ongoing, but the Strategic Plan is increasingly becoming more than a document. It is becoming a practical tool for deciding what SAA does, how we work and, just as importantly, what we choose not to do.





Ariana Malthaner & Em Ironstar standing in front of Maman by Louise Bourgeois at the National Gallery of Canada in Ottawa.
Photo by Em Ironstar

The Arts Live Here

The Saskatchewan Arts Alliance (the SAA) acts to ensure the lively existence and continued growth of the arts and cultural industries in Saskatchewan.

As a collective voice for arts organizations, arts workers and artists in our province, We are a membership-based organization, representing over 60 arts organizations with a collective reach of **8,000 individuals across the province.**

We collaborate closely with the provincial government and arts funding agencies.

We initiate and lead research on the economic, social, and cultural contributions of our members and the arts sector. The SAA is the only organization in Saskatchewan devoted to supporting in-depth primary research on our provincial arts community.

We advance policies and practices that improve conditions for the arts and cultural industries.

We are a non-partisan, sector-wide advocate for public and private support for the arts, artists, and arts education.



Our Values

These are the principles we value:

- **Collective Voice:** a collective voice enables artists to create positive change and public support for the arts.
- **Towards Truth and Reconciliation:** a commitment to the values, principles and Calls to Action of the Report of the Truth and Reconciliation Commission.
- **Practicing Decolonization:** a commitment to unlearning colonial assumptions and working in ways that honour Indigenous leadership, cultural practices, and community-defined priorities.
- **Intersectional Diversity:** the diverse voices and perspectives in the arts ecosystem are respected, welcomed and supported.
- **Integrity:** artists and arts organizations are free to pursue their artistic vision at arms length and empowered by artists' rights to a living wage.
- **Pay Equity:** a respectful living wage for arts workers and arts administrators, comparable to other industries in Saskatchewan.
- **Access:** citizens have free access to art, and participation in their culture.
- **Creative Expression:** the artist's creativity, and the diversity of the arts, are essential to our social and economic well-being.
- **An Informed Public:** research creates a critical foundation for good policy, and a broader understanding of our arts ecosystem.
- **Collaboration and Cooperation:** leadership in facilitating the sharing of resources and coordinating efforts is important to the arts community



Our Endeavours

Advocacy – Through words, actions, and relationships, we advocate in non-partisan and critical ways. We mobilize members, allies, and the public. Our research supports advocacy, and it supports artistic, accessible, and fun public education based on storytelling. We collaborate with funding agencies, advocating for their work to fund art as a public good.

Membership – We are a collective voice for the arts, and we offer tangible benefits to members, responsive to their needs. We lead by example, and create helpful tools for arts workers, arts organizations. We encourage a positive culture where arts workers and organizations lift each other up.

Ways of Working – We have solid ways for administration and working together, and we continue to deepen these practices, creating a solid foundation for the SAA. We lead by example, hoping to improve working environments for members and the wider community. We take good care of our staff and Board, and the funds that are entrusted to us. We have a clear sense of purpose and defined criteria for critical decision-making.





Arts Everywhere: Education, Outreach + Engagement

The SAA worked to raise the visibility and value of the arts in the province through promotional materials and communications. 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. SAA created and disseminated materials to raise awareness about the vital role of the arts in our province. Various distribution methods, including e-newsletters, print, and multiple social media outlets, were used to ensure that information reached a diverse audience.

2025 Annual General Meeting

It was a full house at the Saskatchewan Arts Alliance's AGM on September 25. [Saskatchewan Youth Poet Laureate Tai Reign](#) opened the event with memorable works as part of the artist Intervention. The SAA thanks Tai Reign for bringing their art to our AGM.



Supporting Our Members

Our Strategic Plan asks SAA to combine collective voice with tangible, responsive and meaningful benefits for members. This year, that meant creating opportunities to learn and connect, providing access to research and resources, experimenting with shared services and supports, and looking for ways collective action can reduce the burden on individual arts organizations and workers.

Modern Grantmaking Book club and a Cross-Sector Conversation

For over five weeks in May, two cohorts met in parallel. One was comprised of funders working within granting systems, and the other comprised artists and arts administrators who regularly navigate those systems. Together, they reflected on what resonates in the book, what feels challenging in a Saskatchewan context, and what kinds of change might actually be possible.

Authors of Modern Grantmaking, Gemma Bull and Tom Steinberg, facilitated the panel that brought the two cohorts together. It included Shannon Josdal, Executive Director of the SaskJazz Fest; Catherine Folstad, musician and the Supervisor of Granting and Technology at SaskCulture; Danielle Richardson, artist and Executive Director of Commonweal Community Arts; and Geoff Smith, musician and Program Consultant at SK Arts.

A recording of the conversation can be found [here](#).





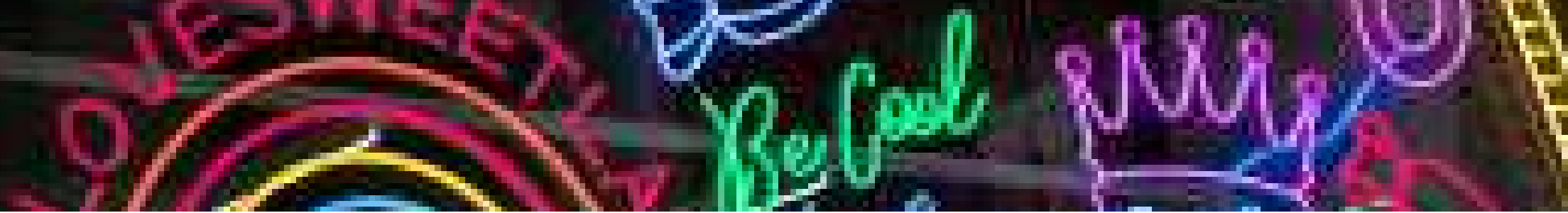
A shot from the live playing of the board game culturecapital at the culturecapital showdown! at the Globe Theatre with host Jayden Pfeifer and players: Oz Weaver, Amber Phelps Bondaroff, Tai Reign and Raphaële Frigon. Photo by Em Ironstar.

Art\$ Funding Exhibition and culturecapital: showdown

SAA continued the conversation about public arts funding through our involvement in Art\$ Funding, an exhibition at the Art Gallery of Regina that opened May 8, 2026, and continued through July 4. Featuring work by Christopher Campbell Gardiner, Glen Johnson, Milton Lim and Patrick Blenkarn, the exhibition looked at how resources move, how decisions are made, and how value is assigned within cultural ecosystems.

The exhibition included culturecapital: Saskatchewan Edition, a local version of the collectible card game and live art project created by Lim and Blenkarn. The Saskatchewan Arts Alliance contributed the provincial funding data behind the game, and the edition was developed and field-tested with artists across the province in partnership with Curtain Razors. The game brings all of the funding avenues available to Saskatchewan artists to the table and makes visible where the needs of artists and arts organizations are not being met.

On May 22, Curtain Razors presented culturecapital: showdown at the Globe Theatre Black Box, a live, staged version of the game in which players took on the role of artists navigating grant applications in front of an audience. Framed by the artists as a sports bar meets rave, the evening was part game, part performance, and part public reflection on the ethics, politics, and economics shaping creative work.



Together, these projects gave people across the Saskatchewan arts ecosystem, and those new to these questions, a critical and accessible way to experience how funding actually works.

The project also reflects SAA's growing interest in finding creative and accessible ways to mobilize research, share knowledge and create spaces where artists can collectively examine the systems that shape their work.

Axis of Access

A multi-year project with Listen to Dis', Axis of Access is now complete. The project produced a living document on accessibility in Saskatchewan arts, grounded in the disability cultural lens and built through partnership and community dialogue. It is designed to support a broader understanding of intimate access for anyone in the arts working on accessibility, inclusion, and accommodation.

The Axis of Access was launched as part of Culture Days 2025, which included a free lunch, a public reading, a community conversation, and a snapshot performance by The Dripping

Honeys, the Listen to Dis' music ensemble. It was a well-attended event that included artists, arts sector workers, and community leaders. [Read Axis of Access here.](#)

SAA continues to pursue knowledge mobilization, with interest from organizations including OSAC and the adapted sport sector.



Dr. Elder Lorna Standingready and Deb Nyzcai dance to the music of the Dripping Honeys at the Axis of Access Launch event. Photo by Em Ironstar.



Em Ironstar being interviewed by Media at the “Perspectives on the Arts & Culture Scene” Press Conference at the Artesian. Photo by Deb Nyzcai.

Perspectives on the Arts & Culture Scene

On March 4, 2026, SAA publicly released [Perspectives on the Arts & Culture Scene in Saskatchewan 2025](#), a province-wide public opinion study conducted with Insightrix Research. The release generated significant media attention and provided new Saskatchewan-specific evidence about public participation in, attitudes toward, and support for arts and culture. Read more in the Research section of this report.

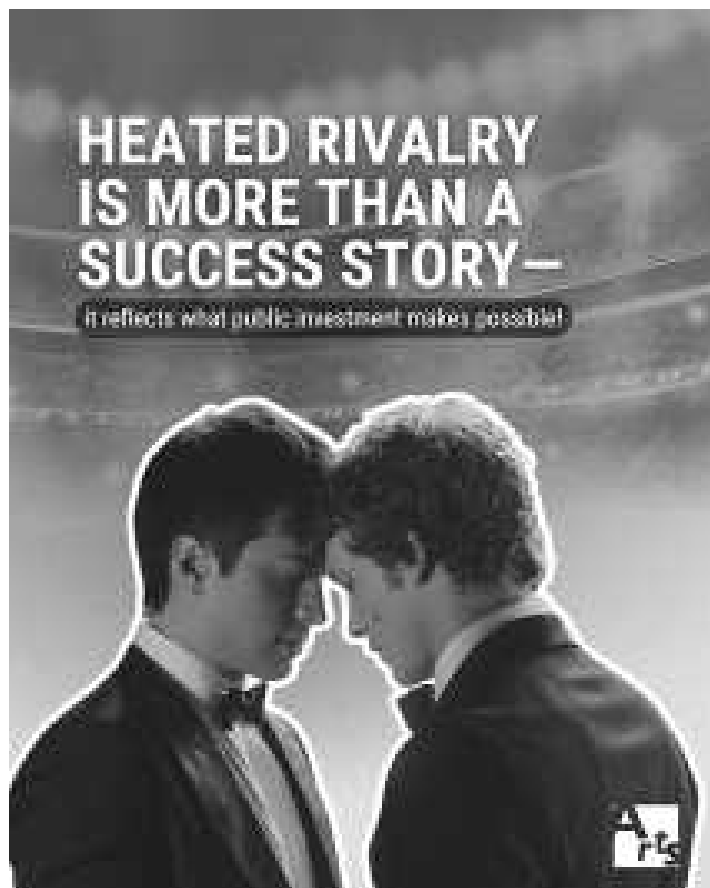
From the Press

- CBC News: [New survey shows Sask. people want more funding for arts and culture](#)
- CTV News: [Majority of Sask. residents polled in survey support more investment into arts and culture](#)

- Prince Albert Daily Herald: [Local arts groups happy to see survey results showing strong support for provincial funding](#)
- Prince Albert. Right Now! [Sask. arts community calls on government for funding increase](#)

Music and Music Education

SAA continued to work with the Saskatchewan Music Educators Association to advocate for a continued commitment to music education in our schools across the province. Hardcopy postcards featuring different music themes and stats were created for the public to sign before being mailed to the Minister of Education, Everett Hindley, and the Shadow Minister of Education, Matt Love. SAA provided the postcards and covered the cost of postage.

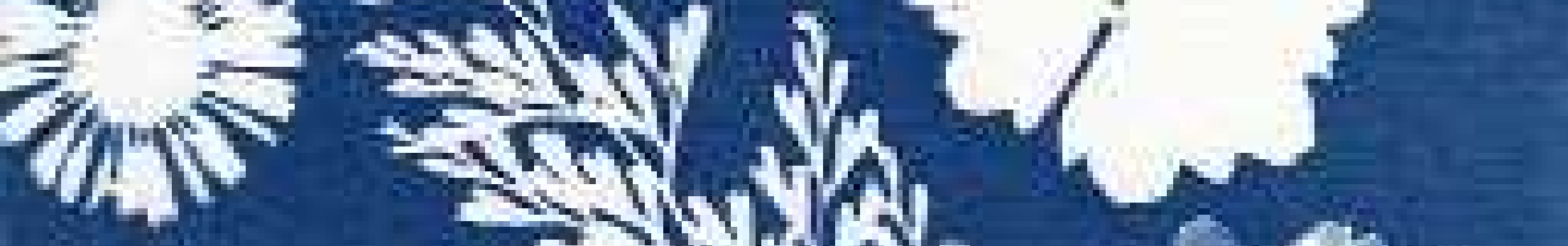


Example of a social media post, utilizing popular culture, from SAA channels. Created by Kathryn Ernst.

Sector Context and Emerging Issues

Artists and arts organizations don't operate in isolation from the wider economy and public conversation. This period brought developments in trade policy, technology, and public discourse that carry real implications for the sector, whether or not they were designed with the arts in mind. SAA summarized and responded to these key issues:

- [SAA Summary: Impacts of Artificial Intelligence on the Creative Industries, May 2026](#)
- [SAA Response: Provincial Budget 2026-27, March 2026](#)
- [Proposed Cuts to Saskatoon's Arts and Cultural Funding, November 2025](#)
- [SK-specific takeaways of Latest Federal Cultural Report, November 2025](#)
- [Government Spending on the Arts, Culture, and Heritage in Saskatchewan, August 2025](#)
- [Canadian Taxpayers Federation's Misleading Statement on SK Arts Funding, July 2025](#)
- [Regina Public School Board Decision on Band Program Cuts, June 2025](#)



Living the Arts: SAA's Online Series

SAA provided community members with a forum to reflect on issues related to the arts through our online Op-Ed series "Living the Arts." "

- Hannah Wildman - [Way Off-Key: Regina Public Schools Remodel Band Program](#)
- Em Ironstar - [What Showing Up Looks Like](#)
- Madison R. Johnson - [Music Education: a Key to Music and so Much More](#)
- Dash Reimer - [Robots Write Better than You](#)

Living the Arts: SAA's Three-Part Series

During 2025-26, two three-part series were contracted by SAA to explore in-depth issues in the arts.

The first, *Interrupting Ableism*, by arts administrator and advocate Deb Nyczai, focused on recognizing ableism in the arts:

Part 1: *[Recognizing Ableism in the Arts](#)* defines ableism in the arts and offers real-world examples of how it shows up. This first in the series explores the systemic barriers disabled artists face, from inaccessible venues to funding structures that overlook accessibility costs.

Part 2: *[The Cost of Exclusion](#)* *examined* how ableism in the arts limits artistic innovation and audience engagement. It addressed the economic arguments for accessibility and showed how it increases participation and revenue.

Part 3: *[Building an Accessible Future in the Arts](#)* provided tangible solutions for arts organizations, funders, and policymakers. It highlighted successful models of accessibility already at work in the arts. It discussed the role allies and advocacy play in pushing for systemic change. e.

The second three-part series, *How the Arts Make Us Human*, by arts educator Nikki Little, explores the connection between being human and our integral connection to the arts and the benefits of art to humanity.

Part 1: *Creating Heals Minds and Connects Hearts* explored how art can heal our minds and connect our hearts through shared connection and community.

Part 2: *Art at the Heart of our Growth as Societies* discussed how art can be a record of historical events, giving people opportunities to unpack shared histories.

Part 3: *Human Creative Practice in the AI Era* which emphasizes the concerns that artmaking is inherently human work, and not something to be given up to artificial intelligence.

Together, these two series reflect a belief central to SAA's work: that deep, well-researched writing has a place in sector advocacy alongside policy briefs and funding asks. Ableism and our shared humanity in the arts are conversations the sector doesn't always have room to slow down for. By commissioning writers with real expertise and lived experience, these three-part series gives members and the public time to explore these ideas in depth, with each piece building on the last.



Saskatoon Tribal Council's 2025 Every Child Matters Powwow. Photo by Em Ironstar.



Arts Everywhere: The SAA Podcast

Launched in 2022, *Arts Everywhere* is an SAA Podcast featuring Saskatchewan artists, arts administrators, and icons. The series features conversations about the arts with the people who do the work.

Executive Director Em Ironstar and podcast producer Kevin Power are the key creators of SAA's podcast. *Arts Everywhere* celebrates the importance of the arts in Saskatchewan and serves to unite us and the work we do.

Arts Everywhere now has over 4,187 downloads (up from 2,612 in our 2024-25 fiscal year), 78 Countries/Territories (up from 46), and 482 Cities worldwide (up from 234).

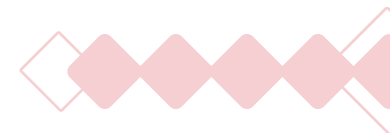
- Episode 47 - *Arts and Heritage Advocacy in Saskatchewan from SaskCulture*
- Episode 43 - *Coalition of the Willing* with the Canadian Arts Coalition
- Episode 42 - *Go Small, but Think Big* with Jillian Ross and Brendan Copestake

- Episode 41 - *The Manitou Beach Literary Festival* with Miguel Fenrich, Tai Reign, & Jack Walton

Creating Through the Struggle: Artists Navigating Mental Health

Arts Everywhere concluded its series exploring the stories of artists living with mental illness and mental health challenges. Through candid conversations, the discussion focused on how mental health influences our art and, in turn, how art becomes a tool for healing and expression.

- Episode 40 – *David A. Robertson, two-time Governor General's Literary Award winner and author*
- Episode 39 – *Jay Semko*, founding member and lead singer of the iconic Canadian band *The Northern Pikes*.



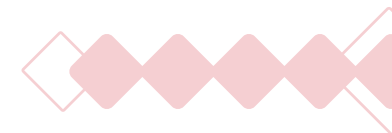


Later Life, Creative Life

SAA also released a special multi-episode series of the Arts Everywhere podcast titled Later Life, Creative Life. With Kevin Power as guest host, this series explores what it means to sustain a creative practice later in life, with a focus on senior artists navigating the gig economy, shifting careers, and the personal transitions that come with aging:

- *Episode 52 - Sylvia Chave, Musician*
- *Episode 51 - Bruce Dow, Singer/actor/therapist*
- *Episode 50 - Greg Hargarton, Artist*
- *Episode 49 - Skip Kutz, musician and arts advocate*
- *Episode 48 - Betty Rosenwald, 2025 Artist-in-Residence at the Ukrainian Museum of Canada*
- *Episode 46 - Linda Duvall, artist*
- *Episode 45 - Peter Stinson, artist*
- *Episode 44 - David Lariviere, artist and artistic director of Paved Arts*

REMEMBER TO SUBSCRIBE WHEREVER YOU GET YOUR PODCASTS SO YOU DON'T MISS AN EPISODE!





Social Media and Online Engagement

Between June 1, 2025, and May 31, 2026, the SAA regularly posted news updates, research, facts, announcements, and other arts-related information on our social media channels. This year, our Facebook content was viewed by 216.7K users and gained 265 new followers, making our total 2,219 followers, a 13.6% increase. During the same timeframe, our Instagram content reached 287.8K users and gained 559 new followers, totaling 3,393 followers, a 19.7% increase.



Social Media Insights	
(06/01/2025 – 05/31/2026)	
Facebook	Instagram
216.7K	287.8K
+ 265 NEW FOLLOWERS New Facebook followers (13.6% increase)*	+ 559 NEW FOLLOWERS New Instagram followers (19.7 % increase)*



Top Performing Facebook Posts (Organic)



Remai Modern is hiring!
Remai Modern is...

Fri Jan 30, 8:00am

9.1K 18
2 17



A new chapter for the
arts in Saskatoon 🎨...

Sun Jan 18, 8:00am

9.0K 106
5 7



Remai Modern is hiring!
They are seeking ...

Thu Nov 27, 10:00am

7.3K 10
4 11



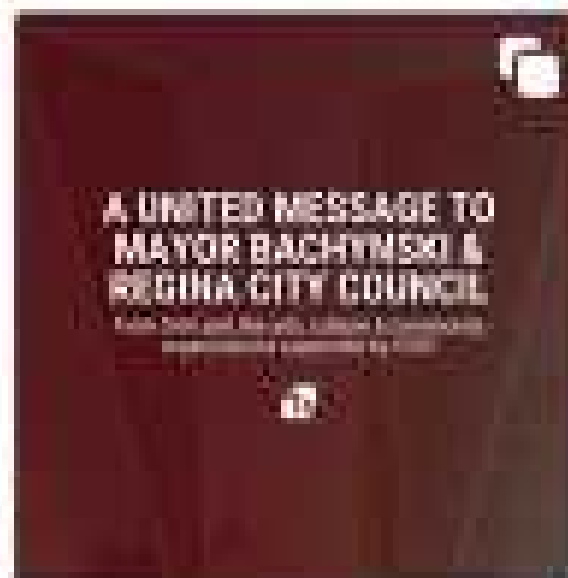
Top Performing Instagram Posts (Organic)



@cityofregina arts, culture, and...

Mon Nov 24, 6:24pm

• 13.6K • 178
• 17 • 175



Regina's arts, culture, and community...

Thu Dec 11, 5:06pm

• 5.8K • 147
• 3 • 40



A new report from the Canadian Chamber o...

Sun Nov 9, 8:00am

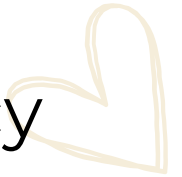
• 7.1K • 80
• 0 • 57



Crowd shot of the Axis of Access Launch event. Photo by Jessica Riess.



Powered by the Arts: Advocacy



Arts Benefit Everyone

SAA advocates through words, actions, and relationships. Our goal is not only to speak about the issues affecting Saskatchewan's arts ecology, but to strengthen the ability of artists, arts organizations, partners and the public to advocate alongside us.

During 2025–26, this meant building relationships with decision-makers, responding when arts funding was threatened, developing accessible advocacy tools, strengthening Saskatchewan's presence in national conversations, and making a more intentional connection between SAA's research, communications and advocacy work.

Increasingly, our approach is also preventative. Strong advocacy does not begin when a funding cut is announced. It requires relationships, credible evidence, public understanding and networks that are already in place when an issue emerges. This year, SAA continued working toward that more proactive and coordinated approach to advocacy.





Provincial Advocacy and Government Relations

SAA continued to strengthen relationships with elected officials, government staff, funders, and other decision-makers while advocating for greater and more sustainable investment in Saskatchewan's arts sector.

A central focus remained SAA's call to increase SK Arts' base funding by \$6 million, supported by research into the financial realities facing Saskatchewan arts organizations and the broader value of public investment in the arts. The [Fully Fund SK Arts campaign](#) provided an accessible way for artists, arts workers, and members of the public to communicate directly with provincial decision-makers, resulting in 217 advocacy actions during the reporting year.

SAA also began looking beyond individual funding agencies toward a more coordinated approach to provincial arts and culture investment. This included strengthening pre-budget advocacy, maintaining relationships across government and the sector, and considering how research and public opinion can support longer-term government relations.

When the [Canadian Taxpayers Federation](#) publicly criticized provincial arts funding, SAA responded with evidence and context to support public investment in the arts, while continuing to manage relationships with sector partners and funders behind the scenes. The response demonstrated an increasingly important part of SAA's advocacy role: responding clearly when necessary while keeping the focus on systems, evidence, and the conditions needed for a healthy arts ecology.

Connecting Research to Advocacy

One of the most significant shifts in SAA's work this year was a more intentional connection between research, advocacy, and public education.

SAA has built considerable research capacity through the work of Research Lead Ariana Malthaner. Historically, much of that research has been shared directly with government, funders and sector partners. In 2025–26, we began thinking more deliberately about how research can also strengthen



public conversations about the arts and give artists and organizations better evidence for their own advocacy.

This included new public opinion research examining how people in Saskatchewan participate in the arts, how they understand the value of arts and culture, and how they view public investment in the sector. The research was designed not simply as a report but as an advocacy resource to help SAA better understand public attitudes, identify communication opportunities, and provide credible, Saskatchewan-specific evidence for future government relations and public education.

This approach represents an important evolution in SAA's research work: moving from producing good information to asking how that information can be mobilized to create change.

Responding to Municipal Funding Threats

Municipal advocacy became a significant part of SAA's work during the year as potential reductions to arts, culture, and

community funding emerged during budget deliberations in both Regina and Saskatoon.

SAA responded quickly, developing accessible advocacy tools, coordinating with organizations and community members, and helping people communicate directly with municipal decision-makers.

In Regina, the City's budget process put the Community Investment Grant Program at risk, including funding relied upon by arts, culture, and other nonprofit organizations. SAA launched a public letter-writing campaign, helped coordinate a collective letter and response from Regina arts and culture organizations, and joined the many organizations and residents who presented directly to City Council.

More than 600 advocacy actions were generated through SAA's campaign. Council ultimately retained the Community Investment Grant Program and adopted indexing for future increases.



SK Arts & SaskCulture Gathering at Wanuskewin Heritage Park.
Photo by Em Ironstar.

In Saskatoon, the municipal budget process also raised the possibility of reductions affecting cultural funding. SAA developed a public advocacy campaign enabling Saskatoon residents to communicate directly with municipal decision-makers. More than 300 advocacy actions were generated through the campaign.

These campaigns demonstrated the value of having relationships, communications systems, and advocacy infrastructure already in place. When issues emerged, SAA could move quickly from identifying a concern to sharing information, coordinating across the sector, and providing people with an accessible way to participate.

Advocacy Tools and Mobilization

An important goal of SAA's advocacy work is to make participation easier. Rather than relying only on SAA to speak on behalf of Saskatchewan's arts sector, we increasingly use accessible advocacy tools that enable artists, arts organizations and members of the public to communicate directly with decision-makers.



1,100+

advocacy actions

generated through SAA advocacy tools in a single reporting year, as people across Saskatchewan spoke up for the arts in their communities.

600+

Regina municipal funding campaign

300+

Saskatoon municipal budget campaign

217

Fully Fund SK Arts: Increase Base Funding by \$8 Million

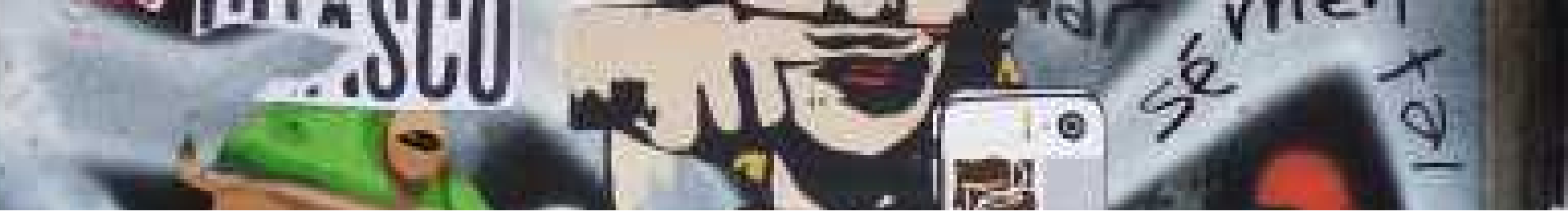
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Opposing proposed cuts to band programming in Regina Public Schools

The Regina and Saskatoon campaigns alone generated more than 900 advocacy actions. These numbers tell only part of the story. The longer-term goal is to build advocacy capacity throughout Saskatchewan's arts ecology, making it easier for more people to understand an issue, tell their own stories, communicate with decision-makers, and participate in the public conversations that affect their communities.



Em Ironstar and Marc Miller, Minister of Canadian Identity and Culture at the Canada Council Annual General Meeting in March 2025.



Arts Work: Interagency Arts Planning and Development

Provincial Involvement

SAA staff regularly engaged with different levels of government, SaskCulture, SK Arts, and Creative Saskatchewan throughout the year. This is crucial for maintaining transparent communication channels and staying attuned to evolving priorities and policies.

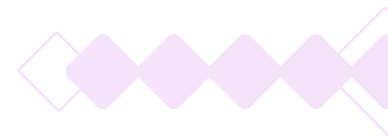
By fostering an ongoing dialogue, we can address challenges promptly, advocate for the specific needs of the arts community, and ensure that our goals align with the broader strategic vision of all the key stakeholders in the arts community.

Regular engagement also fosters a reciprocal relationship, enabling these bodies to utilize SAA as a resource when necessary. The SAA's role in interagency connection strengthens the partnership between our organization and the

entities that play pivotal roles in shaping the arts landscape in Saskatchewan.

National Involvement

Saskatchewan's arts sector does not operate in isolation. Federal arts policy, national funding programs, workforce issues, research and broader trends across Canada's cultural sector all have direct implications for artists and arts organizations in Saskatchewan. SAA's national involvement ensures that Saskatchewan perspectives are represented in those conversations while also bringing knowledge, relationships and ideas from across the country back to our members and our provincial advocacy work.





Over the past several years, SAA has significantly strengthened its national presence. Executive Director Em Ironstar and Research Lead Ariana Malthaner participated in national networks related to arts advocacy, research, cultural policy and human resources. These relationships give SAA opportunities to learn from colleagues across Canada, contribute Saskatchewan perspectives to national initiatives, identify emerging issues earlier, and build partnerships that would be difficult to develop working only within the province.

National participation is also increasingly connected to SAA's advocacy work. The challenges facing Saskatchewan's arts sector, including funding pressures, workforce sustainability and changing public policy, are often shared by organizations across the country. Working nationally allows SAA to contribute to collective solutions while ensuring that the realities of Saskatchewan's arts ecology, including those of smaller and rural communities, are part of the conversation.

Canadian Arts Coalition

The Canadian Arts Coalition is a collaborative, non-partisan movement of national associations, arts organizations and artists advocating for the Canadian arts sector. Em Ironstar serves on the Coalition's Steering Committee, contributing to national advocacy strategy and coordination and bringing a Saskatchewan perspective to its work.

The SAA also contributes to the communications efforts of the Coalition by supporting website development and updates, as well as social media communications.

SAA also participates in the Coalition's annual Arts Day on the Hill, which brings arts leaders from across Canada to Ottawa to meet directly with Members of Parliament, Senators, Ministers and federal officials. Through this work, SAA contributes to national advocacy while developing relationships and knowledge that strengthen our work here in Saskatchewan.





Mass Culture

Mass Culture is a national collaborative support organization focused on strengthening the equitable mobilization of arts and culture research. Em Ironstar serves on Mass Culture's Operations Working Group as Treasurer, while SAA Research Lead Ariana Malthaner serves on the Research Working Group. This involvement connects SAA's growing research capacity with national conversations about how cultural research is created, shared, and put into practice. Culture Works Canada (formerly Cultural Human Resources Council)

Culture Works Canada (CWC) strengthens Canada's cultural workforce through research, resources, training, and human resources support. Em Ironstar serves on CWC's Provincial and Territorial Advisory Committee (PATAC), providing a Saskatchewan perspective on workforce issues affecting Canada's cultural sector and bringing national knowledge and resources back into SAA's work.

In March, Em attended an in-person gathering of the PATAC

group in Ottawa, which coincided with the Canada Council Annual General Meeting. This was a fantastic opportunity for both Em and Ariana to connect with leaders at Canada Council as well as federal elected officials and Canadian Arts Coalition members.

Hill Strategies Research

SAA maintains a sponsorship-level subscription to Hill Strategies' Statistical Insights on the Arts. This provides access to Canadian arts research and analysis, as well as opportunities for customized research support and advisory time with Kelly Hill. SAA members can also access Hill Strategies' subscriber content through a dedicated member login.

This relationship helps SAA stay informed about national trends and emerging challenges, strengthens our evidence-based advocacy and policy work, supports funding applications and research, and gives our members access to high-quality Canadian arts data and analysis.



REFERENCE AND RESEARCH REPORT



Monique Martin's immersive installation "*Breathturn*," an awe-inspiring 25,000 paper butterflies soaring above a prairie meadow floorcloth at the 2025 Art Now Fine Art Fair in Regina. Photo by Em Ironstar

SAA has developed a strong reputation for research, but this year we became more deliberate about what that means in practice. Producing evidence is only part of the work. Research becomes most useful when it reaches the people who can act on it, in language they can use and at moments when it can help shape decisions.

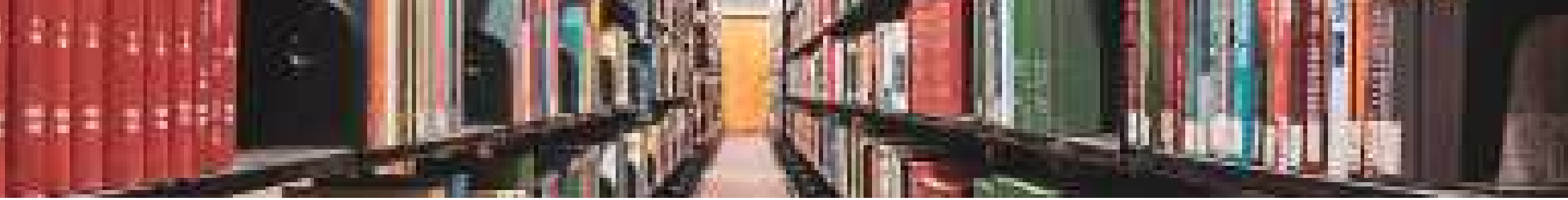
During 2025–26, we continued developing Saskatchewan-specific research while placing greater emphasis on knowledge mobilization: connecting research to advocacy, public education, organizational decision-making and practical tools for the sector.

Perspectives on the Arts & Culture Scene in Saskatchewan 2025

In partnership with Insightrix Research, SAA conducted a province-wide public opinion survey of 400 Saskatchewan residents. The sample was designed to reflect Saskatchewan's population by age, gender, and region using 2021 Census data. The resulting report, *Perspectives on the Arts & Culture Scene in Saskatchewan 2025*, was publicly released on March 4, 2026.

Three key messages emerged from the research:

- Arts and culture are valued across Saskatchewan.



- Government funding matters, and Saskatchewan people understand its importance.
- Affordability is a barrier to participation, and Saskatchewan people are identifying it as one.

Saskatchewan-specific arts data can be difficult to find. National datasets frequently group Saskatchewan together with other Prairie provinces, making it difficult to understand what people in this province specifically think about arts participation, public value, and government investment.

This research gives SAA stronger Saskatchewan-specific evidence to draw on when speaking with government, funders, the media, members, and the public. It also provides something particularly useful for our growing municipal advocacy work: the ability to examine responses from Regina and Saskatoon and better understand local attitudes when engaging with municipal decision-makers.

The way we released the research was also intentional. Rather than simply publishing a report, SAA used its release as an opportunity for public education and advocacy.

The findings were shared with government and sector partners and publicly launched at a press conference immediately before the provincial budget, helping generate media coverage and broader discussion about public investment in Saskatchewan's arts sector. The launch generated coverage from CBC, CTV, and Saskatchewan media outlets, bringing the findings into public conversation immediately before the provincial budget.

This represents an important evolution in SAA's research work: from producing knowledge to actively putting that knowledge to work.

Research in Practice: Strategic Planning Pilot

Research and knowledge mobilization can also mean taking what SAA has learned and turning it into practical support for arts organizations.

During 2025–26, SAA completed a pilot project designed to make strategic planning more accessible and affordable for small arts organizations. Three



Miguel Fenrich and Tai Reign at the Manitou Beach Literary Festival, Little Manitou Art Gallery in Watrous, SK. Photo from the SAA's Arts Everywhere podcast recording at the festival. Photo by Em Ironstar.

Saskatchewan arts organizations participated, each receiving significantly subsidized consulting and research support.

The pilot grew partly from SAA's own experience developing its 2025–2030 Strategic Plan. Rather than approaching strategic planning as the creation of a large document that might sit on a shelf, the process focused on values, meaningful decisions, and creating a framework organizations could actually use.

The approach was adapted for small arts organizations operating with limited staff capacity, time, and resources. Participants worked through a process tailored to their own realities and received a strategic plan, a business plan outline, and tools for ongoing reflection and implementation.

The pilot also became a research opportunity for SAA. Working closely with participating organizations helped us better understand where conventional strategic planning models can create barriers for small arts organizations and how those processes might be made more useful, accessible, and responsive to the arts.

The lessons from the pilot will inform SAA's consideration of a longer-term model that could make this kind of support available to more organizations across Saskatchewan.



Looking Forward

Our research agenda continues to evolve alongside SAA's advocacy work and the changing environment in which Saskatchewan artists and arts organizations operate.

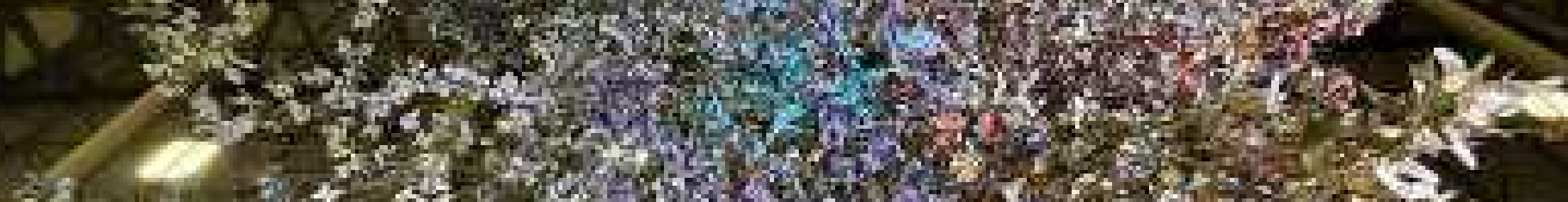
One area we intend to explore further is the relationship between arts participation, health, and well-being. Economic impact will remain an important part of SAA's research and advocacy, but it is only one way of understanding the value of the arts. Research into health, wellness, belonging, social connection and quality of life can help us build a fuller picture of how arts and culture contribute to Saskatchewan communities.

We are also interested in understanding something our existing research has not been designed to answer.

Our public opinion research consistently demonstrates broad support for arts and culture and for public investment in the arts. That is important evidence, but it leaves another question largely unexplored: what do people who do not support public arts funding think?



Actors in Sum Theatre's *The Colour of the Town*. SAA helped sponsor the event, a direct expression of two of our organization's core commitments: that everyone benefits from the arts, and that every child deserves an arts education. Photo by Jessica Riess.



As advocates, we understand the arguments made by people who value the arts very well. We know considerably less about the smaller group of Saskatchewan residents who oppose public investment in arts and culture, question whether the arts are essential, or remain unconvinced by the arguments traditionally used by the sector.

Future research could focus specifically on understanding those perspectives: what concerns people have about public arts funding, what informs those views, which arguments resonate or do not resonate with them, and whether there are areas of shared understanding. The purpose would not be to prove those perspectives wrong. It would be to understand them better.

Better advocacy requires understanding not only the people who already agree with us, but also the questions, concerns, and assumptions of those who do not. That knowledge could help SAA and the broader sector communicate more effectively, test our own assumptions, and make stronger, more relevant arguments about the role of arts and culture in Saskatchewan.

Artist Registry

As of May 31, 2026, SAA's Artist Registry included 1,101 Saskatchewan artists, a 2% increase from the previous year. Recruitment was not a major focus during 2025–26 as staff capacity was directed toward advocacy and other strategic priorities.

Behind the scenes, however, significant work was completed to strengthen the Registry itself. In summer 2025, SAA transitioned the Registry to Activity Messenger and updated the enrolment questionnaire to better reflect current research needs and best practices for accessible, inclusive language. These improvements position the Registry to remain a useful source of information about Saskatchewan's artist community and support future research, communications, and engagement.

FINANCIAL LIAISON REPORT



The Saskatchewan Arts Alliance continues to build on a strong and stable financial foundation.

Marcia Herback and Associates, CPA, conducted the annual audit for the year ending May 31, 2026, and confirmed that the financial statements present fairly, in all material respects, the financial position of the organization in accordance with Canadian accounting standards for not-for-profit organizations. The qualified opinion noted by the auditor is standard for non-profits that receive donations and membership fees and is not a concern.

Healthy Financial Position

- Total assets: \$398,795
- Net assets: \$227,872, including \$66,952 in unrestricted net assets (up from \$48,869 in 2025) and \$160,920 in internally restricted reserves
- Unearned revenue: \$154,375 from SaskCulture, representing 2026-27 core funding received in advance

Revenue and Expenses

Total revenue: \$420,360, an increase over 2025, driven by modest grant growth from SaskCulture and steady self-generated revenue from interest, donations, memberships, and program fees



- Total expenses: \$402,277, down from \$406,190 last year, reflecting the biennial nature of the Arts Congress/Summit and a more focused program spend, even as administration grew to support expanded capacity and new strategic initiatives
- Operating surplus: \$18,083, nearly double last year's \$9,943, which strengthens unrestricted net assets and supports future work

Responsible Stewardship

SAA continues to pair careful financial management with bold, strategic action. Reserves remain fully intact, providing security for future needs, while operational practices such as external bookkeeping and segregation of duties ensure transparency and accountability.

In 2026, SAA invested deliberately in organizational capacity: a policies and procedures engagement, the Strategic Planning for Small Organizations pilot, expanded technology tools, and the launch of a new Advocacy program including our first provincial pre-budget press conference.

At the same time, SAA took a more resource-efficient approach to in-person gatherings, moving toward co-sponsorship of community events rather than hosting standalone large-scale programming. This shift supports both long-term sustainability and broader community reach.

This steady financial foundation allows SAA to move confidently into the second year of its 2025-2030 strategic plan, ensuring that the organization can respond to community needs and sustain its advocacy for the arts across Saskatchewan.

Respectfully submitted,

Zoë Schneider
Financial Liaison

SASKATCHEWAN ARTS ALLIANCE CORPORATION
FINANCIAL STATEMENTS
MAY 31, 2020

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, 2018 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, 2018 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 not-for-profit organizations, Saskatchewan Arts Alliance Corporation derives part of its revenues from membership fees, donations and other sources, 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, statements of operations, assets and liabilities.

I conducted my audit in accordance with Canadian generally accepted auditing standards. My responsibilities under these 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 all 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 concerns 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, misstatements, 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 to 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 the audit.

Rajesh Sankaranarayanan
September 9, 2018


Manish Haldia
CA, USA

SASKATCHEWAN ARTS ALLIANCE CORPORATION
STATEMENT OF FINANCIAL POSITION
AS AT MAY 31, 2026
(with comparative figures for 2025)

	2026	2025
ASSETS		
Current assets		
Cash	\$ 151,585	\$ 228,177
Investments	201,795	204,738
Accounts receivable	1,356	4,555
VST receivable	2,940	1,442
Prepaid expenses	4,116	1,081
	<u>\$ 361,792</u>	<u>\$ 440,013</u>
LIABILITIES		
Current liabilities		
Accounts payable and accrued liabilities	\$ 13,470	\$ 13,928
Grant return payable (Note 5)	878	-
Unrestricted revenue (Note 6)	<u>154,175</u>	<u>218,381</u>
	<u>178,523</u>	<u>234,329</u>
NET ASSETS		
Internally restricted reserves	168,400	168,400
Unrestricted net assets	<u>66,852</u>	<u>68,880</u>
	<u>\$ 235,252</u>	<u>\$ 441,913</u>

See accompanying notes

Approved on Behalf of the Board

 Director
 Director

SASKATCHEWAN ARTS ALLIANCE CORPORATION
STATEMENT OF OPERATIONS
FOR THE YEAR ENDED MAY 31, 2018
(with comparative figures for 2017)

	2018	2017
Revenues		
Grants (Schedule 1)	\$ 494,122	\$ 480,000
Self-help (Schedule 2)	<u>15,238</u>	<u>15,133</u>
	<u>509,360</u>	<u>495,133</u>
Expenses		
Administration (Schedule 3)	711,098	293,938
Travel & Meetings (Schedule 4)	21,346	25,061
Corporate Expenses (Schedule 5)	12,733	11,659
Communications (Schedule 6)	4,115	7,183
Programs & Services (Schedule 7)	<u>52,593</u>	<u>66,382</u>
	<u>801,885</u>	<u>404,193</u>
Excess (deficiency) of revenues over expenses	18,085	9,940
Unrestricted net assets, beginning of year	<u>48,808</u>	<u>38,826</u>
Unrestricted net assets, end of year	<u>\$ 66,893</u>	<u>\$ 48,766</u>

See accompanying notes

SASKATCHEWAN ARTS ALLIANCE CORPORATION
STATEMENT OF RESERVES
FOR THE YEAR ENDED MAY 31, 2016
(with comparative figures for 2015)

2016

	Operating Reserve	Capital Maintenance Reserve	Representations Reserve	Facility Reserve	Projects in Progress Reserve	Art Congress Reserve	Total 2016	Total 2015
Net Assets								
Balance, beginning of year	\$ 68,798	\$ 3,131	\$ 1,380	\$ 30,808	\$ 81,034	\$ 1,806	\$ 186,957	\$ 186,938
Transfer from net assets	-	-	-	-	-	-	-	-
Transfer to net assets	-	-	-	-	-	-	-	-
Balance, end of year	\$ 68,798	\$ 3,131	\$ 1,380	\$ 30,808	\$ 81,034	\$ 1,806	\$ 186,957	\$ 186,938

See accompanying notes

SUSKATCHEWAN ARTS ALLIANCE CORPORATION
NOTES TO THE FINANCIAL STATEMENTS
MAY 31, 1996

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 31, 1996.

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:

Revenues

Grants are recorded as revenue in the fiscal period for which the monies were approved by the funding institution. Grants received in advance of the period for which they are to be used are recorded as deferred grant revenues. 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 revenues 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 recognized 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 statements

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.

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 revenues 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.

1. Reserves

During the 1806 year, the SAA Board of Directors established an operating reserve and moved that \$18,000 be transferred into the reserve. In 1811, 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 1808, a capital maintenance reserve, representation reserve, liability 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 summary of the Organization's exposure and concentration as May 31, 2006.

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 tracking an allowance for bad debts where applicable.

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.

B. Grant returns payable

Saskatchewan Arts Alliance Corporation receives annual funding from Sask Culture with the understanding that the funds are to be used for eligible purposes adhering to the policies and guidelines. In the event funds are not used in accordance with the policies and guidelines, they must be returned to Sask Culture. At May 31, 2024 the Organization had \$878 in grant returns to Sask Culture (2023 - \$411).

C. Unearned revenue

Deferred revenue consists of contractually obligated funds received from Sask Culture funds for 2026/27 in the amount of \$154,375 (2023 - \$162,906). No Sask Arts funding was received before year end (2023 - \$16,806).

SASKATCHEWAN ARTS ALLIANCE CORPORATION
SCHEDULES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED MAY 31, 2024
 (with comparative figures for 2023)

	2024	2023
Grants		Schedule 1
Sask Arts Board	\$ 80,000	\$ 80,000
Sask Culture	120,122	120,000
	<u>\$ 480,122</u>	<u>\$ 480,000</u>
Self-help		Schedule 2
Donations	\$ 2,555	\$ 5,208
Interest	6,058	7,288
Memberships	1,075	2,000
Programmer's fee fee	189	189
Other income	4,225	-
	<u>\$ 16,128</u>	<u>\$ 16,125</u>
Administration		Schedule 3
Contract fees	\$ 30,884	\$ 21,263
Office operations:		
Equipment	2,668	3,978
Office supplies	359	48
Printing, postage, photocopying	133	188
Rent	14,268	14,813
Software and IT	7,477	3,745
Telephones	2,569	2,064
Salaries and benefits	152,995	147,614
	<u>\$ 231,028</u>	<u>\$ 247,914</u>

Travel & Meetings

		Schedule 4
Board compensation	\$ 8,038	\$ 7,038
Board retreat	8,799	12,919
Board/management travel	-	218
Meetings - AGM	389	519
Meetings - Interagency	4	-
Professional development	585	313
Staff and board travel	6,787	11,458
Travel building	2,014	753
	<u>\$ 21,322</u>	<u>\$ 34,981</u>

SASKATCHEWAN ARTS ALLIANCE CORPORATION
SCHEDULES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED MAY 31, 2016
 (with comparative figures for 2015)

	2016	2015
Corporate Expenses		Schedule 5
Insurance	\$ 1,819	\$ 1,179
Professional fees	8,845	8,295
Memberships	2,420	1,832
Service charges	851	545
	<u>\$ 13,711</u>	<u>\$ 11,651</u>
Communications		Schedule 6
Advertising	\$ 156	\$ 1,401
Website	1,855	8,362
	<u>\$ 4,111</u>	<u>\$ 7,081</u>
Programs & Services		Schedule 7
Arts Congress Summit	\$ 9,800	\$ 26,268
Community development	4,515	1,876
National Liaison	1,478	661
Referral service, research, representation	1,884	4,249
Advocacy	1,848	
Strategic initiatives	28,251	17,345
	<u>\$ 71,976</u>	<u>\$ 49,799</u>

SASKATCHEWAN ARTS ALLIANCE MEMBERSHIP FROM 2025-26

Art Gallery of Regina
Art Gallery of Swift Current
Blue Sky Cultural Connections
Broadway Theatre
CARFAC Saskatchewan
Children's Festival of Saskatchewan
City of North Battleford Art Galleries
City of Saskatoon
Collaborative Studios
Common Weal Community Arts
Conseil culturel fransaskois
Creative City Centre
Curtain Razors
Dance Saskatchewan
Dunlop Art Gallery
FadaDance Troupe Inc.
Free Flow Dance Theatre
Glass Mountain Lake Cultural Centre
Globe Theatre
Godfrey Dean Art Gallery
Gordon Tootoosis Nikaniwin Theatre
Gravelbourg Artisan Co-operative
Grow Solutions
Gustin/Trounce Heritage Committee
Horus Eye Productions

La Troupe du Jour
Little Manitou Art Gallery
Listen to Dis
MacKenzie Art Gallery
Mann Art Gallery
Moose Jaw Art Museum Inc.
New Dance Horizon
Northern Lights Bluegrass & Old time Music Society
On Cue Performance Hub
On the Boards Staging Company
Organization of Saskatchewan Arts Councils
PAVED Arts
Persephone Theatre
Regina Folk Festival
Regina Symphony Orchestra - invoice done
Remai Modern
Sage Hill Writing Experience
Saskatchewan Association of Theatre Professionals
Saskatchewan Choral Federation
Saskatchewan Craft Council
Saskatchewan Drama Association - invoice done
Saskatchewan Festival of Words
Saskatchewan Filmpool Cooperative
Saskatchewan Music Educators Association

Saskatchewan Music Festival Association
Saskatchewan Orchestral Association
Saskatchewan Printmakers (SKP)
Saskatchewan Writers' Guild
Saskatoon Musicians' Association
Saskatoon Symphony Orchestra
SaskBooks
SaskGalleries
SaskMusic
Shakespeare on the Saskatchewan
Station Arts Centre Co-op
Theatre Saskatchewan
Wanuskewin Heritage Park
Yorkton Arts Council
Yorkton Film Festival

Individual Community Members (30)



Saskatchewan Arts Alliance

