

# PAVED ARTS ANNUAL REPORT 2024/25

PAVED ARTS



**PAVED Arts is a non-profit artist-run centre and gallery for Photography, Audio, Video, Electronic, and Digital arts.**

PAVED Arts is an artist-run centre operating on Treaty Six Land, encompassing the traditional homeland of numerous First Nations, including Ktunaxa, Tsuu T'ina, Woodland Cree, Stoney Nakoda and Plains Cree in the west; Beaver Lake Cree and Dene in the north; Blackfoot, Sioux, and Anishinaabe in the south; with the Cree and Metis nations spanning the entire territory.

We further acknowledge that the settler state of Canada has failed to honour Treaty Six. PAVED Arts advocates for decolonization undertaken in good faith, as an imperative to learn from the indigenous world view and thereby engage in sustainable land-based knowledge and practices. We are committed to involve IBPOC artists and cultural workers at every level of our organization so as to reflect the spirit of this time and our community.

PAVED Arts is made possible by the efforts of our members and volunteers, and by support from our sponsors and principle funders: Canada Council for the Arts, SK Arts, SaskCulture / SaskLotteries, and the City of Saskatoon.

We're also thankful to Business for the Arts, Canadian Heritage, Co-op Community Spaces, Canada Cultural Spaces Fund, Community Initiatives Fund, and Young Canada Works.



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Image: Jo Van Lambalgen, Production Centre Murals (Installation View).

Jo was an Artist-in-Residence at PAVED Arts for 6 weeks in 2020, while the building was closed to the public due to Covid-19. Jo Van Lambalgen is a queer, interdisciplinary artist based in Saskatoon, SK, with a focus on large scale geometric and abstract murals and artwork.

## WHAT HAPPENS AT **PAVED ARTS**?

- Free gallery exhibitions & public screenings
- Installations & performances
- Free art & media workshops for members
- Artist residencies
- Production grants
- Offsite programming & community partnerships
- Affordable access to media art production studios, tools, services, and technical & educational support

**In other words, we help artists and independent producers make and exhibit their work!**

## **PAVED ARTS** MANDATE

Our mandate is to support local, regional & national artists working in the PAVED arts by operating an access and production centre for media and new media creation, while simultaneously operating a presentation centre that exhibits and disseminates contemporary visual, media and new media art in time-based, gallery, and off-site modes.



## A BIT OF HISTORY

**2003:** PAVED Arts officially came into existence on March 31, 2003, with the legal amalgamation of The Photographers Gallery (TPG) and Video Vérité (VV), the former a photography resource and exhibition centre, the latter a media access centre.

This union joined two organizations with a combined history of over 40 years and the new centre continues to build upon groundwork laid separately and jointly by them, uniting dedicated presentation space with media production facilities as well as independent and collaborative program initiatives.

**2008:** After jointly purchasing and extensively renovating a former restaurant, PAVED Arts and AKA Artist-Run opened the doors at their current street-level location in the historic Riversdale district. The two organizations share the building's event space, lobby, and take turns programming the billboard on the building's facade.

**2014:** *BlackFlash Magazine* moved into the building, adding to the vibrant artist-centred community space.

**2017:** Solar panels were installed! The 27-kilowatt solar array is expected to generate as much as 50% of our electricity needs over the next 30 years. Cost savings will be re-invested into public programming. This was possible thanks to the help from Co-op Community Spaces, Canada Cultural Spaces Fund, Community Initiatives Fund, BullFrog Power & MiEnergy.

**2020:** PAVED Arts and AKA Artist-Run Centre pay off the building, and are now the official owners of 424-20th St. West.

**2023:** PAVED Arts celebrated a double anniversary marking 20 years since its formation from the amalgamation of the Photographers Gallery and Video Vérité, and 50 years since the beginning of The Photographers Gallery.



# PAVED ARTS

## EXECUTIVE DIRECTOR'S REPORT

September 20, 2025

The past year has been a challenging time for everyone in a number of ways. Globally, we're seeing the undeniable pattern of climate collapse, while governments continue to turn a blind eye to the urgency of these extreme weather events. Gaza and Ukraine remain caught in deeply concerning conflicts with no clear end in sight. Here in Canada, we're facing an ongoing tariff war with the U.S., which has crippled several sectors across the country.

So, how does this apply to cultural organizations? Recently, the Canadian government pledged to invest 5% of our overall GDP to defense, largely to satisfy the demands of the current U.S. administration. That money has to come from somewhere. As a result, the federal government has proposed a 15% budget cut to both the Canada Council for the Arts and Canadian Heritage as part of Prime Minister Mark Carney's wider initiative to reduce spending across most government departments by up to 15% over the next three years, beginning in 2026–27.

The world is clearly changing, and we've been fortunate for a long time. Building such a strong organization over the last 25 years has been a privilege. The ability to purchase and share the building with our colleagues at AKA Artist-Run has been a cornerstone of our success. And our many partnerships with community organizations, locally, provincially, and nationally, have continually strengthened our relationships and benefitted our membership.

I was hesitant to begin this report on such a dour note, but there's a reason for it, and it circles back to why PAVED exists and what our mission is. Without the arts, and more broadly without the cultural fabric we are all part of, what is the purpose of our being? Creativity and artistic practice affect everyone. Even critics who can't recognize the value of the arts are influenced by it every day, whether through film, music, design, architecture, or literature.

Every creator has to start somewhere.

An artist-run centre like PAVED is a sandbox. It gives artists the freedom and resources to explore, to take risks, to make mistakes, and to grow creatively. I feel so fortunate to witness the projects, exhibitions, screenings, and performances we've been able to support and provide space for. This mission will continue, whether or not funding cuts come our way. We've endured lean times before, and in many ways arts and culture have always thrived under adversity.

To anyone reading this, I encourage you to keep attending cultural events, talk to your community about supporting the arts, and, if you're able, stop by our building and pick up a membership.

Finally, more than ever, we extend our heartfelt thanks to our funders: Canada Council for the Arts, SK Arts, and the City of Saskatoon for their continued support, which makes it possible for us to present and sustain the incredible arts community here in Saskatoon.



Travis Cole  
Executive Director, PAVED Arts





*Darkside of the Room: Darkroom and Donut Club, PAVED Arts Production Centre, 2024.*



# PAVED ARTS BOARD OF DIRECTORS REPORT FROM THE CHAIR

September 15, 2025

The past year has been energetic, inspiring, and deeply creative. PAVED Arts has continued to strengthen its connections with artists, the community, and partner organizations—building a vibrant ecosystem for media art in Saskatoon and beyond.

In October 2024, we welcomed five new board members: Julia Million, Nancy Lowry, Ty McCaig, Constantine Katsiris, and Kevin Ziegler. Their wisdom, time, and commitment have added tremendous value to our team. As my own term comes to a close, along with Paige Adrian's, I want to express heartfelt gratitude to the entire board and staff. Your patience, passion, collaboration, and care have made this journey truly meaningful.

Financially, we've maintained a healthy and sustainable position, thanks to successful fundraising efforts. This year, we hosted two standout events—Pet Portraits and our community Garage Sale—and we're thrilled to be planning the return of Vampire Beat after a five-year pause. In collaboration with staff, we also launched a Sponsorship Sub-Committee to strengthen our future fund development strategies.

Governance has been a key focus this year. We've revisited and revised our bylaws to better support long-term sustainability and strategic growth for the board and organization.

For programming, PAVED Arts has delivered a rich calendar of workshops, exhibitions, and events that have deepened our engagement with the public. Our membership continues to grow steadily, and our commitment to media art has helped shape a more unified and collaborative identity. Through these efforts, we've not only showcased incredible artistic talent but also reinforced our role as a cultural connector.

I'm proud of what we've accomplished together and excited to see how the organization continues to evolve. Thank you to the PAVED staff, board, and members for your dedication and creativity. The future looks bright—and beautifully experimental.

Xiao Han  
Chair, PAVED Arts Board of Directors



Iyunade Judah, *Enacting Echoes*, opening reception at PAVED Arts, May 2024.



# BILLBOARD EXCHANGE



## **Cheyenne Rain LeGrande ᑭᓯᓴᓴᓴ / Mullyanne Nîmito amiskwaciy-wâskahikan Bepsi Tab shawl (Billboard Exchange) July 2023 – June 2024**

Co-presented in Hamilton, ON by AKA Artist-Run, Hamilton Artists Inc., and PAVED Arts.

This installation was part of a national billboard exchange between Hamilton Artists Inc., AKA Artist-run and PAVED Arts in Saskatoon. The three-way collaboration also includes a billboard project by Maria-Margaretta at AKA and PAVED Arts from July 1 to August 31, 2023.

Nîmito in nêhiyawêwin translates to she dances. Mullyanne Nîmito explored ideas around Nehiyaw alien, protection, movement as healing, ancestral knowledge, traditional practice and Nehiyaw fashion. The bepsi tab shawl is a sculptural garment made out of beer/ pop can tabs that myself and my community have been collecting for the past 5 years. I weaved the tabs and pastel ribbon together to create a long shawl with fringe similar to a fancy shawl. My ancestors always inspire me. They used to create garments out of everything around them and these tabs

were something I come across sometimes daily. Creating this garment was an act of reclamation and when I wear it feels like armour, it feels like protection. Nanâskomitin

**Cheyenne Rain LeGrande** is a Nehiyaw Isko artist, from Bigstone Cree Nation. She currently resides in Amiskwaciy Waskahikan also known as Edmonton, Alberta. Cheyenne graduated from Emily Carr University with her BFA in Visual Arts in 2019. She was selected as the winner of the B.C. prize for BMO 1st Art! emerging artist competition and has received the Moment Factory Award for her piece Nehiyaw Isko. Her work often explores the interconnection between history and the body. She works interdisciplinary; moving through installation, photography, video, sound, and performance art.

# EXHIBITION



## **Andrei Feheregyhazi / *Cardboard Coo-Coo*** **March 15 – April 20, 2024**

An interactive, augmented reality journey that occupied the PAVED Arts main gallery, window gallery and billboard. The work centred around simplistic clocks made of cardboard looking into the daily life of a robot. All the movements are inspired by clockwork automatons and coo-coo clocks.

The goal of this show was to inspire a sense of exploration, discovery, and adventure within the viewer. Using a combination of gaze, position of the viewer, and touch this show allowed viewers to discover different ways to move through and interact with the show, while also creating a unique experience depending on how people moved through the space.

The billboard featured an augmented reality environment that transformed the exterior of PAVED and nearby buildings. The interactivity in this space allows the screen to activate animations and events. Depending on where the

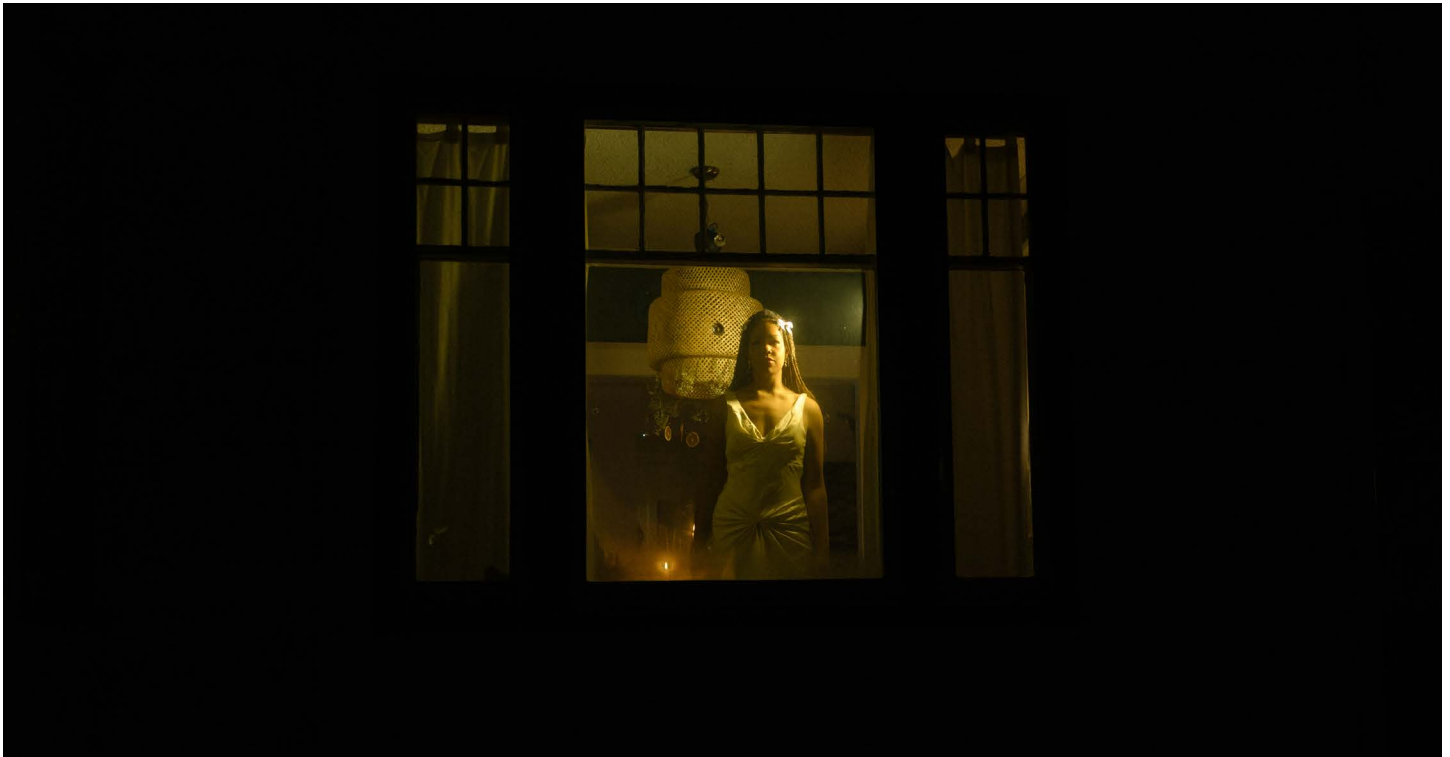
mobile device was pointed different animation activated, then other animations would activate depending on whether the viewer tapped on specific objects at specific times.

The Window Gallery had a single piece that bridged the exterior billboard space and the space within the main gallery itself. This area had animations specifically designed to entice the viewer to move into the main gallery.

Inside PAVED Arts, the main gallery had a series of image targets, each of which launched different augmented experiences. The walls also had non image target pieces that would both fill the space as well as provide more texture for more stable tracking. All the interactions in this space were activated by a combination of physical location, gaze of the camera, and touch interaction.



# EXHIBITION



## Iyunade Judah / *Enacting Echoes* May 10 – June 14, 2024

In *Enacting Echoes*, Iyunade Judah delved into the realms of theatrical narratives and art forms, particularly painting, to explore the complex interplay between reality and fiction.

With his formal training in theatre and cinema studies, he was able to draw upon the rich tapestry of theatrical storytelling, weaving together captivating visual narratives that blurred the lines between reality and illusion. Through meticulous composition and staging, they evoked a sense of drama and tension, reminiscent of classic theater productions.

Influenced by the emotive power of painting, Iyunade explored the interplay of light, colour, and form to create evocative imagery that transcended the confines of the photographic medium. Each photograph became a tableau vivant, inviting viewers to immerse themselves in the narrative unfolding before them.

Building upon Susan Sontag's insights into the complex nature of photography, Iyunade challenged conventional notions of truth and representation. They embraced photography as a medium of subjective interpretation, embracing its capacity to evoke emotion and provoke thought.

Iyunade explores the intersection of pictorial art forms, creating a visual language that resonates with the viewer on a profound and visceral level. By infusing their work with theatricality and drawing from diverse artistic influences, they invited audiences to engage with photography as a dynamic and multi-faceted form of expression.

## ON THE BILLBOARD



### **Farihah Aliyah Shah / *Papaya Dreams* (billboard project)**

**May – June , 2024**

**Billboard Space, 424 20th St. W, Saskatoon, SK**

This series began with a comment by Farihah Aliyah Shahs' mother about fruit (specifically the papaya) not tasting the same here in Canada as it did back home in Guyana. The work was an exploration of my diasporic identity which at times felt like a fever dream; one part rooted, while the other in nostalgia, memories, and inherited stories that I resonate with and yet can't grasp their magnitude. Although the papaya doesn't taste the same, eating it with my mother and other members of the community felt like a portal to "home".

In this triptych, there was an image of the papaya in my grandmother's house (now owned by my aunt) captured in my first visit to Victoria Village, Guyana alongside the fruit freshly cut open in my kitchen in Bradford, Ontario, and another of it held in my hand with the backdrop of our suburb. The fruit shifts geographically, its shape and form adapt and differs with every transition, the taste is altered, and yet the experience and tradition it holds remains.



## EXHIBITION



### ***Summer Group Exhibition***

**Éveline Boudreau, Odette Nicholson, and Ulrike Veith**

**July 5 – 7, 2024**

Éveline Boudreau's *Corps ailleurs.../ Body Somewhere...* is a video work in three parts featuring dance performances — navigating passion, connection with nature, institutional oppression, and friendship. Éveline Boudreau is a multidisciplinary artist of Acadian origin from New Brunswick. She addresses subjects that relate to identity, technology, and current social issues, especially violence against women.

Odette Nicholson, *Life Itself (the 30yr project)*, featured a 5-minute silent video, which was originally mounted and filmed at PAVED Arts in 2018. The *Life Itself* project timeline preceded the Covid pandemic by a few years yet there is a connection, and a personal one for all of us. The video was presented in a gentle and beautifully accessible way, the isolation of grief's dream-like-state. Revisiting before to make sense of an after, with a bit of time and distance. Odette Nicholson's imagery typically expresses the physical and philosophical, by intense examination of details,

then broadened with an eye for the abstract and universal where for all us autobiographical references build the whole of our lives.

Ulrike Veith, *Conversations with My Old Self*, showcased Veith's most recent photographic series exploring her personal identity and aging process through autobiographical images. In appreciation of the multi-faceted nature of human beings, she used a non-linear and non-chronological approach to share snippets, gestures, glances, and memories that connected her present self to her younger self. Ulrike Veith was born in Germany and lives and photographs in Regina, Saskatchewan, Canada. Having started out in the 1980s in analog photography, both black & white and Cibachrome, she recently made the switch to digital photography and image creation.

## SENIOR PRODUCTION RESIDENCY



### ***Diptychs: Background Check / Johanna Householder, Judith Price*** **July 28 – August 9, 2024**

Householder and Price presented work developed during their senior production residency. The reception focused on their collaborative use of Zoom video conferencing tools in ways that opened up artistic possibilities.

During the first hard lockdown of 2020, Johanna Householder in Tkaronto, ON and Judith Price in Victoria, BC began exploring what a video conferencing platform like Zoom could provide as a kind of studio space for experimentation with connectivity, improvisation and architecture; working within an image/space. While in residence at PAVED Arts, the artists intended to further develop the paradoxical relationship between dis- and connection in the screen space, and explored what narratives might have shed light on this conundrum.

“On screen, we move around in an apparently two-dimensional flatland consisting of focal lengths: foreground, mid-grounds, background. The background can of course be replaced with an image of anything – something that the video conferencing world is pushing to comical limits. But we would like to get in there and really dig around digitally, introducing projections and performance. We will inhabit the glitch space, moving in and out of the background, as our bodies fragment. The figures may penetrate the ground in this figure/ground relationship, or is it that the ground is overwhelming the figure? We want to tell the stories that ask these questions, and bring the background forward.”

The artists both discussed their work at a reception and met with our members and artists of our community.



## SCREENING



### ***Concoction* / PAVED Arts Members' Screening** **September 28, 2024 during Nuit Blanche Saskatoon 2024** **October 4, 2024 at PAVED Arts**

The *Concoction* Members' Screening offered a taste of the creative and experimental video makers that are a part of our membership.

The 15 videos in this program included a variety of subject matter made independently in Saskatchewan.

The *Concoction* program was staged in partnership with Nuit Blanche on Saturday, September 28, 2024, presented as a continuous "come and go" loop throughout the evening.

A subsequent sit-down screening was staged at PAVED Arts on Friday, October 4 at 8 pm in the second floor event space at 424 20th Street West.

## ON THE BILLBOARD



### **Wanda Nanibush / *We Return* (billboard project)** **November 2024 – February, 2025** **Billboard Space, 424 20th St. W, Saskatoon, SK**

Co-presented by AKA Artist-Run, PAVED Arts, and the University of Saskatchewan Art Galleries and Collections

In the “*We Return*” billboard project, renowned Anishinaabe-kwe image and word warrior, curator and community organizer Wanda Nanibush explored common threads, both literal and symbolic, as expressed in Palestinian and Anishinaabe aesthetics and actions. A tapestry of text and image spoke to the value both cultures have for family, children, and land that is underpinned by an unconditional love.

The billboard contained a photograph Nanibush took from the Nakba village of Luffa where presence is maintained by marking a cacti with the word Palestine, an action against erasure. She also had a tatreez pattern and Anishinaabe saddle bag pattern weaved together both highlighting the aesthetic similarities and the joining together to end settler colonialism.

Finally, Nanibush and Mohammed Abu Laban who resided in the West Bank came up with the prose after talking about the importance of love, the sacredness of children and the returns genocides try to deny us. This project was about returning the love to our communities and protecting our children, our future ancestors.

Nanibush also presented an artist talk *Weaving Narratives across Borders* on Tuesday, February 11, 2025 in Convocation Hall at the University of Saskatchewan.



## EXHIBITION



### ***The Sounding***

**Jess Richter, Rania Alharthi, Kris Alvarez, Terri Fidelak**  
**November 8 – December 13, 2024**

Through *The Sounding*, Rania Alharthi, Kris Alvarez, Terri Fidelak, and Jess Richter collaboratively created and performed mourning rituals. Considering the silencing of grief in capitalist North American society — despite the often overwhelming anger and sadness of our world — this project sought out to give space for complex emotion to be witnessed and held.

Relying upon the genuine relationships between collaborators, the artists created improvised sound performances in response to indoor and outdoor locations and to the sorrows they find within themselves and one another. In performing their recognition of spiritual and emotional pain as transmitted through the body, they tuned the space for whatever comes next.

At PAVED, these rituals were offered as pathways for the viewers to engage in personal and communal mourning.

This exhibition was the fourth in a series of presentations by PAVED Arts, involving artist collectives that have emerged in our province through the time of pandemic.

## PUBLICATION



### **PAVED Meant Vol. 5 (2021-2023)** **Launched Friday, November 8, 2024**

PAVED Meant Vol. 5 (2021-2023) is an anthology of critical essays that analyze contemporary visual and media arts exhibitions and events that have transpired at PAVED Arts in Saskatoon.

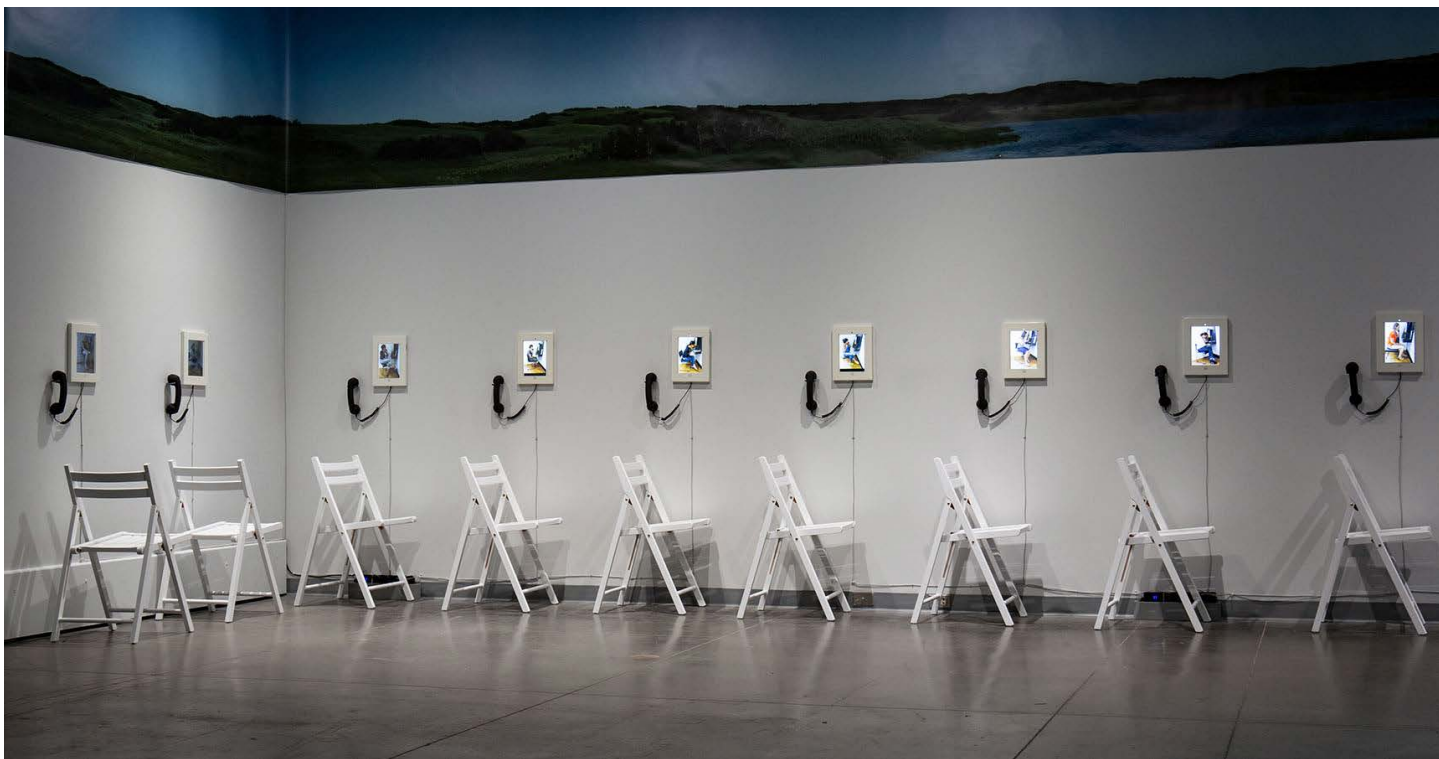
Designed by Emilie Neudorf.

Printed by Friesens Corporation.

Foreword by Reilly Forbes; Texts written by Ryan Moccasin, Shawn Cuthand, Muskwa Lerat, Erica Violet Lee, Liz Barron, Laura St. Pierre, Cat Bluemke, Noa Bronstein, Jacob Wren, Jake Moore, Sandee Moore, Kelsey Ford, Lauren Warrington, Emily Zdunich, Sandra Walker, David LaRiviere, and Andrew Bailey.



## EXHIBITION



### **Cheryl L'Hirondelle / *Why The Caged Bird Sings* — Immersive Engagements**

**March 14 – April 17, 2025**

Curated by Common Weal Community Arts, Northern Artistic Director, Judy McNaughton, who worked with the artist, beginning in 2008, to deliver the song-writing workshops.

*Why the Caged Bird Sings—Immersive Engagements* is a solo touring exhibition by Saskatchewan-based and Indigenous interdisciplinary artist and singer/songwriter Cheryl L'Hirondelle. The works in the exhibition were media and sensory-rich transmissions using virtual reality (VR), video, hyper-directional audio and the olfactory that forge immersive experiences featuring the lyrics, voices and musical arrangements that resulted from the artist's decades-long commitment to engaging in collaborative songwriting processes with incarcerated and detained populations in Saskatchewan. Included in the exhibition are nine original drawings from several of the participants and a listening station to hear all nine songs from the project.

Additionally, karaoke versions of the songs were screened in the street-facing window gallery for the duration of the exhibition.

The exhibition opened March 14 and ran until April 17 at PAVED Arts in Saskatoon. An artist talk was held at the Kenderdine Gallery at USask on the afternoon of March 14. The final evening of the exhibition hosted a concert with several well-known and versatile Saskatchewan musicians, including Berk Jodoin, Aspen Beveridge, Helen Pridmore, Joseph Naytowhow, Kurtis Kopp, Lily Naytowhow, Romeo Klyne, Ross Nykifouk, and Stacey Springall, with special guest Eekwol.





*Spring Glitch: A PAVED Arts Fundraiser Party, 2024.*



# FUNDRAISING

Thank you to our community for supporting our fundraising efforts in 2024/25! Proceeds from these events went toward our community programming and equipment maintenance/purchases.



Window Gallery Repairs Fundraising



Spring Glitch Fundraising Party, May 4, 2024



Pet Portraits, November 2&3 2024



Garage Sale, November 30, 2024

# IN THE PRODUCTION CENTRE & COMMUNITY EVENTS

## WORKSHOPS

**SAT, 13 APR 2024**

**Photographers' Artist Books Workshop w/ Rebecca La Marre**

**SUN, 28 APR 2024**

**Darkside of the Room: Darkroom & Donut Club**

**THURS, 18 JUL 2024**

**Super 8 – 101 Workshop**

**23-26 JUL 2024**

**Cypher Connect Summer Camp Presented by PAVED Arts and Chokecherry Studios**

**SAT, 3 AUG 2024**

**Zoom Studio Workshop w/ Johanna Householder & Judith Price**

**SAT, 17 AUG 2024**

**The Blueprint: Cyanotype Workshop w/ Gabriela García-Luna**

**SAT, 21 SEPT 2024**

**The Constructed Image: Workshop w/ Ulrike Veith**

**SAT, 9 NOV 2024**

**Lighting for Film: Workshop w/ Ania Slusarczyk & Raj Padmanabh**

**WED, 22 JAN 2025**

**From Motion Animation to Modyfi: Workshop w/ Chris Morin**

**SUN, 26 JAN 2025**

**Darkside of the Room: Darkroom & Donut Club**

**SAT, 1 FEB 2025**

**Making a Hip Hop Beat: Workshop w/ Ghost Hynes**

**TUES–FRI, 11–14 FEB 2025**

**Mic Drop Hip Hop Camp presented by PAVED Arts and Chokecherry Studios**

**SUN, 23 FEB 2025**

**Darkside of the Room: Darkroom & Donut Club**

**SAT, 29 MAR 2025**

**Location Sound Workshop w/ Randy Woods**

**SUN, 30 MAR 2025**

**Darkside of the Room: Darkroom & Donut Club**

## COMMUNITY EVENTS

**SPRING 2024**

**PAVED Arts was one of the selected local non-profit organizations to collaborate with RAIS students to be the subject of video promotion projects.**

**SAT, 25 MAY 2024**

**Drone Day 2024 Doubleheader: Hrdvsion Masterclass + Matinee Group Performance Presented by Sounds Like Audio Festival at PAVED Arts**

**SAT, 22 JUN 2024**

**Saskatoon Pride Parade  
PAVED walked in the Saskatoon Pride Parade with Staff and Board Members**

**SAT, 27 JUL 2024**

**Cypher Connect Camp Showcase**

**SAT, 4 SEPT 2024**

**Concoction: Members' Screening  
Presented by PAVED Arts at Nuit Blanche Saskatoon**

**TUES, 22 OCT 2024**

**One Take Super 8 Event at The Roxy Theatre  
Sponsored by PAVED Arts**

**TUES, 11 FEB 2025**

**Wanda Nanibush 'Weaving Narratives across Borders' Artist Talk  
Co-Presented by PAVED Arts, AKA Artist-Run, and the University of Saskatchewan Art Galleries and Collections.**

**SAT, 15 FEB 2025**

**Mic Drop Showcase  
PAVED Arts and Chokecherry Studios**

**THURS, 27 FEB 2024**

**Artist Tax Workshop by Tova Epp  
Co-Presented by AKA Artist-Run and PAVED Arts**



## PROGRAMMING HIGHLIGHTS

**PAVED ARTS & CHOKECHERRY STUDIOS PRESENT**

# ***CYPHER CONNECT\****

***HIP HOP SUMMER CAMP  
JULY 23 TO 26, 2024***

### **PAVED Arts Members' Microgrant**

In 2024/25, PAVED Arts provided creative support, resources and financial support to Gabby Da Silva and Kirk Ford to carry out their projects through our Members' Micro Grant.

### **PAVED Arts & AKA Artist Run Community Studios**

In 2024/25, PAVED Arts and AKA Artist Run provided space for a number of artists to work in the community studios. Artists included: Abraham Galman, Alexa Hainsworth, Ty McCaig, Carly Schmidt, Ania Slusarczyk, and Daniel "DanDan" Syrnick.

### **Device Drop Off Zone**

PAVED Arts partnered with Chokecherry Studios to continue to be a "device drop-off zone". In this permanent initiative, the PAVED Arts production centre collects donations of functional, un-used smartphones, computers, and redistributes them to those in need.

### **One Take Super 8 Event**

PAVED Arts, once again, helped to facilitate the production and presentation of the 2024 iteration of the OneTake Super 8 Event.

### **Mic Drop**

PAVED Arts and Chokecherry Studios brought back Mic Drop, a drop-in collaborative and creative recording arts program for youth, which encourages participants to create music & poetry at Chokecherry Studios and record it in the PAVED Arts audio suite.

### **Cypher Connect Creative Hip-Hop and Spoken Word camp for Youth**

July 23 to 26 we linked up for beats, bars, free eats and dope vibes. Presented in partnership with Chokecherry Studios, Cypher Connect kept youth connected and creative through hip hop, freestyle and spoken word. Hosted by ZHE the Free, Cypher Connect also featured different artist mentors every day, who worked with youth to level up their skills in rap, freestyle, poetry and spoken word, all leading to a showcase performance at the end of the week.





Brody Burns in the PAVED Arts and AKA Community Studios, 2024.



# **PAVED ART + NEW MEDIA INC.**

**Auditor's Report**

**Financial Statements**

**March 31, 2025**

## INDEPENDENT AUDITOR'S REPORT

To the Directors of **PAVED Art + New Media Inc.**

### *Qualified Opinion*

We have audited the financial statements of **PAVED Art + New Media Inc.**, which comprise the statement of financial position as at **March 31, 2025** and the statements of operations, net assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

In our opinion, except for the possible effects of the matters described in the *Basis for Qualified Opinion* paragraph, the financial statements present fairly, in all material respects, the financial position of **PAVED Art + New Media Inc.** as at **March 31, 2025**, and its financial performance and cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

### *Basis for Qualified Opinion*

Capital assets purchased through operations are included as expenditures in the statement of operations. These capital assets are also included on the statement of financial position at cost with an offsetting increase to investment in capital assets. See note 2 for a description of the organization's policy for accounting for capital assets. The effects of this departure from Canadian accounting standards for not-for-profit organizations on the audited financial statements has not been determined.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibility for the Audit of the Financial Statements* section of our report. We are independent of **PAVED Art + New Media Inc.** in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis of our qualified audit opinion.

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

Management is responsible for the preparation and fair presentation of these 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 the use of the going concern basis of accounting unless management either intends to liquidate the entity or 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 Responsibility for the Audit of the Financial Statements*

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the 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 we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements, or if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the 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.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Saskatoon, Saskatchewan  
September 4, 2025



Chartered Professional Accountants

with comparative figures for 2024

Kio Han Director  
Director

**Jensen Stromberg**  
CHARTERED PROFESSIONAL ACCOUNTANTS



# PAVED ART + NEW MEDIA INC.

## STATEMENT OF OPERATIONS

Year ended March 31, 2025  
with comparative figures for 2024

	<u>2025</u>	<u>2024</u>
Revenues:		
Canada Council for the Arts (Note 7)	\$ 217,045	179,150
Community Initiative Fund	5,694	4,000
City of Saskatoon	28,199	27,999
Cultural Human Resources Council	-	12,015
Government assistance	-	81,622
Saskatchewan Arts Board (Note 7)	<u>145,550</u>	<u>145,550</u>
	396,488	450,336
Self-generated revenues:		
Donations and sponsorships	10,261	2,558
Equipment and facility rental	25,460	26,847
Fundraising	3,717	6,339
Interest	10,851	9,935
Membership dues	6,291	7,425
Other	<u>-</u>	<u>241</u>
	<u>56,580</u>	<u>53,345</u>
Total revenues	453,068	503,681
Expenditures:		
Global (Schedule 1)	14,524	6,940
Operating (Schedule 2)	125,242	122,776
Production (Schedule 3)	47,891	109,397
Program (Schedule 4)	<u>266,531</u>	<u>246,683</u>
Total expenditures	<u>454,188</u>	<u>485,796</u>
Excess (deficiency) of revenues over expenditures for the year	\$ <u>(1,120)</u>	<u>17,885</u>

See accompanying notes to the financial statements.

# PAVED ART + NEW MEDIA INC.

## STATEMENT OF NET ASSETS

Year ended March 31, 2025  
with comparative figures for 2024

	<u>Unrestricted</u>	<u>Invested in capital assets</u>	<u>Total 2025</u>	<u>Total 2024</u>
Net assets, beginning of year	\$ 408,516	436,847	845,363	824,678
Excess (deficiency) of revenues over expenditures for the year	(1,120)	-	(1,120)	17,885
Capital asset purchases	<u>-</u>	<u>20,635</u>	<u>20,635</u>	<u>2,800</u>
Net assets, end of year	\$ <u>407,396</u>	<u>457,482</u>	<u>864,878</u>	<u>845,363</u>

See accompanying notes to the financial statements.



# PAVED ART + NEW MEDIA INC.

## STATEMENT OF CASH FLOWS

Year ended March 31, 2025  
with comparative figures for 2024

	<u>2025</u>	<u>2024</u>
Operating activities:		
Excess (deficiency) of revenues over expenditures for the year	\$ (1,120)	17,885
Changes in non-cash working capital:		
Accounts receivable	(1,715)	3,001
Goods and services tax recoverable	(181)	1,064
Prepaid expenditures and deposits	(1,027)	-
Accounts payable and accrued liabilities	8,065	(1,580)
Deferred revenue	2,755	-
Due from related parties	<u>(1,417)</u>	<u>-</u>
	<u>5,360</u>	<u>20,370</u>
Investing activities:		
Purchase of investments	(10,851)	(9,935)
Loans and notes receivable	<u>-</u>	<u>(1,737)</u>
	<u>(10,851)</u>	<u>(11,672)</u>
Increase (decrease) in cash during the year	(5,491)	8,698
Cash position, beginning of year	<u>70,818</u>	<u>62,120</u>
Cash position, end of year	\$ <u>65,327</u>	<u>70,818</u>

See accompanying notes to the financial statements.

# PAVED ART + NEW MEDIA INC.

## NOTES TO THE FINANCIAL STATEMENTS

March 31, 2025

### 1. PURPOSE OF ORGANIZATION

PAVED Art + New Media Inc. (the "organization") is a registered charity, incorporated under the Non-Profit Corporations Act of Saskatchewan, and as such is exempt from income taxes. The organization is a community-based organization that exists to advance knowledge and practices in the "paved" arts: photography, audio, video, electronic and digital.

### 2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

These financial statements are prepared in accordance with Canadian accounting standards for not-for-profit organizations ("ASNFPPO"). The following summary of significant accounting policies are set forth to facilitate the understanding of these financial statements:

#### (a) **Measurement Uncertainty**

The preparation of the financial statements in accordance with ASNFPPO requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the dates of the financial statements and the reported amounts of revenues and expenditures during the reporting periods. Actual results could differ from those estimates.

#### (b) **Cash**

Cash includes cash and cash equivalents. Cash is defined as cash on hand, net outstanding deposits and cheques issued and outstanding at the reporting date. Cash equivalents are term deposits valued at market value.

#### (c) **Investments**

Investments include guaranteed investment certificates ("GICs") and term deposits. Short-term investments are those with original maturities at date of purchase beyond three months and less than twelve months. Long-term investments are those with original maturities beyond twelve months.

#### (d) **Capital Assets**

Additions to capital assets are recorded as expenditures in the year of purchase in the statement of operations. Capital assets are also recorded at cost with the same amount being reflected as part of invested in capital assets on the statement of financial position. Capital assets are not amortized.

#### (e) **Revenue Recognition**

The organization follows the deferral method of accounting for contributions.

Restricted contributions including government grants and donations are recognized as revenue in the year in which the related expenditures are incurred. Unrestricted contributions, including fundraising, memberships, partnership, sales and other are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is assured. Interest revenue is recognized as revenue when reasonable assurance exists regarding measurement and collectability. All other revenue is recognized when the service is provided.



**PAVED ART + NEW MEDIA INC.**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**March 31, 2025**

**2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)**

**(f) Financial Instruments**

- *Measurement of financial instruments*

The organization initially measures its financial assets and liabilities at fair value, except for certain non-arm's length transactions. The organization subsequently measures all its financial assets and financial liabilities at amortized cost, except for investments in equity instruments that are quoted in an active market, which are measured at fair value. Changes in fair value are recognized in revenues.

Financial assets measured at amortized cost include cash and accounts receivable. Financial assets measured at fair value include short-term investments.

Financial liabilities measured at amortized cost include accounts payable and accrued liabilities.

- *Transaction costs*

The organization recognizes its transaction costs in net income in the period incurred. However, financial instruments that will not be subsequently measured at fair value are adjusted by the transaction costs that are directly attributable to their origination, issuance or assumption.

**3. SHORT-TERM INVESTMENTS**

	<u><b>2025</b></u>	<u><b>2024</b></u>
2.10% term deposit maturing March 29, 2026	\$ 121,934	315,624
4.25% term deposit maturing September 17, 2025	<u>204,541</u>	<u>-</u>
	<u><u>\$ 326,475</u></u>	<u><u>315,624</u></u>

**4. ACCOUNTS RECEIVABLE**

	<u><b>2025</b></u>	<u><b>2024</b></u>
Grants receivable	\$ 6,981	5,999
Rent receivable	<u>733</u>	<u>-</u>
	<u><u>\$ 7,714</u></u>	<u><u>5,999</u></u>

The organization does not record an allowance for doubtful accounts as in prior years all amounts outstanding were collected. Amounts determined to be uncollectible are recorded to bad debts. During the year, the organization recorded bad debts of \$nil (2024 - \$nil).

**PAVED ART + NEW MEDIA INC.**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**March 31, 2025**

**5. RELATED PARTY TRANSACTIONS**

The following is a summary of the organizations related party transactions:

	<u>2025</u>	<u>2024</u>
20 Above Holdings Inc. <i>(Jointly controlled by the organization and AKA Gallery Incorporated)</i>		
Expenditures paid on behalf of 20 Above Holdings Inc.	\$ 1,417	-

During the year, the organization paid 20 Above Holdings Inc. rent of \$28,233 (2024 - \$27,945).

These transactions are in the normal course of operations and are measured at the exchange amount, which is the amount of consideration established and agreed to by the related party.

**6. CAPITAL ASSETS**

	<u>2025</u>	<u>2024</u>
Archives	\$ 13,165	13,165
Equipment	416,736	396,101
Furniture and fixtures	<u>27,581</u>	<u>27,581</u>
	<u>\$ 457,482</u>	<u>436,847</u>

**7. ECONOMIC DEPENDENCE**

The organization receives a significant amount of funding from Saskatchewan Arts Board and Canada Council for the Arts. The organization generated funding of \$145,550 (2024 - \$145,550) from Saskatchewan Arts Board, which represents 32% (2024 - 34%) of revenues. The organization generated funding of \$217,045 (2024 - \$179,150) from Canada Council which represents 48% (2024 - 42%) of revenues. Should these contributions to the organization substantially decrease, continued viable operations would be doubtful.

**8. COMMITMENTS**

The organization has committed to future rent obligations under a lease agreement. Monthly payments of \$2,300 (plus GST) will remain in effect until December 31, 2030. Total rent payments will be \$28,290 per annum.



# PAVED ART + NEW MEDIA INC.

## NOTES TO THE FINANCIAL STATEMENTS

March 31, 2025

### 9. FINANCIAL INSTRUMENTS

#### Risks and concentrations

The organization is exposed to various risks through its financial instruments and has a comprehensive risk management framework to monitor, evaluate and manage these risks. The following analysis provides a measure of the organization's risk exposure and concentrations at March 31, 2025.

#### Liquidity risk

Liquidity risk is the risk that the organization will encounter difficulty in meeting obligations associated with financial liabilities. The organization is exposed to this risk mainly in respect of its receipt of funds from its customers and other related sources, receipt of grant funds from Saskatchewan Arts Board and Canada Council, and accounts payable and accrued liabilities. There has been no change to risk exposure from 2024.

#### Credit risk

Credit risk is the risk that one party to a financial instrument will cause a financial loss for the other party by failing to discharge an obligation. The organization is not significantly exposed to credit risk.

#### Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency risk, interest rate risk and other price risk. The organization is mainly exposed to interest rate risk.

#### Interest rate risk

Interest rate risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market interest rates. The organization is exposed to interest rate risk on its short-term investments.

# PAVED ART + NEW MEDIA INC.

## Global

Year ended March 31, 2025  
with comparative figures for 2024

(Schedule 1)

	<u>2025</u>	<u>2024</u>
Fundraising	\$ <u>1,773</u>	<u>2,128</u>
General promotion		
Advertising	263	1,510
Postage and printing	8,628	233
Website	<u>635</u>	<u>595</u>
	<u>9,526</u>	<u>2,338</u>
Office		
Editorial design	2,500	-
Program postage and supplies	57	971
Writers' fees	<u>668</u>	<u>1,503</u>
	<u>3,225</u>	<u>2,474</u>
	\$ <u>14,524</u>	<u>6,940</u>

See accompanying notes to the financial statements.



# PAVED ART + NEW MEDIA INC.

## Operating

Year ended March 31, 2025  
with comparative figures for 2024

(Schedule 2)

	<u>2025</u>	<u>2024</u>
ED wages and benefits		
Employee benefits	\$ 8,785	10,801
Salaries	<u>56,712</u>	<u>54,988</u>
	<u>65,497</u>	<u>65,789</u>
Office expenditures		
Audit and accounting	9,686	10,265
Bank charges and interest	1,211	1,192
Facility maintenance and renovations	201	1,639
Insurance and security	9,280	8,003
License and fees	390	494
Office supplies	241	66
Postage	123	23
Rent (Notes 5 and 8)	28,233	27,945
Telephone, fax and internet	<u>1,822</u>	<u>1,409</u>
	<u>51,187</u>	<u>51,036</u>
Other administration		
Hardware upgrade	939	150
Other	1,240	227
Professional memberships	553	826
Staff professional development	3,600	4,077
Staff travel	2,171	556
Supplies and services to members	<u>55</u>	<u>115</u>
	<u>8,558</u>	<u>5,951</u>
	<u>\$ 125,242</u>	<u>122,776</u>

See accompanying notes to the financial statements.

# PAVED ART + NEW MEDIA INC.

## Production

Year ended March 31, 2025  
with comparative figures for 2024

(Schedule 3)

	<u>2025</u>	<u>2024</u>
Production facility capital equipment		
Darkroom	\$ 116	342
Furniture and fixtures	272	81,622
General equipment	284	-
In-house equipment	5,214	2,800
Mobile equipment	<u>17,574</u>	<u>100</u>
	<u>23,460</u>	<u>84,864</u>
 Production facility operations		
Equipment maintenance and repairs	960	2,642
General supplies and consumables	129	257
Software	2,999	3,260
Supplies and consumables	<u>4,927</u>	<u>4,501</u>
	<u>9,015</u>	<u>10,660</u>
 Programming	<u>1,179</u>	<u>2,674</u>
 Workshop and education		
Promotional communication	1,963	564
Workshop instructor fees	12,045	10,050
Workshop materials and supplies	136	68
Workshop meals and transportation	<u>93</u>	<u>517</u>
	<u>14,237</u>	<u>11,199</u>
	<u>\$ 47,891</u>	<u>109,397</u>

See accompanying notes to the financial statements.



# PAVED ART + NEW MEDIA INC.

## Program

Year ended March 31, 2025  
with comparative figures for 2024

(Schedule 4)

	<u>2025</u>	<u>2024</u>
Advertising and promotion		
Courier	\$ -	16
Hospitality	2,592	4,308
Posters	<u>335</u>	<u>330</u>
	<u>2,927</u>	<u>4,654</u>
Exhibition installations		
Exhibition technician fees	1,068	799
Installation supplies	827	463
Research and production materials	1,215	223
Shipping	<u>1,751</u>	<u>2,079</u>
	<u>4,861</u>	<u>3,564</u>
Fees and honoraria		
Accommodation and per diem	8,327	3,645
Artist fees - artist in residence	3,000	1,322
Artist fees - exhibitions	11,850	12,152
Artist fees - lecture and presentation	3,450	2,393
Artist, curator and instructor travel	3,597	2,916
Curator fees	-	1,340
Screening fees	<u>2,750</u>	<u>4,933</u>
	<u>32,974</u>	<u>28,701</u>
All staff (except ED) wages and benefits		
Employee benefits	27,059	17,726
Salaries	<u>198,710</u>	<u>192,038</u>
	<u>225,769</u>	<u>209,764</u>
	<u>\$ 266,531</u>	<u>246,683</u>

See accompanying notes to the financial statements.