

PAVED ARTS ANNUAL REPORT 2025/26

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.



TABLE OF CONTENTS

Our Mandate and Values	4
A Bit of History	5
Executive Director's Report	6
Report from the Chair.....	8
Exhibitions & Billboards	10
Workshops.....	20
Community Events	21
Programming Highlights.....	22
Fundraising	23
Strategic Direction at a Glance	24
Financial Statements.....	25



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.

PAVED ARTS MANDATE

Our mandate is to support local, regional, and national artists working in the 'PAVED' arts through two interconnected roles: providing access to facilities, equipment, and resources for media creation, and disseminating contemporary media art through gallery and off-site presentations.

OUR VALUES

Collaboration: Among artists, community, and partners through our spaces, our knowledge, and our resources.

Innovation: An environment of learning, experimentation, and growth that helps artists be creative, collaborative, and joyful.

Responsiveness: Adaptable and flexible programming and resources to support artists at all stages of learning and practice.

Accountability: To our members, our community, and our stakeholders. We operate with integrity and honesty.

Equality and Inclusivity: Committed to the principles of reconciliation, decolonization, equity, diversity, and inclusion, we strive to be representative of the community that we serve in our programs, board, and staff. We want to be both physically and socially accessible for the community.

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.

2026: PAVED Arts staff and board met to develop the organization's new Strategic Plan for 2026–2031.

PAVED ARTS

EXECUTIVE DIRECTOR'S REPORT

September 16, 2026

This past year has been a busy one for PAVED, with a lot of work happening both through our regular programming and behind the scenes. While not all of that work is visible, I think it is important to acknowledge it as we look at where PAVED is heading over the next few years.

One of the biggest pieces of work this year was our new three-year strategic planning process. Staff and Board spent time looking honestly at where PAVED is now, what is working, where we are facing challenges, and what we want the organization to look like over the next three years. It was valuable to step back from the day-to-day work and consider the bigger picture, including programming, membership, accessibility, facilities, staffing, financial sustainability, and PAVED's role within Saskatoon's arts community. The resulting plan will be presented to the membership at this year's AGM and will provide a framework for our work moving forward.

We also submitted PAVED's Canada Council for the Arts CORE application in May. This was a substantial amount of work, but also a useful process. Preparing the application required us to take a close look at our finances, staffing, programming, facilities, community relationships, and longer-term needs. It gave us an opportunity to clearly articulate what PAVED requires to operate sustainably and what we want to be able to do in the future. The CORE application and strategic planning process complemented each other and have helped give us a clearer picture of our priorities.

At the same time, PAVED continued its core work of supporting artists through exhibitions, screenings, workshops, production access, artist talks, micro-grants, residencies, and community programming. Our production centre remains one of our most important resources, providing artists with access to equipment, facilities, and technical support that can otherwise be difficult to access.

Accessibility and equity have also continued to be priorities. As co-owners of the 20 Above building with sīkwan, we have continued working to address physical barriers in the building while also looking at our policies and organizational practices. There is still work to do, but this remains an important part of our ongoing organizational development.

Running an artist-run centre involves a lot of work that happens quietly: managing a building, supporting staff, maintaining equipment, writing grants, fundraising, managing increasing costs, working with the Board, and maintaining relationships with artists, funders, partners, and our community. All of this work is necessary to maintain the organization and create the conditions for artists to do their work.

Looking ahead, our focus will be on putting the new strategic plan into action, strengthening PAVED's financial and organizational capacity, continuing accessibility work, and maintaining meaningful opportunities for artists and members. I think we are entering the next three years with a clearer sense of our priorities and the work required to move them forward.

I want to thank the PAVED staff and Board for their work and commitment this year, and our members, artists, volunteers, partners, funders, and broader community for continuing to support PAVED Arts.



Travis Obrigavitch
Executive Director, PAVED Arts



PAVED ARTS BOARD OF DIRECTORS REPORT FROM THE CHAIR

September 5, 2026

This past year has been a time for reflection and planning at PAVED Arts as we worked to develop our new Strategic Plan for 2027-2031. This process required a thoughtful look at our organization and asking where our energy and resources should be focused in the years ahead. I am excited for the next chapter of our organization and where this new five-year plan will guide us.

This work took place during a challenging period for arts organizations across Canada. Public funding, rising operating costs, and broader economic uncertainty continue to affect the arts sector and the individuals who work in it. Despite these realities, PAVED has maintained a healthy and sustainable financial position throughout the year. This stability reflects the careful stewardship of our staff and board, as well as the continued support of our members, funders, and community partners. I would like to particularly recognize SK Arts' Microgrant Program whose Organizational Development stream supported our strategic planning process. Their support enabled us to work with Rachel Loewen Walker of Alchemy Group to bring together voices from across our organization and community in this important process.

Throughout the year, PAVED presented a diverse range of exhibitions, workshops, artist talks, and community initiatives that reflected the breadth of media art practice in Saskatchewan and beyond. PAVED continues to provide a space where artists can experiment, learn, share knowledge, and engage audiences through innovative and interdisciplinary work. The strength of this programming speaks to both the vitality of our membership and the dedication of our staff who make it all possible.

One highlight of the year was the successful revival of Vampire Beat, our beloved Halloween fundraiser presented in partnership with BlackFlash Magazine. It was incredible to see this event return and to experience the enthusiasm with which our community embraced it.

A personal highlight has been the privilege of working alongside an exceptional board and staff team. Last fall, we welcomed new board members Ratna Dhaliwal, Lindsay Royale, and Naaz Sedaghatkerdar, whose contributions have already strengthened our work. As we prepare to say goodbye to Devin Hyde, Meerah Abesia, and WL Altman, I would like to thank them for their service, leadership, and dedication to PAVED.

I am proud of what the Board of Directors has accomplished this year and excited about the goals we have set through our new strategic plan. Together, we are helping ensure that PAVED remains a place for artistic experimentation, critical dialogue, learning, and meaningful community connection.

On behalf of the Board of Directors, I extend my sincere gratitude to our staff, whose dedication and hard work sustain the organization every day. I also want to thank our members, volunteers, funders, partners, and supporters. Your creativity, commitment, and belief in the importance of media arts makes PAVED's work possible.

As we move into the first year of our new strategic plan, I am optimistic about the opportunities ahead and confident in our collective ability to realize the ambitious vision we have set for the future.



Shannon Lucky
Chair, Board of Directors



Latent Swamp Fielf Lab with Kelly Andres, March 21, 2025.

BILLBOARD EXCHANGE



We Return / Wanda Nanibush (Billboard Exchange) **Jun 20, 2025 – Sept 30, 2026**

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

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 lives 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 is about returning love to our communities and protecting our children, our future ancestors.

EXHIBITION



Martín Rodríguez / *In Search of Aztlan...* **May 9 – June 20, 2025**

In Search of Aztlan... was an intervention-based work following the Xicanx artist Martín Rodríguez as he explored the territory around his childhood home, contemplating his roots, and in doing so cracking a window into the US/MX border. By merging field recordings along with audio recordings of various freely migrating radio signals, the work explored how borders, both physical and psychological, shape our individual and collective identities.

As part of the research Rodríguez undertook into his Mexican-American history, he discovered an essay by Mexican philosopher José Vasconcelos entitled “La Raza Cósmica.” The idea of a “Cosmic Race” resonated with his parallel investigations around radio astronomy, the study of celestial objects at radio frequencies, and archaeoacoustics – the acoustics of archaeological sites and artifacts.

With these concepts in mind, Rodríguez developed an experimental radio antenna that fused the Huichol woven design known as an Ojo de Dios (God’s eye) with a traditional loop antenna, into one large 4’ x 4’ antenna. The antenna itself was constructed from wood, yarn, and magnetic copper wire. Ojos de Dios are believed to have the power to see the unseen, similar to how an antenna functions with sound and radio.

The gallery installation was inspired by Rodríguez’s initial radio investigations along the migrant paths of the Sonoran desert, utilizing a cassette deck radio, a crystal radio, and the antenna. The resulting work explored the ability for sound to embody the presence of human-made borders, and the identities of those who exist along their margins.

This exhibition was funded by Canada Council for the Arts and Conseil des Arts et Lettres du Québec.

ON THE BILLBOARD



Audie Murray / *Chi Fii Embraces the Old Ones, Kîsik Cradles Them* July 3 – August 29, 2025 Co-presented by AKA Artist-Run & PAVED Arts

"This billboard adaptation of a work titled *Chi Fii Embraces the Old Ones*, 2021, presented two hammerstones wrapped in hand-beaded daisy chains. In this reworked version, the hammerstones are set against night and day sky. Working from my personal Cree and Métis worldview I respectfully present the stones as relatives with memory, presence, and knowledge

The hammerstones, enlarged to reference an almost planetary scale, appear suspended in time. The beaded daisy chains symbolize youth while also referencing my nickname 'chi fii' which translates to 'little girl' in Michif. This is a nickname I chose for myself when I was a kid upon hearing my great grandmother Agnes Fisher's nickname. Here, the wrapping of the daisy chains serve as gestures of embrace. Kîsik references both to my

son and the space that houses stones, stars, and us; connecting personal memory with ancestral presence. *Chi Fii Embraces the Old Ones, Kîsik Cradles Them* is exploring how we can show care for all generations in non-linear ways.

Much of my lens-based work is created in response to the personal discomfort of placing familial objects into institutional spaces that have historically othered Indigenous individuals and communities. With this way of working, the hammerstones remain with me while also being accessible to an audience. What's shown publicly is the gesture: the photograph as a protective intermediary, allowing for a form of sharing that maintains sovereignty."

—Audie Murray

ARTIST-IN-RESIDENCE



Keeley Haftner / Artist-in-Residence September 2 – October 1, 2025

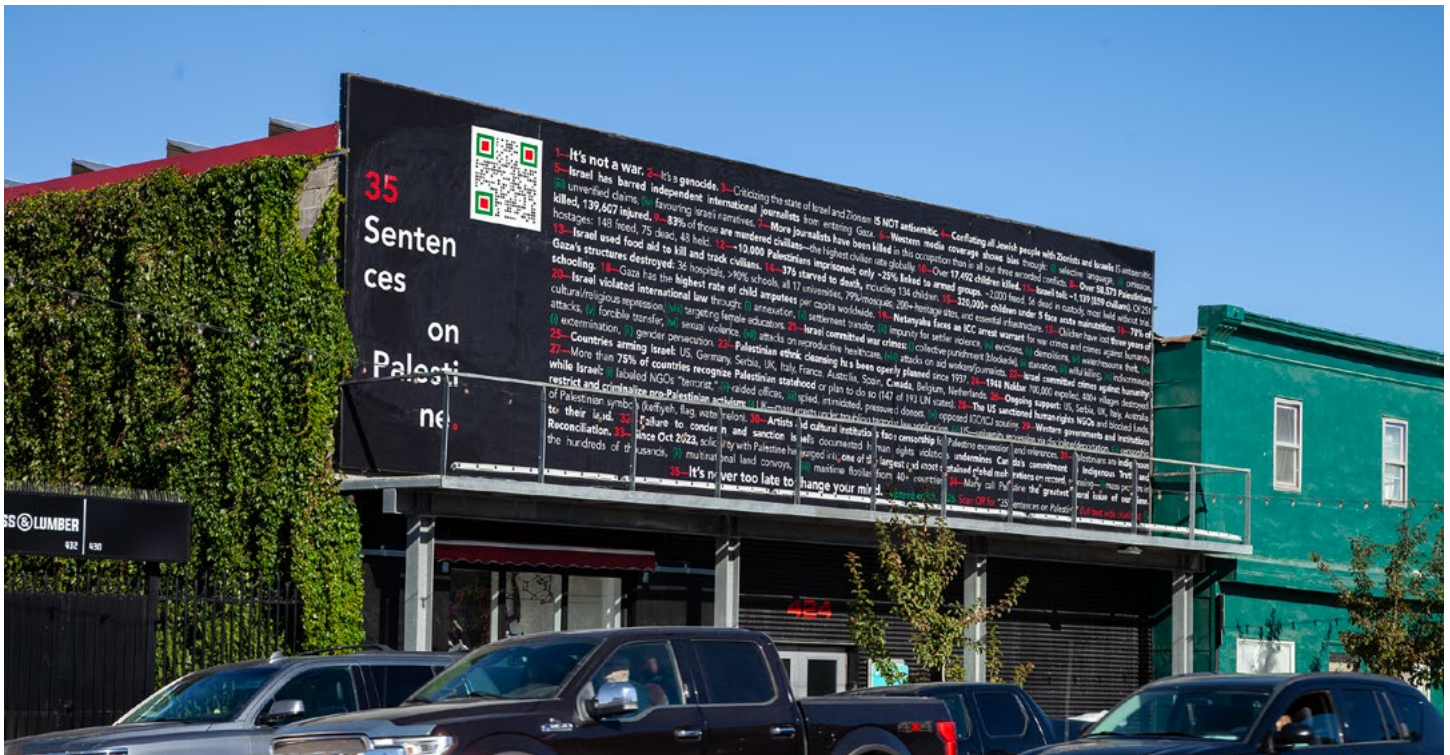
During her PAVED Arts Senior Production Residency, Keeley Haftner presented an artist talk, developed the *35 Sentences on Palestine* Billboard Project, taught a workshop on collaborative found film splicing, and mentored our production assistant in 3D programs and 3D printing techniques.

Haftner also presented an artist talk exploring her interdisciplinary practice, which critically examines garbage as both material and metaphor. Her past projects include a miniature landfill filled with discarded artworks and 3D-printed ceramic toilets containing her own breath—serving as literal and symbolic acts of carbon offset.

For Nuit Blanche Saskatoon, PAVED Arts unveiled Haftner's billboard project, *35 Sentences on Palestine*, alongside a live performance from her *Tesselescence (Flag Repair)* series, where Haftner repaired faded and torn Palestinian flags submitted by local residents. This site-specific performance continues her ongoing investigation into tessellation and archival labor.

The *Super Scraps: A Critical Material Workshop* invited participants to take part in a hands-on workshop centered on the collaborative creation of a new film made entirely from found and discarded footage. Haftner's film scraps came from a recent durational performance at Stichting Ruimtevaart in the Netherlands, where cleaning and restoring the archive formed a site-specific installation that framed labour and care as artistic media.

ON THE BILLBOARD



Keeley Haftner / *35 Sentences on Palestine* (billboard project) September 20 – November 1, 2025

This work adapted Sol LeWitt's 1969 *Sentences on Conceptual Art* as a conceptual framework for a series of 35 concise, rigorously sourced statements on Palestine. Each sentence distilled verifiable information—from international law, humanitarian organizations, and independent journalism—into declarative form. The language was edited in collaboration with OpenAI's ChatGPT (ChatGPT-5o), ensuring the phrasing reflected the incontestability of the cited sources.

Presented as a large-scale billboard on 20th Street at PAVED Arts in Saskatoon, Canada, the piece integrated a QR code that linked viewers to a full, annotated document (Found [here](#)). This extended text elaborates on each statement with contextual detail, citations, and examples, drawing from United Nations resolutions, legal frameworks, reputable media outlets, and NGOs such as Amnesty International.

By reconfiguring LeWitt's conceptual strategy toward urgent political realities, Haftner underscored the capacity of text-based art to serve both as critique and as documentation. The work situates Palestine within a conceptual art lineage while foregrounding it as "the greatest moral issue of our time."

Special thanks to Said Abdelhadi of Canadians for Justice and Peace in the Middle East (CJPME) Saskatoon.

SCREENING



***Flipping Normal* / Film Screening curated by Michael Fleig September 20, 2025 during Nuit Blanche Saskatoon 2025**

The subject matter curated into the *Flipping Normal* program, presented as part of Nuit Blanche Saskatoon, focussed on human vulnerabilities, embracing diverse, non-binary, and empowering perspectives that challenge notions of normalcy. The films dealt with aspects of depression, autism, face blindness, burnout, and pressures to perform, but in a 'light-hearted' manner. These circumstances are portrayed as integral aspects of life that individuals find their way through. In one way or another it is art that the protagonists turn to for their strength, be it painting, film making, music or designing cosplay.

Short films presented: *Scrapbook* by Mike Hoolboom; *Carlotta's Face* by Frédéric Schuld and Valentin Riedl; *Backflip* by Nikita Diakur; *I Did Not Wake Up Dead Today* by Erin Macpherson; *First Work, Then Play* by Brenda Lien; and *Being Someone Else* by Øyvind Aamli, total: 82 min.

Curated and introduced by Michael Fleig

EXHIBITION



Clare Samuel / *Malcolm* November 7 – December 12, 2025

Clare Samuel's exhibition at PAVED Arts, *Malcolm*, navigated the terrain of memory, mental health, and environmental precarity through an expanded photographic practice. Merging still and moving images with sculpture and installation, Samuel interrogated portraiture's limits in capturing the complexities of her late father — a schizophrenic ecologist whose apocalyptic fears and dark humour shaped their fraught bond. The project interwove lumen photograms, medical documents, and self-portraits to evoke Malcolm's obsessive environmentalism, his belief in space colonization, and his turbulent parenting amid 1980s Northern Ireland's societal divides. Samuel juxtaposed personal grief with collective climate dread, probing parallels between psychiatric diagnoses and shifting cultural perceptions of

"madness." Her layered approach mirrored the instability of inherited trauma and institutional failures, while reclaiming narratives through the Consumer/Survivor movement's lens. By blending archival ephemera with speculative imagery, *Malcolm* constructed a non-linear cosmology—a meditation on how intimacy and estrangement coexist in familial and ecological collapse. The work challenged fixed notions of identity, inviting viewers to dwell in the unresolved tensions between care, neglect, and the impossibility of fully knowing another.

Thank you to the Ontario Arts Council for supporting this project.

EXHIBITION



***TORQU3* / TRUCK Arts Collective** **Drew Pardy, Emily Neufeld, and Annie Canto** **January 23 – February 27, 2026**

TORQU3 was the first public exhibition of works by TRUCK Arts Collective, the suped-up platform used by artists Drew Pardy, Emily Neufeld, and Annie Canto to explore perceptions of labour and work culture as it pertains to gender, political divides, and assumptions around class made in rural Canada.

TORQU3, was comprised of larger-than-life banners of the artists' "truck avatars" photographed alongside lumber and construction worksites. A triptych of the three characters hauling a 4x4 truck appeared in the Window Gallery and short video clips of labour performances and iconic behaviors loop in the media gallery. Finally, a new work was featured in the gallery space, involving a double sided "billboard" that was printed and constructed entirely within the PAVED Arts production facilities.

TRUCK is a full throttle collective of artists Drew Pardy, Emily Neufeld, and Annie Canto. TRUCK formed in an effort to explore resourcefulness and its ties to masculinity observed by the artists' upbringings in rural towns across the continent. In labour-based performances documented in large format photos and looping videos, the artists explore gender identity, rural/urban communities, and the patriarchal labour culture that abounds in extractive industries. Across projects, TRUCK's fashionable if not industrious avatars interact with the truck simultaneously as a stage, mark making device, resting place, workbench, confidant, adversary, and dress-up closet.

EXHIBITION



Kelly Jaclynn Andres / *Latent Swamp* **March 20 – April 24, 2026**

Latent Swamp was a speculative wetland in which machine learning, living systems, and human participation co-compose one another. The work unfolded as a hybrid habitat of biological and technological life, combining prototypes of duckweed growth modules for living duckweed cultivation, bioremediation processes, cyanotype printing, latent-space animation, and custom-trained generative models.

Images in *Latent Swamp* were not treated as representations but as events. Sculptures generate conditions for seeing without stabilizing what is seen; water circulates, reflects, filters, and stains; plants collaborate with light and chemistry to produce photograms that are inseparable from care and ecological consequence. From within StyleGAN models trained on the artist's own datasets of duckweed, decoy ducks, and duckweed, images emerged through negotiation rather than authorship as condensed expressions of what the system has learned to notice.

A projected animation continuously navigated multiple latent spaces, revealing generative ecologies in motion rather than fixed pictures. These images hovered between recognition and refusal, asking how perception is shaped by datasets, algorithms, environmental conditions, and embodied attention. Seeing becomes distributed across plants, cameras, water, machine vision, and human bodies.

Emerging from the artist's rural lakeside environment, the installation foregrounded water as both material and metaphor. In a bioremediation lightroom, duckweed filtered water was reused for cyanotype printing, folding image-making back into ecological cycles. Edible water-lentil treats invited visitors to encounter the swamp through ingestion, extending the circuit from data to metabolism.

This exhibition was funded by the Alberta Foundation for the Arts and the Canada Council for the Arts.



Tesselescence (Flag Repair) Performance, Keeley Haftner, Sept. 20, 2025.

WORKSHOPS



THUS, 10 APR 2025

Independent Distribution Workshop w/ Jennifer Smith

SAT, 10 MAY 2025

Roger Roger Do You Copy: Radio as Art Workshop w/ Martín Rodríguez

WED, 11 JUN 2025

Super 8 – 101 Workshop

22-25 JUL 2025

Cypher Connect Summer Camp Presented by PAVED Arts and Chokecherry Studios

SAT, 2 AUG 2025

Members Darkroom Meetup

THURS 25 SEPT 2025

Super Scraps: A Critical Material Workshop w/ Keeley Haftner

SAT, 13 SEPT 2025

Members Darkroom Meetup

SAT, 4 OCT 2025

Members Darkroom Meetup

SAT, 18 OCT 2025

Field Recording w/ Darcy Spidle Presented with Sounds Like: An Audio Festival

SAT, 8 NOV 2025

Framing the Family: Photo-Based Workshop w/ Clare Samuel

SAT, 29 NOV 2025

Members Darkroom Meetup

SAT, 17 JAN 2026

Colour Film Processing w/ Bruce Gibson

SUN, 25 JAN 2026

Darkside of the Room: Darkroom & Donut Club

SAT, 7 FEB 2026

Feeling-first Design Workshop w/ Akshara Dash

SUN, 22 FEB 2026

Darkside of the Room: Darkroom & Donut Club

TUES, 24 FEB 2026

Inside a Winning Feature Film Pitch: Free workshop presented by Film Regina, Sask Filmpool, Screen Sask, and PAVED Arts

SAT, 21 MAR 2026

Latent Swamp Field Lab w. Kelly Jaclynn Andres

SUN, 29 MAR 2026

Darkside of the Room: Darkroom & Donut Club

COMMUNITY EVENTS



WED, 9 APR 2025

Film Screening curated by Cole Forrest Presented by NIMAC and PAVED Arts

THURS, 17 APR 2025

Why the Caged Bird Sings Concert presented by Common Weal Community Arts and PAVED Arts

THURS, 19 JUN 2025

Lindsay McIntyre Film Workshop presented by Remail Modern in partnership with PAVED Arts

SAT, 26 JUL 2025

Cypher Connect Camp Showcase

8-9 AUG 2025

MTLRE presents 48-hour Film Jam, Sponsored by PAVED Arts

SAT, 20 SEPT 2025

Nuit Blanche YXE, Keeley Haftner *Tesselescence (Flag Repair) Performance*

TUES, 7 OCT 2025

One Take Super 8 Event, Sponsored by PAVED Arts and the Roxy Theatre

FRI, 17 OCT 2025

Sounds Like: An Audio Festival, Festival Night 2 Sponsored by PAVED Arts

FRI, 31 OCT, 2026

The return of Vampire Beat, Co-Presented by BlackFlash Magazine and PAVED Arts

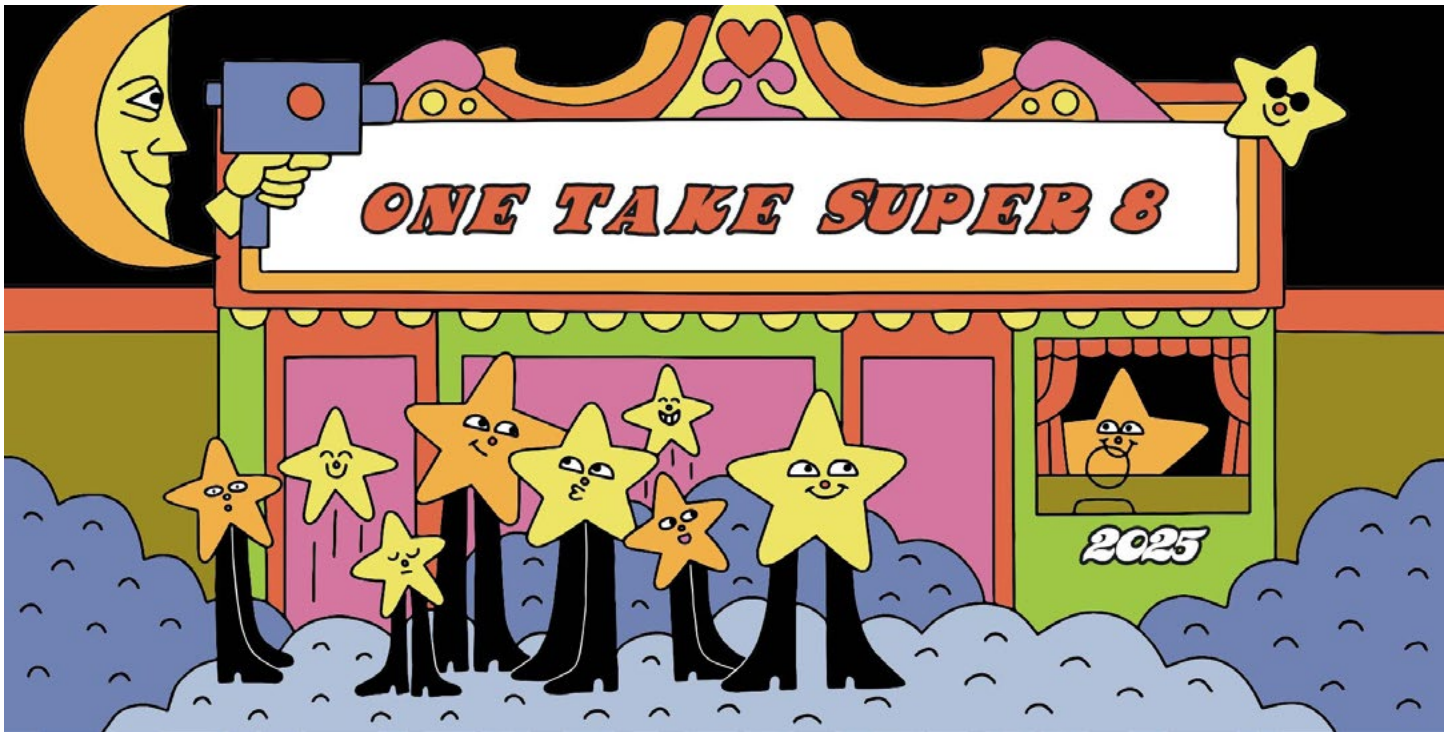
SAT, 7 MAR 2026

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

FRI, 20 MAR 2026

Riversdale Art Walk during our exhibition "Latent Swamp" by Kelly Andres

PROGRAMMING HIGHLIGHTS



PAVED Arts Members' Microgrant

In 2025/26, PAVED Arts provided creative support, resources and financial support to respectfulchild to make a film/music video that tells the backstory of how them and their violin fell in love. This film was then debuted at a screening and performance event in the second-floor event space.

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.

PAVED Arts & AKA Artist-Run Community Studios

In 2025/26, PAVED Arts welcomed the last cohort of artists in the shared Community Studios project with AKA Artist-Run (now sikwan). This project was born at the beginning of the pandemic and served 46 artists in its 5 year run.

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

July 22 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. Youth learned from local artist mentors including ZHE the Free, Dash Reimer, Ghost Hynes, and Happy Jamaly, all leading to a showcase performance at the end of the week.

One Take Super 8 Event

PAVED Arts helped to facilitate the production and presentation of the 2025 iteration of the OneTake Super 8 Event.

FUNDRAISING

Thank you for supporting the return of Vampire Beat in 2025!
Proceeds from our fundraisers go toward our community
programming and equipment maintenance/purchases.



Vampire Beat, October 31, 2025. Photo by Ty McCaig.



Strategic Direction at a Glance

PAVED Arts is embarking on an exciting phase of development that focuses on the space, staffing, and programs while deepening commitments to Indigenous engagement and community accountability. This plan sets six priorities to guide this work.

Core Priorities, 2026–2031

- 1. Strengthen our Community Accountability & Indigenous Engagement**
Building an organization that reflects, includes, and is shaped by the communities it serves.
- 2. Grow our Programs: Access, Presentation, & Experimentation**
Supporting artists at every stage, from first workshop to exhibition.
- 3. Build our Space & Production Capacity**
Ensuring an accessible, purposeful space.
- 4. Invest in our People: Staff, Board, & Members**
Strengthening staffing, board governance, and member relations.
- 5. Expand our Visibility & Community Partnerships**
Championing our strengths, while focusing on meaningful and reciprocal partnerships.
- 6. Diversify our Funding Streams**
Building a sustainable and accountable organization.

Big Bold Goals for 2026/27

Alongside the five-year priorities, a small number of concrete, one-year goals were identified:

1. Secure support from three new sponsors.
2. Secure funding for a mobile media lab.
3. Secure funding for a new production assistant.
4. Develop reciprocal, mutually supportive partnerships.

PAVED ART + NEW MEDIA INC.

Auditor's Report

Financial Statements

March 31, 2026

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, 2026** 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, 2026**, 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 8, 2026



Chartered Professional Accountants

PAVED ART + NEW MEDIA INC.

STATEMENT OF FINANCIAL POSITION

March 31, 2026
with comparative figures for 2025

	<u>2026</u>	<u>2025</u>
<u>ASSETS</u>		
Current assets:		
Cash	\$ 67,663	65,327
Short-term investments (Note 3)	293,139	326,475
Accounts receivable (Note 4)	3,800	7,714
Goods and services tax recoverable	2,416	2,467
Due from related party (Note 5)	-	1,417
Total current assets	367,018	403,400
Prepaid expenditures and deposits	15,315	18,079
Capital assets (Note 6)	<u>489,373</u>	<u>457,482</u>
	<u>\$ 871,706</u>	<u>878,961</u>
<u>LIABILITIES AND NET ASSETS</u>		
Current liabilities:		
Accounts payable and accrued liabilities	\$ 1,645	11,327
Deferred revenue	-	2,755
Due to related party (Note 5)	<u>668</u>	<u>-</u>
Total current liabilities	2,313	14,082
Net assets:		
Invested in capital assets	489,373	457,482
Unrestricted	<u>380,020</u>	<u>407,397</u>
Total net assets	<u>869,393</u>	<u>864,879</u>
	<u>\$ 871,706</u>	<u>878,961</u>

APPROVED ON BEHALF OF THE BOARD:

 Director
 Director

See accompanying notes to the financial statements.

PAVED ART + NEW MEDIA INC.

STATEMENT OF OPERATIONS

Year ended March 31, 2026
with comparative figures for 2025

	<u>2026</u>	<u>2025</u>
Revenues:		
Canada Council for the Arts (Note 7)	\$ 189,105	217,045
Community Initiative Fund	5,977	5,694
City of Saskatoon	24,500	28,199
Other grants	17,530	-
Payroll grants	22,321	6,481
Saskatchewan Arts Board (Note 7)	<u>146,851</u>	<u>145,550</u>
	406,284	402,969
Self-generated revenues:		
Donations and sponsorships	3,369	3,779
Equipment and facility rental	26,468	25,460
Fundraising	7,205	3,717
Interest	9,272	10,851
Membership dues	8,408	6,291
Other	<u>2,585</u>	<u>-</u>
	<u>57,307</u>	<u>50,098</u>
Total revenues	463,591	453,067
Expenditures:		
Global (Schedule 1)	5,883	14,524
Operating (Schedule 2)	134,208	125,242
Production (Schedule 3)	64,001	47,891
Program (Schedule 4)	<u>286,876</u>	<u>266,533</u>
Total expenditures	<u>490,968</u>	<u>454,190</u>
Excess (deficiency) of revenues over expenditures for the year	\$ <u>(27,377)</u>	<u>(1,123)</u>

See accompanying notes to the financial statements.

PAVED ART + NEW MEDIA INC.

STATEMENT OF NET ASSETS

Year ended March 31, 2026
with comparative figures for 2025

	<u>Unrestricted</u>	<u>Invested in capital assets</u>	<u>Total 2026</u>	<u>Total 2025</u>
Net assets, beginning of year	\$ 407,397	457,482	864,879	845,367
Excess (deficiency) of revenues over expenditures for the year	(27,377)	-	(27,377)	(1,123)
Capital asset purchases	<u>-</u>	<u>31,891</u>	<u>31,891</u>	<u>20,635</u>
Net assets, end of year	\$ <u>380,020</u>	<u>489,373</u>	<u>869,393</u>	<u>864,879</u>

See accompanying notes to the financial statements.

PAVED ART + NEW MEDIA INC.

STATEMENT OF CASH FLOWS

Year ended March 31, 2026
with comparative figures for 2025

	<u>2026</u>	<u>2025</u>
Operating activities:		
Excess (deficiency) of revenues over expenditures for the year	\$ (27,377)	(1,123)
Changes in non-cash working capital:		
Accounts receivable	3,914	(1,715)
Goods and services tax recoverable	51	(181)
Prepaid expenditures and deposits	2,764	-
Accounts payable and accrued liabilities	(9,682)	8,068
Deferred revenue	(2,755)	2,755
Due to/from related parties	<u>2,085</u>	<u>(1,417)</u>
	<u>(31,000)</u>	<u>6,387</u>
Investing activities:		
Change in investments	33,336	(10,851)
Loans and notes receivable	<u>-</u>	<u>(1,027)</u>
	<u>33,336</u>	<u>(11,878)</u>
Increase (decrease) in cash during the year	2,336	(5,491)
Cash position, beginning of year	<u>65,327</u>	<u>70,818</u>
Cash position, end of year	\$ <u>67,663</u>	<u>65,327</u>

See accompanying notes to the financial statements.

PAVED ART + NEW MEDIA INC.

NOTES TO THE FINANCIAL STATEMENTS

March 31, 2026

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 that have a maturity of less than 90 days.

(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, 2026

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 and due to related party.

- *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>2026</u>	<u>2025</u>
2.10% term deposit maturing March 29, 2026	\$ -	121,934
4.25% term deposit maturing September 17, 2025	-	204,541
2.30% GIC maturing September 17, 2026	109,538	-
3.30% GIC maturing September 17, 2026	<u>183,601</u>	<u>-</u>
	<u>\$ 293,139</u>	<u>326,475</u>

4. ACCOUNTS RECEIVABLE

	<u>2026</u>	<u>2025</u>
Grants receivable	\$ 3,800	6,981
Rent receivable	<u>-</u>	<u>733</u>
	<u>\$ 3,800</u>	<u>7,714</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 (2025 - \$nil).

PAVED ART + NEW MEDIA INC.

NOTES TO THE FINANCIAL STATEMENTS

March 31, 2026

5. RELATED PARTY TRANSACTIONS

The following is a summary of the organization's related party transactions:

	<u>2026</u>	<u>2025</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.	\$ 1,140	1,417
Rent owing to 20 Above Holdings Inc.	<u>(1,808)</u>	<u>-</u>
	<u>\$ (668)</u>	<u>1,417</u>

During the year, the organization paid 20 Above Holdings Inc. rent of \$29,805 (2025 - \$28,233).

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>2026</u>	<u>2025</u>
Archives	\$ 13,165	13,165
Equipment	448,627	416,736
Furniture and fixtures	<u>27,581</u>	<u>27,581</u>
	<u>\$ 489,373</u>	<u>457,482</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 \$146,851 (2025 - \$145,550) from Saskatchewan Arts Board, which represents 32% (2025 - 32%) of revenues. The organization generated funding of \$189,105 (2025 - \$217,045) from Canada Council which represents 41% (2025 - 48%) 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 \$2,546 (plus GST) will remain in effect until December 31, 2030. Total rent payments will be \$30,556 per annum.

PAVED ART + NEW MEDIA INC.

NOTES TO THE FINANCIAL STATEMENTS

March 31, 2026

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, 2026.

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 2025.

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, 2026
with comparative figures for 2025

(Schedule 1)

	<u>2026</u>	<u>2025</u>
Fundraising	\$ <u>4,514</u>	<u>1,773</u>
General promotion		
Advertising	710	263
Postage and printing	-	8,628
Website	<u>659</u>	<u>635</u>
	<u>1,369</u>	<u>9,526</u>
Office		
Editorial design	-	2,500
Program postage and supplies	-	57
Writers' fees	<u>-</u>	<u>668</u>
	<u>-</u>	<u>3,225</u>
	\$ <u>5,883</u>	<u>14,524</u>

See accompanying notes to the financial statements.

PAVED ART + NEW MEDIA INC.

Operating

Year ended March 31, 2026
with comparative figures for 2025

(Schedule 2)

	<u>2026</u>	<u>2025</u>
ED wages and benefits		
Employee benefits	\$ 14,953	8,785
Salaries	<u>58,035</u>	<u>56,712</u>
	<u>72,988</u>	<u>65,497</u>
Office expenditures		
Audit and accounting	9,742	9,686
Bank charges and interest	1,242	1,211
Facility maintenance and renovations	-	201
Insurance and security	8,763	9,280
License and fees	358	390
Office supplies	819	241
Postage	48	123
Rent (Notes 5 and 8)	29,805	28,233
Telephone, fax and internet	<u>1,678</u>	<u>1,822</u>
	<u>52,455</u>	<u>51,187</u>
Other administration		
Hardware/software upgrade	612	939
Other	1,899	1,240
Professional memberships	2,629	553
Staff professional development	1,116	3,600
Staff travel	2,498	2,171
Supplies and services to members	<u>11</u>	<u>55</u>
	<u>8,765</u>	<u>8,558</u>
	<u>\$ 134,208</u>	<u>125,242</u>

See accompanying notes to the financial statements.

PAVED ART + NEW MEDIA INC.

Production

Year ended March 31, 2026
with comparative figures for 2025

(Schedule 3)

	<u>2026</u>	<u>2025</u>
Production facility capital equipment		
Darkroom	\$ 393	116
Furniture and fixtures	220	272
General equipment	-	284
In-house equipment	33,308	5,214
Mobile equipment	<u>3,336</u>	<u>17,574</u>
	<u>37,257</u>	<u>23,460</u>
 Production facility operations		
Equipment maintenance and repairs	694	960
General supplies and consumables	188	129
Software	2,990	2,999
Supplies and consumables	<u>4,648</u>	<u>4,927</u>
	<u>8,520</u>	<u>9,015</u>
 Programming	<u>1,028</u>	<u>1,179</u>
 Workshop and education		
Promotional communication	2,096	1,963
Workshop instructor fees	13,725	12,045
Workshop materials and supplies	650	136
Workshop meals and transportation	<u>725</u>	<u>93</u>
	<u>17,196</u>	<u>14,237</u>
	<u>\$ 64,001</u>	<u>47,891</u>

See accompanying notes to the financial statements.

PAVED ART + NEW MEDIA INC.

Program

Year ended March 31, 2026
with comparative figures for 2025

(Schedule 4)

	<u>2026</u>	<u>2025</u>
Advertising and promotion		
Courier	\$ 15	-
Hospitality	2,568	2,592
Mailing and distributions	54	-
Posters	<u>212</u>	<u>335</u>
	<u>2,849</u>	<u>2,927</u>
Exhibition installations		
Exhibition technician fees	2,572	1,068
Installation supplies	2,347	827
Research and production materials	162	1,215
Shipping	<u>2,101</u>	<u>1,751</u>
	<u>7,182</u>	<u>4,861</u>
Fees and honoraria		
Accommodation and per diem	8,581	8,327
Artist fees - artist in residence	2,500	3,000
Artist fees - exhibitions	13,358	11,850
Artist fees - lecture and presentation	900	3,450
Artist, curator and instructor travel	4,708	3,597
Curator fees	1,400	-
Screening fees	<u>3,210</u>	<u>2,750</u>
	<u>34,657</u>	<u>32,974</u>
All staff (except ED) wages and benefits		
Employee benefits	29,530	27,059
Salaries	<u>212,658</u>	<u>198,712</u>
	<u>242,188</u>	<u>225,771</u>
	<u>\$ 286,876</u>	<u>266,533</u>

See accompanying notes to the financial statements.