

PAVED ARTS ANNUAL REPORT

2020/21



**PAVED Arts is a
Non-profit,
community-based,
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.

PAVED Arts

Executive Directors Report

September 2021

This past year has been challenging for everyone, including us at PAVED Arts. It's nearly impossible to plan events or host any programming when you're not sure what next week will look like, let alone two months in advance. I am incredibly thankful to have the team that I have behind me, especially during this time. Everyone has really stepped up and adapted to this period that we are all collectively living through. Our day-to-day operations may have been less-than-predictable, but due to this, we shifted our priorities and focused on the things that are truly important, like serving our membership and finding new ways to serve the community that we are so fortunate to live in.

With the support of our staff and board, we spent this past year drafting a comprehensive Commitment to Action. This document directly speaks to how we as an organization intend to move forward and better serve and reflect our diverse community membership. We worked with the Anti-Racism Network of Saskatoon to host community conversations that addressed these needs, and did a lot of learning ourselves. There is no right way to have these conversations and we did our best to make room for all attendees' voices to be heard, and to find new ways to provide greater access to everyone we serve. Through the direction of this document, we also drafted our new 5 year strategic plan, with the help of Kit Loewen taking the lead on these discussions, with all of our staff and board. This plan will direct our activities and production for the next 5 years and will hopefully cement some of the priorities that we've identified as absolutely necessary for us to continue to be a successful arts organization.

Aside from these big picture priorities, we've also been producing new work and activities throughout this period. Some highlights for me have been *The Rhythm Of This Desire: Works by Thirza Cuthand*, an online exhibition that was curated by our Interim Artistic Director Sarah-Tai Black. This retrospective exhibition included an essay, three hour-long programs, an incredible new original live performance by Thirza, and a Zoom artist talk to close out the exhibition in August. I can say that this was a ton of work to put together and we at PAVED were very proud to be the presenting gallery for Thirza's work. Prior to Thirza's exhibition, we were able to host the exhibition, *Confessions of a Clown Society* by the local collective The Feather in the gallery itself (with Covid safety protocols in place). Based on their ongoing satirical Indigenous news project, The Feather took us behind the scenes as well as expanded upon their project to give us a thoughtful and hilarious look at their series by way of their gallery show.

Throughout the past year, in partnership with Chokecherry Studios and Saskatoon Open Door Society, PAVED Arts held Mic Drop, an online spoken word and hip hop program. Mic Drop took place every Monday evening since September of 2020 and was a space to inspire and encourage youth in our community to create new work. This culminated in an online showcase in March that was incredibly inspiring and exciting to witness. As well, we continued to host a number of workshops throughout the year, and in partnership with AKA Artist-Run, provide access for month-long artist residencies in our galleries and shared event space to a number of local artists.

Going forward, we hope to be able to continue to present and provide access to our local community and very soon, greet everyone once again in person.



Travis Cole
Executive Director, PAVED Arts



PAVED ARTS BOARD OF DIRECTORS REPORT FROM THE CHAIR

Serving on the PAVED Arts Board of Directors for the past two years has been an incredibly meaningful and connecting part of my life experience in the Saskatoon arts community! I served as Chair for this past year and greatly enjoyed learning more about the inner workings of PAVED Arts. I have always been proud to be a part of this organization, and connecting with the Board members and phenomenal staff in navigating the trying times brought on by the pandemic made me feel even more impressed with PAVED Arts.

The majority of PAVED's in-person programming was cancelled due to Covid restrictions and decisions to act in the most responsible and safe way for our organization and community. We cancelled our annual Fall Pet Portrait fundraiser in 2020 and 2021, hopefully we can see this fundraiser back in Fall 2022. PAVED did an incredible job of offering online events, workshops and artist talks throughout the pandemic. It was great to be able to book a private viewing time to come and see some of the work in the exhibition space during the pandemic, art is a life saver!

Although all of our Board meetings took place via Zoom this year, I feel we connected in meaningful ways as a Board. We introduced Easter egg questions to our Board agendas to try and make it fun, we do short personal updates at the start of our Board meetings and we close our Board meetings with everyone saying something they are grateful for; simple things for meaningful human connection in a strangely disconnecting year.

In November 2020, we had our online Board Orientation and Retreat. This focused on orienting new Board members, governance, non-profit structure and committee work. In January 2021 we had three Strategic Planning sessions with Kit Loewen, working on developing a new Strategic Plan for PAVED Arts. Kit did excellent work leading the sessions and all Board members participated fully in exploring what new aspects we wanted to bring in and what elements we wanted to preserve in shaping the new Strategic Plan to guide PAVED Arts over the next few years. We had multiple feedback sessions to review drafts of the Strategic Plan Kit presented and the Board broke into groups to tackle different sections of the plan with intention. This was a meaningful way to cover all aspects of this large undertaking without making it feel daunting. The Board feels confident in the final product and thanks Kit for her support in creating this document.

This year PAVED Arts put a lot of work and consideration into creating our Commitment to Action document. Myself as Board chair and PAVED staff met regularly and delegated action items, conducted research and had open conversations about how to implement meaningful and tangible plans for the organization going forward.

The entire PAVED Board and staff members participated in Anti-Racism training in March, 2021, presented by Becky Sasakamoose. This was a significant day of learning and listening resulting in improved awareness towards action items, such as the following from the Commitment to Action plan: As the PAVED Arts staff and board navigated 2020 and discussed how we can implement positive and progressive organizational change in a transparent and accountable way, we realized that we needed to more formally address accessibility, gender identity/expression, racial justice, and other inequities within our organization and communities. As such, we came together and examined all aspects of our organization, including - but not limited to - board governance, HR and staffing, exhibitions and programming, accessibility, partnerships, visitor and member experience, and policies. We felt it necessary to create our own path for change that will outline how we plan to address the systemic barriers to equality that exist within PAVED Arts. To this end, all staff, as well as board representatives, met on a weekly basis for the past 8 months, to develop this "Commitment to Action," in order to promote a positive cultural environment within our organization and community.

PAVED Arts hosted 3 Anti-Racism Community Conversations around racism, community, arts organizations, recognizing issues, unlearning, correcting and best practices. Many of the Board members attended these sessions, which is an important step.

In terms of the Board composition itself, this year we welcomed new members Reilly Forbes, Gabriela García-Luna, Spencer Martin and Kelsey Ford. I would like to acknowledge our outgoing Board member Darren Miller who served as the fantastic Board secretary during his years on the PAVED Board!

Committee work was difficult this year with the “Covid- reality.” The Finance Committee met regularly as did the Fundraising Committee. These groups brainstormed ways to approach fundraising during a pandemic and discussed how to expand our current sponsorship partnerships. The Outreach Committee was less active this year due to the nature of outreach work conflicting with Covid-restrictions. The Board looks forward to reconnecting in person for our Board meetings so long as it is deemed safe and everyone is comfortable to do so.

One of the most significant community connections this past year has been with Chokecherry Studios. Throughout the Fall of 2020 and Winter of 2021 PAVED Arts presented the Mic Drop program, in conjunction with Chokecherry Studios. Youth met online via Zoom every Monday to practice rap/poetry/creative writing and share in community and honest conversations. I was one of the facilitators for this program and it has been some of the most significant youth work I have participated in to date. Lenore Maier worked hard to help get as many youth into the PAVED recording studio as possible to record their own original tracks and poems. This was an excellent way to get youth connected to PAVED Arts and familiar with the space even during the pandemic. We had a fantastic online showcase to wrap up the Mic Drop program at the end of March, thank you to Lenore and Lindsey who worked so hard on the video pieces to share during the showcase. As a spin off from the Mic Drop program, PAVED Arts presented Cypher Connect throughout the summer of 2021, again in conjunction with Chokecherry Studios. The program continued to be well attended every Monday evening and we were able to expand to include two paid youth leaders, Kiyari and River, throughout the summer.

The Board supported the introduction of access to free PAVED Arts memberships for members of the community whose needs align. This initiative allowed for us to offer a free 1 year PAVED Arts membership to all of the youth participants who engaged with Mic Drop so they can continue utilizing the spaces, equipment and resources available at PAVED and will hopefully establish them as long term members.

I want to acknowledge how hard the PAVED staff members worked this year, the Board often remarks on how significant the contributions of the excellent PAVED staff members are. The organization would not have shone the way it did throughout a global pandemic without such amazing individuals working at such high capacity.

As Board Chair, I was thrilled to see Travis, Ania, Lindsey and our summer intern Caila at a booth at the Saskatoon Fringe festival promoting PAVED Arts! They had a really cool Polaroid set-up and people could come and take beautifully unique silhouette photos that were theirs to keep! To me this symbolized the light amongst these difficult times, PAVED Arts rocking the streets sharing art, exploration and creative learning with the community. Awesome.

I feel PAVED Arts is leading the charge on many things, from adapting programming in meaningful ways, to taking tangible action in anti-racism work, to developing a stronger sense of community connection and engaging youth so the rising generations will know and feel comfortable as members of PAVED Arts. I am proud of this organization to the core and honored to have served as Chair alongside such amazing Board members.

Thank you,
ZHE (Zoe Slusar), September 2021

PAVED ARTS AT HOME

While the PAVED Arts Gallery and Production Centre closed to the public due to COVID-19, PAVED Arts staff continued to work remotely during much of this time. The building remained closed until January 2021 and included all exhibitions, events, in-house workshops and programs in our building. We were thrilled to open to the public, by appointment, in the new year.

During this time, PAVED Arts At Home programming has been our response to current events, as a way to continue to stay connected and bring our community closer together, virtually. Through this lens, we invited our members and community to stay up to date on all of our At Home events, calls for submissions, online workshops, screenings, and more, by signing up for our monthly e-newsletter [here](#), visiting our website, or following us through Facebook and Instagram.

‘PAVED Arts at Home’ programming included online exhibitions, free-for-everyone online workshops, Cypher Connect summer camp, Reels on Wheels equipment delivery, film, and printing delivery services, Device Drop Off program, video tutorials, calls for submissions, online screenings, and more.

One of the benefits of our At Home programming, is that it has greatly expanded both our audience and our programming abilities beyond Saskatoon, across Canada, and we plan to continue PAVED Arts at Home programming into the future.



PAVED ARTS

THE GALLERY/ONLINE PRESENTATIONS

In the 2020-21 programming year PAVED Arts hosted a diverse range of gallery programs that highlighted our mandate and conceptualized visiting artist exhibitions as a hybrid activation of both the production centre and presentation spaces.

Throughout the year, patrons viewed cutting-edge work in the PAVED arts (photography, audio, video, electronic, and digital) through our free-for-everyone gallery exhibitions, online screenings, and artist projects - including the billboard (shared with AKA) on the building's facade.

Through project commissions, calls for submissions, online events, partnerships, and PAVED Arts at Home programming, PAVED Arts continued to contribute to the active and vibrant community of media arts in Saskatoon, Saskatchewan, and beyond.



Screenshot from David LaRiviere's introduction to SK Home Videos, an online screening and program presented in partnership with Vucavu.

ONLINE PRESENTATION 2020/21



Saskatchewan Home Movies Presented by PAVED Arts and VUCAVU

Online Watch Party: Friday, June 12, 7pm

Program Screening on VUCAVU:
June 12 – 26, 2020

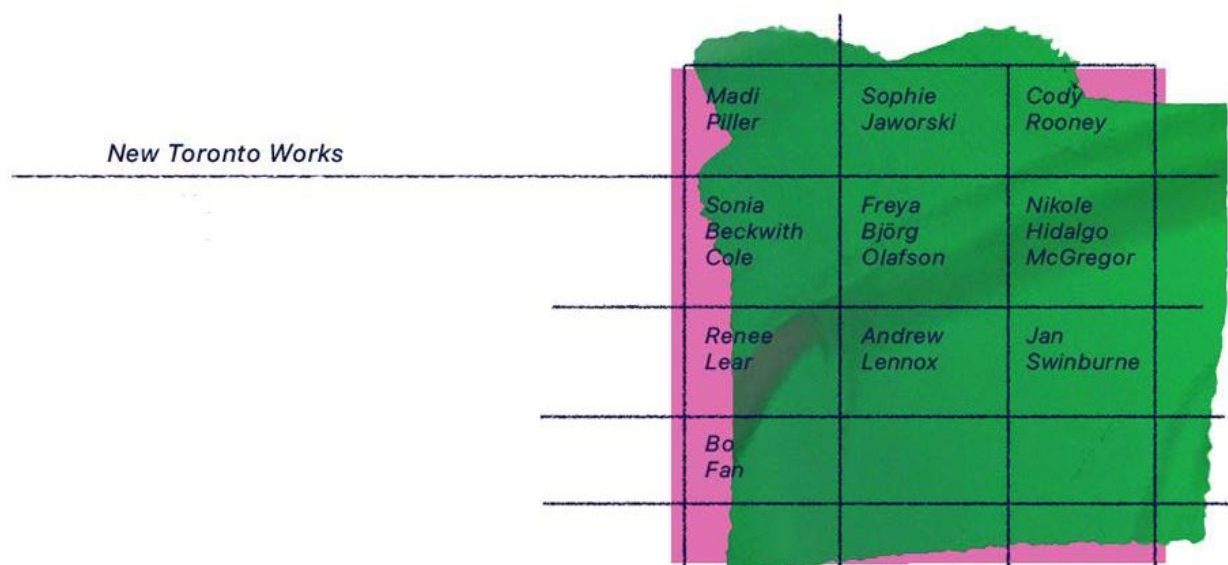
PAVED Arts and VUCAVU were thrilled to present “Saskatchewan Home Movies”, a program of short video works made in Saskatchewan. This diverse collection of work was gathered from an open call and drew upon a truly eclectic range of artistic contributions. Running the gamut from intimate portraiture to cinematic abstraction, from biting social satire to ritualistic performance, this prairie potpourri stands as a flat-land testament to life’s rich pageant.

From a much larger province-wide response, the program came to just under a one-hour runtime and featured the eleven projects from individual artists, partnerships and collectives (listed here in alphabetical order): Gavin Baird, Jason Britski, Shawn Cuthand, Linda Duvall, The Feather, Iva

Henry & Spencer King Martin, Joanne Lyons, Lenore Maier, Jeremy Ratzlaff, Lindsey Rewuski, and Mike Rollo.

This collaborative project brought the Saskatchewan-based media arts centre into the compliment of distributing partners at VUCAVU. It was the first expansion of its kind, designed to establish a means of distribution for artists working with video in Saskatchewan. As such the project was an exciting initial collaboration for both organizations, bringing the distributive capacities of VUCAVU to bear on PAVED Arts members are found across the Province of Saskatchewan.

ONLINE PRESENTATION 2020/21



New Toronto Works Online Screening & Panel Discussion

Screening: 7pm (CST) on Facebook & Twitch

Panel: 8pm (CST)

Presented by Pleasure Dome, in partnership with Saskatchewan Filmpool Cooperative, Winnipeg Film Group, and PAVED Arts.

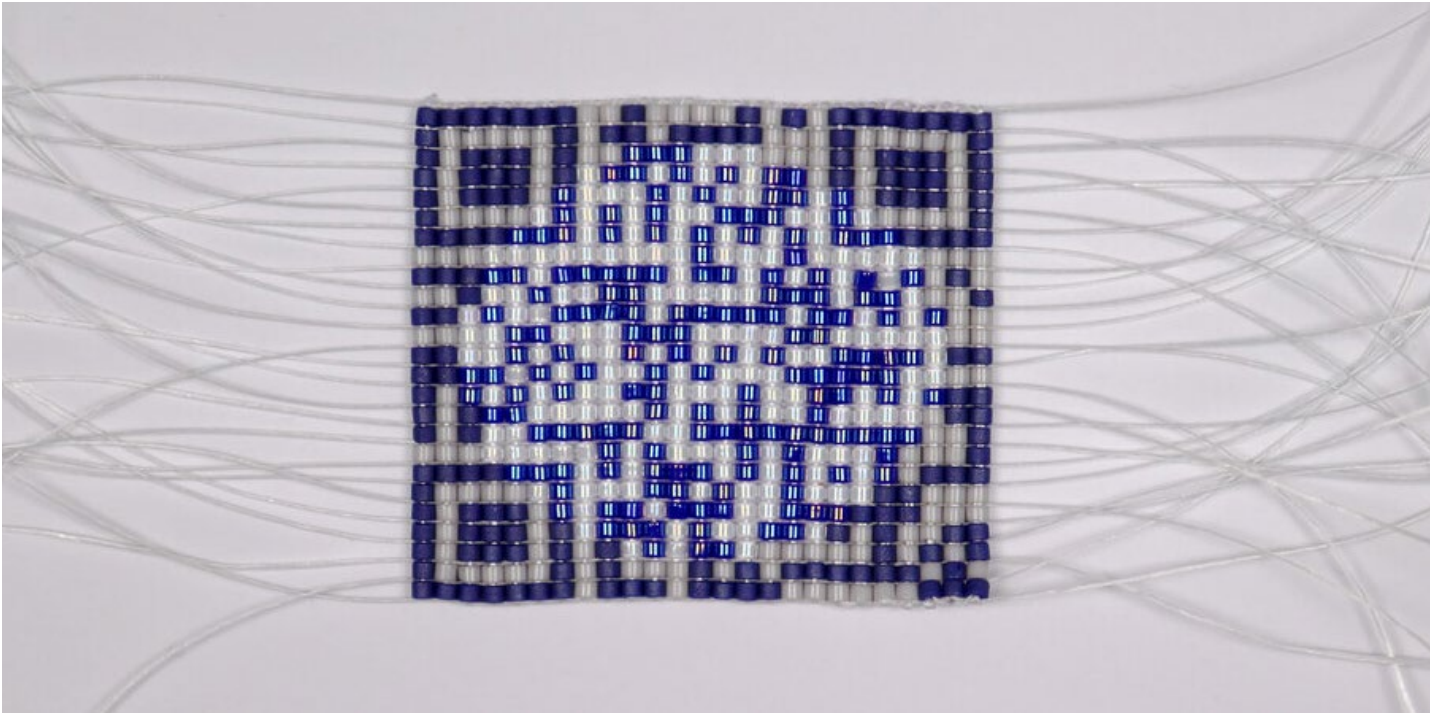
Pleasure Dome's New Toronto Works was a high voltage programme of new media artworks: a cinematic screening stitched together by a live wire. In an exhibition that combined emerging and established artists; and featured works that ranged from glitch art to animation, essay films to archival interventions, 'newness' described the conceptual and aesthetic intensity that linked these ten experimental pieces. Here, this programme's refusal of a singular connective thematic tissue made for a pulsating trip across works that are truly distinct from one another.

This was also PAVED Arts first time collaborating on an online public screening and panel discussion with Filmpool, Winnipeg Film Group, and Pleasure Dome.

Program:

- Disembodied Beings, Freya Björg Olafson, 2019 (Digital, 6:49).
- The Bathers, Sonia Beckwith Cole, 2019 (Digital, 1:19).
- Little Boshkung ("lake of many echoes"), Andrew Lennox, 2019 (Digital, 9:43).
- Aches, Nikole Hidalgo McGregor, 2019 (Digital, 2:49).
- Not Moldova, 1937, Madi Piller, 2019 (16mm, 13:57).
- Memory & Distortion, Cody Rooney, 2019 (Digital, 4:24).
- Coherence (or maybe not...), Bo Fan, 2019 (Digital, 9:13 min).
- Here You Can Only Gain Respect by Killing Other Men, Renee Lear, 2019 (Digital, 6:24).
- Unquiet on the Western Front, Sophie Jaworski, 2019 (Digital, 3:12 min).
- CRACKERS a brief history of code, Jan Swinburne, 2019 (Digital, 4:23).

ONLINE PRESENTATION 2020/21



Carrie Allison / nisitohtamowin September 22 to October 5, 2020

On view at tofeelclose.com

Curated and commissioned by PAVED Arts,
presented in partnership with AKA Artist Run.

nisitohtamowin is an audio piece that thinks through 'getting to know' or understanding by listening to the actions we carry out. This piece is a sister project to Allison's *Kiskisohcikew* (*they make things to make people remember*) a performance that looks at the action of beading being used as a mnemonic device for language learning. *nisitohtamowin* expands on the connections between gesture and sound to create an introspective audio piece.

nisitohtamowin amplifies the sounds of beading to create larger gestures to seek understanding. This audio piece combines the sounds that filter through the window of Allison's studio, amplified

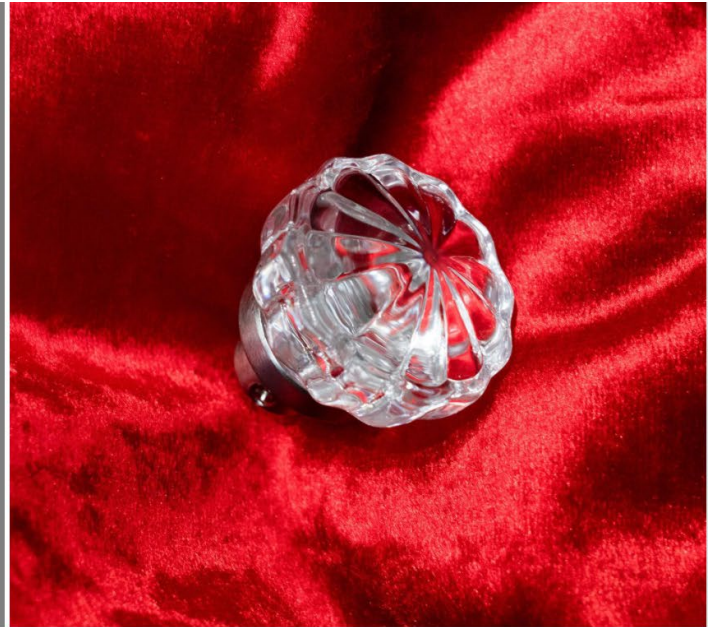
beading gestures and spoken thoughts. This piece gestures through thoughts of despair, longing, seeking connection, and missing family, language, and land. *nisitohtamowin* asks viewers to take time to listen and witness an attempt to understand through gesture.

The finished piece is a beaded code that connects to the recording, utilizing capitalist symbols to express something deeply personal, symbolic, and in essence anti-capitalist. How can we create a world that utilizes tools of oppression for our resistance as Indigenous peoples?

Visit tofeelclose.akaartistrun.com/carrie-allison

tofeelclose

laura gildner



Laura Gildner / 930
November 10 to 23, 2020

On view at tofeelclose.com

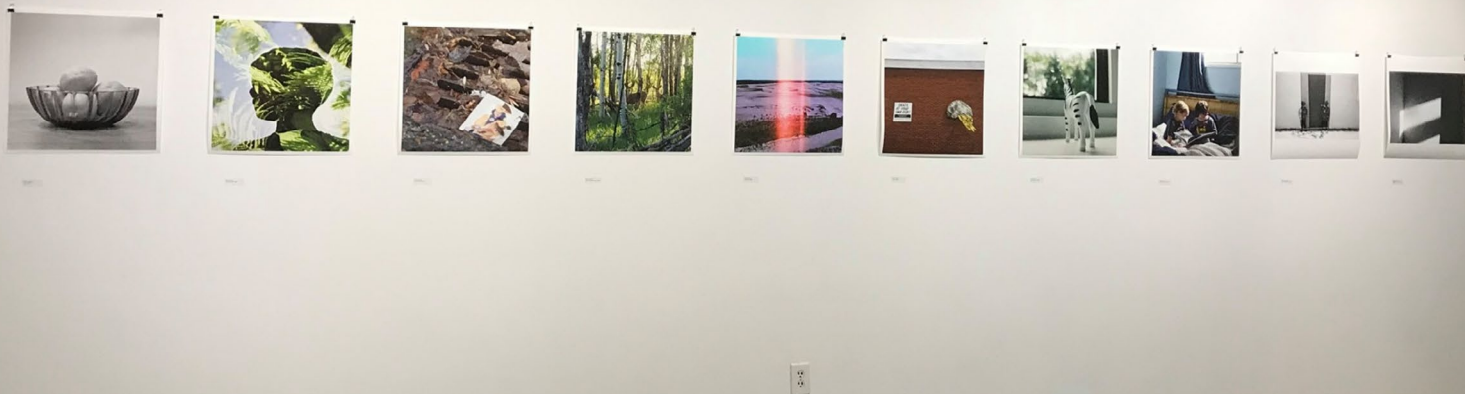
Curated and commissioned by PAVED Arts,
presented in partnership with AKA Artist Run.

930 is a collection of excerpts from an archive created in collaboration with fellow tenants in my former apartment building after it had been sold to developers and was slated for demolition. Our eleven-unit residence was home to a diverse and eclectic community of renters, some of whom had lived in their units for close to thirty years. At the time we received the news that we were being evicted, the vacancy rate in Victoria was the lowest in Canada at less than 0.5%, while rental costs had surged to the second highest in the country. Although focusing on the disparity of the situation was unavoidable, so too was the recognition that the idiosyncratic community we had formed over the years was going to be missed.

In the six weeks leading up to our eviction I began interviewing each tenant in the building, asking what they would remember most about living there. These anecdotes became the basis for a body of work that began to take its form through a mediation of story and place: zines featuring photos taken by tenants on disposable cameras were distributed within the community, objects of personal in/significance became collaborative still life portraits and the subjects of museum-style vitrines, and interviews and domestic field recordings were transformed into sound installations while providing inspiration for participatory performative responses, most notably a dinner party with a harpist and nude waiter influenced by a book in one of the tenant's collections.

Visit tofeelclose.akaartistrun.com/laura-gildner

IN THE GALLERY & ONLINE PRESENTATION 2020/21



ISO-LationTime Capsule (Installation View), 2020

ISO-LationTime Capsule **November 12 – December 11, 2020** **On view at PAVED Arts & Online**

ISO-LationTime Capsule was a collaborative photography project that invited everyone, young and old, in our community to submit photos of their time in isolation. The intent of this project was to create a lasting photography exhibit of the unprecedented times in which we are living. In partnership with Tourism Saskatoon, the chosen photos act as an archived time-capsule, and a reminder that even in times of crisis, art has a place.

Every month, we posted our favourites on Instagram and Facebook. After the final monthly call, all submissions were juried by a community of peers, and all photographers chosen for the final exhibition received an honorarium, via contactless payment.

Artists include: Ian Andvaag, Simeon Taylor, Will Kaufhold, Nicole Hills, Michael Barber, Peter Stinson, Gillie Chartier, Laura Lee Giesbrecht, Zack MacGregor, Kaitlin Wong, Devin Hyde, Cindy M. Thomson, Kyle Zurevinski, David Stonhouse, Bhupender Singh, Chantelle Matkowski, Emilie Neudorf, Quin Martin, Mateusz Lewczuk, Paul Chavady, Kira Stillwell, Kate Wright, Janice Weber, and Ben Bona

Community Jury: Chantelle Matkowski (Artist), Gabriela Garcia-Luna (Artist), and Darby Sutherland (Photographer/Tourism Saskatoon)



Image: From the collection of Internet Vernacular

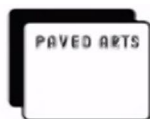
Clint Enns: Internet Vernacular // Conspiracies in Isolation January 22 – February 27, 2021 On view at PAVED Arts

For the few of us obsessed with found photography, we often dream about treasure troves containing a variety of snapshots in various photographic formats, from Polaroids to prints to sundry forms of photographic negatives. These photographic objects are often obtained at flea markets, yard sales, thrift shops, estate sales, and in the trash. Vernacular photographs are anonymous snapshots of everyday life. As such, they were not intended to be artistic, and are often not technically proficient, yet these are some of the reasons this form of photography continues to capture the imagination. Although there might only be one gem in a collection of abandoned photos, that one photograph is often more compelling than the moments captured by those who consider themselves professional or artistic photographers. These vernacular gems reposition the amateur as an artist, and reveal the inherent democratized

nature of photography. "*Internet Vernacular*" is a collection of digitally-born vernacular photography obtained while rummaging through the online photographic collections of users who haven't posted in years.

Conspiracies in Isolation is a PAVED-commissioned artist book. This short publication will be available online (with a limited number of physical copies available in-person), and is compiled from a series of thoughts and ideas related to QAnon. The book was developed under lockdown and contains personal reflections, observations, snapshots, and a few images found on the Internet while attempting to decipher the secrets behind the secrets. Clint Enns is a writer and visual artist living in Montreal, Quebec. His most recent project *Internet Vernacular* explores digitally-born vernacular photography. // clintenns.tumblr.com

ONLINE PRESENTATION 2020/21



FACEBOOK FATIGUE: Clint Enns in Conversation with Mike Hoolboom



Facebook Fatigue, Screenshot of the online event, Friday, February 13, 2021

Facebook Fatigue: Conspiracies, Digitally-Born Photography and How to Violate Community Standards Online: Friday, February 12, 7:30pm (CST)

A live conversation between artists Clint Enns and Mike Hoolboom regarding PAVED Arts recent exhibition *Internet Vernacular // Conspiracies in Isolation* and some of the controversy surrounding it.

Topics covered included:

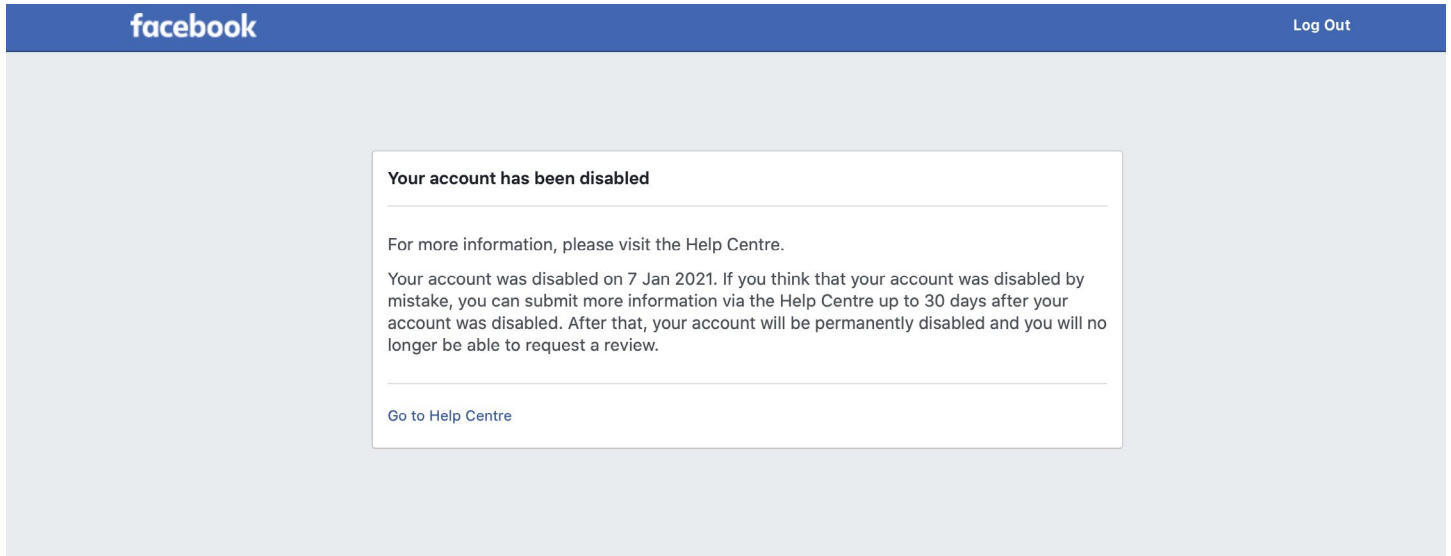
- Contemporary found image practices (i.e. the art stealing/borrowing digital-born images)
- Screen culture during the pandemic (i.e. internet/image fatigue and mediated realities)
- Artist-run culture, corporate censorship and pushing/testing/breaking boundaries through art making (i.e. PAVED Arts Facebook ban)

Clint Enns is a writer and visual artist living in Montreal, Quebec. His most recent project *Internet Vernacular* explores digitally-born vernacular photography.

Mike Hoolboom began making movies in 1980. Making as practice, a daily application. Ongoing remixology. Since 2000 there has been a steady drip of found-footage bio-docs. The animating question of community: how can I help you? Interviews with media artists for three decades. Monographs and books, written, edited, co-edited. Local ecologies. Volunteerism. Opening the door.

Thank you to Collective Broadcasting Co. for providing streaming services.

RELATED FACEBOOK BAN & CONTROVERSY



On January 7th, 2021, the PAVED Arts Facebook Page created an event titled *Clint Enns: Internet Vernacular // Conspiracies in Isolation*. This included the full exhibition text, as posted on our website. After we created the event, a Facebook admin shared it in a post on the PAVED Arts Facebook page with the following text:

“Join us for our first Exhibition of 2021! Clint Enns: Internet Vernacular // Conspiracies in Isolation will be on view at PAVED Arts, January 22 – February 27, 2021

Internet Vernacular is a collection of digitally-born vernacular photography obtained while rummaging through the online photographic collections of users who haven’t posted in years. Conspiracies in Isolation is a PAVED-commissioned artist book. This short artist book will be available online (with a limited number of physical copies available in-person), and is compiled from a series of thoughts and ideas related to QAnon. The book was developed under lockdown and contains personal reflections, observations, snapshots, and a few images found on the Internet while attempting to decipher the secrets behind the secrets. Clint Enns is a writer and visual artist living in Montreal, Quebec. His most recent project Internet Vernacular explores digitally-born vernacular photography. // clintenns.tumblr.com. For in-person visits, please email artistic@pavedarts.ca at least 24-hours in advance to book your exhibition viewing. Appointments are available Tuesday to Friday, between noon to six in half-hour blocks, capacity of 5 people.”

IMMEDIATELY after posting the above, our primary Facebook page that shared the post, disappeared, along with all related personal Facebook accounts that were acting as Admins to the page. We did not receive notice about why the page was taken down, or why our accounts had been disabled. We believed that a bot disabled us, based on the timing and the content of the post/event. We searched online for “QAnon and Facebook,” and found a notice about Facebook’s policy regarding QAnon posts. We believe that our page and admins were removed due to Facebook’s expanded Dangerous Individuals and Organizations policy.

We immediately reached out to colleagues and organizations across the country, in order to appeal for help to reinstate our public Facebook Page and personal accounts, and recieved a flood of support. The artist Clint Enns and David LaRiviere were also interviewed for two in-depth CBC News articles. After more than three weeks, all accounts were reinstated, possibly due to a friend-of-a-friend who works at Facebook.

Facebook has yet to respond to any queries about what prompted the ban or the recovery.

IN THE GALLERY 2020/21



The Feather Presents: Confessions of a Clown Society **On view March 19–April 24, 2021** **PAVED Arts Main Gallery Space**

"This is a gallery about a mystical place that used to be, but now... is. The Feather presents a clown society in its contemporary form. We aim to make people laugh but also walk away feeling a little informed about the media around them. Armed with our satire and razor sharp wit, we present a gallery highlighting the work we have done and also the clowns that have come before us. This gallery is our confession to the world on how and why we do it." –The Feather

The Feather is collectively comprised of stand-up comedians and media artists based

out of Saskatoon, who share an aptitude for delivering incisive social/political commentary "with an indigenous slant." Their group has been producing content since May of 2018, and has grown into a multimedia production company that creates videos and content for consumption on the internet. For the duration of this exhibition at PAVED Arts, the main gallery space was transformed into a showcase for The Feather, combining a retrospective look at past video work alongside on-the-spot media production.

ONLINE PRESENTATION 2020/21



Confessions of a Clown Society: Live Presentation Friday, April 9th, 2021 at 7pm CST

Viewers were dazzled by a fresh new monologue, interview with the editor of Walking Eagle News, and a cutting edge stand-up comedy performance.

This event also featured a Q&A after the show where you got a chance to win gifts and interrogate the talent (clowns) who make The Feather possible!

ON THE BILLBOARD

2020/21



Janet Wang, Ports of Entry (installation view), 2020.

Janet Wang / Ports of Entry

July through August 2020

AKA/PAVED Billboard Space, 424 20th St. W, Saskatoon, SK

Janet Wang's breathtaking billboard installation "Ports of Entry" was on view at 424 20th Street, in Saskatoon, as part of our National Billboard Exchange with Aka artist run centre and Hamilton Artists Inc..

Based on research of Chinese-Canadian settler histories and visual storytelling, Janet Wang's panoramic work is comprised of numerous smaller vignettes, tied together with references to the promised land of Gold Mountain.

The National Billboard Exchange also includes Catherine Blackburn's billboard which is currently on view on Hamilton Artists Inc.'s exterior Cannon Project Wall.



Laura Gildner, *Tell Me What You Know I Want To Hear* (installation view), 2020.

Laura Gildner / *Tell Me What You Know I Want To Hear* September 18th–October 31, 2020 Billboard Space, 424 20th St. W, Saskatoon, SK

Laura Gildner is an intermedia artist whose research examines the boundaries of performativity and how we negotiate our performative selves in relation to those around us. The majority of her practice is focused on the creation of live and often participatory event-based productions that are later translated into video installations, photographs, and archives of the makeshift communities that develop as a result of their creation.

Tell Me What You Know I Want To Hear originated from one such happening, and depicts a pile of bodies cloaked in sequined blankets, uniformly costumed, and partially concealed. Borrowing from the aesthetic pageantry of advertising yet devoid of any Photoshopped corrective measure, the legs at first appear almost mannequin-

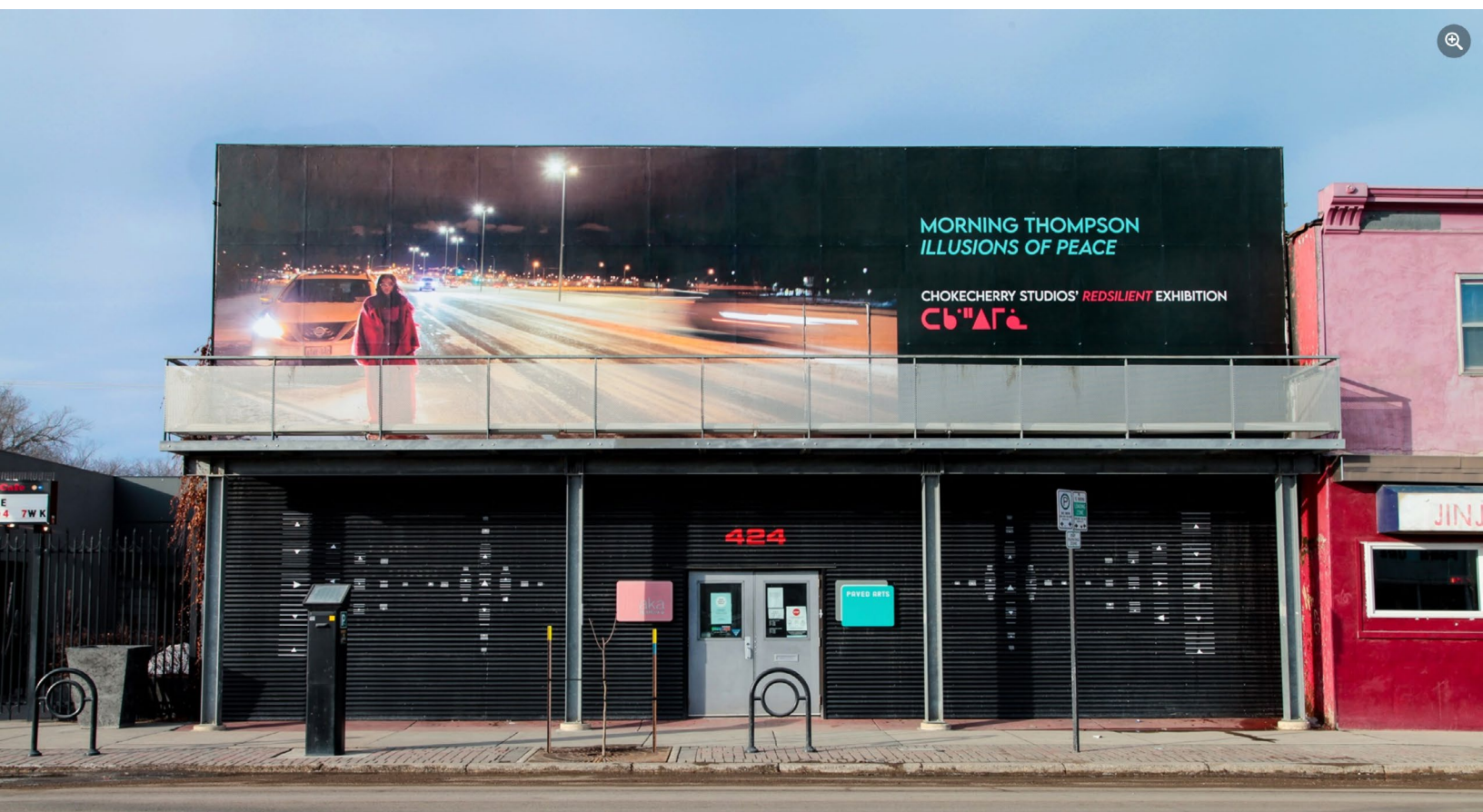
esque until further observation reveals imperfect signifiers of humanity. Confronting the absurdity of performance while meditating on the poetics of desire, *Tell Me* attempts to investigate how social choreography might inform the reality of our shared experience.

Artist Bio:

Laura Gildner lives and works on the unceded lands of the Lekwungen peoples (Victoria, BC). Most recently Gildner has exhibited at the Art Gallery of Greater Victoria, the Polygon, and at VIVO where her work *Informer* was a selected exhibition for this year's Capture Photography Festival. Gildner is a graduate of the University of Victoria and is the 2020 recipient of the Lind Prize in Photography, Film, and Video Art.

ON THE BILLBOARD

2020/21



Morning Thompson, *Illusions of Peace* (installation view), 2019.

Morning Thompson / *Illusions of Peace*

March 1–April 30, 2021

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

PAVED Arts was pleased to present *Illusions of Peace*, a billboard project by emerging artist Morning Thompson. This work first appeared as part of the Chokecherry Studios' inaugural exhibition entitled *REDSILIENT*. This collaborative, youth-led initiative aimed to honour the lives of Missing and Murdered Indigenous Women and Girls (MMIWG) and was presented as a multi-media exhibition in 2019. Thompson's striking photographic work dramatizes the urgency of this contemporary issue.

Mainstream society is privileged with the option of being able to look away. That is not an option for Indigenous people who endure intergenerational trauma and continue to be systematically forced into circumstances that

normalize and perpetuate violence against our women and girls. *Illusions of Peace* is a mirror. It forces us to look; this photograph demands that we confront the ways in which we are complicit and commands us to see the truth.

The original exhibition project also featured works from Kiyari McNab, Kendra Poochay, Shania Thompson and Vicky Laforge. Chokecherry is a non-profit organization founded by youth that provides art-based programming to elevate lived experiences through storytelling, community engagement, and youth-led advocacy. *REDSILIENT* drew inspiration from Metis artist Jaime Black's REDress Installation. The Chokecherry project explored the theme of the Red Dress in relation to the local context of Saskatoon and the Canadian Prairies.

WORKSHOPS

TUE, 5 MAY 2020

Pixel Art Workshop w/ Evan Todd-McCoy
A PAVED Arts At Home Online Workshop

TUE, 9 JUN 2020

Intro to AfterEffects Workshop
w/ Stephanie Kuse
A PAVED Arts At Home Online Workshop

TUE, 16 JUN 2020

SK Arts Grant Programs Workshop
A PAVED Arts At Home Online Workshop

TUE, 7 JUL 2020

Super 8 - 101 Workshop
A PAVED Arts At Home Online Workshop

TUE, 14 JUL 2020

Rising Youth Community Service
Grants Workshop
A PAVED Arts At Home Online Workshop

MON, 27 JUL 2020

Cypher Connect w/ Chokecherry
A PAVED Arts At Home Online Workshop

TUE, 17 NOV 2020

#RisingYouth Community Service Grants
A PAVED Arts At Home Online Workshop

SUN, 6 DEC 2020

Podcasting for Beginners w/ Lou Sheppard
& Pamela Hart
A PAVED Arts At Home Online Workshop

MON, 18 JAN

Mic Drop: Presented by PAVED Arts
& Chokecherry Studios
(Repeated every Monday until end of March)
A PAVED Arts At Home Online Workshop

TUE, 26 JAN

Creating Basic Animations in Photoshop
w/ Sarah Fuller
A PAVED Arts At Home Online Workshop

SUN, 7 MAR

Beading a QR Code w/ Carrie Allison
A PAVED Arts At Home Online Workshop

CANCELLED DUE TO COVID

TUE, 7 APR 2020

Postponed - Introduction to Recording
with DAWs

SAT, 25 APR 2020

Pinhole Photography Workshop

SCREENINGS AND PERFORMANCE

FRI, 12 JUN 2020

Watch Party: Saskatchewan Home Movies

TUE, 22 SEP 2020

One Take Super 8 Event - Saskatoon

WED, 28 OCT 2020

NEW TORONTO WORKS

THU, 12 NOV 2020

ISO-Lation Time Capsule Exhibition

FRI, 12 FEB

Facebook Fatigue: Conspiracies, Digitally-Born
Photography and How to Violate Community
Standards

MON, 29 MAR

Mic Drop Showcase

FRI, 9 APR

Confessions of a Clown Society:
Live Presentation

PROGRAMMING HIGHLIGHTS

2020/21



Screenshot from Mic Drop Showcase

Device Drop Off Zone

PAVED Arts partnered with Chokecherry Studios to establish PAVED Arts as 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.

Reels on Wheels

In response to the rapidly changing demands of COVID-19, the production team implemented a new initiative called Reels on Wheels that provided equipment rental services with contactless pickup and delivery options.

The service-to-your-door included the following:

- Mobile Gear Rental
- Film delivery from the PAVED Arts Film Shop
- Digital Printing and Delivery

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

Every Monday in July and July, we linked up for beats, bars, free eats and dope vibes. Meetups were held via zoom with free food sent to participants’ doors. Presented in partnership with Chokecherry Studios, Cypher Connect kept youth connected and creative through hip hop, freestyle

and spoken word. Hosted by PAVED Board member ZHE the Free (aka Zoe Slusar), Cypher Connect also featured different artist mentors every week, who worked with youth to level up their skills in rap, freestyle, poetry and spoken word performance.

Mic Drop

In partnership with Chokecherry Studios and Saskatoon Open Door Society, PAVED Arts developed and implemented a drop-in collaborative and creative recording arts program for youth. Through this program, participants created music & poetry in online zoom sessions, and recorded their works in our PAVED Arts audio suite. The program also ensured food was delivered to participants doors and featured a virtual showcase at the culmination of the program. Mic Drop lasted from September 2020 - April 2021. Supported by the City of Saskatoon and Sask Lotteries.

Mic Drop Showcase

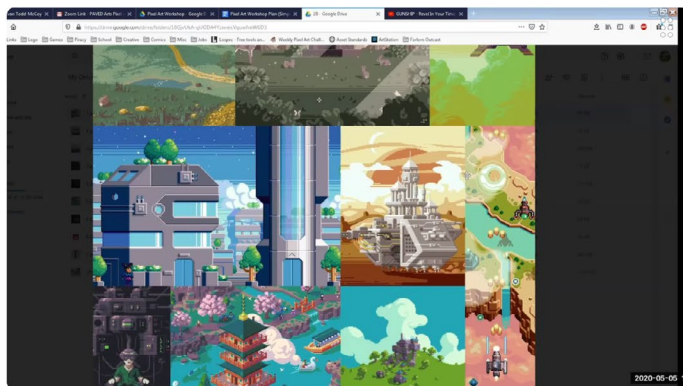
Facilitated by Zoe Slusar, Betty Pewapsconias, and Sean Kiskotagan, this program finale showcased the original hip hop and poetry works that 9 youth in the Mic Drop program wrote and recorded at



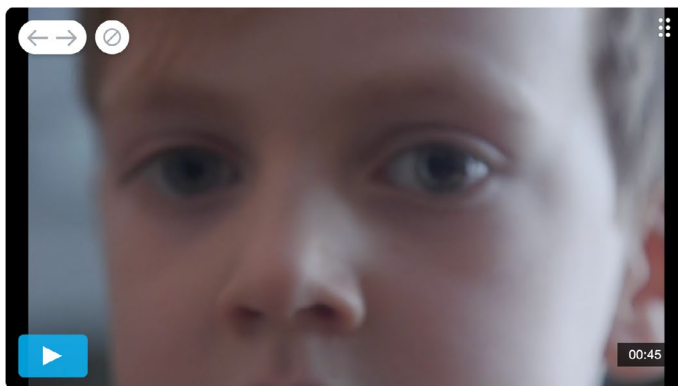
SK Arts Grant Programs w/ Alex Rogalski



Introduction to AfterEffects: How to make a Found Footage Music Video w/ Steph...



Pixel Art Workshop



Saskatchewan Home Movies (Trailer)

Screenshot from our Vimeo Page featuring online workshops and events, #PAVEDArtsAtHome Programming.

PAVED Arts. Over 60 attendees from a broad spectrum of backgrounds attended, and were impressed by the mature and powerful work that these youth presented. Supported by the City of Saskatoon and Sask Lotteries.

staff committed to providing mentor support and guidance to youth. #RisingYouth is an opportunity for youth aged 15-30 to receive financial and mentor support to carry out their own ideas for community development.

Sask Lotteries Artist-in-Residence Mural Project

Our Production Centre and Apollo Room were transformed during our temporary closure. PAVED Arts was thrilled to host Jo Van Lambalgen of AltHaus Murals as our Artist-in-Residence for 6 weeks in August and September 2020, where they transformed both spaces with their impressive mural works. Supported by Sask Lotteries.

ISO-Lation Exhibition

ISO-Lation was a collaborative photography project that invited everyone in our community to submit photos of their time in isolation as we protected our community from Covid-19. The intent of this project was to create a lasting photography exhibit of the unprecedented times in which we are living. It featured 40 artists, online and in our gallery. In partnership with Tourism Saskatoon, the chosen photos acted as an archived time-capsule, and as a reminder that even in times of crisis, art has a place.

One Take Super 8 Event

PAVED Arts, once again, helped to facilitate the production and presentation of the 2020 iteration of the OneTake Super 8 event. We coordinated the production and presentation of 27 films which were presented digitally in September, 2020, to an audience of over 100 people.

PAVED Arts Members' Microgrant

In 2020-2021, PAVED Arts provided creative support, resources and financial support to three member artists to carry out their prothroug our Members Micro Grant: Gabriela Garcia-Luna, Gavin Baird, and Simon Garez.

Taking It Global #risingyouth Partnership

PAVED Arts partnered with Taking It Global in their #RisingYouth campaign that provides an expansive and accessible Community Grant Service for Youth. As a partner, our

PAVED ART + NEW MEDIA INC.

Auditor's Report

Financial Statements

March 31, 2021



CHARTERED PROFESSIONAL ACCOUNTANTS

Bill Jensen, C.P.A. Prof. Corp.
Jeff Stromberg, C.P.A. Prof. Corp.

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, 2021** and the statements of operations, changes in 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 matter 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, 2021**, and the statements of operations, changes in net assets and cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations

Basis for Qualified Opinion

In common with many non-profit organizations, the organization derives a portion of its revenue from the general public in the form of donations and fundraising activities, the completeness of which are not susceptible to satisfactory audit verification. Accordingly, our verification of revenue from these sources was limited to those amounts recorded in the organization's records and we were not able to determine whether any related adjustments might be necessary to contributions, financial operations, current assets and net assets.

Capital assets are purchased through operations are included as expenditures in the statement of revenue and expenditures. 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.

Other Matters

The financial statements of **PAVED Art + New Media Inc.** for the year ended **March 31, 2020** were audited by another firm of Chartered Professional Accountants who issued a qualified opinion, consistent with the *Basis for Qualified Opinion* paragraph above, on those statements on August 19, 2020.

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.

1.

Auditor's Responsibility for the Audit of the Financial Statements

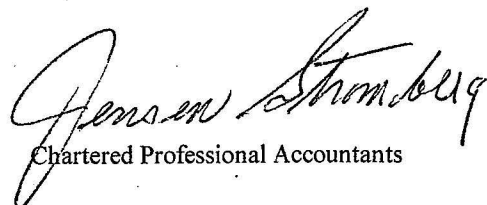
Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee 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, 2021


Chartered Professional Accountants

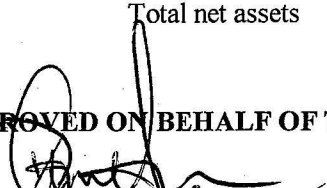
PAVED ART + NEW MEDIA INC.

STATEMENT OF FINANCIAL POSITION


March 31, 2021
with comparative figures for 2020

		(Note 12)
	<u>2021</u>	<u>2020</u>
<u>ASSETS</u>		
Current assets:		
Cash	\$ 108,559	112,283
Short-term investments (Note 3)	151,705	51,125
Accounts receivable (Note 4)	93,988	2,500
Goods and services tax recoverable	2,669	2,817
Prepaid expenditures and deposits	15,315	15,315
Due from related parties (Note 5)	<u>1,090</u>	<u>703</u>
Total current assets	373,326	184,743
Capital assets (Note 6)	<u>404,865</u>	<u>372,607</u>
	<u>\$ 778,191</u>	<u>557,350</u>
<u>LIABILITIES AND NET ASSETS</u>		
Current liabilities:		
Accounts payable and accrued liabilities	\$ 7,754	12,237
Deferred revenue	<u>5,000</u>	<u>-</u>
Total current liabilities	12,754	12,237
Net assets:		
Invested in capital assets	404,865	372,607
Unrestricted	<u>360,572</u>	<u>172,506</u>
Total net assets	<u>765,437</u>	<u>545,113</u>
	<u>\$ 778,191</u>	<u>557,350</u>

APPROVED ON BEHALF OF THE BOARD:



Director



Director

PAVED ART + NEW MEDIA INC.

STATEMENT OF OPERATIONS

Year ended March 31, 2021
with comparative figures for 2020

		(Note 12)
	<u>2021</u>	<u>2020</u>
Revenues:		
Canada Council for the Arts (Note 8)	\$ 209,050	169,098
Cansask Career and Development	6,019	5,000
City of Saskatoon	34,500	37,500
Cultural Human Resources Council	6,024	6,099
Government assistance - COVID-19	145,180	-
Saskatchewan Arts Board (Note 8)	<u>138,980</u>	<u>140,980</u>
	539,753	358,677
Self-generated revenues:		
Donations and sponsorships	6,375	1,600
Equipment and facility rental	16,335	15,493
Fundraising	-	3,117
Interest	580	1,125
Membership dues	3,125	8,749
Sales	-	1,154
Sounds Like	-	29,616
Workshops	<u>-</u>	<u>342</u>
	26,415	61,196
Total revenues	566,168	419,873
Expenditures:		
Global (Schedule 1)	6,259	8,849
Operating (Schedule 2)	119,141	118,728
Production (Schedule 3)	52,928	42,888
Program (Schedule 4)	199,774	223,698
Sounds Like	<u>-</u>	<u>29,402</u>
	<u>378,102</u>	<u>423,565</u>
Excess (deficiency) of revenues over expenditures for the year	<u>188,066</u>	<u>(3,692)</u>

PAVED ART + NEW MEDIA INC.

STATEMENT OF NET ASSETS

Year ended March 31, 2021
with comparative figures for 2020

			Total	(Note 12) Total
	<u>Unrestricted</u>	<u>Invested in capital assets</u>	<u>2021</u>	<u>2020</u>
Net assets, beginning of year	\$ 172,506	372,607	545,113	526,455
Excess (deficiency) of revenues over expenditures for the year	188,066	-	188,066	(3,692)
Capital asset purchases	<u>-</u>	<u>32,258</u>	<u>32,258</u>	<u>22,350</u>
Net assets, end of year	<u>\$ 360,572</u>	<u>404,865</u>	<u>765,437</u>	<u>545,113</u>

PAVED ART + NEW MEDIA INC.

STATEMENT OF CASH FLOWS

Year ended March 31, 2021
with comparative figures for 2020

	<u>2021</u>	(Note 12) <u>2020</u>
Operating activities:		
Excess (deficiency) of revenues over expenditures for the year	\$ 188,066	(3,692)
Changes in non-cash working capital:		
Accounts receivable	(91,488)	(2,500)
Goods and services tax recoverable	149	(670)
Accounts payable and accrued liabilities	(4,484)	(3,723)
Deferred revenue	<u>5,000</u>	<u>-</u>
	<u>97,243</u>	<u>(10,585)</u>
Investing activities:		
Purchase of investments	(100,580)	(1,125)
Advances to related parties	<u>(387)</u>	<u>(92)</u>
	<u>(100,967)</u>	<u>(1,217)</u>
Decrease in cash during the year	(3,724)	(11,802)
Cash position, beginning of year	<u>112,283</u>	<u>124,085</u>
Cash position, end of year	\$ <u>108,559</u>	<u>112,283</u>

PAVED ART + NEW MEDIA INC.
NOTES TO THE FINANCIAL STATEMENTS
March 31, 2021

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" art: 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 revenues and expenditures. Capital assets are 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, 2021

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, accounts receivable and due from related parties. 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>2021</u>	<u>2020</u>
0.35% term deposit maturing March 31, 2022	\$ 100,000	-
0.7% GIC maturing September 26, 2021	<u>51,705</u>	<u>51,125</u>
	<u>\$ 151,705</u>	<u>51,125</u>

4. ACCOUNTS RECEIVABLE

	<u>2021</u>	<u>2020</u>
Canada Emergency Wage Subsidy receivable	\$ 83,988	-
Grants receivable	<u>10,000</u>	<u>2,500</u>
	<u>\$ 93,988</u>	<u>2,500</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 (2020 - \$nil).

PAVED ART + NEW MEDIA INC.
NOTES TO THE FINANCIAL STATEMENTS
March 31, 2021

5. RELATED PARTY TRANSACTIONS

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

	<u>2021</u>	<u>2020</u>
20 Above Holdings Inc. <i>(Jointly controlled by the organization and AKA Gallery Incorporated)</i>		
Balance at beginning of year	\$ 703	611
Expenditures paid on behalf of 20 Above Holdings Inc.	1,012	92
Reimbursements by 20 Above Holdings Inc.	<u>(625)</u>	<u>-</u>
	<u>\$ 1,090</u>	<u>703</u>

During the year, the organization paid 20 Above Holdings Inc. rent of \$31,524 (2020 - \$32,159).

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>2021</u>	<u>2020</u>
Archives	13,165	13,165
Equipment	364,119	332,373
Furniture and fixtures	<u>27,581</u>	<u>27,069</u>
	<u>\$ 404,865</u>	<u>\$ 372,607</u>

7. ACCOUNTS PAYABLE AND ACCRUED LIABILITIES

Included in accounts payable and accrued liabilities are government remittances payable of \$2,963 (2020 - \$4,587).

8. 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 \$138,980 (2020 - \$140,980) from Saskatchewan Arts Board, which represents 25% (2020 - 34%) of revenues. The organization generated funding of \$209,050 (2020 - \$169,098) from Canada Council which represents 37% (2020 - 40%) of revenues. Should these contributions to the organization substantially decrease, continued viable operations would be doubtful.

PAVED ART + NEW MEDIA INC.
NOTES TO THE FINANCIAL STATEMENTS
March 31, 2021

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, 2021.

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, due from related party, accounts payable and accrued liabilities. There has been no change to risk exposure from 2020.

10. IMPACT OF COVID-19

On March 11, COVID-19 was declared a global pandemic by the World Health Organization and has caused significant economic uncertainty. The pandemic has resulted in federal and provincial regulations that could impact the organization's ability to generate self-generated revenues. The financial impact of the pandemic to the organization is undeterminable, but may be significant.

11. COMMITMENTS

The Organization has committed to future rent obligations under a lease agreement. Monthly payments of \$2,300 (including GST) will remain in effect until December 31, 2030. During this period, total rent payments will be \$27,600 per annum.

12. COMPARATIVE FIGURES

The prior year's comparative figures, which were audited by another firm of Chartered Professional Accountants, have been reclassified to conform with the current year's method of presentation. Excess (deficiency) of revenues over expenditures was not affected.

PAVED ART + NEW MEDIA INC.

Global

Year ended March 31, 2021
with comparative figures for 2020

(Schedule 1)

	<u>2021</u>	<u>2020</u>
Fundraising	\$ <u>-</u>	<u>765</u>
General promotion		
Advertising	1,861	1,290
Postage and printing	1,292	971
Website	<u>337</u>	<u>511</u>
	<u>3,490</u>	<u>2,772</u>
Office		
Editorial design	-	2,500
Program postage and supplies	51	254
Program telephone and internet	1,818	2,008
Writers' fees	<u>900</u>	<u>550</u>
	<u>2,769</u>	<u>5,312</u>
	<u>6,259</u>	<u>8,849</u>

PAVED ART + NEW MEDIA INC.

Operating

Year ended March 31, 2021
with comparative figures for 2020

(Schedule 2)

	<u>2021</u>	<u>2020</u>
Employment expenditures		
Employee benefits	\$ 6,537	4,317
Salaries	<u>49,774</u>	<u>45,380</u>
	<u>56,311</u>	<u>49,697</u>
Office expenditures		
Audit and accounting	12,966	12,746
Bank charges and interest	725	1,432
Facility maintenance and renovations	5,708	7,009
Insurance and security	5,924	5,162
License and fees	796	384
Office supplies	573	921
Postage	-	82
Rent (Notes 5 and 11)	31,524	32,159
Telephone, fax and internet	<u>605</u>	<u>654</u>
	<u>58,821</u>	<u>60,549</u>
Other administration		
Board members development	3,600	573
Other	134	1,250
Professional memberships	-	112
Staff professional development	275	4,375
Supplies and services to members	<u>-</u>	<u>2,172</u>
	<u>4,009</u>	<u>8,482</u>
	<u>119,141</u>	<u>118,728</u>

PAVED ART + NEW MEDIA INC.

Production

Year ended March 31, 2021
with comparative figures for 2020

(Schedule 3)

	<u>2021</u>	<u>2020</u>
Production facility capital equipment		
Darkroom	\$ -	368
Furniture and fixtures	512	-
General equipment	15,905	4,889
In-house equipment	1,458	5,133
Mobile equipment	14,868	70
Workstations	-	6,934
	<u>32,743</u>	<u>17,394</u>
Production facility development		
Furniture and infrastructure	-	78
	<u>-</u>	<u>78</u>
Production facility operations		
Equipment maintenance and repairs	214	84
General supplies and consumables	3,543	1,500
Software	3,086	2,658
Supplies and consumables	-	2,645
Technical consultant	1,125	-
	<u>7,968</u>	<u>6,887</u>
Programming	<u>200</u>	<u>2,660</u>
Workshop and education		
Promotional communication	531	1,101
Supplies and consumables	5,710	6,856
Workshop design and coordinator fees	500	-
Workshop instructor fees	2,418	7,026
Workshop materials and supplies	448	886
Workshop meals and transportation	2,410	-
	<u>12,017</u>	<u>15,869</u>
	<u>52,928</u>	<u>42,888</u>

PAVED ART + NEW MEDIA INC.

Program

Year ended March 31, 2021
with comparative figures for 2020

(Schedule 4)

	<u>2021</u>	<u>2020</u>
Advertising and promotion		
Hospitality	\$ 487	7,281
Mailing and distributions	863	33
Posters	-	165
Promotion labour and materials	-	43
	<u>1,350</u>	<u>7,522</u>
Exhibition installations		
Exhibition technician fees	1,680	2,198
Installation supplies	4,213	4,420
Research and production materials	664	38
Shipping	198	740
	<u>6,755</u>	<u>7,396</u>
Fees and honoraria		
Accommodation and per diem	-	8,483
Artist fees - artist in residence	-	4,550
Artist fees - exhibitions	9,482	16,708
Artist fees - lecture and presentation	13,259	3,181
Artist, curator and instructor travel	400	4,986
Curator fees	660	-
Screening fees	2,195	12,238
	<u>25,996</u>	<u>50,146</u>
Salaries		
Employee benefits	13,081	13,536
Salaries	<u>152,592</u>	<u>145,098</u>
	<u>165,673</u>	<u>158,634</u>
	<u>199,774</u>	<u>223,698</u>

PAVED Arts Commitment to Action

As the PAVED Arts staff and board navigated 2020 and discussed how we can implement positive and progressive organizational change in a transparent and accountable way, we realized that we needed to more formally address accessibility, gender identity/expression, racial justice, and other inequities within our organization and communities. As such, we came together and examined all aspects of our organization, including - but not limited to - board governance, HR and staffing, exhibitions and programming, accessibility, partnerships, visitor and member experience, and policies. We felt it necessary to create our own path for change that will outline how we plan to address the systemic barriers to equality that exist within PAVED Arts. To this end, all staff, as well as board representatives, met on a weekly basis for 8 months over the course of 2020/21, to develop this “Commitment to Action”, in order to promote a positive cultural environment within our organization and community.

In order to proceed, we have identified actions that PAVED Arts has implemented, is currently implementing, or intends to implement. We have been and will continue to be working with community partners to help identify blind spots and provide guidance in areas where we do not have expertise, as we enact organizational change which is actively self-critical and sustainable.

We gratefully acknowledge the work of the many individuals and groups who have offered guidance to us on our path toward positive change, as well as all of those who have attended our Anti-Racism Community Conversations.

The work we have been doing owes a particular debt to recommendations outlined in the [Truth and Reconciliation Commission of Canada’s Calls to Action](#); the [Saskatoon Anti-Racism Network](#); the [Mackenzie Art Gallery’s Equity Plan](#); and [an open letter to artist-run centres in Quebec, titled Moving Beyond Statements of Solidarity](#).

We hope that the organizational goals drafted within this document will not only hold PAVED Arts accountable to our commitments, but will support our organization as we work towards becoming a more equitable and accessible community space.

Respectfully,
PAVED Arts Staff and Board

“...a list is not the answer, and we must focus our reflections on how and why; the capacity to listen and (un)learn is an ongoing practice and process that can never be completed.”

- An open letter to artist-run centres in Quebec, titled Moving Beyond Statements of Solidarity.

PAVED Arts Commitment To Action

Last Updated September 2021

This document is intended to be fluid and updated as issues are addressed or come to light. We hope this Commitment to Action will not only hold PAVED Arts accountable to our commitments, but support our organization as we work towards becoming a more equitable and accessible community space.

Commitments

1. PAVED Arts staff and board will work together to restructure the governance methods and approach of the organization.

How: Seeking consultation from equity-seeking governance leaders in our community, PAVED Arts staff and Board will undertake recurring anti-racism education sessions. In the context of our community and place within Treaty Six territory, PAVED Arts will seek out Indigenous governance models as a means to involve alternative perspectives. This “Commitment to Action” document, as a whole, is an articulation of the organization’s priority to decolonize.

2. PAVED Arts will work to ensure that the demographics of all future staff will be an accurate representation of the community in which we live.

How: We will strive to make all hiring calls more accessible. We will value lived experience as equal to academic experience and intentionally hold space for new hires that reflect the demographic balance in our community.

3. Board of Directors - PAVED Arts Board of Directors will work towards being an accurate representation of the community in which we live.

How: We will actively recruit from underrepresented communities on our BOD, and hold space until the seats are filled.

4. Exhibitions - Exhibition programming decisions at PAVED Arts will be responsive to changing community dynamics and involve diverse voices. Peer juries composed of three active members from the broader arts community working alongside the Artistic Director.

How: PAVED Arts programming jury composition shall be gender-balanced and include BIPOC and 2SLGBTQ+ voices. The annual PAVED Arts Call for Submissions will further promote diversity and inclusion by explicitly stating: “PAVED Arts strives to reflect the cultural diversity of our national community in our programming, with particular attention paid to underrepresented or marginalized voices. To this end, PAVED Arts actively encourages members of BIPOC and 2SLGBTQ+ communities to apply to the annual September 15th open call.”

5. Additional Programming - Media Screenings, senior production residencies, live performance events, etc. at PAVED Arts will proactively encourage BIPOC and 2SLGBTQ+ (Two Spirit, lesbian, gay, bisexual, transgender, and queer) artists and curators to stage screenings at the centre by invitation. Such projects may include, but not be limited to, invitational curatorial initiatives.

How: The success of this initiative will be measured by a minimum of one invitational/paid/guest curated project per fiscal year beginning in 2021. PAVED Arts will strive to ensure that BIPOC and 2SLGBTQ+ voices are included with any foreseeable jury representation or community-driven screening projects.

PAVED Arts Commitment To Action

6. Workshops -

PAVED Arts will actively encourage BIPOC and 2SLGBTQ+ artists to submit workshops ideas for programming on the themes of media arts and/or community building.

How: We will hold space for underrepresented workshop leaders and shift our focus so that our workshops not only provide educational opportunities in the media arts but we will also host workshops for the public on the topics of anti-racism, indigenous/settler relations and community building.

7. Fees -

PAVED Arts is committed to supporting artists with presentation, workshop, screening and residency fees that are above the CARFAC, RAAV, and IMAA recommended minimums. Furthermore, PAVED Arts is committed to supporting jurors, writers and independent curators for their contributions with comparable fees not otherwise included in these schedules.

How : There are deeper ethical reasons and motivations for providing artist fees than simply practical subsistence or even “a living wage.” Our commitment to the action of paying artist fees is such that we prioritize the following premise: diverse artistic expression is generally conducive to healthy communities. Having acknowledged the fundamental value of artistic production in this way, it becomes easier to identify artist fees as an important service to the broader community. Whereas capitalism tends to understand “value” as that which is derived from a “dollar value,” the artist-run register is a space in which the value of art does not have to pander to market forces. Put simply, art should be supported on the level of developing ideas and having meaningful conversations.

8. Microgrants-

PAVED arts will actively encourage BIPOC and 2SLGBTQ+ artists to submit applications for our semi-annual microgrant program, and will commit to working with artists in application and project development. Previous microgrant recipients and/or representative community members will receive a \$150 fee for jurying (under 4 hours).

How: We will strive to ensure that BIPOC and 2SLGBTQ+ artists are aware of the micro grant program by reaching out to organizations that serve underrepresented communities so that they can encourage their members to apply. We will make ourselves available to help with applications and project development. We will establish peer juries composed of previous microgrant recipients, and members from the broader arts community working alongside Production Centre staff. PAVED Arts programming jury composition shall be gender-balanced and include BIPOC and 2SLGBTQ+ voices.

9. Equipment and Production Resources -

PAVED staff will work to ensure that our resources and equipment remain accessible to all members of the community and we will commit to providing technical training whenever needed.

How: Through initiatives such as our 24 Hour access program, Members’ Micro Grants, Youth programming, free workshops (where possible) and community partnership initiatives, PAVED strives to make our equipment and production facilities as affordable and accessible as possible to all members of our community.

PAVED Arts Commitment To Action

10. Accessibility -

We are committed to providing a welcoming and accessible destination and workplace. We embrace the principles of dignity, independence, integration and equal opportunity to serve our members, staff and visitors, and our community at large.

How:

- **Physical Space** - Conduct an accessibility audit and act on findings. In particular, look at doors, elevators, service animal welcome policies, gender neutral washrooms, access to free water, way-finding texts and signage, adjust viewing heights of works and signage for accessibility. Strive to make interior public spaces feel more community-oriented and welcoming to everyone.
- **Exhibitions** - Always free. Offer interpretive services as needed, implement accessible and inclusive language, host "Relaxed Receptions"
- **Good Neighbour Practice** - PAVED has become an official Winter Warm-Up/Summer Cool-Down Location, bathrooms and water available to everyone and are gender neutral, "Who to Call Instead of Police" list provided to all staff and members, Naloxone kit on premises & training for all staff, accessible programming and welcoming atmosphere.
- **Online Spaces** - Conduct a website accessibility audit, follow accessibility and gender inclusivity language guidelines, update website with accessibility information, and commit to learning how to serve all of our online audiences better.

11. Affordability -

PAVED Staff will work to make our resources as affordable as possible to all members of the community

How: We will create a free of charge sponsored Community Partner membership category for qualifying individuals and institutions which will include free access to all production facilities at the centre. For all PAVED members we will implement flexible payment plans by offering the option to book half-days in editing suites.

12. Zero tolerance -

Zero tolerance for hate speech, racism, sexism, misogyny, ableism, homophobia, transphobia, as well as abusive, harmful and/or discriminatory language/behaviour.

How: We will develop a policy to address PAVED's stance on hate speech and discriminatory language/behavior.

When PAVED Staff encounter anyone speaking hate speech or enacting discriminatory behavior they will immediately address it. For example in the recording studio if a member is using hate language: "You cannot talk like that in this space. You have to leave if you are going to behave that way."

We will hold ourselves and our members accountable on all of PAVED Arts' various social media pages in the same way we do our physical space. We will delete/block/report comments, posts or other online speech on our pages that spread ignorance and hate.

We will make an effort to raise awareness by recognizing that hate speech and discriminatory language/behavior is a systemic problem within society. Doing so helps us to understand how this impacts the artists and the community that PAVED Arts serves.

We will make an effort to support members of our community who may encounter or become targets of hate speech.

We will model what we do want to see through our online messaging, exhibitions and organizational communication.

We will, first, warn members, and then remove them from our facility and deny access to our facilities if they continue to engage in hate speech or discriminatory language/behavior.