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18//19
ANNUAL REPORT



CARFAC
SASKATCHEWAN
VISUAL ARTISTS

Front Cover Image:
Karen Pask Thompson
"Blue Sun"
Acrylic, oil, canvas
2019



Heike Fink "Power Tower of Song" wool, needle felted 2019

MANDATE

- Mentoring artistic excellence in Saskatchewan
- Elevating public awareness of best practices for engaging with artists
- Supporting the rights and well-being of artists
- Advocating for the professional standing of the visual arts

CARFAC SASK envisions a society that values and respects artists and their rights while encouraging creation, communication, and the interchange of ideas. We are committed to enhancing public understanding, awareness, and appreciation of the artist through research, education and programming, service, and advocacy.

We are honoured to live, work, and create alongside the Cree, Dene, Saulteaux, Nakota, Lakota, Dakota, and Métis on their traditional territories.

**Artists Working for
Artists in Saskatchewan**



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We are pleased to present CARFAC Saskatchewan's
Annual Report for 2018-2019

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BOARD OF DIRECTORS

C. Alejandro Romero	Saskatoon	President
Pierre Lhéritier	Regina	Past President
Justine Stilborn	Regina	Vice President
Paul Constable	Saskatoon	Secretary/Treasurer
Lindsay Arnold	North Portal	Member at Large
Vincent Hougaling	Swift Current	Member at Large
Gabriela Garcia-Luna	Moose Jaw	Member at Large
Sarah Timewell	Regina	Member at Large
Muveddet Al-Katib	Saskatoon	Member at Large

STAFF

Wendy Nelson	Regina	Executive Director
Terri Fidelak	Regina	Program & Outreach Director
Grant Dutnall	Saskatoon	Membership Coordinator
Jeff Morton	Kennedy	Newsletter Editor
Jessica Riess	Regina	Communications Coordinator

18//19

EXECUTIVE DIRECTOR'S MESSAGE

Artists working for artists in Saskatchewan is an accurate description of CARFAC SASK. Our board and staff, as artists with various backgrounds and experience, understand what a challenge it is to establish and sustain an arts career. Using this wealth of knowledge, CARFAC SASK strives to offer programs and services in response to identified needs of members and the visual arts community. This year, the board and staff have worked hard to identify and address changes and gaps in ecology, technology and policies in order to continue to support visual artists. The year started with the 35th Anniversary event in November and recognizing Grant Duttall's 20 years of service to CARFAC SASK. Representatives from the board and staff attended the CARFAC National 50th Anniversary AGM and Conference in Ottawa. Our new website went live in December. We undertook a comprehensive review of our mandate and vision statements and made changes to better reflect our inclusivity and equity goals outlined in last year's Diversity Plan. In May, our board retreat was devoted to drafting a new Strategic Plan to guide us through the next five years. Thank you all for sharing your time, energy and talents this year.

To address identified gaps, we have created some exciting new programs this year, such as The Rural Traveling Mentorship and the Critical Art Writing Mentorship (CAW), while maintaining our core programming. Along with this new programming, we received project grants from the Saskatchewan Arts Board, and were successful with our first Canada Council for the Arts project grant for a 2019/20 CAW Mentorship.

We could not do this work without the support of our Funders. Thank you to SaskCulture not only for our funding, but for the professional support and resources they provide. And thank you to Saskatchewan Arts Board and Canada Council for helping us to establish some exciting new programming.

I would like to thank Alejandro Romero for giving so generously of his time, knowledge and passion to the position of president and to the CARFAC SASK board. Alejandro will become our Past President at the AGM this November.

We are saying goodbye to our current Past President, Pierre Lh eritier, as he finishes his term on the board. Pierre has served on the board since 2010. He has been treasurer, Vice President, President and has served on the CARFAC National Board as the Saskatchewan Representative. Pierre dedicated himself to CARFAC SASK and was a source of knowledge, continuity and support both for the board and for myself as I took on the job of Executive Director. Thank you Pierre, we will miss you.

THANK YOU to all the CARFAC SASK Board and staff; Pierre Lh eritier, Alejandro Romero, Justine Stilborn, Paul Constable, Lindsay Arnold, Vincent Houghtaling, Gabriela Garcia Luna, Muveddet Al Katib and Sarah Timewell. Staff Grant Duttall, Terri Fidelak and Jessica Reiss and Newsletter Editor, Jeff Morton.

We are excited for the opportunities in the coming year.

 — **Wendy Nelson**





The Bigger Picture, 2018-2019 CARFAC SASK Mentorship Exhibition, Gordon Snelgrove Gallery, Saskatoon

All Mentorship Exhibition artwork photographs are by Gabriela Garcia Luna



Paula Cooley "Remains" ceramic 2018

PROFESSIONAL DEVELOPMENT

WORKSHOPS

CARFAC SASK PROGRAM & OUTREACH DIRECTOR'S REPORT 2018-2019

By Terri Fidelak

Reflecting changes in our membership and in the world around us, CARFAC SASK launched exciting new programming this year, while continuing to grow our successful foundational offerings. Over the past year, we presented 19 workshops, information sessions, panels and presentations in 18 communities to 432 participants.

WORKSHOPS 2018-2019

We presented workshops in communities around the province. Our workshops are delivered in two seasonal sessions over the fall and the winter/spring. Programming needs are identified through our workshop evaluation forms and through requests from communities to the board and staff. CARFAC SASK continues to partner with galleries, museums, artist-run centers, arts councils and other community groups to present workshops in urban and rural areas throughout the province and we are grateful for their ongoing support.

ALL 2018 Workshops

The 2018 workshop season included: Pricing Your Artwork with Ward Schell in Humboldt; Social Media for Artists with Carole Epp in La Ronge and in North Battleford; and Photography Skills for Artists with Gabriela Garcia-Luna in Saskatoon.

WINTER/SPRING 2019 Workshops

Our winter/spring sessions included Copyright for Artists with Grant McConnell in Regina; and The Art of Framing Art I & II with Heather Cline in Weyburn and in Regina. Both framing workshops were full day sessions.



Photographing Your Artwork workshop with Gabriela Garcia Luna
photo by Humboldt Gallery

Workshops in Development

CARFAC SASK is always working to provide better access to workshops for communities across the province. We aim to engage



more rural areas and to present our workshops to a diverse range of participants. We also work to ensure that topics are relevant and supportive of contemporary art practice. We are open to suggestions for topics that best serve artists in Saskatchewan!

A CARFAC SASK Info Session was presented to 10 students from Zachari Logan's University of Regina class on September 28th. They visited the CARFAC SASK Regina office to learn about our programs and services and received free one-year memberships.

PROFESSIONAL DEVELOPMENT

MENTORSHIP



2018 - 2019 Mentorship Participants

Mentorship Program 2018-2019

The 2018 Mentorship Selection Committee included Michel Boutin, Linda Duvall, and Tamara Rusnak, who met in June to review the competitive submissions that were received.

The participants for the 2018-2019 Mentorship Program were: Mark Budd with Jay Kimball; Heike Fink with Laura Hale; Jasmin Fookes with Jacob Semko; Faith Logan with Barbara Meneley; Paige Mortensen with Paula Cooley; Karen Pask-Thompson with

Betsy Rosenwald; Jessica Richter with Heather Benning; and Julius Saccucci with Gary Greer.

Our orientation meeting was held at Picaro in Saskatoon in September, allowing participants to meet and get to know each other in a fun and delicious environment. Despite a freak snowstorm, almost everyone was able to attend. Each mentor and mentee gave a brief visual presentation of their work and their goals for the mentorship. The February midterm meeting was held at SILT Studio in Regina.

The participants engaged in thoughtful critiques of their works in progress. The final meeting was held in Saskatoon in June at D'Lish by Tish and it was a lovely ending to the mentorship experience. The participants exhibited their work in a stunning group show at the Gordon Snelgrove Gallery in Saskatoon in August.

PROFESSIONAL DEVELOPMENT

MENTORSHIP



2019 - 2020 Mentorship Participants

Mentorship Program 2019-2020

Simon Fuh, Gabriela García-Luna, and Jessica Richter comprised the 2019 Mentorship Selection Committee. They met in Regina in June to select the participants.

The 2019-2020 Mentorship Program participants are: Rachel Broussard with Amber Phelps Bondaroff; Marcy Friesen with Ruth Cuthand; Rebecca La Marre with Rob Froese; Mila Pshebylo with Alison Norlen; Gerry Ruecker and Jamie Reynolds with Sylvia Ziemann; Reanne Settee with Tim Moore; and Dave Stonhoue with Arthur Perlett. Participants live in Regina and Saskatoon as well as in Moose Jaw/Medicine Hat, Air Ronge, Carrot River, and Swift Current.

The Foundational Mentorship program is an essential offering of CARFAC SASK and the program would not be possible without the support of Sask Culture through the Saskatchewan Lotteries Trust Fund.

Visiting Mentor 2019

In June and July 2019 CARFAC SASK offered its 9th Visiting Mentor Program. This program provides an advanced mentorship opportunity for emerging and established professional artists to connect with a nationally recognized artist, curator, or critic. Through one on one studio visits, artists strengthen their practices and gain feedback from someone who brings fresh perspective to their work. The program is free to CARFAC members and \$45 to non-members. This year, we were thrilled to host Sarah Ciurysek as the Visiting Mentor.

Sarah Ciurysek is a visual artist exploring the relationships we have with the ground. Soil figures prominently in works that reference graves, voids, and death, as well as the life-giving components of the earth. The heart of Sarah's practice is photographic, which she combines with installation, video, and audio, and most recently, textiles. Sarah was raised on a farm in northern Alberta and she continues to work with the land there, while studying relationships to place during residencies and exhibitions (most recently at Textilsetur, Iceland and Schleifmühlgasse 12-14, Vienna). Sarah lives in Winnipeg, where she is an Assistant Professor at the School of Art.

PROFESSIONAL DEVELOPMENT

VISITING MENTOR



Sarah conducted studio visits for 21 artists from Regina and Saskatoon, and a few rural locations. She gave a public artist talk in Regina hosted by the Art Gallery of Regina. In Saskatoon, her talk was hosted by AKA Artist Run. Both events were well attended by the local communities and participating artists.

CARFAC SASK had a wonderful time hosting Sarah in Saskatchewan. We are grateful for her insightful guidance and her deep generosity in engaging with local communities. We are extremely appreciative of the artists who participated in the program and offered valuable feedback. We are also grateful to our presenting partners: AKA Artist Run and the Art Gallery of Regina. Finally, the program would not be possible without the support of Sask Culture through the Saskatchewan Lotteries Trust Fund.

Visiting Mentor, Sarah Ciurysek at her presentations at Art Gallery of Regina and at AKA Artist Run in Saskatoon





Laura Hale "Hair Series" synthetic hair and natural materials 2019



Betsy Rosenwald "In the Shadow of" wax, oil pastel on paper 2019

PROFESSIONAL DEVELOPMENT

TRAVELING MENTOR

Travelling Mentor

Heather Benning was our 2018-19 Travelling Mentor. Heather brought her expertise to many artists around the province, making this new program a great success. Over the 12 month mentorship, Heather offered public talks in Shaunavon, Yorkton, La Ronge, North Portal, and Prince Albert, and conducted private studio visits with many local artists in each area. She also presented two workshops: a 2-day Moldmaking Workshop in Swift Current, and a 5-day Sculpture and Moldmaking Workshop in Muenster. Throughout, Heather was available to offer ongoing professional support to artists with whom she had engaged and never failed to go above and beyond as a mentor. We are



Heather Benning and participants in the a 5-day Sculpture and Moldmaking Workshop in Muenster.

grateful for her generous spirit and skillful work.

We received overwhelmingly positive feedback from rural artists in response to the Travelling Mentor Program. In all, Heather visited 35 individual artists in various rural locations around the province. We are grateful to all the community organizations that supported us in offering this program and we thank all the artists who took advantage of the opportunity. We are also grateful to the Saskatchewan Arts Board, who funded this program through their Artists in Communities

Grant Program. We are working to secure ongoing funding in the future, so that we can continue to offer the program to rural artists bi-annually.





Julius Saccucci untitled knives 2019



Gary Greer "Quicksilver" 440c stainless steel. Arizona Desert Ironwood, brass, nickel, silver, filework on spine and tang 2016
 and "Earl of Nottingham" ATS 34 - stainless steel, AAA flame maple, brass, filed rear crown, filework on tang 2018



Paige Mortensen
"Yellow Flower 2" watercolour batik 2019

Mark Budd
"Dory at Low Tide" woodfired stoneware 2019



PROFESSIONAL DEVELOPMENT

Critical Art Writing Mentorship Program

Critical Art Writing Mentorship Program

Following the success of our pilot Critical Art Writing Mentorship program in spring 2018, we undertook a 6-month research project led by Barbara Meneley to evaluate the efficacy of the program and measure the need/desire for critical responses to art in Saskatchewan. She engaged our membership as well as artists in Saskatchewan and beyond via a survey. She also spoke one-to-one with many artists locally and nationally and conducted extensive research before writing a thoughtful and thorough report that has helped guide our ongoing work in establishing this new program.

In spring 2019, we began to organize a full 8-month CAW Mentorship program that will launch in October 2019. The program is designed to help artists and writers hone their critical writing skills. Our participants are: mentor Blair Fornwald (SK) with Jera MacPherson; mentor Amy Fung (TO) with Julie Yu; mentor John Hampton (SK) with Nic Wilson; mentor Nasrin Himada (MB) with Hilarey Cowan; mentor Lindsay Nixon (QC) with Lillian O'Brien Davis; and guiding mentor Sky Goodden (TO). We received funding from the Canada Council for the Arts in support of this full program and we are excited to see the mentorship grow and evolve. We are also grateful to Barbara Meneley for her in depth research and to the Saskatchewan Arts Board for funding that research, all of which made the current program possible. The Critical Art Writing Mentorship is off to an excellent start and we hope to continue to secure funding to offer it bi-annually in the future.

COMMUNITY INITIATIVES

In order to honour the commitments made following the Indigenous Artists Gathering of 2014, CARFAC SASK partners with Indigenous organizations to support and sponsor events and programming by and for Indigenous artists and organizers.

CARFAC SASK sponsored the instructor fees for Greg Younging to provide a workshop on Indigenous Intellectual Property and copyright at The Saskatchewan Indigenous Cultural Centre (SICC) in November 2018 in Saskatoon.

CARFAC SASK sponsored keynote speaker Val Napoleon – Indigenous Intellectual Property: Arising Questions, at the Saskatchewan Indigenous Cultural Centre's (SICC) gathering é-miciminyakik Gathering on May 2-3, 2019 in Saskatoon, SK.

CARFAC SASK is working with CARFAC National, RAAV and several other partners on a National Traditional Knowledge Advisory Circle Gathering and Consultations. CARFAC SASK is sponsoring two Indigenous artists from Saskatchewan to take part in the advisory circle and is one of a few organizations arranging document translation. Specifically, CARFAC SASK is supporting translation of documents into Cree language.

Info Sheets/Advisory Notes

A new Info Sheet/Advisory Note – Artist Residencies Fact Sheet – was researched and written by Barbara Meneley and is now available at the CARFAC SASK offices.



Jay Kimball "Civil Twilight" Porcelain 2017



Heike Fink
"Summer Blooou"
wool, wet felted, embroidered 2019

CARFAC'S ANNUAL GENERAL MEETING



AGM, Mentorship Exhibition and 35th Anniversary Party held at the Storefront in Saskatoon on November 17th 2018, a performance by Michel Boutin and modeling of a selection of Catherine Blackburn's New Age Warriors series.

Photos by Carey Shaw Photography

CARFAC SASK's Annual General Meeting was held on November 17th at the Storefront in Saskatoon. Grant Duttall received a gift for 20 years of service to the organization and Barbara Meneley made a brief presentation of her research into the need for critical art writing in the province.

Following the meeting, we held our 35th Anniversary Party! Michel Boutin presented a performance that explored the romantic side of art production. Catherine Blackburn presented works from her New Age Warriors series, with three models sporting her beaded armour pieces throughout the event. DJ Squaresoundroundbody (Tim Weisgarber) kept the event lively with good tunes and Malinche prepared a delicious pop-up taco bar. We also had macarons and door prizes, including a beaded bolo by Catherine Blackburn, a felted scarf by June Jacobs, gift certificates from Art

Placement and free passes to the Remai Modern. Some past participants of our mentorship program exhibited their work, including: Greg Allen, Michelle Brownridge, Teresa Gagne, Laura Hale, Iris Hauser, Nancy Lowry, Danahe Palacios, Brendan Schick, Kevin Wesaquate, Carol Wylie, and Sylvia Ziemann. The come and go event was attended by 135 people and was a resounding affirmation of CARFAC SASK's 35 years of celebrating artists.



MEMBERSHIP

AND MEMBERSHIP SERVICES

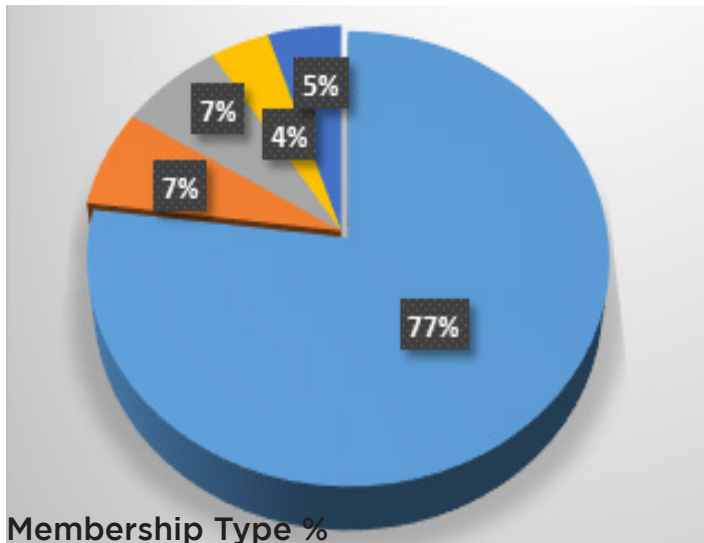


Membership & Membership Services Report by Grant Dutnall

Membership

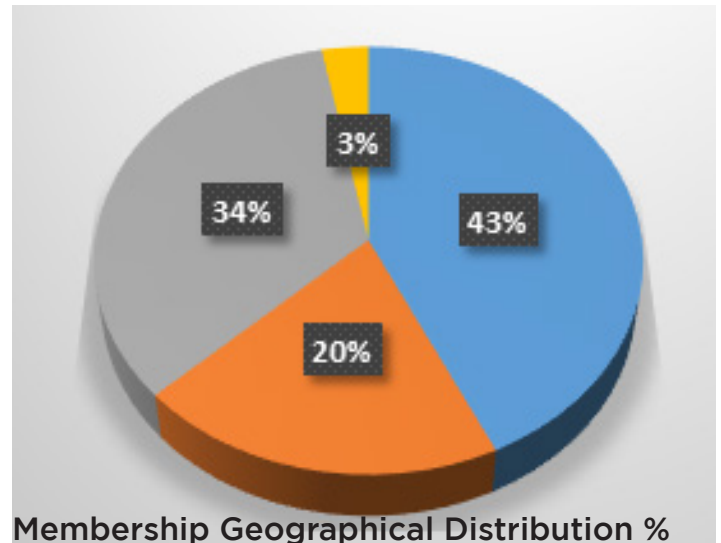
CARFAC SASK Membership as of August 26, 2019 was 359. CARFAC SASK Members come from 74 communities in Saskatchewan with a Geographical Distribution of Saskatoon 153 (43%), Regina 73 (20%), Other Saskatchewan 123 (34%), and Out of Province 11 (3%). Categorical Distribution: Regular Voting Artist Members 275 (77%), Introductory Voting Members 26 (7%), Associate Members 25 (7%), Student 15 (4%), and Institutional Members 18 (5%).

Grant Dutnall.
Photo by G. Garcia Luna



Membership Type %

- Regular Voting
- Introductory Membership
- Individual Associate
- Institutional Associate
- Student Associate



Membership Geographical Distribution %

- Saskatoon
- Regina
- Other
- Out of Province

Saskatchewan Gallery Survey

The Saskatchewan Gallery Survey updates began in February and continued through to August 2019. Emails were sent and galleries were visited in Saskatoon, Regina Beach, Regina, and Moose Jaw to complete the survey.

The survey will be available electronically in a variety of formats, free to members and for a small fee to non-members. This will allow the survey to be read across electronic platforms. For those who wish to print the survey a pdf will also be available on the CARFAC SASK website.

MEMBERSHIP AND MEMBERSHIP SERVICES



Thickwood Hills Studio Tour exhibitors Lis R Willick, Mermaid Mystery
Barbara Schmidt - Fibre arts, and Joan Martodam - The Wood Woman



Studio Tours and Visits

Each year artists throughout the province have organized studio tours in their area. This year CARFAC SASK visited participants associated with the Thickwood Hills Studio Tour (Shell Lake, Iroquois Lake, and Emerald Lake) and Spirit of Manitou Studio Trail (Meacham, Watrous and Manitou Beach).



Artists in and around Saskatoon were visited and Plein Air drawing and painting sessions participated in. The cards produced from Plein Air Sessions held in Saskatoon and Ottawa were used to express CARFAC SASK's appreciation to donors to both CARFAC SASK work and the ADF Fund.

Artist Distress Fund Committee

The Artist Distress Fund (ADF) Committee 2018/19 consisted of Cameron McKay, Michel Boutin and Martha Cole. The committee granted four (4) requests for funding for debt relief or for critical illness totaling \$3500



Grant Duthall, Robin Smith Memorial Garden 2018



Faith Logan "Ink Swatches" detail. foraged ink on watercolour paper 2019

Paula Cooley and Paige Mortensen "Solaria" ceramic, paper, thread, cloth, wood 2019



CARFAC NATIONAL

REPORT AND ANNUAL GENERAL MEETING

CARFAC National Report

Last year, CARFAC celebrated 50 years of Artists working for Artists. A lot of progress has been made since 1968, but some things remain the same. Artists still need strong advocates for public policy, whether we're talking about copyright, tax, or artists' working conditions. The sector still needs guidelines for paying artists, which must be responsive to how artists are currently working. Artists still need advice and support from one another. People call and email our offices across the country every single day, looking for information on exporting, negotiating a contract, and so much more. In order to offer our members the tools and resources they need to thrive, we were pleased to have Shelby Millwater and Zandi Dandizette join our National staff this summer!

Last fall, we participated in a parliamentary review of the Copyright Act, giving presentations to the Standing Committee on Industry, Science and Technology on October 15th and 17th, and to the Standing Committee on Canadian Heritage on November 6th. The INDU and CHPC committees recently released their reports, and all of our recommendations were referred to. All reports and transcripts from meetings are available on committee websites. We look forward to working with the Federal Government to bring our recommendations to fruition.

As active members of the Canadian Arts Coalition, we helped form an Artist Taxation committee of the Coalition and prepared a briefing note for the arts community last spring.

We continue to consult with CRA and provide updates on our progress. We were also very involved in Arts Day on the Hill in October 2018 and we worked on the Coalition's Federal Election Platform for 2019.

In 2018, we joined the Cultural Human Resources Council's Respectful Workplaces in the Arts initiative, which addresses harassment in the workplace, including sexual harassment, bullying, discrimination, and violence. The project aims to ensure that artists and arts organizations have the tools, resources, and training to prevent harassment of any kind, and build respectful workplaces as the norm in the cultural sector.

In June 2018, our members ratified a new scale agreement with the National Gallery of Canada, now in effect until 2022, which was negotiated under the auspices of the Status of the Artist Act. It is available on www.carfac.ca/agreements/. We plan to serve notice to another federal institution next year. Last November,

CARFAC participated in a symposium in Brussels, with presentations on exhibition remuneration practices in various countries. Reports from the International Association of Art (IAA) are now available here: <https://www.iaa-europe.eu/>.

Last summer, we worked with consultants Mariane Bourcheix-Laporte and Clayton Windatt to evaluate our payment guidelines for performance art, and to assist independent curators in developing their own payment standards. Revisions to the CARFAC-RAAV Minimum Fee Schedule were presented and approved by our members at our AGM in Vancouver this fall, and will be available in full on a new website by the end of 2019: www.carfac-raav.ca.

Over the last year, we have worked closely with Copyright Visual Arts (formerly CARCC) on several projects. The collective launched (www.covadaav.ca), which will include an image bank and online licensing service this fall. We also worked together to



PROFESSIONAL PRACTICE

ADVOCACY // CARFAC NTL // ADVOCACY AWARD //

deliver copyright presentations for visual artists in ten communities across the country last year, and we hope to continue to expand the presentation series to new communities next year.

At the end of March, we were pleased to learn that we have received funding to partner with Access Copyright and Prescient Innovations on the development of a Blockchain project. Canadian artists will be able to register their works, where it can be properly Attributed (content is linked to its creator and rights owner), Authenticated (knowing who is authorized to use the work and in what way), and Automated (content can be transacted upon). We anticipate this service will be available by the end of the year.

All of these efforts would not have been possible without support from the Canada Council for the Arts, Ontario Arts Council, Access Copyright Foundation, Employment and Social Development Canada, City of Vancouver, Assurart, AFBS, MASS Culture, RAAV, Copyright Visual Arts, and of course, our members from coast to coast to coast.

Submitted by April Britski, National Executive Director, CARFAC

CARFAC National AGM

The 2019 CARFAC National AGM and National Gathering took place in Vancouver on the traditional unceded territory of the Coast Salish Peoples from September 26th to 28th.

Paddy Lamb was appointed as the new President and Spokesperson of CARFAC on September 29th following CARFAC's National Gathering. Paddy had previously served on the national board of CARFAC, and he has been Co-Chair of Copyright Visual Arts (COVA-DAAV) since 2015. Ingrid Mary Percy became Past-president, taking over from Susan Tooke, who had been on the board since 2011.

Several discussions were presented over the weekend, including:

Protecting Knowledge: Indigenous Intellectual and Cultural Property Rights with Lou-ann Ika'wega Neel, Kwakwaka'wakw Artist and Community Arts Advocate



Lou-ann Ika'wega Neel, recipient of Tony Urquhart Advocacy Award with National President Ingrid Mary Percy & ED April Britski. Photo by Shelby Millwater.

Blockchain for Visual Artists: The future of digital rights management with Roanie Levy – CEO and President of Access Copyright and leads Prescient, and Sapanpreet Singh Narang an accomplished technology professional, leads innovation and product development for Prescient, Access Copyright's innovation lab.

Alternative Labour Models for Artists with panelists Zita Holbourne, Joint National Chair of Artists Union England); Arnaud Hubert works on labour politics and industrial relations in different research institutes both in Belgium and Ireland such as European Trade Union Institute (ETUI), Think Tank for Action on Social Change (TASC), Eurofound and SMartEU – the cooperative for freelance workers in Europe; Jonny Sopotniuk Vice-President for CARFAC BC and one of the founding worker members of the Vancouver Artists Labour Union Cooperative (VALU CO-OP); and Lise Soskolne is an artist and core organizer of Working Artists and the Greater Economy (W.A.G.E.).

Tony Urquhart Advocacy Award (The National Visual Arts Advocacy Award)

Lou-ann Ika'wega Neel was awarded the newly renamed Tony Urquhart Advocacy Award on September 27, for her dedication and contributions to the visual arts sector in Canada.



PROFESSIONAL PRACTICE

ADVOCACY // CARCC // COVA_DAAV //

“Lou-ann is from the Mamalilikulla and Kwagiulth peoples of the Kwakwaka’wakw (the Kwak’wala-speaking people). Lou-ann was born in Alert Bay, BC, but has lived much of her life in Victoria, in the unceded traditional territories of the Lekwungen people. Lou-ann is a practising visual artist, working in textiles, jewelry, illustration, painting, and digital design; more recently, she has been apprenticing in wood

carving with her brother, Kevin Cranmer, a ‘Namgis artist. Lou-ann has been an active volunteer in the Indigenous arts community for the past 40 years, specializing in copyright and intellectual property rights of Indigenous artists, their families, communities and nations.” Find more information on Lou-ann at www.carfac.ca

**COPYRIGHT
VISUAL ARTS**



**DROITS D'AUTEUR
ARTS VISUELS**

Many artists are unaware that CARFAC is directly affiliated with a copyright collective. For over 20 years CARCC [Canadian Artists Representation Copyright Collective] has been distributing royalty payments and negotiating licences on behalf of approximately 1000 artists across the country.

In 2012 changes to the Copyright Act resulted in a steep decline in royalty payments (particularly from reprographic or photocopying in the educational sector). As a result CARCC was reorganized as a registered non-profit organization owned and operated by CARFAC and RAAV. It is now known as Copyright Visual Arts : Droit d’auteur Arts Visuel.

Since 2016 Copyright Visual Arts has been working on a major redesign of its website and operations to include a broad range of copyright services to Canadian artists, artists’ estates, and users of their work. These include:

- An online licensing platform that will offer a fast and efficient services for artists and users such as galleries, curators, publishers, etc.
- A secure, searchable Image Bank featuring the work of its members (up to 10 images) that will be actively promoted to galleries, museums, publishers, etc.
- Valuable information about copyright and how it

affects your work.

Copyright Visual Arts is also a partner in several other major projects. We are pleased to be part of blockchain technology project called Imprimo, with Access Copyright, CARFAC, and RAAV. We are also partnering with CARFAC to develop an Indigenous Intellectual Property Guide.

The new website is live (with the exception of the online licensing platform which will launch in November) at <https://www.cova-daav.ca/en/> Beginning now and in the future Copyright Visual Arts will be actively promoting its content and services to artists and clients throughout the visual arts sector.

Copyright Visual Arts is run by artists for artists. Our aim is to help artists maximize the potential uses and compensation for their work. Membership is free and we negotiate royalties (including exhibition fees) for our members at a rate above the CARFAC RAAV Minimum Recommended Fee Schedule.

I encourage you to learn more about this valuable service by visiting our website. If you are interested in becoming a member you can contact our coordinator, Erin Gurski at administration@cova-daav.ca

By Paddy Lamb



Jasmin Fookes
 "Jazz Ragtime Foxtrott"
 waterless lithography, chin collé and hand stitching 2019



Jacob Semko
 "Grey Skies"
 waterless lithograph
 varied edition 2018

IN MEMORIAM

URSULINA ROSE MCPHEE STEPAN

December 23, 1934 – New Glasgow, Nova Scotia, - November 5, 2017 – Regina, Saskatchewan
Ursy Stepan, passed away peacefully in Regina on Sunday, November 5, 2017 at the age of 82.
Ursy earned a BFA in printmaking from the University of Regina in 1980 and was the Printmaker-in-Residence and an instructor at the Neil Balkwill Civic Art Centre in Regina for many years.
Ursy's art was included in solo and group exhibitions and is part of numerous collections across the country.

CONSTANCE AILEEN MITCHELL

1929 - October 23, 2018

Constance Aileen Mitchell (nee Brownlee), Painter, BFA

Died Tuesday, October 23, 2018 in Victoria, B.C. She was 89.

born in Calgary, Alberta. An ardent feminist and member of the Savage Diva Artist Colony, she exhibited her work prolifically across Canada, including a sold-out one-woman show in Toronto when she was 84. Her abstract paintings and collages of flowers, gardens, family images and quilts were a sly challenge to old ideas of a woman's place in society. Her work is in collections around the world.

LANNY TERRANCE (TERRY) FISHER

October 27, 1960 Saskatchewan- November 10, 2018 Edmonton, AB

Through his artwork, Terry Connecting to his Metis and 1st Nations heritage. He used his drawings and paintings to highlighted the plight of numerous endangered species. With his outstanding drawing, entitled "Gannet's Tear", Terry was able to bring national and international attention to Canada's imperiled bird, the Gannet, while representing our province at the Saskatchewan Pavilion at EXPO 86 held in Vancouver BC. Terry was definitely one of the artists waking up the Metis Nation in the 1980's. <https://carfac.sk.ca/in-memorium>

JOSEPH FAFARD OC SOM

(September 2, 1942 – March 16, 2019) was a Canadian sculptor.

Born in Sainte-Marthe, Saskatchewan. B.S.A from the University of Manitoba in 1966 and a M.F.A. from Pennsylvania State University in 1968. From 1968 to 1974, he taught sculpture at the University of Saskatchewan, Regina Campus (now the University of Regina). He was visiting lecturer at the University of California, Davis in 1980-1981. Internationally renowned visual artist Fafard was the recipient of many honours including the Order of Canada and the Saskatchewan Order of Merit. He had also been awarded an honorary doctorate from the University of Regina and received the Architectural Institute of Canada Allied Arts Award.

DANIEL JAMES HICKS, ("SAILOR DAN")

March 18, 1954 in Saskatoon, SK - July 9, 2019 Saskatoon, SK

Dan was well-known for his drawings of ships. He was a true Saskatoon icon

<https://thestarphoenix.remembering.ca/obituary/daniel-hicks-1075629378>

ACKNOWLEDGEMENTS

FUNDERS AND DONORS

CARFAC SASKATCHEWAN gratefully acknowledges the support of our members, donors and supporters, including:

SaskCulture and Saskatchewan Lotteries, for their support and for their ongoing commitment to cultural services and community development.

The Saskatchewan Arts Board, for their support and consultation services for our organization and for supporting and fostering the art of independent artists and arts programming for galleries and sister organizations throughout the province.

The Canada Council for support of our new Critical Art Writing mentorship.

Partners and sponsors of the Visiting Mentor program including AKA Artist Run and the Art Gallery of Regina.

A special thank you to Sarah Ciurysek, our 2019 Visiting Mentor for so generously sharing her time, knowledge & expertise and for her enthusiasm & dedication to this mentorship project.

Partners and sponsors of the Traveling Rural Mentor program and mentor Heather Benning for taking on this large new project with grace and aplomb.

Donors to CARFAC SASK and the Visual Artists Distress Fund.

Professionals who provide Advisory Services: Steven Seiferling of Seiferling Law and Randy Clay Accounting Services.

Our Auditor: Travis Herback of Dudley and Company Chartered Accountants LLP.

We thank all the professional artists and presenters that have delivered CARFAC SASK programs including Grant McConnell, Heather Cline, Ward Schell, Carole Epp, and Gabriela Garcia-Luna.

Thank you to the Mentorship Jury: Michel Boutin, Linda Duvall, and Tamara Rusnak

The Visual Artist Distress Fund Committee: Michel Boutin, Martha Cole, and Cameron McKay and staff liason Grant Dutnall.



CARFAC



cultivating
the arts



regroupement des artistes en arts visuels du Québec



Canada Council
for the Arts
Conseil des arts
du Canada

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VISUAL ARTS



DROITS D'AUTEUR
ARTS VISUELS

ACKNOWLEDGEMENTS

COMMUNITY PARTNERS

We thank our community partners...

- Saskatchewan Arts Alliance
- Saskatchewan Craft Council
- Saskatchewan Arts Board
- Saskatchewan Writers Guild
- AKA Artist Run
- ARC Creative Studios
- The Art Gallery of Regina
- Art Gallery of Swift Current
- Humboldt & District Art Gallery
- The Mann Art Gallery
- Moose Jaw Museum and Art Gallery
- Sâkêwêwak Artists' Collective Inc.
- SILT Studio
- Signal Hill Arts Centre
- St. Peter's College
- OSAC and provincial arts Councils

- galleries and groups across the province that have hosted our programs and events

- Simpli Dental

Aron Schmidt and the staff of Administration Centre printing services.

CARFAC National, our sister affiliates across Canada, Saskatchewan Arts Alliance and the Canadian Conference of the Arts for their continued support and advocacy on behalf of all artists.

CARFAC SASK thanks our Board of Directors... Alejandro Romero (President), Pierre Lh eritier (Past President), Justine Stilborn,(Vice President), Paul Constable (Treasurer/ Secretary), Lindsay Arnold, Vincent Houghtaling, Sarah Timewell, Muveddet Al Katib & Gabriela Garcia-Luna.

And thanks to our Staff ... Grant Dutnall, Terri Fidelak, Jessica Riess, Wendy Nelson and our newsletter editor, Jeff Morton.

Last, but certainly not least, we thank our members for their continued support and participation in CARFAC SASK and for their commitment to living and working as visual artists in Saskatchewan.



INDEPENDENT AUDITOR'S REPORT

To the Members of Canadian Artists Representation Saskatchewan / Front Des Artistes Canadiens Saskatchewan Inc.

Opinion

We have audited the financial statements of Canadian Artists Representation Saskatchewan / Front Des Artistes Canadiens Saskatchewan Inc. (the Organization), which comprise the statement of financial position as at August 31, 2019, and the statements of operations, changes in unrestricted net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Organization as at August 31, 2019, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of the Organization 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 those requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

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

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Organization's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the Organization or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Organization's financial reporting process.

Independent Auditor's Report to the Members of Canadian Artists Representation Saskatchewan / Front Des Artistes Canadiens Saskatchewan Inc. (continued)


Auditor's Responsibilities 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 Organization'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 Organization'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 Organization 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.

Regina, Saskatchewan
October 31, 2019


Dudley and Company LLP
Chartered Professional Accountants

(continues)

CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.

Statement of Financial Position
August 31, 2019

	2019	2018
ASSETS		
CURRENT		
Cash	\$ 321,082	\$ 109,488
Term deposits	45,000	45,000
GST recoverable	2,466	2,815
Interest receivable	529	371
Prepaid expenses	8,382	9,696
Inventory	1,266	1,436
	<u>\$ 378,725</u>	<u>\$ 168,806</u>
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable and accrued liabilities	\$ 8,717	\$ 9,417
Wages payable	2,640	2,587
Deferred revenue	234,075	25,945
	<u>245,432</u>	<u>37,949</u>
NET ASSETS		
Unrestricted net assets	19,393	14,805
Internally restricted trust funds (Note 5)	58,695	61,507
Internally restricted operating funds (Note 6)	55,205	54,545
	<u>133,293</u>	<u>130,857</u>
	<u>\$ 378,725</u>	<u>\$ 168,806</u>

ON BEHALF OF THE BOARD

 DIRECTOR

 DIRECTOR

The accompanying notes form an integral part of these financial statements

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DUDLEY & COMPANY LLP

CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.

Statement of Operations
Year Ended August 31, 2019

	2019	2018
REVENUES (Schedule 1)	<u>\$ 428,239</u>	<u>\$ 368,383</u>
EXPENSES		
Administration (Schedule 2)	210,285	205,266
Cultural industries sector - development	-	957
Industry standards - best practices	2,000	450
Equipment purchases	293	1,621
Governance (Schedule 7)	18,070	10,203
Information (Schedule 5)	37,595	55,466
Professional development (Schedule 3)	127,527	85,614
Professional practice (Schedule 4)	19,612	6,974
Services (Schedule 6)	8,269	8,018
	<u>423,651</u>	<u>374,569</u>
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENSES	<u>\$ 4,588</u>	<u>\$ (6,186)</u>

The accompanying notes form an integral part of these financial statements

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**CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.**
Statement of Changes in Unrestricted Net Assets
Year Ended August 31, 2019

	2019	2018
UNRESTRICTED NET ASSETS - BEGINNING OF YEAR	\$ 14,805	\$ 20,991
Excess (Deficiency) of revenue over expenses	4,688	(5,186)
UNRESTRICTED NET ASSETS - END OF YEAR	<u>\$ 19,393</u>	<u>\$ 14,805</u>

**CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.**
Statement of Cash Flows
Year Ended August 31, 2019

	2019	2018
CASH FLOWS FROM (FOR) OPERATING ACTIVITIES		
Cash receipts from funders and members	\$ 634,024	\$ 217,436
Cash paid to suppliers and employees	(422,466)	(376,760)
Interest received	2,188	1,616
Cash Flows From (For) Operating Activities	<u>213,746</u>	<u>(157,708)</u>
CASH FLOWS FROM (FOR) INVESTING ACTIVITIES		
Net increase (decrease) in restricted funds	<u>(2,152)</u>	<u>(825)</u>
Net change in cash and cash equivalents during the year	211,594	(158,533)
CASH - BEGINNING OF YEAR	<u>109,488</u>	<u>268,021</u>
CASH - END OF YEAR	<u>\$ 321,082</u>	<u>\$ 109,488</u>

The accompanying notes form an integral part of these financial statements

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The accompanying notes form an integral part of these financial statements

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**CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.**

Notes to Financial Statements
Year Ended August 31, 2019

1. NATURE OF OPERATIONS

Canadian Artists Representation Saskatchewan / Front Des Artistes Canadiens Saskatchewan Inc. (the "organization") is a non-profit organization incorporated under *The Non-Profit Corporations Act* of Saskatchewan. The organization's mission is to promote the well-being of practicing visual artists within the Province of Saskatchewan.

The organization is a not-for-profit organization, as described in section 149 of the *Income Tax Act*, and therefore is not subject to either federal or provincial income taxes.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Revenue recognition

- a) Grants - Revenues from grants and other sources that relate to specific projects are recognized as revenue when the related expenses are incurred. Other grants are recorded as revenue in the fiscal period to which they apply.
- b) Member fees - These fees are set annually by the Board and are recognized as revenue in the fiscal year to which they relate.
- c) Interest - Revenue is recognized on an accrual basis. Interest on fixed income investments is recognized over the terms of these investments using the effective interest method.
- d) Other - Revenue is recognized when received.

Fund accounting

Canadian Artists Representation Saskatchewan / Front Des Artistes Canadiens Saskatchewan Inc. follows the deferral method of accounting for contributions.

Amounts received in advance of the incurrence of the related project expenses are recorded as deferred revenue.

The organization receives donations and other revenues that are to be used for specific purposes. The revenues and expenses are recorded directly into the restricted trust funds and are represented on the Changes in Internally Restricted Trust Funds - Note 5 and Changes in Internally Restricted Operating Funds - Note 6.

The Artists Distress Fund (ADF) was created by the board to assist visual artists in difficult situations with immediate short term financial aid. Increases to the fund are as a result of programs, events and donations and decreases to the fund must be supported by a written request of a visual artist in Saskatchewan, although their membership in the organization is not a requirement for aid.

The Members Legal Aid Fund (MLAF) was created by the board to assist member visual artists with legal costs directly related to their art practice. Increases to the fund are mainly through contributions from individuals. Decreases to the fund must be supported by a demonstrated need for assistance.

The Publication and Project Reserve (PAPR) was created by the board to offset the costs of a publication or special project. The organization's visual arts handbook is the largest project that uses this fund.

(continues)

**CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.**

Notes to Financial Statements
Year Ended August 31, 2019

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Financial instruments

- a) Measurement of financial instruments - The organization initially measures its financial assets and financial liabilities at fair value and subsequently measures them at amortized cost. Financial assets measured at amortized cost include cash and accounts receivable. Financial liabilities measured at amortized cost include accounts payable and accrued liabilities.
- b) Impairment - At the end of each reporting period, the organization assesses whether there are any indications that a financial asset measured at amortized cost may be impaired. Objective evidence of impairment includes observable data that comes to the attention of the organization, including but not limited to the following events: significant financial difficulty of the issuer; delinquency in payments; or bankruptcy. When there is an indication of impairment, the organization determines whether a significant adverse change has occurred during the period in the expected timing or amount of future cash flows from the financial asset. If identified, the organization reduces the carrying amount of the asset to the present value of cash flows expected to be received. The carrying amount of the asset is reduced directly or through the use of an allowance account. The amount of the reduction is recognized as a bad debt in the statement of operations. When the extent of impairment of a previously written-down asset decreases and the decrease can be related to an event occurring after the impairment was recognized, the previously recognized impairment loss is reversed to the extent of the improvement, directly or by adjusting the allowance account. The amount of the reversal is recognized in the statement of operations in the period the reversal occurs.

Investments

Investments are valued at the lower of cost and market value. Investments consist of guaranteed investment certificates.

Inventory

Inventory is valued at the lower of cost and replacement cost.

Capital assets

Capital assets are expensed in the Statement of Operations in the year of purchase.

Measurement uncertainty

The preparation of these financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the current period. Significant estimates include those used when accounting for the impairment of financial assets. All estimates are reviewed periodically and adjustments are made to the statement of operations as appropriate in the year they become known.

CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.
 Notes to Financial Statements
 Year Ended August 31, 2019

3. ECONOMIC DEPENDENCE

The organization relies on grant funding from Sask Lotteries for its operations. 83% of revenues are from Sask Lotteries (2018 - 93%).

4. INVESTMENTS

Investments consist of redeemable term deposits measured at amortized cost with a maturity date of three years from date of acquisition. The term deposits have interest rates ranging from 1.55% to 1.60% (2018 - 1.1% to 1.55%).

5. CHANGES IN INTERNALLY RESTRICTED TRUST FUNDS

	Project and Publication Reserve		Artist Distress Fund - Donations Account		Members' Legal Aid Fund	
	2019	2018	2019	2018	2019	2018
Revenue Donations	\$ -	\$ 688	\$ -	\$ -	\$ 688	\$ 690
Expenses						
Artist assistance	-	(3,500)	-	-	(3,500)	(2,000)
Balance - beginning of year	30,386	17,385	13,756	13,756	61,507	62,817
Balance - end of year	\$ 30,386	\$ 14,573	\$ 13,756	\$ 58,695	\$ 61,507	\$ 61,507

6. CHANGES IN INTERNALLY RESTRICTED OPERATING FUNDS

	Operating Funds	
	2019	2018
Revenue Donations	\$ 680	\$ 485
Balance - beginning of year	54,545	54,060
Balance - end of year	\$ 55,205	\$ 54,545

CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.
 Notes to Financial Statements
 Year Ended August 31, 2019

7. FINANCIAL INSTRUMENTS

The organization is exposed to various risks through its financial instruments and has a risk management framework to monitor, evaluate and manage these risks. The following analysis provides information about the organization's risk exposure and concentration as of August 31, 2019.

Credit risk

Credit risk arises from the potential that a counter party will fail to perform its obligations. The organization is exposed to credit risk from customers and other sources. In order to reduce its credit risk, the organization reviews its prior history with the customer or other source. An allowance for doubtful accounts is established based upon factors surrounding the credit risk of specific accounts, historical trends and other information.

Liquidity risk

Liquidity risk is the risk that an entity 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 and accounts payable.

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 rate risk, interest rate risk and other price risk.

Currency risk

Currency risk is the risk to the organization's earnings that arise from fluctuations of foreign exchange rates and the degree of volatility of these rates. The organization does not deal in foreign currencies.

Interest rate risk

Interest rate risk is the risk that the value of a financial instrument might be adversely affected by a change in the interest rates. In seeking to minimize the risks from interest rate fluctuations, the organization manages exposure through its normal operating and financing activities. The organization is exposed to interest rate risk primarily through its investments.

Changes in risk

There have been no changes in the organization's risk exposures from the prior year.

8. LEASE COMMITMENTS

The organization has a long term lease with respect to its premises. The lease includes monthly principal payments of \$1,250 and expires December 31, 2020.

**CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.**

Revenues
Year Ended August 31, 2019
(Schedule 1)

	<u>2019</u>	<u>2018</u>
GRANTS		
Saskatchewan Lotteries - Operational	\$ 358,000	\$ 344,000
Sask Arts Board - Project	45,000	-
Sask Arts Board - Project -CBIG	5,000	-
Access Copyright Foundation - Marian Hebb Research Grant	-	5,000
	<u>408,000</u>	<u>349,000</u>
SELF-GENERATED		
Membership fees	15,630	17,530
Interest	2,345	1,622
Sales	305	140
Workshops and conferences	1,944	-
Other	15	91
	<u>20,239</u>	<u>19,383</u>
	<u>\$ 428,239</u>	<u>\$ 368,383</u>

The accompanying notes form an integral part of these financial statements
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**CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.**

Administration
Year Ended August 31, 2019
(Schedule 2)

	<u>2019</u>	<u>2018</u>
Accounting fees	\$ 1,069	\$ 962
Bank charges	263	844
Insurance	980	970
Maintenance and replacement	-	773
Other	1,750	1,473
Postage and courier	1,899	2,000
Printing and photocopying	202	307
Professional fees	5,781	5,475
Rent	23,100	22,835
Salaries and benefits	164,800	158,837
Supplies and sundry	3,135	4,402
Telephone and fax	6,241	5,407
Utilities	1,055	981
	<u>\$ 210,285</u>	<u>\$ 205,266</u>

Professional Development
Year Ended August 31, 2019
(Schedule 3)

	<u>2019</u>	<u>2018</u>
Mentor	\$ 66,940	\$ 59,510
Seminars and panels	1,589	1,341
Staff	74	1,278
Project	49,043	573
Outreach	3,191	12,194
Workshops and information sessions	6,690	10,718
	<u>\$ 127,527</u>	<u>\$ 85,614</u>

The accompanying notes form an integral part of these financial statements
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**CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.**

Professional Practice
Year Ended August 31, 2019
(Schedule 4)

	2019	2018
Advisory notes	\$ 1,000	\$ 1,000
Advocacy	6,100	1,225
Professional practice - community initiatives	500	1,426
Professional practice - other	8,000	245
Resource centre	700	1,078
Saskatchewan Gallery survey	541	-
Symposia	2,771	2,000
	\$ 19,612	\$ 6,974

Information
Year Ended August 31, 2019
(Schedule 5)

	2019	2018
Internet	\$ 692	\$ 2,398
Newstetter	35,070	31,395
Communications development	-	484
Organizational memberships	292	411
Promotion	185	415
Website	1,358	19,672
Other	-	690
	\$ 37,595	\$ 55,466

**CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.**

Services
Year Ended August 31, 2019
(Schedule 6)

	2019	2018
Costs for resale	\$ 1,202	\$ 54
Member services	403	475
Membership development	580	397
National affiliation	5,084	7,092
	\$ 8,269	\$ 8,018

Governance
Year Ended August 31, 2019
(Schedule 7)

	2019	2018
Annual meeting	\$ 4,070	\$ 2,896
Board and executive meetings	6,068	2,119
Staff travel	7,834	5,189
	\$ 18,070	\$ 10,203

The accompanying notes form an integral part of these financial statements

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The accompanying notes form an integral part of these financial statements

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DUDLEY & COMPANY LLP



Betsy Rosenwald "What I meant to say" oil, wax on wood 2018



CARFAC
SASKATCHEWAN
VISUAL ARTISTS



Jess Richter, "Mari Lwyd" papercut, vellum, gouche, gold leaf 2019



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