

# the ARTS

SASKATCHEWAN ARTS BOARD 2010-2011 ANNUAL REPORT



# beyond



# Mission

To cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan.

# Vision

Saskatchewan is known internationally as a truly creative society — a society for arts and innovation — which fosters a spirit of inquiry and exploration in its citizens. Readily available to everyone, the arts play a crucial role in encouraging us to value our own cultural identities and communities with understanding and confidence. We are known well beyond our borders for the work of our artists, for the vitality of our imaginative life and the place of art in the lives of everyone who lives here.

# Values

In realizing the vision for the arts in Saskatchewan, we are guided by the following values:

## ART AND ARTISTS:

The work of Saskatchewan artists is at the centre of all of our policies and programs.

## ENGAGEMENT AND ACCESS:

We are committed to fostering dynamic and continuous engagement between Saskatchewan artists and citizens.

## ACCOUNTABILITY AND TRANSPARENCY:

Our policies and processes are transparent and reflect a commitment to accountability for the public trust we hold.

## PARTNERSHIPS AND COLLABORATION:

We work collaboratively and value community-based partnerships and the contributions of all participants.

## IDEAS AND THE ARTS:

We recognize and support the significant role of the arts in the creation and advancement of ideas in society.

## EXCELLENCE AND DIVERSITY:

We support the achievement of excellence in the arts and celebrate ever-increasing diversity in the arts in our province.

The Honourable Dr. Gordon L. Barnhart

Lieutenant Governor of Saskatchewan

Your Honour:

The Saskatchewan Arts Board is pleased to submit the annual report for the fiscal year April 1, 2010 to March 31, 2011. The Saskatchewan Arts Board's financial statements are included and have been audited by the provincial auditor.

Respectfully submitted on behalf of the Saskatchewan Arts Board.



The Honourable Bill Hutchinson  
Minister of Tourism, Parks,  
Culture and Sport



Byrna Barclay  
Chair  
Saskatchewan Arts Board

### What is this?



This is a QR code. Use your smartphone to scan the codes throughout this report and experience Saskatchewan artists' work through online media, such as music, videos, or websites.

### How can I read a QR code?

If you have a smartphone, go to the app store and search for a QR code reader. Run the app and hold your phone's camera over the code to read it. Enjoy!



# eyond

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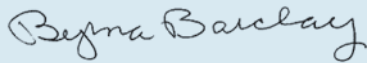
**Front Cover**  
Kiyoko Kato  
*Lost*, 2006  
Acrylic, resin on wood

Photo: Dept. of Photography,  
University of Regina

## From the Chair

### This Land, Our Muse, Beyond Our Borders

In this Annual Report, we recognize and celebrate and applaud those artists who create an environment that enriches the lives of the people of Saskatchewan and attracts others to make this their home, too. If we look at a map of the province, we will find the arts in every community, large or small; an out-reach that extends as far as the proverbial eye can see. But once again this year, our parkland and prairie artists have gone far beyond our borders – the theme of this Annual Report. We have sent our artists and their organizations as far as China, and on the national scene, this time to Ottawa. All the planning and preparatory work in partnership with our neighbours in Manitoba occurring in 2010 culminated in an extraordinary presentation in Ottawa in May 2011. Inspired by exhibitions, installations, performances, and names of some of the artists and groups sent to Ottawa, here is our tribute to Prairie Scene(s).



Byrna Barclay  
Chair

### Prairie Scene(s)

1. Never mind my white hair, the hobble in my gait  
as I step carefully up the icy stairs of the Legislature  
I am still the girl with unravelling yellow pigtailed  
who lives at the place where prairie meets parkland  
& already I know what makes us famous:

It's Jon Vickers of Prince Albert, he of the voice  
that echoes the song of river ice breaking against bridge girders.  
It's Frances Hyland from Shaunavon, the star of *Drylanders*;  
Weyburn's W.O. Mitchell, the kid who has seen the wind.  
It's Ernie Lindner who dreams our land,  
& the creation of our Arts Board.

2. In a land remembered & known for its art  
we find the First Nation's song of unity  
of all things under this prairie sun  
in the fiddle of Métis master John Arcand  
in *Pemâskweyâw*, in *All the Horses and All the Egg*,  
in *A Tribe Called Red*.
3. The ordinary illuminated, made larger than itself, becomes eternal  
as everything changes and remains the same in the artists' light:  
in Robin Poitras' *bell songs* danced between the massive legs of a bronze spider;  
In Adrian Stimson's *Re-herd The Bison. Oh, Man's Gotta Be a Stone*, Colin James.  
It's all Jack Semple's wailin' licks and Joël Fafard's hot country. Musical outlaws!
4. This is our Prairie Scene today, in the year that forgot the season of spring.

In the very names of the installations, exhibitions, performances

#### The Saskatchewan song:

*Buffalo Boy*  
*From Pow Wow to Hip Hop*  
*Random Acts of Dance*  
*Little Miss Higgins*  
*Songs of a Prairie Girl*  
*In Fur Till Spring*  
*Music for a Sunday Afternoon*  
*Library Voices*  
*A Liberating Containment*  
*The Wailing Jennys*  
*(In) Deep Dark Woods*  
*Oh, My Darling*  
*Winter Kept Us Warm*  
*A Place in the Prairies*  
*Is Perspective Everything?*  
*Waiting for Joe. In Cool Water.*

5. As we send you east, you ambassadors for the arts,  
you give honour and name to this prairie scene:

Home.





# board

**Back Row (Left to Right):** Joan Quinlan, Bob Jamieson, Byrna Barclay, Lyndon Tootoosis, Gwendolyn Arthur

**Front Row (Left to Right):** Lorna Zatlun, Charlie Baldock, Dan Cugnet, Mary-Ann Kirkby

**Missing:** Michelle Hunter, Peggy L'Hoir, Michelle LeClair-Harding

**Photo:** Dept. of Photography, University of Regina

## From the Executive Director

The spring and fall granting cycles are exceptional times at the Arts Board. It starts when a cross section of artists from across the province set down the tools of their professional practices and take up pen and paper (or its technological equivalent.) The artistic visions brought forward are spectacular in scope, imagination, and power. With deadlines diligently observed, the machinery of the Arts Board kicks in; an elaborate synchronization of effort by staff that results in juries of peers being convened, supplied with a mountain of material to evaluate and, finally, charged with choosing who will, and who will not, receive the much anticipated letters of congratulations and soon afterward, the cheques.

This is only part of how a publicly supported artistic creation has endured since the Arts Board was established 63 years ago. The process itself is regularly reviewed, but the core responsibility of the funder to the artists and arts organizations that support them remains constant – to be responsive to the changing arts environment. Our program consultants, supported by a dedicated administrative staff, are vigilant monitors of that environment. Their knowledge and expertise is an important support for our clients.

In 2010-2011, the Arts Board itself became part of the changing environment with the release of its new Strategic Plan. It recognizes the interconnectedness of artists and the arts organizations that support them, as well as the communities that engage with their

# staff



**Back Row (Left to Right):** Noreen Neu, Sabrina Cataldo, Sandi Sikorski, Kelly Phipps, Jennifer McRorie, Kathy Allen, Bob Guest, Dalton Bilsky

**Middle Row (Left to Right):** Deron Staffen, Karen Henders, Joanne Gerber, Shelly Sundholm-Vonau, David Kyle, Carmelle Pretzlaw, Michelle Rae McKay, Gail Paul Armstrong, Denise Dreher, Doug Townsend

**Front Row (Left to Right):** Darryl Bauche, Dianne Warren, Dagmara Genda

**Missing:** Brett Bell, Peter Sametz

**On Leave:** Marie Amor, Diana Chabros, Aaron Clarke, Laura Harms, Dakota McFadzean

**Photo:** Dept. of Photography, University of Regina

artistic “product.” It speaks to a public benefit from the arts that helps build quality of life, and it challenges the funder to live up to the same high standards demanded of those we fund.

The Strategic Plan emerged from a series of public consultations, web surveys, alignment with the provincial cultural policy, and from unprecedented collaboration between the board of directors and staff of the agency. That work has led us to a further examination of the programs and services of the Arts Board – work that continues into the 2011-2012 year. The Strategic Plan even helped shape the design of this year’s Annual Report.

I invite you to join the board and staff of the Arts Board in this annual celebration of the many achievements of Saskatchewan artists at home and Beyond. The stories contained in these pages began with a vision, the skill and passion to bring it to life, and an approach to the Saskatchewan Arts Board.

Exceptional? Absolutely.

David Kyle  
Executive Director

# Artists

## From deep dark woods to west-coast sunshine

The next time you're watching an American movie or television show, listen closely to the music in the background. It could be a Saskatchewan band's song, thanks to SaskMusic's trip to California in November 2010.

Supported by a Culture on the Go grant, SaskMusic took The Deep Dark Woods and The Sheepdogs to perform at five venues in Los Angeles, San Francisco, and Sacramento. This included an invite-only gala performance to introduce the bands to Hollywood film and television music supervisors.

The trip marked the first major introduction of Saskatchewan music to the film and television industries, and it also raised the profile of SaskMusic as a professional organization that can connect the film and TV industries with quality musicians.

In their report to SaskMusic, The Sheepdogs wrote, "We have several interested parties on the side of publishing that can allow us to make additional income and raise the profile of our band in the U.S. market."

The Deep Dark Woods added, "We've had certain people get back to us, telling us which songs are their favourites, with an interest of placing them in the future."

J.P. Ellson, chief operating officer at SaskMusic, says that consumers have so many musical choices that artists need to have

some "buzz" to get noticed. "Currently the best way to start the creation of buzz is to bring the artists to the attention of the people who function as filters of cultural product," he says.

For more on The Sheepdogs and The Deep Dark Woods, visit [www.thesheepdogs.com](http://www.thesheepdogs.com) and [www.thedeepdarkwoods.com](http://www.thedeepdarkwoods.com) or find them on Facebook, Twitter, and MySpace.

For more on SaskMusic, visit [www.saskmusic.org](http://www.saskmusic.org).

*SaskMusic is supported by the Creative Industries Sector Organizations program, which is funded through the Creative Industries Growth and Sustainability Fund, through an agreement with the Ministry of Tourism, Parks, Culture and Sport. Culture on the Go is funded through an agreement with the Ministry of Tourism, Parks, Culture and Sport.*

# Saskatchewan artists pursue their creative work and careers in a dynamic, culturally diverse environment



Ryan Boldt of The  
Deep Dark Woods.  
Photo:  
Derek Bachman



The Sheepdogs  
Photo:  
Derek Bachman



## Choosing writing over welding

After reading all of the non-adult books in her small-town library, Emily Garland decided that if she still wanted to read, she would just have to write books. "I used all my spare time to write instead of doing all those normal school kid activities like making friends and participating in water balloon fights in the middle of winter," she says.

A practical child, she realized that writing isn't the highest-paying profession. "I tried to become interested in anything else: welding, engineering, science, business, plumbing, small engine repair, but alas, I do not have the mind – or hand – for anything that has the faintest hope of keeping me above the poverty line." When she was accepted into the literary arts program at the University of Victoria, she decided it was a sign to follow her dream, "whether that meant a diet of hotdogs and Ichiban noodles or not."

Being awarded a Premier's Centennial Arts Scholarship helped support her literary training by giving her more time

to focus on her writing instead of on part-time jobs. It also had an unexpected influence on her writing itself. "One of my professors, Tim Lilburn, a Saskatchewan poet, found that I had won the scholarship and pushed me to write from a Saskatchewan perspective in my work," she says. "So, the scholarship helped me open a side of myself I'd never considered writing before and, at the present time, is what I'm shaping into a manuscript."

Garland has been accepted into an online master's degree at the University of British Columbia in fall 2011, focusing on children's literature and poetry.

*The Premier's Centennial Arts Scholarship is funded through gifts and contributions from Eva Mendel Miller, Wally Mah, and Fred Mennie, as well as through the 2005 Canada Games Building Dreams and Champions Legacy Fund: Saskatchewan Arts Bursaries Program.*

I was very fortunate to have wonderful mentors in Saskatchewan as I went through this process.

## All aquiver over Luhnig

In sixteenth-century Hungary, Countess Elizabeth Bathory tortured and killed more than 600 servant girls in order to bathe in their blood. "She believed this practice would render her beauty immortal; it certainly did her reputation," says Holly Luhnig, author of *Quiver*, which explores the gory historical tale.



The novel was published by Harper Collins Canada in 2011 to national acclaim. Antanas Sileika of the *National Post* wrote, "Luhnig holds a PhD in the literature of 18th-century madness and theories of the body, but there is nothing remotely academic about this thriller. It is fast and wicked and dark. The writing in this novel is as clean and slick as a stiletto between the ribs."

Raised in rural Saskatchewan and now living in Toronto, Luhnig received the 30 Below Lieutenant

Governor's Arts Award in 2005, and her collection of poetry, *Sway*, was nominated for a Saskatchewan Book Award. Luhnig received an Independent Artists grant to write part of *Quiver*, which is her first novel.

"I first started writing about Bathory in poems. But a lot of the poems I tried weren't working. It took me about a year to fully admit that the ideas and narratives I wanted to explore were best suited to a novel," she says. "And then I had the very daunting task of learning how to write a novel as I went along. I was very fortunate to have wonderful mentors in Saskatchewan as I went through this process."

*Quiver* will be released in the United States by Pegasus Books in summer 2011.

For more on Holly Luhnig, visit [www.hollyluhning.com](http://www.hollyluhning.com).



Scan this QR code with your smartphone to watch the book trailer for *Quiver*.





Holly Luhnig  
Photo:  
Ben Checkowy

Jennifer Webber in  
New York City.

Photo:  
Jonathan Forrest



## Northern lights in the Big Apple

One night in Edmonton, playwright Jennifer Wynne Webber found a young Inuk man lying in the street, shaking, disoriented, and heartbroken over where his life had gone since moving to the city. "Trying to help him that night was an experience that changed me," she says. She wrote the play, *White Lies* (previously named *Whistling at the Northern Lights*), as a way to honour the encounter.

The piece was presented as part of the Saskatchewan Playwrights Centre (SPC) 2006 Spring Festival of New Plays, and SPC dramaturge, Ben Henderson, asked Webber if he could send the script to a few people.

Three years later, Frances Hill, artistic director of Urban Stages in New York, wrote Webber to say how impressed she was with her writing. In fall 2010, Hill scheduled a reading of the play at the Off-Broadway theatre and nominated it for an international award. "It was an unexpected and overwhelming vote of confidence in me and my work," Webber says.

The reading helped Webber see her play in a new light and gave her ideas on how to refine it. "It was a hugely important experience and one that I'm sure will continue to inspire and fuel my work for some time to come."

For more on Jennifer Wynne Webber's work, visit [www.jenniferwebber.com](http://www.jenniferwebber.com).

For more on the Saskatchewan Playwrights Centre, visit [www.saskplaywrights.ca](http://www.saskplaywrights.ca).

*Webber received a Travel Grant to attend the reading in New York, and an Individual Assistance grant (now Independent Artists Program) in 2003 to write an early draft of the play. The Saskatchewan Playwrights Centre receives funding from the Professional Arts Organizations Program.*

# Look north for a new star

The small northern Saskatchewan community of La Loche is known for its fishing, hunting, and camping. One day, though, it may be best known as the home town of Damien Cheecham. Thanks to an Indigenous Pathways Initiative Arts Grant, Dene singer/songwriter Cheecham has recorded his first album.

“What gave me the push to pursue the arts grant was getting my song turned down by a radio station,” Cheecham says. “Because my song wasn’t recorded professionally, it didn’t have that ‘pro sound’ – it sounded like a demo.” The self-titled debut, based on his life experiences, was released in December 2010.

The rock fusion album is unique because Cheecham sings the song, “*Nech’alani*,” in Dene. The English translation of *Nech’alani* is “heritage.” He says, “The message of the song is not to forget your heritage, keep it strong, be proud of

being Dene, love the land, and remember the grandfather (God).”

The 27-year-old is new to songwriting, writing his first song about four years ago. He has been singing since he was a child and started playing guitar when he was 12. Growing up and living in northern Saskatchewan has made an impact on both Cheecham and his music. “There wasn’t much to do in a small northern town,” he says. “The connection to nature also had an influence on my music.”

You can find Damien Cheecham on Facebook, Twitter, or MySpace.



Scan this QR code with your smartphone to listen to Damien Cheecham’s song, “Take Your Soul Away.”

Thanks to an Indigenous Pathways Initiative Arts Grant, Dene singer/songwriter Cheecham has recorded his first album.



Damien Cheecham  
Photo:  
Thomas Porter Photographics



# Moving beyond disciplines

Visual artists dancing. Poets singing. Actors painting. In the National Artist Program (NAP) at the Canada Games, anything is possible. Young artists from every province and territory work in a variety of artistic disciplines to create a collaborative public performance at the NAP Gala. By pushing them outside their comfort zones, the program aims to inspire creativity and growth in emerging artists.

In 2011, actor Lucy Hill, First Nations poet Nickita Longman, and singer Whitney Mather were chosen by a Saskatchewan Arts Board jury to represent the province at the Winter Games in Halifax.

Working collaboratively with other artists was challenging but rewarding, says Hill. "There would be a big group of us trying to create something, not knowing where to start or what to do, and then something between us would just click, and all of a sudden the inspiration would be flowing and we would all be on our feet creating something together."

Seeing artistic work evolve from discipline to discipline was unlike anything Mather had experienced before. "It was incredible to be able to see my music embodied in a dancer, or put in paint on a canvas. In the same way, it was a blessing to be able to watch other artists and make music based on what I could see of them in their work," she says.

"Each artist brought something of their own to the program and the diversity was endless," says Longman. "The inspiration brought by these people alone will allow me to want to continue in this field of work."

For more on the 2011 Canada Winter Games and NAP, visit [www.canadagames2011.ca](http://www.canadagames2011.ca).

National Artists Program Gala performance, *Suspension*, at the 2011 Canada Winter Games in Halifax.

Photo: Len Wagg



## 2010 Lieutenant Governor's Arts Awards

The sixth annual Lieutenant Governor's Arts Awards was held on September 21, 2010, at the Conexus Arts Centre in Regina. This annual event celebrates the contributions of individuals, groups, and organizations to the arts in Saskatchewan. Recipients receive an original piece of artwork created by sculptor Joe Fafard, as well as a cash prize.

### Recipients:

**Lifetime Achievement** – Michael Hosaluk, Saskatoon

**30 Below** – Heather Benning, Watrous

**Arts and Learning** – Wendy Winter, Regina

**Leadership** – Saskatchewan Woodworkers' Guild

**Saskatchewan Artist** – Lee Brady, Saskatoon

**Volunteer** – Trent Watts, Saskatoon

### *Land of Singing Skies*, a performance piece by Eric Powell

The performance piece commissioned for the 2010 Lieutenant Governor's Arts Awards was *Land of Singing Skies* by Eric Powell. It explored the unique sonic character of Saskatchewan, drawing from both rural and urban soundscapes, as well as the sounds of industry and transportation. Field recordings collected from around the province were combined with an instrumental ensemble to create a unique aural experience celebrating this amazing place.

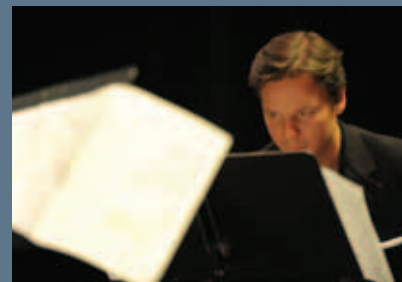
*Performance pieces at the Lieutenant Governor's Arts Awards are funded through the 2005 Canada Games Building Dreams and Champions Legacy Fund: Saskatchewan Artists Program.*

### Thank you to the sponsors of the 2010 Lieutenant Governor's Arts Awards:

- North Ridge Development Corporation (patron sponsor)
- His Honour the Honourable Dr. Gordon L. Barnhart, Lieutenant Governor of Saskatchewan
- Potash Corporation of Saskatchewan
- Cameco
- Affinity Credit Union
- SaskCulture Inc. and Saskatchewan Lotteries
- Casino Regina and Casino Moose Jaw
- Leader-Post
- The StarPhoenix
- Lite92FM
- Global Regina
- Global Saskatoon
- Noblet Design Group
- Impact Printers
- Ministry of Tourism, Parks, Culture and Sport

For full profiles of the recipients of the 2010 Lieutenant

Governor's Arts Awards, visit [www.artsboard.sk.ca/showcase](http://www.artsboard.sk.ca/showcase).



Composer Eric Powell directs the performance piece, *Land of Singing Skies*, at the 2010 Lieutenant Governor's Arts Awards.

Photo: Mark Taylor



Ryan Stinson  
Photo:  
Mandy Renneberg

## Experimenting with genre

Saskatoon hip hop artist Ryan Stinson’s music is hard to define, and he likes it that way. He describes his process on his latest experimental EP as “quilt-like,” in the way he uses “sampling, original composition, and vocals (singing/rapping), putting them together to create something with my own touch that is new and unique.”

Stinson received an ArtVenture Project Grant to create a multi-genre-influenced album that features Saskatchewan musicians and experiments with songwriting and composition. One featured artist is Regina’s Def 3 (Danny Fernandez). “He can really bring a lot to the table and I feel that he’s at a point artistically where he’s drawing in a lot more influence from his upbringing and historic background, compared to most emcees,” Stinson says. “I think we both bring something fresh and creative to Saskatchewan’s hip-hop scene.”

One of Stinson’s main goals was to experiment and learn, exploring arrangement and composition in a deeper way. “Through this project I have learned to feel a lot more comfortable when experimenting with new sounds, to always push myself to follow through with initial ideas, and to listen to critical responses from my friends and colleagues,” he says. The resulting songs vary from instrumental to sing-song, and from folk to hip-hop.

The tentative release date for the EP is October 2011. The album will be available for download on Stinson’s label, Phonographique, at [www.phonographique.com](http://www.phonographique.com).

For more on Ryan Stinson, visit [www.ryanstinson.com](http://www.ryanstinson.com) or find him on Facebook and Twitter.



Scan this QR code with your smartphone to listen to “Long Gone (ft. Jamilynn Gubbe)” from Ryan Stinson’s album, *20 Something*

## From Saskatchewan Express to Nashville, Tennessee

Five years ago, Samara Yung was touring the Prairies as part of Saskatchewan Express. Today, the Yorkton country music singer/songwriter has two full-length CDs under her belt and was named Saskatchewan Country Music Association (SCMA) Female Vocalist of the Year and Rising Star for 2010.

Yung was nominated for seven SCMA Awards in 2009 and five the next year for her debut album, *Show Me the World*. “It was an honour to be nominated, but to come away with two, I’m still kind of stunned,” she says. Yung received an ArtVenture Project Grant from the Arts Board to record her second album in Nashville, Tennessee in 2011.

“This album is different from the last one, as I am older now and more mature in my songwriting and vocals,” Yung says. “The first album was a learning experience in trying to find out who I am as an artist. This time, I spent more time listening to other people’s songs as well as my own and trying to pick the ones that I felt really matched my personality and style.”

She characterizes her music as “sad break-up songs, fun break-up songs, love songs, and life songs. I think that when someone listens to this album, they will get a good mix of my personality – fun when I can be, serious when I have to be, and bubbly the rest of the time!”

Yung had good radio play with her first album but would like to reach more with her sophomore release. She is also working on getting a distribution deal in Canada.

For more on Samara Yung, visit [www.samarayung.ca](http://www.samarayung.ca).



Scan this QR code with your smartphone to listen to Samara Yung’s album, *Show Me the World*.



Samara Yung  
Photo:  
Photography by  
Mitch





One of Barbara Reimer's photos, developed in a coffee solution instead of harsh chemicals.

## In Search of the Green Photo

Many photographers begin their days with a cup of hot java, but Saskatoon artist Barbara L. Reimer uses her coffee to develop photographs. In her project, *Finding a Green Photo*, she used dated, "recycled" film to take photos of garbage dumps and ecological sites in Nicaragua, Saskatchewan, and Toronto, developing the photos in an organically derived solution. "My project is about the landscape we have created and what is considered waste," Reimer says.

Supported by an Independent Artists grant, Reimer went to Nicaragua in August 2010 to photograph in Managua's La Chureca, the largest open air waste site in Central America, where a community has formed to sift through garbage for items to resell or to reuse. She also took pictures at El Carizal's Earthship in Casa Llanta, a sustainable building made from "garbage", such as tires, glass, and plastic bottles, and donated and scrounged building materials.

"The fact that both of these sites exist in Nicaragua and are the result of the tourist industry is why I wanted to photograph there."

Reimer returned in February 2011 to show her work at a gallery in San Juan del Sur and the Earthship Pitaya Festival in El Carizal. "After I returned home, I received an email from one of the festival organizers, letting me know that she thought it was cool to see my photos still around in the community and in people's homes after the festival."

While Reimer travelled to Nicaragua as a professional artist, the trips also impacted her personally. "One cannot help but be changed by the experience of any sort of travel to witness first-hand another culture."

For more on Barbara Reimer, visit [www.reimereason.ca](http://www.reimereason.ca).

# Untimely Demise a timely success

Crowds show their appreciation at Untimely Demise shows with raised pint glasses, head-banging, fist pumping, moshing, and ardent cheering. "It is a regular part of our shows, and it really reinforces that we are doing our job as a metal band," says Matt Cuthbertson (lead, rhythm guitar, and vocals). "We have heard comments from the audience like, 'I don't like metal, but these guys are good!' We have been lucky enough to have a lot of non-metalheads check us out, and actually appreciate the musicianship."

The Saskatoon band often plays to sold-out crowds in the province and is quickly gaining fans across Canada, and in Europe and Japan. Cuthbertson, his brother Murray (bass guitar), and Scott Cross (drums) have one main goal: to make fast, technical, greasy metal music that explores complex rhythmic themes.

"We like to incorporate a strong lead guitar influence in our songwriting which draws from all eras of metal, and is also influenced by the jazz and classical genres," Cuthbertson says.

Untimely Demise received an ArtVenture Project Grant to record its debut full-length album, *City of Steel*, released in December 2010. The Arts Board grant allowed the group

to record with a producer who "understands and breathes thrash metal," but most critically, Cuthbertson says, "it has added legitimacy to the independent metal scene in Saskatchewan as a true art form and not misguided rage. Hopefully this paves the way for more great metal acts in Saskatchewan."

You can find Untimely Demise on MySpace, Facebook and Twitter.



Scan this QR code with your smartphone to listen to Untimely Demise's *City of Steel* album.

## Music boot camp

Regina's Val Halla may not have cat scratch fever, but she does know how to tour at a feverish pace. After performing at the 2010 Cultural Olympiad in Vancouver, she played Canadian Music Week in Toronto, then immediately embarked on a 41-date tour in the United States to open for rock legend Ted Nugent.

She describes the two-and-a-half month tour, supported by a Culture on the Go grant, as "music boot camp with Ted Nugent. It was awesome! I just had no concept of what it really means to be a great performer. I had my eyes opened, the wind knocked out of me, and got a figurative slap in the face."

Halla's collaboration with Nugent was serendipitous. A music store owner was one of 30 people at her performance in a bar in Waco, Texas.

He happened to be good friends with Nugent and introduced the two of them the following week.

"If I hadn't received the grant in 2010, there is absolutely no way that I would have been able to accept the opportunity to hop on a major national US tour," she says. "People have commented that Ted Nugent gave me my first big break, but I would argue that receiving the Culture on the Go grant was the actual big break, because it opened up an entire world of possibilities for me that were previously out of reach simply due to finances."

For more on Val Halla, visit [www.valhallaonline.com](http://www.valhallaonline.com) or find her on Facebook or MySpace.

*Culture on the Go* is funded through an agreement with the Ministry of Tourism, Parks, Culture and Sport.



Scan this QR code with your smartphone to watch Val Halla's video, "Stay (I wanna be with you)."

Val Halla  
Photo: Kim Jay



Untimely Demise (left to right): Scott Cross, Matt Cuthbertson, and Murray Cuthbertson.

Photo: Anika Evans

We forgot to clap, as we were all in such shock at the beauty!

## Awe-inspiring dance

White Birch Ballet Company's performance in Rose Valley was so stunning that the audience was, well, stunned. "We were in such awe," says one audience member. "We forgot to clap, as we were all in such shock at the beauty!"

Rose Valley was a stop on the company's 2010 Culture on the Go tour, which also went to The Battlefords, Rosthern, Prince Albert, and Brandon, Manitoba. White Birch partnered with Dance Saskatchewan to present shows and workshops in each community. About 80 youth participated in workshops, and more than 400 people attended performances.

"Audiences were so appreciative of having us come to them and provide a day of cultural activity," says founding artistic director Darlene Williams. "Many felt inspired to organize and present more cultural activity for their communities."

The tour was a positive experience for the company's professional dancers, too. "It has allowed me to express artistry in a professional and intimate way, where I can receive feedback and see the reactions of the communities we travel to," says Erin Sheppard.

Formed in 2008, White Birch is the province's only professional ballet company. It gives professional and emerging dancers performing and development opportunities and provides audiences with high-quality Saskatchewan-produced ballets.

"White Birch Ballet is creating role models," says Williams. "It demonstrates to youth that dancing is possible way beyond high school."

For more information, find White Birch Ballet Company on Facebook, and visit Dance Saskatchewan at [www.dancesask.com](http://www.dancesask.com).

*Culture on the Go is funded through an agreement with the Ministry of Tourism, Parks, Culture and Sport. Dance Saskatchewan receives funding from the Provincial Cultural Organizations program, which is adjudicated by the Arts Board on behalf of SaskCulture Inc., with grants paid by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.*

White Birch Ballet company dancer Carol-Ann Bohrn in Paquita.

Photo: Matt Duboff



# Arts Organizations

**Saskatchewan arts organizations have the capacity to pursue their mandates and to be viable and sustainable over the course of their existence.**

## Reflecting visual art in dance

It began with a simple request: “Would you have a space between shows that we could use for a dance performance? We’re celebrating our 25<sup>th</sup> anniversary,” asked Robin Poitras, artistic director of Regina’s New Dance Horizons (NDH).

Timothy Long, head curator at the MacKenzie Art Gallery, wasn’t able to accommodate the request, but was inspired to do something bigger. “Instead of squeezing a performance between shows, why not invite the company into the gallery for a full season

and present their performances in the context of an exhibition?” he thought.

And so, the idea for *MAGDANCE art + dance* was born. The exhibition and performing series offered an opportunity to reflect on the deeper connections between dance and visual art. It brought together a review of the past, a view of the present, and a glimpse of the future through performances that responded to works from the MacKenzie’s permanent collection.

“I am grateful to the MacKenzie Art Gallery for what has been a most extraordinary residency,” says Poitras. “Local and guest artists enjoyed the generosity and openness of the space and the context of a parallel art practice.”

Running from January through April 2011, the lineup included dance performances, experimental work, and storytelling events.

*Both New Dance Horizons and the MacKenzie Art Gallery receive funding from the Professional Arts Organizations Program.*



Scan this QR code with your smartphone to watch a video of the performance, *Men in Skirts*, at the NDH fundraiser, Tokyo Elvis Love Dance Marathon.





*In Fur Till Spring,*  
choreographed by  
Robin Poitras and  
performed by Ziyian  
Kwan.

Photo: Edward Poitras

## Smart aleck remark leads to 35-year bassoon career

Peter Gravlin, principal bassoon player for the Saskatoon Symphony Orchestra (SSO), is retiring at the end of the 2011 season after 35 years with the orchestra.

He wasn't always interested in the bassoon. In fact, it was a flippant remark that led him to the instrument in Grade 12. "One day, the band teacher stood up in front of the band holding an instrument and said, 'I have a bassoon here and no one to play it. Are there any clarinet or flute players interested in switching?' No one else seemed interested. I thought they were all jam tarts, so as a smart aleck brass player at the back, I said, 'I'll do it,' and it went from there."



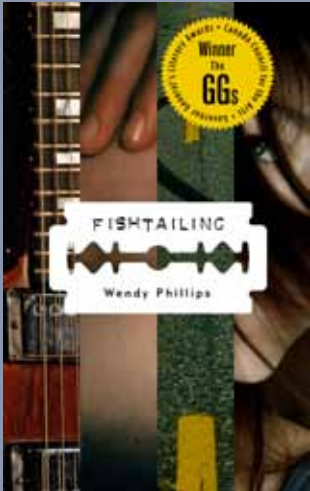
Peter Gravlin  
Photo: Trudy Janssens,  
Photography One 2 One

After working at a plywood mill for a few years, Gravlin went to school to become a band teacher. He joined the SSO in 1976 as the first person to hold the position of principal bassoon, and is a founding member of the Saskatoon Symphony Chamber Players. Maestro Victor Sawa says Gravlin is a "superb musician, a dedicated mentor, a true gentleman, and an ultimate professional."

For more on the SSO, visit  
[www.saskatoonsymphony.org](http://www.saskatoonsymphony.org).

*The Saskatoon Symphony Orchestra  
receives funding from the Professional  
Arts Organizations Program.*

# Prestigious awards for Saskatchewan writers and publisher



Canada's literary world was abuzz with talk of Saskatchewan after two writers and a publisher from the province received the most prestigious literary awards in the country in 2010.

Regina's Dianne Warren won the Governor General's Literary Award for Fiction for *Cool Water*; Saskatoon's Allan Casey received the Non-Fiction Award for *Lakeland: Journeys into the Soul of*

*Canada*; and Coteau Books' publication, *Fishtailing* by Wendy Phillips, won the Children's Literature (Text) Award.

Nik Burton, managing editor of Coteau, says *Fishtailing* stands out because of its novel-in-verse form. "Emotion has never been more full of tension than when it is presented in the poetic form," he says. "We had a very successful story-in-verse with *Grey Owl: The Mystery of Archie Belaney*, so we felt we had a strong title on our hands."

Coteau's publications have been nominated for Governor General's Literary Awards eight times in four genres: fiction, poetry, drama, and children's literature. "We're sure that we're one of very few Canadian publishers, if not the only one, that can make such a claim," Burton says. The publisher's books have won three of those awards, including for *Voice* by Anne Szumigalski (poetry) and *A Song for Nettie Johnson* by Gloria Sawai (fiction). For more on Coteau Books, visit [www.coteaubooks.com](http://www.coteaubooks.com).

The Governor General's Literary Awards are funded and administered by the Canada Council for the Arts. For more information, visit [www.canadacouncil.ca](http://www.canadacouncil.ca).

*Coteau Books receives funding from the Professional Arts Organizations Program.*



## A podium for Canadian choirs

Saskatoon was alive with the sound of music in May 2010, when hundreds of people descended on the city for Podium 2010, a national choir conference.

The conference was hosted by the Saskatchewan Choral Federation (SCF) in partnership with the Association of Canadian Choral Communities. During the three-and-a-half-day event, 19 clinicians presented 39 sessions for conductors, singers, administrators, and composers, and 19 choirs were featured at daytime and evening concerts. Thirty-five per cent of participants were from Saskatchewan, with eight choirs from the province performing.

"One of our biggest challenges was fitting everything in," says Denise Gress, SCF's executive director. Fortunately, the organizing committee had the support of more than 50 volunteers. "Their involvement helped meet and master the challenges of hosting more than 600 people at a multi-day event."

Gress received glowing reviews about the calibre of performances and quality of professional development opportunities. She says the conference "provided us with an opportunity to meet and work with choristers and conductors who had not been actively involved with the organization."

"Podium 2010 was an amazing experience and, although it was a lot of work, it brought together so many people, and that has really strengthened ties within the great choral community here in Saskatchewan and across Canada," Gress says.

For more on the Saskatchewan Choral Federation, visit [www.saskchoral.ca](http://www.saskchoral.ca).

*The Saskatchewan Choral Federation receives funding from the Provincial Cultural Organizations program, which is adjudicated by the Arts Board on behalf of SaskCulture Inc., with grants paid by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.*

The National Youth Choir of Canada, directed by Dr. Victoria Meredith, performs in Saskatoon's Knox United Church as part of Podium 2010, Canada's National Choral Conference.

Photo: L. Heuchert

# The year of La Troupe

After such an exceptional year, La Troupe du Jour should consider changing its name to La Troupe d'Année.

The francophone theatre company celebrated its 25<sup>th</sup> anniversary; toured its award-winning play, *Rearview*, to *Love, Saskatchewan* in Toronto; took its production, *La Maculée*, across Saskatchewan; and opened a new production centre, all while presenting its regular season in Saskatoon. Its artistic director, Denis Rouleau, also received the Henry Woolf Award for Continuing Achievement at the Saskatoon and Area Theatre Awards.

Since opening in December 2010, the production centre has become a focal point of cultural activity in the city.

"When we did the feasibility study, we saw there was a need in the community. Independent companies don't have a place to rehearse, or build a set, or make a costume," says Rouleau. "It's become a very busy place and it shows there was a need for a centre like this."

So far, 12 groups are using the centre for rehearsal, workshops, and meetings, and the Saskatchewan Native Theatre Company and Tant per Tant have become companies-in-residence. The centre also gives La Troupe du Jour and the francophone community greater visibility.

Gilles Poulin-Denis wrote and starred in La Troupe du Jour's touring production of *Rearview*, directed by Philippe Lambert.

Photo: Yvan LeBel

We have a façade on the street now, we are a player in the community, and we're part of the cultural mapping.



"We have a façade on the street now, we are a player in the community, and we're part of the cultural mapping," Rouleau says. "We're proud of it and we're happy to be here."

For more on La Troupe du Jour, visit [www.latroupedujour.ca](http://www.latroupedujour.ca).

*La Troupe du Jour, Saskatchewan Native Theatre Company, and Tant per Tant receive funding from the Professional Arts Organizations Program, and La Troupe's Rearview and La Maculée tours were supported by Culture on the Go grants. Culture on the Go is funded through an agreement with the Ministry of Tourism, Parks, Culture and Sport.*



# People of Saskatchewan

## Artistic celebration touches community

When it came to the celebration of their community's centennial, Zenon Park's artists wanted more than a big party. They wanted a celebration that showcased the diverse talent of local artists and the community's rich francophone culture and history. The resulting *Silo à souvenirs/Silo of memories* project was supported by an Arts Board ArtVenture Project Grant.

"The reaction to the performance was sincere and heartwarming. Many were touched by the content as well as the creativity of the performance, the memory of which will not soon be forgotten," says Michel Marchildon, songwriter and spoken-word artist.

To create the ambitious piece, Marchildon teamed up with fellow Zenon Park artists Véronique Poulin (songwriter and musician), Renée Sigouin (dancer), and Zoé Fortier (visual arts and multimedia artist), as well as two Saskatoon artists, Jean-Sébastien Gauthier (multidisciplinary performance artist), and Stephan Fuchs (filmmaker).

The town's most majestic focal point, the last remaining grain elevator, was transformed into a giant screen for the performance, where archival video footage was projected. The performance also incorporated elements of Zenon Park's historical and artistic past through live music, dance, and storytelling. The collaborative piece honoured the town's

residents and their efforts to preserve French culture and language, at a time when many small Saskatchewan communities are having difficulty surviving. It was presented to approximately 1,500 Zenon Park residents, past and present, on August 1, 2010.

Residents of other francophone communities joined Zenon Park in the celebration, and the province's francophone media helped promote the performance. In the following months, CBC Radio Canada (Regina) produced a half-hour "behind the scenes" segment of highlights of the *Silo à souvenirs/Silo of memories* project, which was broadcast provincially in December 2010.

**The people of Saskatchewan value the power of the arts as a way of contributing to the quality of their lives and the vibrancy of their communities.**





As part of the *Silo à souvenirs/Silo of memories* project in Zenon Park, the town's last remaining grain elevator was transformed into a giant projection screen.

Photo: Lina Brisco

# The art of agricultural sounds



The Western Canadian Agribition is known for its sights and smells, but in 2010, it also became known for its sounds. With financial assistance from the Saskatchewan Arts Board, Regina musician/composer Jeff Morton and Saskatoon media artist/educator Ellen Moffat collaborated on a sound art project that engaged visitors at the annual agricultural showcase.

The project, *MOO*, allowed audience members to combine live and prerecorded sounds by interacting with agricultural objects such as disc blades, axe handles, and an old butter churn. The sounds were mixed through a computer and routed back through speakers. Says Morton, "Ellen and I both work in sound art, so this is not too far outside what we might normally be

doing, although the agricultural theme and presenting in a context like Agribition is new to both of us."

The public participated enthusiastically. "We were surprised by the large number of people who came through, and we found ways of coordinating up to 15 participants

simultaneously with the sound installation," Moffat says. "Many people found the installation to be a musical instrument for group playing, and many people interacted subtly, as if trying to comprehend the relationship between their actions and the resultant sound."

Musician Jeff Morton demonstrates how to use the interactive *MOO* sound installation at Agribition.

Photos: Ellen Moffat and Jeff Morton

Both Morton and Moffat were surprised by how easily visitors picked up on the concept, without written instructions or direction from the artists. "People seemed happy to spend a bit of time to discover our work, and this was a pleasant surprise," Moffat says.

For more on Ellen Moffat and Jeff Morton, visit [www.ellenmoffat.ca](http://www.ellenmoffat.ca) and [www.jeffreydavidmorton.ca](http://www.jeffreydavidmorton.ca). For more on Canadian Western Agribition, visit [www.agribition.com](http://www.agribition.com).

*The artist-in-residence program at Agribition is made possible through a partnership between the Saskatchewan Arts Board and the Canadian Western Agribition.*



## Planting the seed of culture

In 2001, pow-wow dancers Gina and Warren Daniels opened their home to family and friends wanting to learn more about different styles of dancing and singing. News spread quickly through the community of the Cowessess First Nation. "There was so much interest that we could no longer accommodate everyone at our home," says Gina Daniels.

The couple developed the Cowessess First Nation Drum and Share Program to give youth the opportunity to learn about their cultural background in a structured setting. An open-door policy means no one is turned away. The local drum group teaches students to sing pow-wow songs and respect drum etiquette. Elders explain the history behind the different songs. Girls learn different styles of dance and learn how to bead and sew regalia. Parents are also involved, brushing up on their regalia-making skills and providing supper to all in attendance. The program continues to grow each year, with more than 60 participants attending the weekly sessions.

"We still have very shy young boys who are experimenting with their voices," says Daniels. The program's Little Child singers performed for the first time at the Cowessess First Nation Pow-wow in November 2010. "The success of these young singers was seen in the proud eyes of the parents, community members, and leadership."

Through teaching traditional practices, the program helps to steer youth away from negative habits and addictions. "Planting this seed at such a young age gives them the option to choose a better way of life for themselves," says Daniels. "To be able to help at least one child make the right choice makes this programming such a success."

*The Cowessess First Nation Drum and Share Program is supported by an Indigenous Pathways Initiative – Arts Grant (Community Project).*

Participants in the Cowessess First Nation Drum and Share Program.

Photo: Carolyn Daniels



# Culture builds community

During Culture Days 2010, Saskatchewan residents twisted wire into words, recited poetry, learned dance moves, and even maneuvered wheelchairs across a painted canvas.

Culture Days is a Canada-wide celebration that highlights free, interactive cultural activities. The first-ever event took place September 24 to 26, 2010, with the Province of Saskatchewan extending the celebration into an official Culture Week. In total, more than 130 cultural activities took place in 23 communities across the province.

Artist Laura Hale got a first-hand look at these activities through her travels as Saskatchewan's Culture Days Animateur. She covered 4,000 kilometres in 30 days, stopping her Culture Days-decaled van in ten locations to ask people to express their thoughts about arts and culture by shaping coloured wire into words.

"I was able to gather hundreds of different words, engage people in conversations about culture in their area, and discuss how they could get their community involved and feel part of the bigger picture of Culture Days," she says.

One of the most successful Culture Days partnerships took place in the north. Organized by the Flin Flon Arts Council, the communities of Flin Flon, Manitoba, and Creighton and Denare Beach, Saskatchewan, worked to create a weekend of cultural activities.

More than 5,000 residents, including a few tourists, participated in events in these communities. Activities included artist studio tours with artist talks, filmmaking workshops, mask-making, multicultural showcases, quilt-making demonstrations, interactive Aboriginal displays, writing groups, youth theatre experiences, school programming, and more.

In its first year, Culture Days sprang up right across Canada, with more than 4,500 cultural activities held in over 700 Canadian cities and towns.

For more information, visit [www.culturedays.ca](http://www.culturedays.ca).



Storyteller Kevin MacKenzie entertains families with stories during CBC Culture Fête.

Photo: Shawn Bauche



Photo courtesy of Flin Flon Arts Council.



# In a cabin in the woods



Visual artist Geoff Phillips spent the spring, summer, and fall of 2010 in a cabin in the woods. He wasn't hiding from the world, though: he was engaging with it. As the artist-in-residence at Cypress Hills Interprovincial Park, Phillips documented

the scenery through his paintings and conducted workshops for the public in his rustic Artist's Cabin and locations around the park.

Phillips was hired by the park in partnership with Friends of Cypress Hills Park, with funding from the Creative Partnerships program. The pilot project investigated how the arts can enrich guests' experiences, assist staff with

interpretive programming, and connect with the local arts community. The residency was a personal growth experience for Phillips: "Working as an artist within the community has given me a stronger foundation, teaching others has increased my skills, and the time to produce my own work was invaluable."

Through his work, Phillips also became a tour guide, of sorts: "By the end of my stay, I could take visitors on an informative walk-through of the park and its species by showing them my collection of paintings." The series of paintings he produced during his residency are now owned by the park and will be on display periodically. They can be viewed at [www.geoffphillips.com](http://www.geoffphillips.com) under "Artist in Residence."

*The Arts Board funded two Art in Parks pilots, which were made possible through the Creative Partnerships program. Creative Partnerships is delivered in collaboration with SaskCulture Inc., through funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.*



Geoff Phillips  
*Outside the artists  
cabin, 2010*  
Oil on canvas  
Photos: Geoff Phillips

# A mosaic of art and culture

The mosaic hanging in Kelliher School is more than a piece of art. It reflects students' knowledge about treaties and helps bridge the gap between First Nations and non-First Nations people in the community.

Forty per cent of the school's students come from the nearby Muskowekwan First Nation. When teacher Jaret Ross received an email about the TreatySmarts grant, he thought it would be a great way for students to learn about each other's history.

And he was right.

"It has made students more aware of the treaties, living on reserves, and even residential schools," says Ross.

Grades 7 to 12 students learned about the treaties in the classroom, and First Nations visual artist Ray Keighley taught artistic techniques related to the mosaic tile project. Participation went beyond the school itself, with parents and guardians learning alongside their children, and community members paying for supplies.

Students contributed their visions for what they wanted the mosaic to look like. Once the design was established, each painted a tile that became part of the final mural.

"Kelliher School now has a beautiful piece of artwork that will remain here for as long as the school does!" Ross says.

*TreatySmarts is a program of ArtsSmarts, offered through a partnership among the Saskatchewan Arts Board; SaskCulture Inc., through funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation; and the Ministry of Education. ArtsSmarts Saskatchewan belongs to a national network of ArtsSmarts programs across the country.*

Photos: Jaret Ross and Laurel Rugland





# Canada hearts Saskatchewan



There was a lot of love for Saskatchewan going around in summer 2010. A partnership between the Arts Board and Harbourfront Centre resulted in *Love, Saskatchewan*, a festival held in Toronto from July 23 to 25. The unique event explored the province's distinct culture through music, theatre, visual and craft arts, literature, comedy, and family activities (including pony rides!)

*Love, Saskatchewan* gave Torontonians and visitors from across Canada an opportunity to

experience the talents of Saskatchewan artists, first-hand. And it gave Saskatchewan artists national attention for their work. David Carpenter, who read from his non-fiction work, *A Hunter's Confession*, says, "The good thing about *Love, Saskatchewan* was the media attention we writers got prior to the festival from newspapers and the CBC."

Visual artist Adrian Stimson served as artist-in-residence with a collaborative project, *The Love Bison*. Stimson gave visitors two postcards to colour, one to send to friends or family and the other to add to the exhibition. A part of the installation included *Jr.*, a taxidermy bison. "The project was meant to highlight the history of the bison as well as develop a better understanding of its role in not only First Nations life but for all people," Stimson says.

The festival also marked the national debut of *Cherished Things: Situating Saskatchewan's Aboriginal Prairie Aesthetic*, an art exhibition curated by Carmen Robertson and Sherry Farrell-Racette featuring the contemporary and

traditional works of Saskatchewan First Nations and Métis visual and craft artists. The exhibition was a hit, with guests commenting on how beautiful, interesting, poignant, and thought-provoking the works are. Alex Rogalski, originally from Melville, Saskatchewan, but now living in Toronto, wrote in the guest book, "Glad to see this showcase outside of Saskatchewan. Stunning curation! I can only imagine what else is out there."

*Love, Saskatchewan* was funded by the Arts Board's Culture on the Go: Touring and Market Access pilot program. Culture on the Go is funded through an agreement with the Ministry of Tourism, Parks, Culture and Sport.

## Bringing poetry to the people

Saskatchewan's newest poet laureate would have become a scientist, had it not been for a university professor who inspired a love of the written word. "I had poor English teachers in high school," Don Kerr says. "A few years later, I was a completely different person. Science was no longer where my imagination lay."

Kerr says he wrote bad poetry for a decade before he found his own voice. "I wrote many romantic poems that were not in my voice that didn't work. I realized that I had to have a sense of humour about myself."

When he started writing, there were no writers' groups in the province, and the Saskatchewan Writers' Guild had yet to be established. "There are so many writers here now. They're just exploding – and they're fantastic!" he says.

Kerr, who served on the Saskatchewan Arts Board in the 1990s, became Poet Laureate of Saskatchewan in January 2011. He has since done readings at Government House, one of which had 300 people in attendance. "They were lined up outside like they were going to a hockey game!"

The public has responded positively to Kerr's work. "One quality I have is that I believe in staying within the time limit. The other quality I have is a sense of humour in my poetry. People like that," he says.

Kerr follows in the footsteps of poet laureates Glen Sorestad, Louise Halfe, and Robert Currie. "They were all great ambassadors for poetry in the province," he says. "I'm in a nice tradition."

*The Saskatchewan Poet Laureate program is a partnership between the Saskatchewan Arts Board and the Saskatchewan Writers' Guild, under the patronage of the Lieutenant Governor of Saskatchewan, and in collaboration with SaskCulture Inc., through funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.*



Adrian Stimson's bison sculpture, *Jr.*, at *Love, Saskatchewan*.

Photo:  
Adrian Stimson





## the dust of just beginning

By Don Kerr

the trees by the river yellowing  
the day without breeze  
golden coins hovering  
in the blue sun  
the car tailing through  
parkland or prairie  
a chill in the air  
first taste of winter  
white and cold  
is the taste of the first melt  
on the south side of stores  
on Broadway where the low rise  
encourages spring arriving  
street by street everywhere  
the scent of dust  
slow stepping spring  
in the nostril  
the dust of just  
beginning

From the poetry collection, *The Dust of Just Beginning*,  
published by Athabasca University Press  
© 2010 Don Kerr

Photo: Hans Dommash

## Reconnecting with the land

Living in rural Saskatchewan can be isolating for young people; and technology, such as video games, Internet, and television, only adds to that isolation. A Creative Partnerships project, developed by Prairie Valley School Division (PVSD), aimed to help youth reconnect with the land and one another by expressing themselves through film.

PVSD educator Sandy Pinay-Schindler felt the best way to help youth understand the importance of the land was through First Nations, settler, and treaty history. "At one time, both First Nations and early settlers had a close relationship to the land and with each other. But is this true today?" she asks.

Multi-disciplinary artist Lesley Farley met with students, teachers, and community members in communities surrounding Regina and determined that "there are a wealth of stories, legends, and realities of this land area that are aching to be told through the film medium."

Grade 10 students from five schools in the division and three First Nations schools visited one another's communities to develop their art projects and reflect on the subject through the use of digital still cameras, video cameras, and audio equipment. They were assisted in their efforts by Elders, guides, and community members.

A Grade 10 student from Fort Qu'Appelle says, "I learned that the people and the land are one. It is like two halves make the whole, and without each other they are lost. The land is really meaningful to me because my people have been living on it for centuries. I was told when I was young to respect the land, without it there would be nowhere for us."

*The Creative Partnerships program is delivered in collaboration with SaskCulture Inc., through funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Ministry of Education.*

Grade 10 students from Broadview, Chief Kahkewistahaw, and Kakisiwew Schools learn about their shared history with a visit to Colquhoun House in Broadview.

Photo: Kurt Schindler



# Finding a voice

People living with disabilities face many barriers, not the least of which is having their voices heard. An innovative partnership between the South Saskatchewan Independent Living Centre (SSILC) and Common Weal Community Arts provides these individuals with opportunities to develop their artistic potential and tell their stories.

Through the Creative Partnerships program, multi-disciplinary performing artist and educator, Traci Foster, trained SSILC clients in voice and movement to create their own performance pieces. The free workshops filled quickly.



Traci Foster performs with guest artist Alan Shane at an event celebrating disabilities through the arts.

Photo: Gerry Ruecker

“Emerging artists are beginning to look for ways to expand their experience in performance and community involvement,” she says. “This experience has been rich and rewarding – beyond words.”

One participant, who describes herself as being “in and out of psychiatric hospitals for a significant portion of my adult life” says, “I am being encouraged and actually coached, for the first time really, to do something with my writing and storytelling gifts. I have grown leaps and bounds personally and socially.”

A participant with post-traumatic stress disorder says the workshops helped reduce her symptoms. “This work has helped me in having confidence and especially in taking risks in my life. It has truly helped me to start finding my voice. I actually didn’t even know I had lost it, until I started taking Traci’s class!”

Gerry Ruecker, Southern Artistic Director for Common Weal, says the legacy of the program will be in cultural community development. “Participants have expressed, as a result of the program, feeling healthier, happier, and more independent, and as such, see themselves as contributing citizens who have a voice and stake in the life of the community.”

*The Creative Partnerships program is delivered in collaboration with SaskCulture Inc., through funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Ministry of Education.*

*Common Weal also receives funding from the Professional Arts Organizations Program.*

## From corn dogs to contemporary art

People attending the Queen City Ex and the Saskatoon EX in August 2010 had the opportunity to experience Saskatchewan art, along with the usual offerings of mini-donuts and gravity-defying rides. These included collaborative work with artists-in-residence, visual art exhibitions, and a fashion show featuring Saskatchewan designers. The Arts Board has partnered with the Queen City Ex for two years, and this was the first time it helped to bring art to the Saskatoon EX.

### The Breathing City

At the Queen City Ex, artist-in-residence Barbara Meneley worked with visitors to create a collaborative art installation called *The Breathing City*. Meneley is an interdisciplinary artist whose site-responsive work takes shape in reference to landscapes of contemporary society and culture.

“I’m interested in relationships between people and the places they live,” she says. “The Queen City Ex was an ideal venue to join with Regina residents to explore the questions: ‘What is important about your city? How do you take care of your city? What are your dreams for your city?’”

The installation evolved from day to day, with people who had participated returning to see the “city” grow and to create more work. “I love this, that the participants take the ideas away with them, give it more thought, and come back to continue the conversation,” Meneley says. “This is art at its best!”





*The Breathing City* at the Queen City Ex.

Photo: Courtesy Barbara Meneley



There was a unique exhibition of work from the Arts Board's Permanent Collection that complemented *The Breathing City* theme. This was part of the Saskatchewan Arts Showcase, which also included quilting, knitting, spinning, weaving, stitchery, card-making, and Aboriginal art pieces.

For more on Barbara Meneley, visit [www.barbarameneley.com](http://www.barbarameneley.com).

### Exploring traditional and contemporary Indigenous art

*Cherished Things: Situating Saskatchewan's Aboriginal Prairie Aesthetic* made its provincial debut at the 2010 Saskatoon EX. This dynamic exhibition examines the relationship between traditional and contemporary Indigenous art practices in Saskatchewan.

Curators Carmen Robertson and Sherry Farrell-Racette write in the exhibition catalogue, "Indigenous artists are creating thoughtful and provocative art works that awaken the spirit of the land. This thriving art production reads as a kind of a 'red' renaissance, which both shapes directions in contemporary Indigenous arts and paves the way for countless other artists to awaken the people and give spirit back."

*Cherished Things* brings together exquisitely crafted objects produced through grants from the Arts Board or drawn from the agency's Permanent Collection. The exhibition opened nationally to great acclaim at the *Love, Saskatchewan* festival in Toronto in July 2010.

### Saskatchewan designers take centre stage

A new aspect of the Arts Board's partnership with the Queen City Ex was a fashion show featuring Regina designers with music from Saskatchewan artists. Designers included Dean Renwick, Roxanne Brown, Celeste Senko, Melody Armstrong, and Tracey George Heese.

Renwick, whose fabrics were printed with photographs of iconic Saskatchewan landscapes, says the show was great exposure: "A lot of people came to us and told us how fantastic it was for them to be able to view up close extremely talented local designers."

For more on the designers, visit: Melody Armstrong at [www.melodyarmstrong.com](http://www.melodyarmstrong.com), Roxanne Brown at "RoxannesJewellery" on Facebook, Tracey George Heese at [timeless shadows.blogspot.com](http://timeless shadows.blogspot.com), Dean Renwick at [www.deanrenwickdesignstudio.com](http://www.deanrenwickdesignstudio.com) and Celeste Senko at "Ta Vie Children's Wear" on Facebook.

### Where the buffalo roam

*Twilight Bison* was an interactive installation at the Saskatoon EX, led by artist-in-residence Adrian Stimson. It gave visitors an opportunity to exercise their artistic skills, see a collaged herd of bison grow in a twilight landscape, and participate in one of Saskatchewan's contemporary Aboriginal art forms. Everyone from children, to local celebrities, to Saskatoon Police officers contributed to the bison herd over the five-day period.

"I enjoy working with the public. It's a great way to educate the people on the role and work of artists, and how we contribute to both the economy and society," Stimson says. "It is also inspirational to see the public create and take part. So many small things happen that put a smile on your face."

Stimson was the artist-in-residence at the 2009 Queen City Ex and at the 2010 *Love, Saskatchewan* festival in Toronto. "The artist residencies were great opportunities for me to share my art practice and connect with the public, and an opportunity to learn and hear the many stories people were willing to share," he says.

For more on the Queen City Ex and Saskatoon EX, visit [www.thequeencyex.com](http://www.thequeencyex.com) and [www.saskatoonexhibition.ca](http://www.saskatoonexhibition.ca).



*Twilight Bison* at the Saskatoon EX.



# Public Benefit

## On the way to everywhere

As with many brilliant ideas, the concept for the Ananda Art House began as a doodle on a napkin. The non-profit organization “provides a unique and dynamic meeting place – not just an organization, not just a venue – where artists and audiences can exchange gifts and leave with new ways of seeing the world,” says Shannon Shakotko, co-CEO with her husband, Don.

The Art House was established in 2001 in a former Catholic rectory in Forget. “At first, folks around here thought we started having concerts to pay off our mortgage. Mostly, people thought we were nuts!” Shakotko laughs. “Well, about 150 concerts and nine festivals later, there were only four shows not sold out. Although there are still some people who don’t understand what we’re trying to do here, most folks appreciate what we are providing.”

The great thing about the location, says Shakotko, is that it’s on the way to everywhere. Artists can fill their tours between the larger centres, and audiences in a 100 kilometre radius can experience live music in their own backyards.

The Art House also helps fend off cabin fever during Saskatchewan’s bleak winters by hosting the Deep Winter Blues Revival at its Happy Nun Cafe. This event offers concerts and jams, as well as workshops on learning to play blues harp, sing the blues, and cook Southern food with a Prairie

twist. Says Shakotko, “It is our hope that we will revive the souls here in southeast Saskatchewan with a hearty dose of the blues, art-making, and the relationship that this genre has with food.”

For more on Ananda Art House, visit [www.ananda-arthouse.org](http://www.ananda-arthouse.org).

For more on the Happy Nun Cafe, visit [www.happynuncafe.ca](http://www.happynuncafe.ca).

*Ananda Art House receives grants from the SaskFestivals program, which is funded in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.*

# Saskatchewan artists and arts organizations are vital contributors to the provincial economy and a healthy society.



Shuyler Jansen performs at Ananda Art House's Happy Nun Cafe.

Photo: Chris Haynes, CBC

## Feel the vive

By organizing jams in people's living rooms to concerts on rooftops and everywhere in between, Phil Greer and Rich Taylor hope to inject even more life into Saskatoon's music scene. Their show promotion and band management organization, vive, aims to nurture the city's musical community through unique events.

vive is in its fourth year of operations, which includes its annual festival, vivefest. vive also opened its own micro-venue, jale, in July 2010. "Teens have been particularly

grateful for the support we lend to the all-ages music community," says Greer. "There is a shortage of inexpensive and available all-ages performance space in Saskatoon, and vive is helping to fix that."

Two-thirds of performers at vivefest were Saskatchewan artists, with the bulk from Saskatoon. "One of our goals for vivefest4 is to bring in more Saskatchewan talent from outside our city." Musicians from other parts of Canada look forward to playing the festival as well. "Often, performers tell vive that Saskatoon is an oasis of cool and that our city is the highlight of their tour," Greer says.

For more on vive, visit [www.vivemusic.ca](http://www.vivemusic.ca).

*vive receives grants from the SaskFestivals program, which is funded in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. vive also received an ArtConnect Project Grant for its weekly all-ages series.*



Regina band Rah Rah performs at vivefest.

Photo: Danielle Stasiuk



# And all that jazz

Jazz is a difficult genre to define, as it includes everything from swing, to bebop, to experimental fusion. Jazz has taken a backseat to popular music in the past few decades, but organizations such as the SaskTel Saskatchewan Jazz Festival keep its beat going strong.

“Jazz festivals provide a link to the history of the music while promoting current artists who are taking jazz into ever-evolving directions,” says Kevin Tobin, festival manager.

Programming has become increasingly diverse since the festival began in 1987. Says Tobin, “Jazz is a big word. While not every artist we present can be considered jazz, we can find linkages within the various genres, or chord structures with a song, where we can find the link to jazz music.” At the festival, you will not only hear “pure” jazz, but also blues, R&B, and soul, considered “first cousins to jazz.”

Performances are held in parks and on street corners in downtown Saskatoon, bringing the city alive with music.

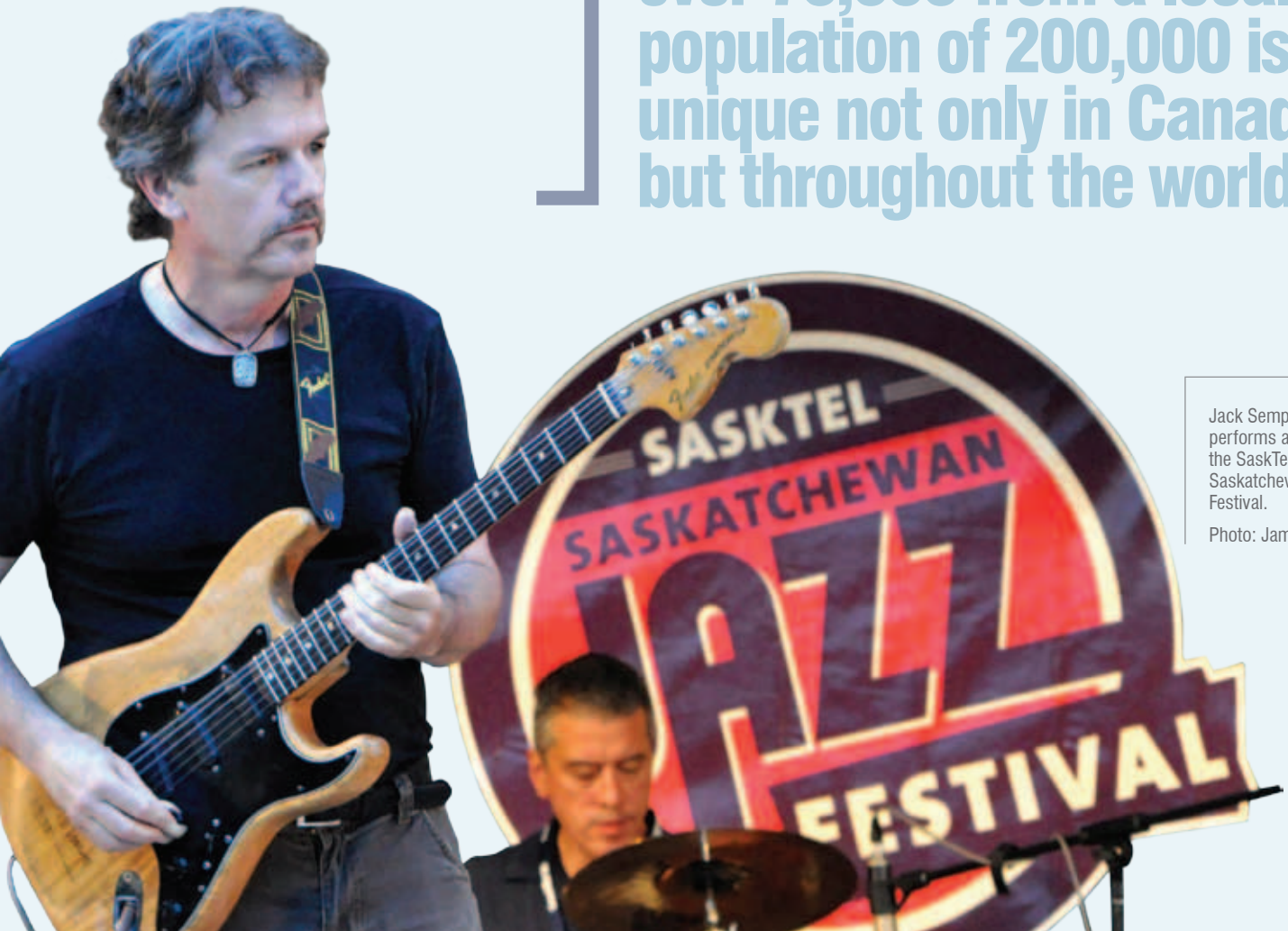
The festival is the second largest of its kind in Western Canada. “A festival that attracts over 70,000 from a local population of 200,000 is unique not only in Canada but throughout the world,” Tobin says. It is also a major supporter and promoter of local musicians. More than 75 per cent of artists featured are from Saskatchewan.

“As we have seen our audience grow each year, we can only determine that there is a need for a festival that can be enjoyed by the young and the young at heart.”

For more on the SaskTel Saskatchewan Jazz Festival, visit [www.saskjazz.com](http://www.saskjazz.com).

*The SaskTel Saskatchewan Jazz Festival receives grants from the SaskFestivals program, which is funded in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.*

A festival that attracts over 70,000 from a local population of 200,000 is unique not only in Canada but throughout the world.



Jack Semple performs at the SaskTel Saskatchewan Jazz Festival.

Photo: James Hare



# From behind the scenes to centre stage

Curators often take a back seat to the exhibitions they spend months, and even years, planning. Visitors to art galleries and film festivals often don't realize how the pieces are selected, interpreted, and presented, yet curatorial work is essential to the public's experience of art.

Through an innovative symposium in April 2011, Strandline Curatorial Collective brought the practice of curation, as well as the complex relationships among aesthetic, social, and economic matters in Saskatchewan, to the forefront.

*SHIFT: Dialogues of Migration in Contemporary Art* united 26 artists from around the world for three days of panel discussions, workshops, exhibitions, and performances in Regina. Its goal was to examine how contemporary artists and institutions "respond creatively to the needs and experiences of immigrant and Aboriginal communities in the context of global migration," says Elizabeth Matheson, one of the founders of Strandline.

*SHIFT* was presented by Strandline Curatorial Collective and the MacKenzie Art Gallery, co-sponsored by Common Weal Community Arts, Neutral Ground, and Sâkêwêwak Artists' Collective, and funded by Saskatchewan Arts Board ArtConnect and ArtInquire Project Grants.

The response to the symposium is summed by participant Regina Akok: "[It was] the best thing I have attended in the 11 years I have been in Canada. So relevant to my life."

Says Matheson, "We certainly saw and heard from the broad spectrum of people and organizations that this is indeed a vital topic for Saskatchewan and there is an urgent need for this dialogue to continue. We are hopeful that it will."

You can find Strandline Curatorial Collective on Facebook, or visit [www.shiftsymposium.ca](http://www.shiftsymposium.ca) for more on the *SHIFT* symposium.

# Reaching the impossible

Myrna Petersen has a knack for uncovering what she calls, "hidden gold nugget true stories." She explains, "I look for stories full of humanity, adventure, intrigue, with characters who refuse to let obstacles hinder their journey." Her latest is *Reaching the Impossible: Dr. Krishna Kumar's Story*, a book published with the assistance of a micro-loan from the Arts Board's Flexible Loan Program.

A nurse from the Regina General Hospital suggested Petersen write the story of Dr. Krishna Kumar, an acclaimed Regina neurosurgeon. Petersen soon learned that Dr. Kumar's story is one of hope and inspiration for those suffering from chronic pain, people who want to work in medicine, immigrants who come to Canada, and anyone with goals that seem impossible.

The book explains, in layman's terms, Dr. Kumar's medical breakthroughs and his focus on implants to treat chronic pain. It has a companion DVD, *Living with Pain*, which highlights five patients under Dr. Kumar's care.

"The story is about a Saskatchewan resident, written by a Saskatchewanian, with all graphics, video and press work done within the province," says Petersen. "Overall, the loan was used to benefit the livelihood of several individuals working in the creative community of this province."

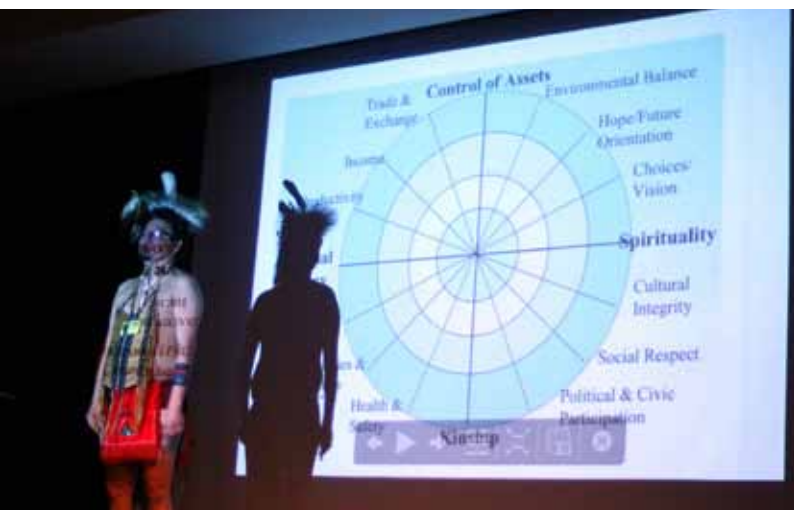
*Reaching the Impossible* is available at many hospital gift shops across the province and can also be ordered from Petersen's publishing company, Ideation Entertainment, at [ideation@accesscomm.ca](mailto:ideation@accesscomm.ca).

*The Creative Industries Flexible Loan Program is an initiative of the Arts Board, funded by the Ministry of Tourism, Parks, Culture and Sport.*



Myrna Petersen

Photo:  
Deron Staffen



Performance by Terrance Houle: *Friend or Foe*

Photo:  
Gerry Ruecker

# Leadership

## Strategic Plan

The accomplishments of Saskatchewan artists are many and varied. Inspired by the land and the people who have made Saskatchewan home, generations of Saskatchewan artists have made their mark on the world. The Saskatchewan Arts Board has been instrumental in helping artists realize their full potential through its programs of support and its guiding mission, "To cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan."

This Strategic Plan continues a tradition established in 1948 of being responsive to changes in the needs of the arts community. It speaks to the rich and intertwined relationships among artists, arts organizations and the people of Saskatchewan, the benefits that flow to society from those connections, and the Arts Board's role in moving it all forward.

The plan has its roots in a series of community consultations in 2009 and 2010, provincial legislation (*The Arts Board Act, 1997*) the Province's cultural policy, *Pride of Saskatchewan*, and much collaboration between the staff and board of directors of the agency.

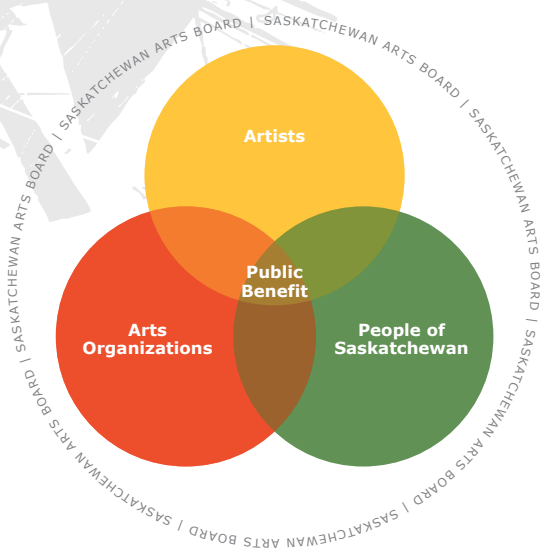
Changing technology, tight budgets, new forms of artistic expression; the challenges and opportunities facing the arts sector are, as always, numerous. This plan articulates the basis on which the Arts Board will work

with our clients and partners to continue to build on the great work of those who have gone before us.

A final note: this plan has not been assigned a three-, four- or five-year time frame. It is simply our Strategic Plan, with no built-in "best-before date." That makes it a living document that we hope will find its place on desk tops across the province.

This Venn diagram triangulates the key relationship among artists, the organizations that support them and the communities they serve. Where those relationships overlap, there is public benefit in diverse areas such as the economy and a healthy, vibrant society. Through the Arts Board's leadership, those relationships can be supported and positive outcomes documented.

# The Arts Board leads the way in innovative stewardship of the arts in the province.



# Goals

## Artists

**Saskatchewan artists pursue their creative work and careers in a dynamic, culturally diverse environment.**

- Artists at all levels of professional practice are supported in ways that empower them to maintain an art practice in Saskatchewan.
- Artists have access to career development and entrepreneurial training opportunities.
- Aboriginal artists have access to programs and services that promote, preserve and develop their art forms.
- Saskatchewan artists, their work and their achievements receive recognition within and outside the province.
- Artists working in new and emerging forms and media have access to programs and services that support their contemporary practices.

## Arts Organizations

**Saskatchewan arts organizations have the capacity to pursue their mandates and to be viable and sustainable over the course of their existence.**

- Arts organizations create opportunities for Saskatchewan artists and the public to engage and interact.
- Arts organizations and venues present, market and promote the work of Saskatchewan artists.
- Arts organizations effectively deliver relevant and diverse arts programs.
- Arts organizations welcome and embrace new art forms and freedom of artistic expression.
- Arts organizations employ new technologies in their ways of doing business.

## People of Saskatchewan

**The people of Saskatchewan value the power of the arts as a way of contributing to the quality of their lives and the vibrancy of their communities.**

- People have opportunities, at all stages of their lives, to learn about art and artists.
- People celebrate Saskatchewan art and artists.
- Children and youth have access to both in- and out-of-school arts and cultural experiences that offer opportunities to engage with Saskatchewan art and artists.
- Communities realize economic benefit, and are strengthened through engagement in artistic activities.
- People engage with Aboriginal art and artists.

## Public Benefit

**Saskatchewan artists and arts organizations are vital contributors to the provincial economy and a healthy society.**

- Saskatchewan artists, arts entrepreneurs and arts businesses have the skills and resources necessary to achieve their commercial goals.
- The public benefits from the arts in the areas of lifelong learning, public health, technological innovation, Saskatchewan heritage, entertainment and the quality of life in our province.
- National and international marketing and sales incentives and opportunities exist for Saskatchewan cultural products.
- Partnerships exist between the public and private sectors that add value to Saskatchewan's cultural products.

## Leadership

**The Arts Board leads the way in innovative stewardship of the arts in the province.**

- The Arts Board governs itself and conducts business in a transparent and accountable manner.
- The Arts Board preserves and conserves the province's artistic heritage.
- The Arts Board cultivates and maintains partnerships and collaborations with leaders in diverse communities to achieve its ends.
- The Arts Board engages the public in the development of its strategy, policies and programs.
- The Arts Board embraces independent expressions of art and changes in art practice through its programs and services.



# Permanent Collection

## New Acquisitions



1



2



4



3

# New Acquisitions

## Purchases:



5

Jack Anderson  
*On Des Esseintes Retiring to His Country House Near Fontenay series, Untitled #1*, 2010  
Ink on paper monoprint

Jack Anderson  
*On Des Esseintes Retiring to His Country House Near Fontenay series, Untitled #2*, 2010  
Ink on paper monoprint

Jack Anderson  
*On Des Esseintes Retiring to His Country House Near Fontenay series, Untitled #3*, 2010  
Ink on paper monoprint

Jack Anderson  
*On Des Esseintes Retiring to His Country House Near Fontenay series, Untitled #4*, 2010  
Ink on paper monoprint

Jack Anderson  
*On Des Esseintes Retiring to His Country House Near Fontenay series, Untitled #5*, 2010  
Ink on paper monoprint

2 Jack Anderson  
*On Des Esseintes Retiring to His Country House Near Fontenay series, Untitled #6*, 2010  
Ink on paper monoprint

Jack Anderson  
*On Des Esseintes Retiring to His Country House Near Fontenay series, Untitled #7*, 2010  
Ink on paper monoprint

7 Cheryl Buckmaster  
*Party Line (Electric Jesus)*, 2010  
Acrylic on wood

6 James Clark  
*BadLands Vases #2*, 2009  
Blown and hot worked glass, acid etched

James Clark  
*BadLands Vases #3*, 2009  
Blown and hot worked glass, acid etched

James Clark  
*BadLands Vases #5*, 2009  
Blown and hot worked glass, acid etched

6

Heather M. Cline  
*Populating Veduta - from Confectionary*, 2010  
Acrylic, digital transfer on canvas

1 Heather M. Cline  
*Study for Bicycles 2*, 2010  
Acrylic, digital transfer on canvas

Louise Cook  
*Anne Szumigalski Sitting #2*,  
*Painting #3*, 1997  
Oil on Masonite

Louise Cook  
*Anne Szumigalski Sitting #3*,  
*Painting #5*, 1997  
Oil on hardboard

Louise Cook  
*Anne Szumigalski Sitting #3*,  
*Painting #6*, 1997  
Oil on masonite

Wally Dion  
*Ghost Dancer*, 2010  
Circuit board, enamel paint, nails,  
plywood

Clark Ferguson  
*Dead Meat*, 2008  
DVD, cibrachrome still prints

Robert Froese  
*Objetos Perdidos (lost objects)*,  
2008  
Vitrified clay, cellulose fibre, wood,  
stain

Charles Fox  
*Wildurban*, 2007  
Eight channel soundscape  
installation

Jody Greenman-Barber  
*An Exploration in Movement #1*,  
2009  
Clay, slip, wood fired

4 Jody Greenman-Barber  
*An Exploration in Movement #2*,  
2009  
Clay, slip, wood fired

Jody Greenman-Barber  
*An Exploration in Movement #3*,  
2009  
Clay, slip, wood fired

Jody Greenman-Barber  
*An Exploration in Movement #4*,  
2009  
Clay, slip, wood fired

Jody Greenman-Barber  
*An Exploration in Movement #5*,  
2009  
Clay, slip, wood fired

Kenneth Lochhead  
*Untitled*, 1966  
Watercolour on paper

Kenneth Lochhead  
*Untitled*, 1966  
Watercolour on paper

5 Neal McLeod  
*manitow-sakahikan (spirit power lake)*, 2010  
Acrylic on birch

3 Ian Rawlinson  
*Tomorrow Never Knows*, 2009  
Acrylic on canvas

Tom Ray  
*Kyloe*, nd  
Various wood, steel, paint, leather

Jacob Semko  
*Echo's Silenced*, 2010  
Waterless lithograph

Martin Tagseth  
*Choson Vase*, 2010  
Wood fired stoneware

9 Sylvia Ziemann  
*Bunker Commune*, 2010  
DVD player, electronic  
components, paint, wood,  
plywood, plastics

## Donations:

Louise Cook  
*Anne Szumigalski Sitting #1*,  
*Painting #1*, 1997  
Oil on Masonite  
Donation from artist

Louise Cook  
*Anne Szumigalski Sitting #1*,  
*Painting #2*, 1997  
Oil on Masonite  
Donation from artist

8 Louise Cook  
*Anne Szumigalski Sitting #2*,  
*Painting #4*, 1997  
Oil on hardboard  
Donation from artist

Neal McLeod  
*atâmpîk (under water)*, 2010  
Acrylic on birch  
Donation from artist

Sylvia Ziemann  
*3 Drawings for Bunker Commune*,  
2010  
Pen and ink, watercolour on paper  
Donation from artist

## Photos: Photography Dept., University of Regina

Jack Anderson  
James Clark  
Louise Cook  
Wally Dion  
Jody Greenman-Barber  
Neal McLeod  
Ian Rawlinson  
Jacob Semko  
Martin Tagseth  
Sylvia Ziemann

## Photo: Darrell Bell Gallery

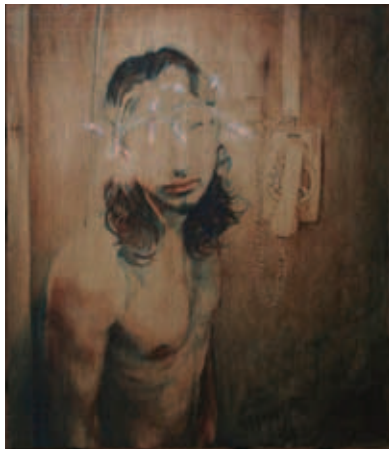
Cheryl Buckmaster  
Tom Ray

Photo: Heather M. Cline  
Heather M. Cline

Photo: Clark Ferguson  
Clark Ferguson

Photo: Gabriela Garcia-Luna  
Robert Froese

# New Acquisitions



7



8



9

## New grant partnerships

The Saskatchewan Arts Board has entered into partnerships with the Access Copyright Foundation (ACF) and the Saskatchewan Foundation for the Arts (SFA) to administer their grant programs.

The partnership with ACF is the Arts Board's first national grant partnership. The response to the Arts Board's work has been very positive. One ACF juror, writer Denise Chong, said, "I've had the honour of serving on several juries, and I thought this one was managed in an exemplary way.... I wanted to compliment the rigor taken to the development of the guidelines to the program; all applicants – maybe even particularly if they end up unsuccessful – will benefit immensely by having to think through and articulate their projects in this way."

ACF's Research, Professional Development, and Events grant programs support publishers, individual creators and publishing, writing, and visual arts organizations. ACF promotes and supports Canadian culture by providing grants

intended to encourage the development and dissemination of publishable Canadian works. For more information about the Access Copyright Foundation, visit [www.acfoundation.ca](http://www.acfoundation.ca).

SFA's Emerging Artists Grant program provides financial assistance to emerging Saskatchewan artists to create new work in any art form. SFA is a public foundation dedicated to creating a legacy of financial support for the arts and artists in Saskatchewan, through the generous financial support of individuals, organizations, and corporations. For more on the Saskatchewan Foundation for the Arts, visit [www.saskartsfoundation.com](http://www.saskartsfoundation.com).



SASKATCHEWAN  
FOUNDATION  
FOR THE **arts**



# Grants & Funding

## ArtsSmarts

A program of ArtsSmarts Saskatchewan (the Saskatchewan Arts Board, the Ministry of Education of Saskatchewan, SaskCulture Inc. and ArtsSmarts/GenieArts) with support from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the program partners.

### ArtsSmarts

Arm River Colony School	Visual	Bethune	\$6,473
Cando Community School	Dance	Cando	\$7,500
Centennial Collegiate	Music	Saskatoon	\$6,294
Evan Hardy Collegiate	Multidisciplinary	Saskatoon	\$7,500
Georges Vanier Catholic School	Visual	Saskatoon	\$7,000
Gladys McDonald School	Theatre	Regina	\$4,875
Howard Coad School	Multidisciplinary	Saskatoon	\$7,500
Hugh Cairns V.C. School	Visual	Saskatoon	\$8,000
Ile-a-la-Crosse School Division #112	Music	Ile-a-La-Crosse	\$6,751
John Lake School	Visual	Saskatoon	\$6,500
Kamsack Comprehensive School	Music	Kamsack	\$7,500
Kelliher School	Multidisciplinary	Kelliher	\$7,500
Lumsden High School	Literary	Lumsden	\$2,975
Lumsden High School	Literary	Lumsden	\$7,500
MacLeod Elementary School	Dance	Moosomin	\$7,500
Nisto Awasisak Memorial School	Media	Cumberland House	\$8,000
Notre Dame School	Dance	North Battleford	\$7,500
Oskayak High School	Multidisciplinary	Saskatoon	\$7,880
Pense Elementary School	Visual	Pense	\$8,000
Scott Collegiate	Multidisciplinary	Regina	\$7,000
Scott Collegiate	Multidisciplinary	Regina	\$8,000
Turtleford Community School	Multidisciplinary	Turtleford	\$7,500

### TreatySmarts

Balcarres Community School	Multidisciplinary	Balcarres	\$8,000
Dundonald School	Multidisciplinary	Saskatoon	\$8,000
Greenall High School	Visual	Balgonie	\$8,000
Horizon School Division	Visual	Lanigan	\$8,000
Horizon School Division	Visual	Lanigan	\$8,000
Living Sky School Division No. 202	Multidisciplinary	North Battleford	\$8,000
Mayfair Community School	Visual	Saskatoon	\$8,000
Payepot School	Theatre	Zehner	\$8,000
St. Agnes School	Multidisciplinary	Moose Jaw	\$8,000
Thomson Community School	Visual	Regina	\$7,046
Wascana Community School	Media	Regina	\$6,400
Westview Community School	Multidisciplinary	Prince Albert	\$8,000

## Creative Partnerships

In collaboration with SaskCulture Inc., through funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Ministry of Education.

### Collaborative Projects

Chapel Gallery	Pilot	North Battleford	\$7,000
Duck Lake Regional Interpretive Center	Pilot	Duck Lake	\$20,000
Friends of Cypress Hills Park Inc.	Pilot	Maple Creek	\$20,000
Live Arts	Multidisciplinary	Regina	\$40,000
Saskatchewan Writers' Guild - Poet Laureate Program	Literary		\$10,000
Sherbrooke Community Centre	Visual	Saskatoon	\$25,000

### Explorations

Ahtahkakoop Dance Troupe	School	Canwood	\$7,500
Avery Outreach School	School	Lloydminster	\$7,500
Battlefords First Nations Joint Board - Sakewew High School	School	North Battleford	\$7,500
Core Neighbourhood Youth Coop	Community	Saskatoon	\$7,500
École Connaught Community School			
Council	School	Regina	\$7,500
Knowhere Productions	Community	Regina	\$7,500
Last Mountain Lake Cultural Centre Inc.	Community	Regina Beach	\$7,500

Living Sky School Division No. 202	School	North Battleford	\$7,500
Northern Lights School Division #113	School	LaRonge	\$7,000
Redvers School	Community	Redvers	\$7,500
S.E. Assiniboine Cultural, Arts, and Rec.	Community	Kisbey	\$7,500
Sturgeon Lake Health Centre	Community	Shellbrook	\$7,500
Wanuskewin Heritage Park	School	Saskatoon	\$7,000
Yorkton Short Film & Video Festival	Community	Yorkton	\$7,500

### Innovations

AIDS Saskatoon	Community	Saskatoon	\$35,000
Chapel Gallery	Community	North Battleford	\$35,000
Common Weal Community Arts Inc.	Community	Regina	\$35,000
Dancing Sky Theatre Inc.	Community	Meacham	\$35,000
Living Sky School Division No. 202	School	North Battleford	\$30,000
Prairie Valley School Division #208	School	Regina	\$30,000
Sakewewak Artists' Collective	Community	Regina	\$35,000
Town of Gravelbourg	Community	Gravelbourg	\$35,000
Treaty 4 Student Success Program (T4SSP)	School	Fort Qu'Appelle	\$30,000

## Creative Industries

Funded through the Creative Industries Growth and Sustainability Fund, an agreement with the Ministry of Tourism, Parks, Culture and Sport.

### Creative Economy Entrepreneurial Fund

Saskatchewan Publishers Group	Publishing		\$100,000
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### Creative Industries Sector Organizations

CARFAC Saskatchewan	Visual		\$291,000
Saskatchewan Craft Council	Craft		\$199,115
Saskatchewan Motion Picture Industry Association	Media		\$152,511
Saskatchewan Professional Art Galleries Association	Visual		\$74,374
Saskatchewan Publishers Group	Publishing		\$170,000
SaskMusic	Music		\$288,000

### Flexible Loan Program

The Creative Industries Flexible Loan Program is an initiative of the Arts Board, funded by the Ministry of Tourism, Parks, Culture and Sport.

Ideation Entertainment	Publishing	Regina	\$4,500
Theta Lab Post-Production Audio Inc.	Media	Saskatoon	\$25,000

## Culture on the Go

Funded through an agreement with the Ministry of Tourism, Parks, Culture and Sport.

### Market Development

Saskatchewan Craft Council	Craft		\$15,000
Saskatchewan Motion Picture Industry Association	Media		\$19,000
Saskatchewan Professional Art Galleries Association	Visual		\$19,000
Saskatchewan Publishers Group	Publishing		\$19,000
SaskMusic	Music		\$19,000

### Showcasing

Cook, Jordan	Music	Saskatoon	\$1,500
Fernandez, Daniel	Music	Regina	\$1,500
Jobin, Shawn	Music	Saskatoon	\$600
Lane, Jen	Music	Saskatoon	\$1,500
Maguire, Stephen	Music	Saskatoon	\$750
Olsen, Farideh	Music	Saskatoon	\$1,500
Parenteau, Donny	Music	Prince Albert	\$1,500
Pereira, Earl	Music	Saskatoon	\$1,500
Sawitsky, Karrnel	Music	Saskatoon	\$750
Straker, Jeffery	Music	Regina	\$1,500
Taylor, David J.	Music	Milestone	\$1,500
The Sheepdogs	Music	Saskatoon	\$1,500
Violent Kin	Music	Saskatoon	\$1,500

### Touring and Access

Harbourfront Corporation - Love, Saskatchewan	Festival	Toronto, ON	\$143,680
Askiv Productions	Theatre	Saskatoon	\$10,000
Calderon, Ramses	Music	Regina	\$27,000
Catherine, Carrie	Music	Saskatoon	\$10,000
Cline, Heather M.	Multidisciplinary	Regina	\$10,000
Common Weal Community Arts Inc.	Community Arts	Regina	\$15,000
Corrigal, Jeanne	Media	Saskatoon	\$10,000
Dancing Sky Theatre Inc.	Theatre	Meacham	\$20,000
Higgins, Jolene	Music	Nokomis	\$20,000
Hosaluk, Michael	Visual	Saskatoon	\$17,000
La Troupe du Jour Inc.	Theatre	Saskatoon	\$14,450
La Troupe du Jour Inc.	Theatre	Saskatoon	\$8,000
Lane, Jen	Music	Saskatoon	\$24,000
Library Voices Inc.	Music	Regina	\$30,000
Library Voices Inc.	Music	Regina	\$20,000

Martel, Kamila	Music	Saskatoon	\$15,000
Menard, Andrea	Music	Saskatoon	\$15,000
Mendel Art Gallery	Visual	Saskatoon	\$30,000
Mitchell, Ken	Theatre	Regina	\$32,500
Persephone Theatre	Theatre	Saskatoon	\$12,000
Persephone Theatre	Theatre	Saskatoon	\$7,000
Queer City Cinema	Media	Regina	\$7,000
Rah Rah	Music	Regina	\$5,700
RielCo Productions Inc.	Theatre	Melville	\$16,550
Riess, Kelly-Anne	Theatre	Moose Jaw	\$10,000
SaskMusic	Music	Regina	\$30,000
Street Culture Kidz Project Inc.	Visual	Regina	\$4,500
The Deep Dark Woods	Music	Saskatoon	\$7,300
Volcanoless In Canada Music Group Inc.	Music	Saskatoon	\$6,000

## Independent Artists

### Creative Emerging

Boyer, Katherine Anne	Visual	Regina	\$700
Gardiner, Thomas	Visual	Regina	\$6,000
Gauthier, Jean-Sebastien	Visual	Saskatoon	\$6,000
Hancock, Brecken Rose	Literary	Saskatoon	\$6,000
Herranen, Kyle	Visual	Regina	\$6,000
Ledding, Andrea	Literary	Saskatoon	\$6,000
Lind, Brita	Literary	Regina	\$4,900
Logan, Zachari	Visual	Saskatoon	\$6,000
Lowe, Mark	Media	Moose Jaw	\$6,000
Mackasey, Michele	Visual	Saskatoon	\$6,000
O'Flaherty, Margaret Mary	Literary	Regina	\$6,000
Olsen, Farideh	Music	Saskatoon	\$6,000
Reimer, Barbara	Visual	Saskatoon	\$6,000
Saganace, Carrie	Visual	Saskatoon	\$6,000
Sorensen, Nils	Media	Melfort	\$6,000
Steel, Carle	Literary	Regina	\$6,000
Tegenkamp, Diana	Literary	Saskatoon	\$6,000
Turner Prize	Visual	Regina	\$2,500

### Creative Established

Armstrong, Melody	Visual	Regina	\$5,000
Arnusch, Joelle	Dance	Regina	\$7,340
Atkins, Amalie	Visual	Saskatoon	\$17,000
Baker, Cindy	Visual	Saskatoon	\$16,250
Benning, Sheri	Literary	Watrous	\$17,000
Campbell, Tammi	Visual	Saskatoon	\$7,975
Cullimore, Jason	Music	Regina	\$10,560
Dreher, David	Visual	Regina	\$12,000
Friesen, Bernice	Literary	Saskatoon	\$17,000
Garcia-Luna, Gabriela	Visual	Moose Jaw	\$6,000
Gardiner, Christopher Campbell	Visual	Silton	\$15,775
Goel, Seema	Visual	Regina	\$9,350
Halfe, Louise	Literary	Saskatoon	\$17,000
Holmstrom-Ruddick, Britt	Literary	Regina	\$9,350
Jacobs, June	Visual	Meacham	\$14,500
Krukoff, Devin	Literary	Odessa	\$17,000
LaRiviere, David	Media	Saskatoon	\$12,407
Legris, Sylvia	Literary	Saskatoon	\$17,000
Lundy, Randy	Literary	Pense	\$16,000
Matheson, Elizabeth	Visual	Regina	\$13,600
Moffat, Ellen	Media	Saskatoon	\$14,900
Neufeld, Clint	Visual	Osler	\$13,300
Noel-Maw, Martine	Literary	Regina	\$17,000
Noestheden, John	Visual	Pilot Butte	\$17,000
Pas, Lia	Literary	Saskatoon	\$8,600
Pepper, Thelma	Visual	Saskatoon	\$7,450
Popoff, Alexandra	Literary	Saskatoon	\$17,000
Robinson, Lissa	Visual	Saskatoon	\$17,000
Sawitsky, Karrnnel	Music	Saskatoon	\$9,000
Stimson, Adrian	Visual	Saskatoon	\$17,000
Straker, Jeffery	Music	Regina	\$14,792
Toews, Ian	Media	Regina	\$17,000
Violent Kin	Music	Saskatoon	\$14,000
Wessels, Johann	Visual	Moose Jaw	\$10,000
Zarzycki, Jan	Media	Regina	\$6,193

### Professional Development Emerging

Baker, Brian	Music	Saskatoon	\$1,658
Erickson, Aubree	Theatre	Regina	\$1,500
Holfeuer, Kristen	Theatre	Saskatoon	\$2,000
Holfeuer, Kristen	Theatre	Saskatoon	\$1,000
Hughes, Kristina	Theatre	Martensville	\$2,000
Wojnarski, Alicia	Music	Regina	\$4,000

### Professional Development Established

Dion, Wally	Visual	Saskatoon	\$7,500
Hale, Laura	Visual	Lloydminster	\$7,500
Martina, Natasha	Theatre	Saskatoon	\$1,500
Shebelski, Jamie Lee	Theatre	Saskatoon	\$3,500

Wensel, Misty	Dance	Regina	\$4,400
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### Research Emerging

Suchoboki, Daniel	Media	Regina	\$2,000
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### Research Established

Miller, Cathryn	Visual	Grasswood	\$5,000
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## Indigenous Pathways Initiatives

Arcand, Gary	Traditional Song/Dance	Saskatoon	\$6,000
Arcand, Joi	Visual	Saskatoon	\$6,000
Blackburn, Catherine	Visual	Saskatoon	\$6,000
Bouvier, Brian	Visual	Ile-a-La-Crosse	\$6,000
Brabant Johnstone, Nicole	Media	Regina	\$6,000
Cheecham, Damien	Music	La Loche	\$6,000
Cowessess Drum & Share	Traditional Song/Dance	Cowessess	\$6,000
Dubois, Michael	Visual	Regina	\$3,000
Fiddler, Brenda Lynn	Literary	Waterhen Lake	\$4,150
Fineday, Audrey	Literary	Battleford	\$6,000
Gamble, Ernestine	Visual	Saskatoon	\$6,000
Gambull, Mykal	Music	Saskatoon	\$5,895
Gardiner, Duncan	Music	Cumberland House	\$6,000
Gladue, Robert Alex Junior	Traditional Song/Dance	Leoville	\$6,000
Hubbard, Tasha	Multidisciplinary	Saskatoon	\$6,000
Kakakaway, Julie	Dance	Carlyle	\$2,000
King, Karlie	Media	Mervin	\$3,400
McArthur, Justine Rain	Visual	Kisbey	\$6,000
McDonald, John Adrian	Visual	Christopher Lake	\$6,000
Mentuck, Dawn	Traditional Song/Dance	Saskatoon	\$1,688
Morin, Carol	Visual	Regina Beach	\$6,000
Neapetung, George	Visual	Yellow Quill	\$3,725
Orr, Margaret	Visual	Regina	\$6,000
Paul, Juliana	Traditional Song/Dance	Saskatoon	\$700
Pratt, Jacob	Traditional Song/Dance	Regina	\$3,000
Ramsden, Clint	Music	Moose Jaw	\$6,000
Ross, Charles L	Visual	La Ronge	\$3,482
Standing, Lois	Multidisciplinary	Swift Current	\$4,000
Standinghorn, Dana Wynne	Visual	North Battleford	\$2,832
Thunderchild-King, Shirleyann	Traditional Song/Dance	Turtleford	\$3,000
Vincent, Angus *	Music	Yorkton	\$6,000
Watcheston, Michelle Ann	Visual	Kisbey	\$2,000

\*Funded through the 2005 Canada Games Building Dreams and Champions Legacy Fund: Emerging Aboriginal Artists Program.

## Premier's Centennial Arts Scholarship

Funded through gifts and contributions from Eva Mendel Miller, Wally Mah, and Fred Mennie.

Branyik-Thornton, Maya *	Theatre	Lampman	\$1,000
Buchan, Laura	Literary	Regina	\$1,000
Couzens, Amy *	Theatre	Moose Jaw	\$1,000
Davis, Ryan	Music	Saskatoon	\$2,500
Davis, Thomas	Music	Saskatoon	\$2,500
Deason, Samuel	Music	Saskatoon	\$1,500
Garland, Emily	Literary	Assiniboia	\$2,500
Gignac, Michel	Visual	Saskatoon	\$2,500
Gingras, George	Visual	Saskatoon	\$2,500
Lam, Austin *	Dance	Regina	\$1,000
Magnussen, Michael	Visual	Saskatoon	\$1,000
Milatz, Meagan	Music	Weyburn	\$1,000
Milner, Samuel	Music	Saskatoon	\$1,500
Riess, Jessica	Multidisciplinary	Regina	\$1,000
Winowich, Emma *	Dance	Moose Jaw	\$1,000
Yaworski, Jacob *	Theatre	Saskatoon	\$2,500

\*Funded through the 2005 Canada Games Building Dreams and Champions Legacy Fund: Saskatchewan Arts Bursaries Program.

## Professional Arts Organizations Program

Multi-year assistance to visual and media arts organizations supported in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

### Multi-Year Assistance

AKA Gallery Inc.	Visual	Saskatoon	\$61,000
Art Gallery of Regina Inc.	Visual	Regina	\$43,100
Art Gallery of Swift Current	Visual	Swift Current	\$30,000
Buffalo Berry Press	Literary	Saskatoon	\$27,922
Chapel Gallery	Visual	North Battleford	\$26,000

Common Weal Community Arts Inc.	Multidisciplinary	Regina	\$132,000
Coteau Books	Literary	Regina	\$132,000
Dancing Sky Theatre Inc.	Theatre	Meacham	\$80,000
Dunlop Art Gallery	Visual	Regina	\$102,400
Estevan Art Gallery and Museum	Visual	Estevan	\$36,500
Globe Theatre	Theatre	Regina	\$275,000
Godfrey Dean Art Gallery	Visual	Yorkton	\$47,500
Hagios Press	Literary	Regina	\$19,500
Kenderdine Art Gallery	Visual	Saskatoon	\$20,000
La Troupe du Jour Inc.	Theatre	Saskatoon	\$66,600
MacKenzie Art Gallery	Visual	Regina	\$159,500
Mann Art Gallery	Visual	Prince Albert	\$74,400
Mendel Art Gallery	Visual	Saskatoon	\$198,000
Moose Jaw Museum & Art Gallery	Visual	Moose Jaw	\$93,000
Neutral Ground Inc.	Visual	Regina	\$83,000
New Dance Horizons	Dance	Regina	\$77,400
On the Boards Staging Corporation	Theatre	Saskatoon	\$20,000
PAVED Arts	Media	Saskatoon	\$132,500
Persephone Theatre	Theatre	Saskatoon	\$229,000
Regina Symphony Orchestra	Music	Regina	\$200,000
Sage Hill Writing Experience	Literary	Saskatoon	\$71,500
Sakewewak Artists' Collective	Visual	Regina	\$62,300
Saskatchewan Book Awards Inc.	Literary	Regina	\$17,000
Saskatchewan Filmpool Co-operative	Media	Regina	\$105,200
Saskatchewan Native Theatre Company	Theatre	Saskatoon	\$50,000
Saskatchewan Playwrights Centre	Literary	Saskatoon	\$63,800
Saskatoon Opera Association	Music	Saskatoon	\$30,000
Saskatoon Symphony Orchestra	Music	Saskatoon	\$75,000
Station Arts Centre	Multidisciplinary	Rosthern	\$18,500
Thistedown Press Ltd.	Literary	Saskatoon	\$109,700
Tribes Inc.	Visual	Saskatoon	\$53,300

### Annual Assistance

Community Radio Society of Saskatoon, Inc.	Performing	Saskatoon	\$13,400
Curtain Razors Inc.	Theatre	Regina	\$14,400
Free Flow Dance Theatre Inc.	Dance	Saskatoon	\$10,000
Friends of the Broadway Theatre Inc.	Multidisciplinary	Saskatoon	\$14,400
Indigenous Peoples Arts Centre of Prince Albert Inc.	Visual	Prince Albert	\$15,000
JackPine Press	Literary	Saskatoon	\$17,000
Last Mountain Lake Cultural Centre Inc.	Visual	Regina Beach	\$12,800
Missinipi Broadcasting Corporation	Media	La Ronge	\$10,000
Saskatoon Community Youth Arts Programming Inc.	Visual	Saskatoon	\$12,000
Saskatoon Jazz Society	Performing	Saskatoon	\$20,000
Southwest Cultural Development Group	Multidisciplinary	Swift Current	\$12,000
Tant per Tant Theatre in Translation Inc.	Performing	Saskatoon	\$9,000
Weyburn Arts Council	Visual	Weyburn	\$5,000
Wide Open Theatrical Escapades Inc.	Performing	Saskatoon	\$10,000

### Project Grants

#### ArtConnect

Brandhagen, Krista	Literary	Regina	\$1,000
Bulas, Patrick	Visual	Saskatoon	\$4,700
Gustin/Trounce Heritage Committee, Inc.	Music	Saskatoon	\$3,000
Gustin/Trounce Heritage Committee, Inc.	Music	Saskatoon	\$5,000
Matheson, Elizabeth	Visual	Regina	\$4,300
Prairie Debut Inc.	Music	Onanole, MB	\$3,000
Prairie Fire Press Inc.	Literary	Winnipeg, MB	\$4,000
Regina Area Group for Storytelling Inc.	Literary	Regina	\$4,000
Saskatchewan Registered Music Teachers' Association	Literary	Regina	\$2,800
Société historique de la Saskatchewan Inc.	Literary	Regina	\$2,000
The Red Shift Gallery Inc.	Visual	Saskatoon	\$4,000
Tonight It's Poetry Performance Series Inc.	Literary	Saskatoon	\$5,000
Vive Music	Music	Saskatoon	\$4,000

#### ArtInquire

Jack Millikin Centre, Inc.	Visual	Saskatoon	\$3,000
Kamsack Playhouse Theatre	Theatre	Kamsack	\$1,500
Ranch Ehrlo Society	Music	Pilot Butte	\$3,000
Saskatchewan Registered Music Teachers' Association	Music	Regina	\$4,000
Strandline Curatorial Collective Inc.	Visual	Regina	\$5,000
The Red Shift Gallery Inc.	Visual	Saskatoon	\$3,465
Weyburn Arts Council	Visual	Weyburn	\$510

#### ArtVenture

Bernbaum, Joel	Theatre	Saskatoon	\$2,850
Chave, Sylvia	Sound Recording	Delisle	\$6,000
Dunn, Shaunna	Multidisciplinary	Regina	\$10,000
Engel, Aaron	Sound Recording	Prince Albert	\$5,000
FadaDance Troupe Inc.	Dance	Regina	\$6,000
Favel, Floyd	Theatre	Paynton	\$5,000
Francis, Jaron	Theatre	Saskatoon	\$9,000

Ginther, Jim	Sound Recording	Saskatoon	\$6,150
Godden, Leora	Theatre	Saskatoon	\$9,000
Goud, Matthew	Sound Recording	Carlyle	\$5,000
Guedo, Jim	Theatre	Saskatoon	\$9,000
Holophon Audio Arts Inc.	Media	Regina	\$6,250
Hursh, Aaron	Theatre	Saskatoon	\$6,250
Johanna Bundon Projects	Dance	Regina	\$5,420
Kuzbik, Paul	Sound Recording	Saskatoon	\$8,100
Lalonde, Michel	Sound Recording	Regina	\$5,000
Lesperance, Cathleen	Sound Recording	Prince Albert	\$8,000
Library Voices Inc.	Sound Recording	Regina	\$10,000
Maguire, Stephen	Sound Recording	Saskatoon	\$5,000
Mah, Jeannie	Multidisciplinary	Regina	\$9,000
Marchildon, Michel	Multidisciplinary	Montreal	\$9,000
Martel, Kamila	Sound Recording	Saskatoon	\$8,000
Mason, Shaun	Sound Recording	Montreal	\$6,500
Mohninger, Brodie Tyler	Theatre	Moose Jaw	\$2,000
Murawsky, Graham	Sound Recording	Saskatoon	\$2,000
Nelson, Amy	Sound Recording	Regina	\$8,500
Palmer, Josh	Sound Recording	Saskatoon	\$7,000
Per Sonatori Baroque Ensemble	Music	Regina	\$6,250
Read, B.C.	Sound Recording	Saskatoon	\$8,500
ReArtcycle Group Inc.	Visual	Tugaske	\$6,250
Slow Down Molasses	Sound Recording	Saskatoon	\$7,000
Stinson, Ryan	Sound Recording	Swift Current	\$3,225
Straker, Jeffery	Sound Recording	Regina	\$8,000
Suchan, Paul	Sound Recording	Montreal	\$2,500
The Boundary Ensemble	Music	Regina	\$3,480
The Crossing Theatre Company	Theatre	Saskatoon	\$5,000
The Deep Dark Woods	Sound Recording	Saskatoon	\$10,000
Untimely Demise	Sound Recording	Saskatoon	\$10,000
Yung, Samara	Sound Recording	Yorkton	\$8,500

### Provincial Cultural Organizations

Adjudicated on behalf of SaskCulture Inc. with grants paid by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. See Note 5 of the audited financial statements.

Conseil culturel fransaskois	Multidisciplinary		
Dance Saskatchewan Inc.	Dance		
Organization of Saskatchewan Arts Councils	Multidisciplinary		
Saskatchewan Art Education Collective	Visual		
Saskatchewan Band Association	Music		
Saskatchewan Choral Federation	Music		
Saskatchewan Cultural Exchange Society	Multidisciplinary		
Saskatchewan Drama Association	Theatre		
Saskatchewan Music Educators Association	Music		
Saskatchewan Music Festival Association	Music		
Saskatchewan Orchestral Association	Music		
Saskatchewan Writers' Guild	Literary		
Theatre Saskatchewan Inc.	Theatre		

### SaskFestivals

Funded in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

#### Multi-Year Assistance

25th Street Theatre Centre Inc.	Theatre	Saskatoon	\$41,500
Flicks: Saskatchewan International Youth Film Festival Inc.	Media	Saskatoon	\$30,250
Ness Creek Culture and Recreational Society	Multidisciplinary	Saskatoon	\$43,500
Northern Saskatchewan International Children's Festival Inc.	Multidisciplinary	Saskatoon	\$72,500
Queer City Cinema	Media	Regina	\$23,500
Regina Folk Festival Inc.	Music	Regina	\$66,090
Saskatchewan Festival of Words Inc.	Literary	Moose Jaw	\$36,850
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	\$65,000
Shakespeare on the Saskatchewan Festival Inc.	Theatre	Saskatoon	\$67,300
Yorkton Short Film & Video Festival	Media	Yorkton	\$50,400

#### Annual Assistance

Bengough Municipal Arts Council Inc.	Music	Bengough	\$15,000
Cathedral Area Community Association	Multidisciplinary	Regina	\$12,000
Cultural Festivals	Multidisciplinary	Swift Current	\$20,000
John Arcand Fiddle Fest Inc.	Multidisciplinary	Saskatoon	\$20,000
mispon: A Celebration of Indigenous Filmmaking	Media	Regina	\$12,000
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	Music	Saskatoon	\$12,500
Regina International Open Theatre Society	Theatre	Regina	\$10,000

#### Project Assistance

Ananda Art House, Inc.	Multidisciplinary	Forget	\$3,735
Dark Bridges Film Festival Inc.	Media	Saskatoon	\$5,000



Fédération des Francophones de Saskatoon	Multidisciplinary	Saskatoon	\$5,000
General Fools Improvisational Comedy Inc.	Theatre	Regina	\$5,000
Mazffest	Music	Saskatoon	\$5,000
Mortlach Community Development & Agricultural Society	Music	Mortlach	\$5,000
Motif Moose Jaw Multicultural Festival Inc.	Multidisciplinary	Moose Jaw	\$5,000
Regina Delta Blues Association	Music	Regina	\$5,000
Ritornello Chamber Music Festival	Music	Saskatoon	\$5,000
Saskatchewan Country Music Association	Music	Maple Creek	\$5,000
Saskatoon Blues Society Inc.	Music	Saskatoon	\$5,000
Saskatoon Women's Arts Alliance	Multidisciplinary	Saskatoon	\$2,500
Société historique de la Saskatchewan Inc.	Theatre	Regina	\$5,000
Southern Saskatchewan Summer Solstice Festival Inc.	Multidisciplinary	Gravelbourg	\$5,000
The Word on the Street Saskatoon Inc.	Literary	Saskatoon	\$5,000
Ukrainian Canadian Congress	Multidisciplinary	Regina	\$5,000
Vive Music	Music	Saskatoon	\$5,000
Wood Mountain Folk Festival	Music	Wood Mountain	\$5,000

## Show Us Your North Pilot Program

Father Gamache Memorial School	Multidisciplinary	Fond du Lac	\$500
Reclaiming Our Youth Home Front School	Multidisciplinary	Beauval	\$500

## Travel

Antoniuk, John	Music	Saskatoon	\$450
Badham, Marnie	Visual	Regina	\$750
Baker, Cindy	Visual	Saskatoon	\$750
Brass, Robin	Visual	Regina	\$750
Calderon, Ramses	Music	Regina	\$500
Cameron, Heather	Dance	Regina	\$750
Cook, Jordan	Music	Saskatoon	\$1,500
Couture, Joshua	Media	Saskatoon	\$750
Fornwald, Blair	Visual	Regina	\$300
Genda, Dagmara	Visual	Saskatoon	\$750
Hosaluk, Michael	Visual	Saskatoon	\$750
Lannoo, Marie	Visual	Saskatoon	\$500
Meneley, Barbara	Visual	Regina	\$750
Moffat, Ellen	Media	Saskatoon	\$750
Morin, Claude	Visual	Moose Jaw	\$750
Morman, Megan	Visual	Saskatoon	\$750
Popoff, Alexandra	Literary	Saskatoon	\$360
Rosebud Burlesque Club	Dance	Saskatoon	\$1,500
Sereda, Michele	Theatre	Regina	\$750
Sheppard, Charles Atlas	Media	Regina	\$750
Tonight It's Poetry Performance Series Inc.	Literary	Saskatoon	\$1,500
Velkova, Biliiana	Visual	Saskatoon	\$720
Virgo, Sean	Literary	Eastend	\$750
Webber, Jennifer Wynne	Literary	Saskatoon	\$750
Williams, Kenneth T.	Theatre	Saskatoon	\$750

## Lottery Funding

Under the terms of a partnership agreement with SaskCulture Inc., the Saskatchewan Arts Board was provided with lottery funding totaling \$1,551,940 in 2010/11 for the following purposes:

ArtsSmarts	\$154,450
Creative Partnerships	\$527,850
Gallery Grants	\$200,850
Media Arts organizations	\$236,900
Festivals	\$344,340
Program delivery	\$87,550

This corresponds to the total amount of revenue as reported on the Statement of Operations and Accumulated Surplus of the audited financial statements included in this Annual Report.

Because these funds are typically blended with other sources of funding within these programs, the use of these funds may not be fully clear. The following notes are intended to assist in this regard:

### 1. ArtsSmarts:

Total per Grants listing and Note 16 of the audit	\$248,694
- Non-lottery sources	\$94,244
= Allocation of lottery funds	\$154,450

### 2. Creative Partnerships

Total per Note 16 of the audit	\$501,000
+ Sherbrooke Residency Research Project classified as a transfer on the Statement of Operations and Accumulated Surplus	\$25,000
+ Contribution to Project Documentation	\$1,850
= Allocation of lottery funds	\$527,850

## 3. Gallery Grants

	Lottery \$	Other \$	Total (per listing)
AKA Gallery Inc.	\$15,644	\$45,356	\$61,000
Art Gallery of Regina Inc.	\$10,682	\$32,418	\$43,100
Art Gallery of Swift Current	\$10,533	\$19,467	\$30,000
Chapel Gallery	\$6,444	\$19,556	\$26,000
Dunlop Art Gallery	\$25,378	\$77,022	\$102,400
Estevan Art Gallery and Museum	\$9,046	\$27,454	\$36,500
Godfrey Dean Art Gallery	\$10,533	\$36,967	\$47,500
Mann Art Gallery	\$18,439	\$55,961	\$74,400
Moose Jaw Museum & Art Gallery	\$22,627	\$70,373	\$93,000
Neutral Ground Inc.	\$20,322	\$62,678	\$83,000
PAVED Arts	\$23,544	\$108,956	\$132,500
Sakewewak Artists' Collective	\$14,201	\$48,099	\$62,300
Tribe Inc.	\$13,457	\$39,843	\$53,300
<b>Total</b>	<b>\$200,850</b>	<b>\$644,150</b>	<b>\$845,000</b>

## 4. Media Grants

	Lottery \$	Other \$	Total (per listing)
Flicks Film Festival	\$25,000	\$5,250	\$30,250
Friends of the Broadway Theatre	\$9,000	\$5,400	\$14,400
mispon	\$6,900	\$5,100	\$12,000
Neutral Ground Inc.	\$25,000	\$58,000	\$83,000
PAVED Arts	\$70,000	\$62,500	\$132,500
Queer City Cinema	\$20,000	\$3,500	\$23,500
Saskatchewan Filmpool Co-operative	\$52,000	\$53,200	\$105,200
Yorkton Short Film & Video Festival	\$29,000	\$21,400	\$50,400
<b>Total</b>	<b>\$236,900</b>	<b>\$214,350</b>	<b>\$451,250</b>

## 5. Festivals Grants

	Lottery \$	Other \$	Total (per audit)
<b>Multi-Year Funding</b>			
25th Street Theatre Centre Inc.	\$21,810	\$19,690	\$41,500
Flicks: Saskatchewan International Youth's Film Festival	\$5,250	\$25,000	\$30,250
Ness Creek Culture and Recreational Society	\$22,775	\$20,725	\$43,500
Northern Saskatchewan International Children's Festival Inc.	\$37,525	\$34,975	\$72,500
Queer City Cinema	\$3,500	\$20,000	\$23,500
Regina Folk Festival Inc.	\$35,000	\$31,090	\$66,090
Saskatchewan Festival of Words Inc.	\$17,755	\$19,095	\$36,850
Saskatchewan Jazz Festival Inc.	\$33,910	\$31,090	\$65,000
Shakespeare on the Saskatchewan Festival Inc.	\$32,425	\$34,875	\$67,300
Yorkton Short Film and Video Festival	\$21,400	\$29,000	\$50,400
<b>Annual Funding</b>			
Bengough Municipal Arts Council Inc.	\$7,225	\$7,775	\$15,000
Cathedral Area Community Association	\$6,560	\$5,440	\$12,000
Cultural Festivals	\$9,635	\$10,365	\$20,000
John Arcand Fiddle Fest Inc.	\$9,635	\$10,365	\$20,000
mispon: A Celebration of Indigenous Filmmaking	\$5,100	\$6,900	\$12,000
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	\$6,955	\$5,545	\$12,500
Regina International Open Theatre Society	\$7,410	\$2,590	\$10,000
<b>Project Funding</b>			
Ananda Arthouse, Inc.	\$1,800	\$1,935	\$3,735
Dark Bridges Film Festival Inc.	\$2,410	\$2,590	\$5,000
Federation des Francophones de Saskatoon	\$2,410	\$2,590	\$5,000
General Fools Improvisational Comedy Inc.	\$5,000	\$0	\$5,000
Mazffest	\$5,000	\$0	\$5,000
Mortlach Community Development & Agricultural Society	\$2,410	\$2,590	\$5,000
Motif Moose Jaw Multicultural Festival Inc.	\$5,000	\$0	\$5,000
Regina Delta Blues Association	\$3,185	\$1,815	\$5,000
Ritornello Chamber Music Festival	\$2,410	\$2,590	\$5,000
Saskatchewan Country Music Association	\$5,000	\$0	\$5,000
Saskatoon Blues Society Inc.	\$2,410	\$2,590	\$5,000
Saskatoon Women's Arts Alliance	\$2,500	\$0	\$2,500
Société historique de la Saskatchewan Inc.	\$3,705	\$1,295	\$5,000
Southern Saskatchewan Summer Solstice Festival	\$2,410	\$2,590	\$5,000
The Word on the Street Saskatoon Inc.	\$2,410	\$2,590	\$5,000
Ukrainian Canadian Congress	\$5,000	\$0	\$5,000
Vive Music	\$2,410	\$2,590	\$5,000
Wood Mountain Folk Festival	\$5,000	\$0	\$5,000
<b>Totals</b>	<b>\$344,340</b>	<b>\$340,285</b>	<b>\$684,625</b>

# Jurors & Assessors

## ArtsSmarts

Paulette Brooks  
Ramses Calderon  
Ward Schell

## Creative Industries Sector Organizations

Jane Bisbee  
Ross Bradley  
Mickey Quase  
Margaret Reynolds  
Tara Walker  
Barry Weiss

## Creative Partnerships

### Explorations

Carla Bison  
Devon Coles  
Judy McNaughton

### Innovations

Laura Hale  
Darren J. Okemaysim  
Wendy Parsons

## Culture on the Go

Sam Baardman  
Kelley Jo Burke  
Angus Ferguson  
Shuyler Jansen  
Alan Long  
Curtis Peeteetuce  
Susan Whitney

## Independent Artists

### Literary Arts

Dale Lakevold  
Elizabeth Philips  
Armand Garnet Ruffo  
Sue Stewart  
Seán Virgo  
Kathleen Wall  
Marlis Wesseler

### Media Arts

Ian Campbell  
Steve Heimbecker  
Gordon Pepper  
Gerald Saul

### Performing Arts

Brenda Baker  
Kathryn Bracht  
Jill Henis Gnoato  
David Granger  
Jack Semple  
Richard Zimich

## Visual Arts

Rob Bos  
Heather Cline  
Ruth Cuthand  
Sigrid Dahle  
Jody Greenman-Barber  
Troy Gronsdahl  
Miranda Jones  
Shauna McCabe  
Danielle Raymond  
Carmen Robertson

## Indigenous Pathways Initiatives

Tessa Desnomie  
Langan (Landing Eagle) Goforth  
Adam Martin  
Lionel Auburn Peyachew

## Lieutenant Governor's Arts Awards

Sandra Birdsell  
Mel Bolen  
Mike Dawson

## Premier's Centennial Arts Scholarship

Jason Cullimore  
Krista Konkin  
Deborah Potter

## Professional Arts Organization Program — Annual

Sandra Butel  
Yvette Nolan  
John Shelling

## Professional Arts Organization Program — Multi-Year

### Literary Arts

Lorraine Filyer  
Annie Gibson  
Ron Smith

### Performing Arts

Charles (Chuck) Childs  
Yvette Nolan  
David Raphael Scott  
Danielle Sturk

### Visual/Media Arts

Mela Constantinidi  
Steven Loft  
Allan McKay  
Helen Marzolf  
Grant Poier

## Project Grants

### ArtConnect/ArtInquire

Philip Adams  
Brenda Barry Byrne  
Alanis King  
Ben Schenstead  
Roy Sydiaha  
Donna Wawzonek

### ArtVenture

Layne Coleman  
Geraldine Manossa  
David LaRiviere  
Jackie Latendresse  
Crispi Lord  
Karen Reynaud

### ArtVenture — Sound Recording

Tessa Desnomie  
Jim Ginther  
Jen Lane  
Cheryl L'Hirondelle  
Alexis Normand  
Jay Semko

## Provincial Cultural Organizations

Lynn Acoose  
Sam Baardman  
Dennis Schaefer  
Gerri Ann Siwek

## SaskFestivals

### Annual and Multi-Year

Chris Frayer  
Danis Goulet  
Catherine O'Grady

### Projects

Jennifer Bork  
Judy McNaughton  
Gary Varro

## Access Copyright Foundation

### Research

Theresa Bubela  
Denise Chong  
Russell Wangersky

## National Artist Program

Marie-Noelle Berthelet  
Kelley Jo Burke  
Marnie Gladwell

## Saskatchewan Foundation for the Arts

Bernice Friesen  
Kim Fontaine  
Grant McConnell

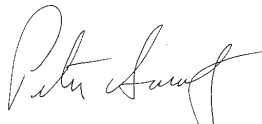
# MANAGEMENT RESPONSIBILITY FOR FINANCIAL INFORMATION

Management of the Saskatchewan Arts Board is responsible for the preparation and presentation of the financial statements and other financial information reported by the Board of Directors. This obligates management to use its best judgment in preparing and presenting financial information in accordance with established Board policy and principles which are acceptable to the accounting profession. The Board has established a system of internal controls to govern the management and accountability of financial resources entrusted to it. Management relies upon the system of internal controls to ensure that financial transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. It is, therefore, responsible for all amounts reported therein, including valuations determined externally by specialists. Management believes that the existing system of internal control provides a reasonable assurance that the assets are safeguarded and that the financial records are reliable for preparing financial information and maintaining accountability for assets. Management is responsible for providing reasonable assurances to the Board and the general public through the Legislature that the Board's financial information satisfies standards of validity and reliability. This requires that quantitative data be based on relevant parameters of measurement that are consistently applied over time. Management provides the Board with the necessary information for it to make governance decisions at the highest meaningful level in connection with the objectives articulated in *The Arts Board Act, 1997*. Management discharges its responsibility for financial information under the stewardship of the Board and its Audit and Finance Committee. In accordance with Article 28 of *The Arts Board Act, 1997* the Board's financial statements are audited annually by the Provincial Auditor or any other auditor or firm of auditors appointed by the Lieutenant Governor in Council. The Audit and Finance Committee is available to meet with the designated auditors as required.

On behalf of management:



David Kyle  
Executive Director



Peter Sametz  
Associate Executive Director

# INDEPENDENT AUDITOR'S REPORT

To the Members of the Legislative Assembly of Saskatchewan

I have audited the accompanying financial statements of the Saskatchewan Arts Board, which comprise the statement of financial position as at March 31, 2011, and the statements of operations and accumulated surplus, changes in net financial assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

## *Management's Responsibility for the Financial Statements*

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards for Treasury Board's approval, 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.

## *Auditor's Responsibility*

My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

## *Opinion*

In my opinion, the financial statements present fairly, in all material respects, the financial position of the Saskatchewan Arts Board as at March 31, 2011, and the results of its operations, changes in net financial assets and cash flows for the year then ended in accordance with Canadian public sector accounting standards.



Regina, Saskatchewan  
June 24, 2011

Bonnie Lysyk, MBA, CA  
Provincial Auditor



# STATEMENT OF FINANCIAL POSITION

as at March 31

	2011	2010
<b>Financial Assets</b>		
Cash – operations	\$ 2,053,367	\$ 1,731,352
Cash – Flexible Loan Program (Note 13)	1,165,196	1,135,417
Accounts receivable	56,376	163,778
Loans receivable- operations (Note 4 and 8)	97,819	163,301
Loans receivable- Flexible Loan Program (Note 4 and 13)	43,068	63,997
Managed funds receivable (Note 10)	1,532,289	984,323
	<b>4,948,115</b>	<b>4,242,168</b>
<b>Liabilities</b>		
Accounts payable		
Grants payable	1,490,839	1,270,115
Accrued employee benefits payable	107,221	102,457
Other	156,928	316,000
Unearned revenue		
Permanent collection fees	30,122	27,444
Deferred revenue (Note 17)		
Leasehold inducement	40,252	53,307
Other	35,013	20,000
Canada Games Legacy	238,000	272,000
	<b>2,098,375</b>	<b>2,061,323</b>
Net financial assets (Statement 3, Note 15)	<b>2,849,740</b>	2,180,845
Non Financial Assets		
Prepaid expenses	37,917	36,818
Tangible capital assets (Note 12)	608,523	712,500
Accumulated surplus (Statement 2)	<b>\$ 3,496,180</b>	\$ 2,930,163
Collections (Note 9)		
Permanent Collection	<b>\$ 2,218,363</b>	\$ 2,150,292
Musical instruments	46,575	46,575

(See accompanying notes to the financial statements)

## STATEMENT OF OPERATIONS AND ACCUMULATED SURPLUS

For the Year Ended March 31

	2011	2010
<b>Revenues:</b>		
Allocation from General Revenue Fund	\$ 8,638,000	\$ 8,638,000
Contribution from SaskCulture Inc.	1,551,940	1,323,960
Program support	63,555	68,967
Permanent collection	64,143	62,529
Project support	126,826	66,040
Donations	21,301	3,726
Sale of land (Note 12a)	470,000	--
Other earned income	170,468	211,077
	<b>11,106,233</b>	<b>10,374,299</b>
<b>Expenses:</b>		
Grants (Note 16)	7,609,716	7,857,117
Transfers and other payments	182,138	227,520
Permanent collection		
Purchases and donations (Note 9)	68,071	65,378
Project expenses	116,019	312,960
Program delivery		
Grants	1,262,042	1,235,466
Permanent collection	230,128	293,762
Operations	740,885	920,778
Communications	331,217	330,780
	<b>10,540,216</b>	<b>11,243,761</b>
Annual (deficit) surplus	<b>566,017</b>	<b>(869,462)</b>
Accumulated surplus, beginning of the year	<b>2,930,163</b>	<b>3,799,625</b>
Accumulated surplus, end of the year (Statement 1)	<b>\$ 3,496,180</b>	<b>\$ 2,930,163</b>

(See accompanying notes to the financial statements)

## STATEMENT OF CHANGES IN NET FINANCIAL ASSETS

For the Year Ended March 31

	2011	2010
Net financial assets, beginning of the year	\$ 2,180,845	\$ 3,479,398
Net operating results for the year	566,017	(869,462)
Changes in prepaid expenses	(1,099)	55,153
Acquisition of tangible capital assets (Note 12)	(15,906)	(593,784)
Amortization (Note 12)	119,883	109,540
Changes in net financial assets during the year	<b>668,895</b>	<b>(1,298,553)</b>
Net financial assets, end of the year (Statement 1)	<b>\$ 2,849,740</b>	<b>\$ 2,180,845</b>

(See accompanying notes to the financial statements)

# STATEMENT OF CASH FLOWS

For the year Ended March 31

	2011	2010
<b>Cash flows from operating activities:</b>		
Cash receipts:		
Allocation from General Revenue Fund	\$ 8,738,000	\$ 8,638,000
Contribution from SaskCulture Inc.	1,551,940	1,323,960
Fees and other	737,273	1,136,546
Other contributions	44,540	49,967
	<b>11,071,753</b>	<b>11,148,473</b>
<b>Cash disbursements:</b>		
Grant and transfer payments	7,743,380	7,757,265
Salaries and benefits	1,698,901	1,949,260
Space and accommodation	371,087	243,265
Supplies and other	416,054	747,991
	<b>10,229,422</b>	<b>10,697,781</b>
Net increase in cash from operating activities	<b>842,331</b>	450,692
<b>Cash flows (used in) from capital activities:</b>		
Additions to tangible capital assets	(30,298)	(593,784)
Net decrease in cash from capital activities	<b>(30,298)</b>	<b>(593,784)</b>
<b>Cash flows (used in) from investing activities:</b>		
Loan (payments to) repayments	87,727	2,881
New investments in managed funds	(445,000)	(4,377)
Reinvestments in managed funds	(102,966)	(155,049)
Net decrease in cash from investing activities	<b>(460,239)</b>	<b>(156,545)</b>
Net increase (decrease) in cash for the year	<b>351,794</b>	(299,637)
Cash position, beginning of the year	<b>2,866,769</b>	3,166,406
Cash position, end of the year	<b>\$ 3,218,563</b>	<b>\$ 2,866,769</b>
<b>Cash consists of:</b>		
Cash – operations	\$ 2,053,367	\$ 1,731,352
Cash – Flexible Loan Program	1,165,196	1,135,417
	<b>\$ 3,218,563</b>	<b>\$ 2,866,769</b>

(See accompanying notes to the financial statements)



# NOTES TO THE FINANCIAL STATEMENTS

March 31, 2011

## 1. Purpose and Authority

The Saskatchewan Arts Board was established pursuant to *The Arts Board Act*. It has been continued under *The Arts Board Act, 1997* (the Act). It exists to cultivate an environment in which the arts thrive for the benefit of everyone in Saskatchewan. The Act continues the Saskatchewan Arts Board Fund through which all financial transactions are conducted which pertain to fulfilling the purposes of the agency as indicated in the Act.

## 2. Significant Accounting Policies

These financial statements are prepared in accordance with generally accepted accounting principles as recommended by the Public Sector Accounting Board of the Canadian Institute of Chartered Accountants. The significant policies are as follows:

### a) Collections

The Board maintains a collection of artworks and related archives in all forms in order to inform, enlighten, and enhance the lives of present and future generations. Works in the collection are acquired through purchase, commission, donation, or bequest.

- i) Permanent collection purchases are charged at cost as an expense in the Statement of Operations and Accumulated Surplus in the year of purchase.
- ii) Donated works of art and archives for the permanent collection are recorded as revenue at their fair market value at the time of donation with a corresponding charge to expenses in the Statement of Operations and Accumulated Surplus.
- iii) Musical instrument purchases are charged at cost as an expense in the Statement of Operations and Accumulated Surplus in the year of purchase.

### b) Tangible Capital Assets

Leasehold improvements, equipment, and furnishings are recorded at cost less accumulated amortization. The net book value of these capital assets is detailed in Note 12(a). Tangible capital assets are amortized on a straight-line basis over their estimated useful lives which are as follows:

Electronic equipment	4 years
Other equipment	6 years
Furnishings	10 years
Leasehold improvements	Life of the lease

### c) Designated Assets

Internally - the Board periodically designates amounts from cash to be allocated for specified purposes. In designating these amounts, the Board takes into account the amounts and stated preferences of contributors. These amounts are not available for other purposes without approval of the Board.

Externally - the Board may receive cash with the stipulation it be used for specific purposes. These amounts are available only for the purposes stipulated by the contributor.

### d) Grant expenses

Grants are expensed when approved by the Board, the applicant has met the eligibility criteria, and the amount of the grant can be estimated.

### e) Cash

Cash consists of interest-bearing money on deposit with the bank. The interest rates range from 0.250% to 1.000% (2010 - 0.250% to 0.425%).

### f) Use of estimates

The preparation of financial statements in accordance with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported

amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Assumptions underlying asset valuations are limited by the availability of reliable comparable data and the uncertainty of predictions concerning future events. The inherent uncertainty involved in making such estimates and assumptions may impact the actual results reported in future periods. Differences are recorded in current operations when identified.

The primary measurement uncertainty arising from the use of estimates which may affect reported amounts relates to the values of loans, accounts receivable, and tangible capital assets.

**g) Revenues**

Revenues are recognized as they are earned and measurable.

Government transfers are recognized in the financial statements in the period which the events giving rise to the transfer occur, eligibility criteria are met, and reasonable estimates of the amount can be made.

Deferred revenue represents user charges and other fees which have been collected, for which the related services have yet to be provided. These amounts will be recognized as revenue in the fiscal year the services are provided.

**3. Pension Plan**

Employees make contributions to the Public Employees' Pension Plan, a defined contribution plan. Funding requirements are established by The Superannuation (Supplementary Provisions) Act. During the year, the employee contribution rate was 5.84% and the employer contribution rate was 7.00%. This plan is fully funded. During the year the Board's total contributions were \$ 106,801 (2010 - \$108,207) and are included in Salaries and benefits in Note 7.

**4. Financial Instruments**

**a) Fair value**

The Board's significant financial instruments consist of cash, accounts receivable, loans receivable and accounts payable. The fair value of the loans receivable is not readily determinable due to the nature of the loans as described in Note 8 and Note 13. The fair values of the other financial instruments approximate their carrying value due to their short-term nature.

**b) Credit risk**

Credit risk is the risk a party owing money to the Board will fail to discharge that responsibility. The Board is exposed to credit risk from the potential non-payment of accounts and loans receivable. The majority of accounts receivable were collected shortly after year-end. Loans receivable- Operations are secured against future grant allocations. Therefore, the credit risk is minimal. Loans receivable- Flexible Loan program are secured by general security agreements. An allowance for doubtful accounts has been recorded to cover any risks associated with any of the financial instruments.

**5. Assessment Services**

The Board has a standing partnership agreement with SaskCulture Inc. regarding responsibilities for jointly delivered programs, including principles involving the assessment and funding of provincial cultural organizations. During the year, the Board recommended funding of \$3,093,968 (2010 - \$5,543,467) to be paid to thirteen organizations (2010- thirteen). Since these payments are made directly by Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation they are not reported in these financial statements.

During the year, the Board entered into an agreement with Access Copyright Foundation to assist the Foundation with developing three national grant programs and to provide assessment services for the three grant programs. The Board administered the assessment services for one grant program (Research) during 2010-11 and recommended funding of \$100,000 to be paid to 17 applicants. Since these payments are made directly by the Foundation, they are not reported in these financial statements.

Also, during the year, the Board provided, at no charge, assessment services on behalf of the Saskatchewan Foundation for the Arts for their grant program. Again, the grant payments were made directly by the Foundation and therefore are not reported in these financial statements.

## 6. Contractual Obligations

### Operating lease

The Board leases office space and storage space for its permanent collection in Regina and office space in Saskatoon. The future minimum lease payments are:

Fiscal Year	Operating Leases
2011/12	148,423
2012/13	115,350
2013/14	118,317
2014/15	117,016
2015/16	108,948

## 7. Comparison of Planned and Actual Results by Object

	2011 Budget	2011 Actual	2010 Actual
<b>Revenues</b>			
General Revenue Fund	\$ 8,638,000	\$ 8,638,000	\$ 8,638,000
SaskCulture Inc.	1,335,350	1,551,940	1,323,960
Other	540,069	916,293	412,339
	<b>10,513,419</b>	<b>11,106,233</b>	10,374,299
<b>Expenses</b>			
Grants and transfers	7,851,972	7,791,855	8,084,637
Permanent Collection			
Purchases	60,000	68,071	65,378
Programming	11,000	4,419	14,810
Projects	100,000	116,019	312,960
Operations			
Salaries and benefits	1,807,500	1,755,878	1,924,433
Office and administration	361,547	344,997	345,991
Furniture and equipment	192,900	159,797	134,021
Programs and services	114,500	133,859	160,297
Travel and meetings	113,000	117,807	136,571
Communications	101,000	47,514	64,663
Total expenses	<b>10,713,419</b>	<b>10,540,216</b>	11,243,761
Net operating results	\$ (200,000)	\$ 566,017	\$ (869,462)

The original budget for the 2010/11 year was approved by the Board.

## 8. Loans Receivable- operations

In 2002 and 2004, the Board entered into two loan agreements with a non-profit organization for the total amount of \$265,000. The interest rate on both loans is set at prime less two percent. In 2006, the terms of repayment were amended. The first loan has now been paid in full. In 2005, the Board entered into another loan agreement, totaling \$81,900 with a second non-profit organization. The interest rate on this loan is 3.5%. Future payments to the Board, pursuant to these agreements, are as follows:

Fiscal Year	Principal Repayment
2011/12	26,514
2012/13	24,000
2013/14	24,000
2014/15	23,305
	<b>\$ 97,819</b>



## 9. Collections

	2011	2010
Art	\$ 2,190,893	\$ 2,122,822
Archives	27,470	27,470
Permanent Collections	<b>\$ 2,218,363</b>	<b>\$ 2,150,292</b>
Musical Instruments	<b>\$ 46,575</b>	<b>\$ 46,575</b>

During the year the Board purchased works of art for the permanent collection totaling \$61,971 (2010 - \$64,953). In addition, works of art valued at \$6,100 (2010 -\$425) were donated to the collection. In January 2002, the permanent collection was appraised by members of the Professional Art Dealers Association of Canada and assigned a value of \$2,903,173 on the basis of market value.

## 10. Managed Funds

In 2007, the Board entered into a Managed Fund agreement with the Saskatoon Community Foundation to maintain funds consigned by the Board for specified purposes. Expenditures incurred by the Board in relation to these purposes out of operating funds have been identified and comprise the undesignated portion of the Managed Funds balance.

The total funds on hand are pooled by the Foundation with other participants' assets and invested through a fund manager. Rates of return are declared by the Foundation each quarter and applied to funds on hand as of the beginning of the quarter. During the year, the Board consigned \$445,000 (2010-\$4,377) to the Managed Fund.

	Balance as at March 31, 2010	Net change to capital	Earnings	Fees	Balance as at March 31, 2011
Internally Designated Amounts:					
Fred Mennie Fund	\$ 30,183	\$ —	\$ 3,312	\$ 155	\$ 33,340
Jean Oser Fund	1,706	—	188	9	1,885
Brian Painchaud Fund	3,156	—	346	16	3,486
Ken Sagal Fund	4,377	—	480	22	4,835
Scholarship Funds					
Canada Games Legacy Funds	377,058	(16,000)	41,378	1,935	400,501
Other Funds and Contributions	85,151		9,344	437	94,058
	501,631	(16,000)	55,048	2,574	538,105
Externally Designated Amounts					
Canada Games Legacy Funds	298,709	(34,000)	32,780	1,533	295,956
Prince Edward Drama Scholarship	29,623		3,251	152	32,722
	328,332	(34,000)	36,031	1,685	328,678
Total designated funds	829,963	(50,000)	91,079	4,259	866,783
Non-Designated Amounts	154,360	495,000	16,939	793	665,506
Total Funds	<b>\$ 984,323</b>	<b>\$ 445,000</b>	<b>\$ 108,018</b>	<b>\$ 5,052</b>	<b>\$ 1,532,289</b>

## 11. Contingent Liabilities

In 2008, the Arts Board was served with claim Q.B No. 982 of 2007 in which the Arts Board is named as a co-defendant along with a number of other parties. As at March 31, 2011, this action is at the examination of discovery stage and the likelihood of resolution against the Arts Board is not determinable.

## 12. Tangible Capital Assets

	2011					2010
	Leasehold improvements	Furnishings	Other equipment	Electronic Equipment	Total	Total
Opening costs of tangible capital assets	\$ 768,068	\$ 208,799	\$ 63,727	\$ 515,463	\$ 1,556,057	\$ 962,274
Additions during year	(121)	3,060	—	12,967	15,906	593,783
Disposals during year	—	—	—	—	—	—
Closing costs of tangible capital assets	767,947	211,859	63,727	528,430	1,571,963	1,556,057
Opening accumulated amortization	361,011	147,978	62,242	272,326	843,557	734,018
Annual amortization	61,431	6,216	1,089	51,147	119,883	109,539
Disposals during year	—	—	—	—	—	—
Closing accumulated amortization	422,442	154,194	63,331	323,473	963,440	843,557
Net book value of tangible capital assets	\$ 345,505	\$ 57,665	\$ 396	\$ 204,957	\$ 608,523	\$712,500

### a) Land

In July 1998, Order-in-Council 485/98 authorized Saskatchewan Environment to sell, and the Board to acquire, provincial lands identified in the Order-in-Council for the total value of \$1. During 2006 the Board sold the portion of these lands described as Certificate of Title No. 88S52861 in the above Order-in-Council for \$442,677. These proceeds were recognized as revenue during 2006. Under the terms of the sale agreement, the Board was to hold this land in trust for a period up to December 31, 2008. During 2009, this provision was amended to continue until such time as the purchaser requests the transfer of title.

During the year, the Board entered into an agreement with the City of Saskatoon to sell a portion of the land in the amount of \$560,000. \$90,000 was held back by the City of Saskatoon pending a proposal to purchase another segment of land in Saskatoon by the Board. The net proceeds of the sale are recorded as revenue and \$445,000 of the proceeds were transferred to the Saskatoon Community Foundation (Note 10).

## 13. Flexible Loan Program

In 2008, Order-in-Council #817/2007 provided for additional funding to the Saskatchewan Arts Board, including \$1,150,000 for the establishment of a new program. The purpose of this program is to provide recoupable low-interest loans to support individual artists, arts businesses and arts organizations in developing new business opportunities or expanding existing opportunities to ensure the creation, production, promotion and dissemination of high quality and authentic cultural products.

	<b>2011</b>	<b>2010</b>
Opening Cash balance	\$ 1,135,417	\$ 1,142,385
Proceeds		
Principal repayments	25,429	13,605
Interest on loans	860	958
Interest accrued on balance	8,517	3,469
Total proceeds	34,806	18,032
Disbursements		
Loans issued	4,500	25,000
Other costs	527	--
Total Disbursements	5,027	25,000
Closing Cash Balance	1,165,196	1,135,417
Loans receivable	43,068	63,997
Closing balance, Flexible Loan Program	\$ 1,208,264	\$ 1,199,414

Future payments to the Board, pursuant to the agreements, are as follows:

<b>Fiscal Year</b>	<b>Principal Repayment</b>
2011/12	\$ 15,946
2012/13	14,798
2013/14	12,324
Subsequent Years	--
	<b>\$ 43,068</b>

#### 14. Related Party Transactions

Included in these financial statements are transactions with various Saskatchewan Crown corporations, ministries, agencies, boards and commissions related to the Board by virtue of common control by the Government of Saskatchewan and non-Crown corporations and enterprises subject to joint control or significant influence by the Government of Saskatchewan (collectively referred to as "related parties"). Routine operating transactions with related parties are recorded at agreed upon exchange amounts and settled under normal trade terms. Those transactions and amounts outstanding at year-end are as follows:

	<b>2011</b>	<b>2010</b>
Revenues		
Ministry of Education	\$ 45,000	\$ 27,000
Ministry of Tourism, Parks, Culture and Sport	80	2,500
	45,080	29,500
Permanent Collection fees	43,939	49,017
Expenses		
Conexus Arts Centre	54,624	39,570
Ministry of Government Services	36,328	39,500
SaskTel	53,659	40,718
Saskatchewan Workers Compensation Board	16,992	26,071
Sask Energy	2,933	--
Sask Power	12,805	9,593
	\$ 177,341	\$ 155,452

In addition, the Board pays provincial sales tax to the Ministry of Finance on all its taxable purchases. Taxes paid are recorded as part of the cost of those purchases. Other transactions with related parties and amounts due to/from them and the terms of settlement are described separately in these financial statements and the notes thereto.



## 15. Net Financial Assets

The following Net Financial Assets are designated by the Board as at March 31st:

	2011	2010
Designated:		
Flexible Loan Program (Note 13)	\$ 1,208,264	\$ 1,199,414
Managed Funds (Note 10)	866,783	829,963
Ministry of Education	42,000	27,000
	<b>2,117,047</b>	<b>2,056,377</b>
Undesignated		
Managed funds (Note 10) and other	732,693	124,468
Net Financial Assets	\$ 2,849,740	\$ 2,180,845

## 16. Grants

	2011	2010
Organizations		
Professional Arts Organizations- multi-year	\$ 3,022,622	\$ 2,921,044
Creative Industries	1,275,000	1,327,000
Festivals	684,625	595,775
Professional Arts Organizations- annual	175,000	175,000
Artists		
Independent artists	600,000	600,000
Indigenous arts	150,872	156,000
Scholarships	26,000	25,000
Travel	19,330	19,793
Projects		
Culture on the Go	685,780	1,048,282
Creative Partnerships	501,000	449,700
Project assistance	325,000	390,000
ArtsSmarts	248,694	174,468
Grants returned	(104,207)	(24,945)
	<b>\$ 7,609,716</b>	<b>\$ 7,857,117</b>

## 17. Deferred revenue

In 2010, the Board received a leasehold inducement in the amount of \$65,274. This inducement is to be amortized over the length of the lease. During the year, \$13,055 (2010-\$11,967) was recorded as revenue.

During 2007, the Board received \$50,000 from the Ministry of Education to support the Artist on the Air program for a five year period. During the year, \$10,000 (2010-\$10,000) was recorded as revenue. Government transfers with restrictions are recorded as deferred revenue in accordance with the Restricted Assets and Revenues section of the PSAB Handbook. The Restricted Assets and Revenue Section will no longer apply to government transfers effective with the implementation of the new Government Transfers section of the PSAB Handbook. The Board is currently examining the impact of implementing the new Government Transfers section. The new Government Transfers section is required to be implemented by April 1, 2012.

During 2007, the Board received \$340,000 from Sask Sport Inc. to operate three specified programs over a ten-year period beginning April 1, 2007, using funds made available for this purpose from proceeds of the 2005 Canada Summer Games designated for Cultural legacy initiatives. During the year, \$34,000 (2010-\$34,000) was recorded as revenue.

## 18. Collective Bargaining Agreement

The collective bargaining agreement between the Arts Board and SGEU local 2288 expired September 30, 2009. Negotiations have started on a new contract but no settlement has been agreed to or ratified by the Board or the union. The financial statements include accruals for the Board's estimate of a settlement.

## 19. Comparative Figures

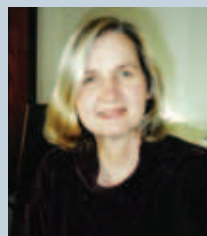
Certain comparative figures have been reclassified to conform to the current year's presentation.

# In Memory



Photo courtesy of MacKenzie Art Gallery

Arts administrator **Kate Davis** passed away on October 21, 2010 at the age of 59. She was director of the MacKenzie Art Gallery (1997 to 2009) and an active board member and volunteer for many cultural organizations across Canada. She received the Queen's Golden Jubilee Medal (2002), the Saskatchewan Centennial Medal (2005), and the Regina Mayor's Award for Excellence in Arts Management (2006).



Visual artist **Christine Lynn** passed away on May 10, 2010 at the age of 64. She taught art for years at the Neil Balkwill Civic Arts Centre, University of Regina, and throughout the province. She served on various boards and committees, including CARFAC Saskatchewan, Neutral Ground and Rosemont Art Gallery. Lynn's work is in many public and private collections, including the Arts Board's Permanent Collection.



**Agnes Gallus** passed away at the age of 80 on August 8, 2010. She was known for her abstract paintings, as well as her line drawings, pottery, and free-form sculptures. Born in Hungary, Gallus came to Canada in 1956 and studied art at the University of Saskatchewan, where she later taught. Her work is in the permanent collections of the Saskatchewan Arts Board, Dunlop Art Gallery, and MacKenzie Art Gallery.



Photo: Cathy Chicoine

Renowned nature photographer **Courtney Milne** passed away at the age of 66 on August 29, 2010. His career took him to all seven continents, with his work recorded in 12 books, including *The Sacred Earth Collection*. Milne was awarded the Gold Medal for Distinction in Canadian Photography by the National Association for Photographic Art (1993). His work is included in the Arts Board's Permanent Collection.



**Mossie Hancock** passed away on January 15, 2011 at the age of 94. She was a soloist and duo-pianist with her husband Gordon Hancock. She also taught piano and worked as a writer, actor, and broadcaster. A tireless arts advocate, Hancock was a founding member of the Saskatchewan Writers' Guild and former board member of the Saskatchewan Arts Board.



**Angie Tysseland** passed away at the age of 49 on December 14, 2010. She was a Saskatoon singer/songwriter and founding member of the Refinery Arts & Spirit Centre. Tysseland performed a wide variety of music during her career, from chamber music to jazz, recording six CDs. She also received the Saskatoon YWCA Women of Distinction Award for Arts and Culture (1999).



Wally Dion  
*Ghost Dancer*, 2010  
Circuit board, enamel  
paint, nails, plywood  
Photo: Dept. of  
Photography,  
University of Regina