

Building Integrity



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MISSION:

To provide funding and support to the arts for the benefit of all people in Saskatchewan.

VISION:

Saskatchewan arts thrive for the benefit of everyone at home and around the world.

VALUES:

Achievement: We recognize exceptional achievement in the arts while allowing communities to define what excellence means in their own contexts.

Leadership: We lead through consultation, collaboration, responsiveness and advocacy.

Accountability: Our policies and practices are transparent and reflect a commitment to effective stewardship of the public trust we hold.

Inclusivity: We engage actively with Saskatchewan Indigenous communities and support artists and arts activities that are reflective of the full diversity of the province.

Adaptability: Our programs and services reflect the needs of artists and arts organizations as they pursue new and innovative practices.

Accessibility: We provide services that are accessible and user-friendly.

The Saskatchewan Arts Board acknowledges that the land currently known as the Province of Saskatchewan is comprised of portions of lands from Treaties 2, 4, 5, 6, 8 and 10, the territories of the Nêhiyawak, Anihşīnapek, Dene, Dakota, Lakota, and Nakota nations and the homeland of the Métis.

We give thanks to the host Indigenous communities in this province, as we bear the collective responsibility to honour and respect their protocols and homes and to engage meaningfully with their knowledges in our work.

Cover: Leah Dorion
Michif Women's Lodge, 2009
acrylic on panel

Photo courtesy of Saskatchewan Arts Board
Permanent Collection

BUILDING INTEGRITY

“Stereotypes come from fear and a lack of knowledge. The more knowledge that there is out there, the more facts that are out there, the less people become afraid, and the more they want to know. Through any type of art – Claymation, painting, storytelling, writing a book – you can give a different perspective on what that culture is like.”

–Tekeyla Friday


Letter of Transmittal

The Honourable Gene Makowsky
Minister of Parks, Culture and Sport

Dear Minister Makowsky:

On behalf of the Board of Directors of the Saskatchewan Arts Board, it is my pleasure to present to you the Annual Report of the Saskatchewan Arts Board for the period April 1, 2018 to March 31, 2019.

Respectfully submitted,

A handwritten signature in black ink, appearing to read 'Jason Aebig', written in a cursive style.

Jason Aebig, Chair

Message from the Chair

2018/19 was a year of great change for the Board of Directors at the Saskatchewan Arts Board. Normal attrition and term limits led to the appointment of new Directors in January 2018 and again in October, representing a significant transition of the Board overall. It has been a pleasure to welcome these new Directors to our board table, and we thank the Province of Saskatchewan for its timely and thoughtful choices. Already, these Directors are bringing fresh energy and insight to the Saskatchewan Arts Board, and we thank them for their service.

Evidence of their impact and hard work began with the renewal of our strategic plan in late 2018. In close collaboration with the Arts Board's leadership team, we initiated a multi-year process to affirm our vision and mission and establish a set of strong and clear strategic directions for the organization's board and staff. These directions will guide our work, planning and investments in the coming years and serve as the basis for conversations with our partners and stakeholders in the coming year:

- Reaffirm the Value of the Individual Artist
- Provide Access
- Champion the Arts
- Build a Resilient Agency

I look forward to working closely with my colleagues on the Board of Directors as we refine our vision, mission and strategic plan and build a strong and cohesive organization. Our Board members and staff are thoughtful and engaged leaders who care deeply about the future of the arts in Saskatchewan. It is a privilege to serve among them.

For more than 70 years, we have been a key contributor, partner and investor in the arts ecology of Saskatchewan. This legacy is a source of tremendous pride, inspiration and energy for all of us, and we are committed to building on this important work.



Jason Aebig
Chair

Message from the Chief Executive Officer

BUILDING INTEGRITY

Early in my arts management career, I learned an important lesson. As part of a budget development process, I was told that “Any outsider looking at your budget should know exactly what your organization thinks is important.” While I’ve continued to believe that statement, I’ve also expanded that philosophy, and I now believe that any outsider, when looking at an organization’s budget, programs and services, should be able to see a reflection of that company’s values.

During 2018/19, the Saskatchewan Arts Board began a new strategic planning process. As part of that process, we revisited our mission and vision statements, and we reaffirmed our values as an agency. We confirmed our commitments to inclusiveness, to accepting our leadership role within the arts sector, and to effective stewardship of the public trust that we hold. Most importantly, however, we placed the achievement of the arts sector – the individual artists and the companies who make that work available to the public – at the heart of our work.

We have committed to “Building Integrity” in an ongoing manner in this work, always searching for the best means to improve the situation of the arts community and to put that community at the core of our activities. That’s one of the reasons that I love our annual report. In addition to fulfilling our legal and financial obligations, it really serves as a picture of Saskatchewan work in the arts, highlighting the stories of artists and celebrating the remarkable spirit of creativity in this province. We are proud to partner with the individuals and organizations whose stories are shared in this document.

There is another meaning, however, to the phrase “Building Integrity,” one that relates to the structural soundness of a physical place.

The role of Arts Board funding is to provide, as much as possible, the solid base on which so many exciting things can happen. *Hip Hop Hoop Dance*, created by Terrance Littlelent and Chancz Perry, accessed Arts Board funding to re-build the work for larger audiences and embark on a national tour. Our Micro-Grant Program has created a structure that can support new initiatives like Kitchen Party Music’s efforts to bridge generational and geographic divides. Mustafa Alabssi found the basis for an international career in an experience funded by an Artists in Schools grant.

I also think that the work being accomplished by our grant recipients is proving that type of structural integrity within their own communities. Belinda Daniels, for example, has crafted a new approach to language instruction with the *nêhiyawak* Summer Language Experience. The *Nuit Blanche* platform has made new interactions with the arts available to people in both Saskatoon and Regina, and On the Avenue Gallery has provided a new space for Indigenous art to be available for sale, benefiting both the artists and the community, in Prince Albert.

The Arts Board’s ability to contribute to “Building Integrity” in this province, of course, is the result of the tireless efforts of many people, particularly our hard-working Board and staff. I continue to be grateful for the creativity and commitment that all of these people bring to our work together.



Michael Jones
Chief Executive Officer

BOARD



Jason Aebig (Chair), Dwayne Brenna, Derek Davidson, Gale Hagblom, Rachel Heidecker (Vice-Chair), Melissa Johnson, Nancy Martin, Shahid Pervais, Lionel Peyachew, Lois Standing, Rae Staseson, Lyndon Tootoosis

Photos of Dwayne Brenna, Derek Davidson, Rachel Heidecker, Nancy Martin and Rae Staseson: Mark Greschner, Artec Photographic Design

Photos of Jason Aebig, Gale Hagblom, Melissa Johnson, Shahid Pervais, Lionel Peyachew, Lois Standing and Lyndon Tootoosis: David Stobbe

STAFF



Philip Adams, Sabrina Cataldo, Tracy Chudy, Denise Dreher, Jody Greenman-Barber, Belinda Harrow, Michael Jones (CEO), Lindsay Knight, Chip McDaniel, Noreen Neu, Gail Paul Armstrong, Carmelle Pretzlaw, Alex Rogalski, Ward Schell, Brendan Schick, Geoff Smith, Deron Staffen, Carle Steel, Jody Wise
On leave: Aaron Clarke, Joanne Gerber, Jay Kimball

Photos: Mark Greschner, Artec Photographic Design

Photos of Chip McDaniel and Geoff Smith: David Stobbe

Promoting Community Togetherness



Opposite: A performer at the North Battleford International Street Performer Festival encourages audience participation.

Photo: Sweetmoon Photography

In 2014 six volunteers had the vision of an eclectic group of performers roaming the streets of downtown North Battleford. They felt the creation of the North Battleford International Street Performer Festival (NB Street Fest) would improve the reputation of the town's downtown core by drawing residents there for a unique experience. They were right. The first year, 3,000 people showed up over the course of three days. Today, that number has grown to 8,000.

"We feel it's important to have a family-friendly event downtown to help people feel welcome and safe," says Co-Chair Kali Weber. The free festival promotes community togetherness and understanding. "We have a homeless population in downtown North Battleford that comes out to enjoy the festival. To see everyone come together and interacting and enjoying the show is a wonderful feeling. It shows people this is a fun place and helps to develop a sense of community pride."

The event, which received a SaskFestivals Annual grant, has two main staging areas for performers who do stunts and tricks, roaming performers and buskers, and a street lined with booths for artisans and other vendors.

In the festival's formative years, performers were curated by the Edmonton International Street Performers Festival and came from all over the world, including Mexico, Germany, England, the United States,

Austria and Australia. In 2018 the North Battleford festival struck out on its own and increased local performer participation. Under the previous model, fewer than 20 per cent of performers were from Saskatchewan; now it's closer to 70 per cent. The festival also focuses on presenting Indigenous artists and representing diversity in gender, race, culture, age and experience.

A Micro-Grant enabled Co-Chairs Janaye Chubb and Weber to attend the 2018 Festival and Event Management Masterclass in Edmonton, hosted by a former Executive Director of the Edinburgh Festival Fringe. "The funding not only allowed us to learn from the best of the best and use new-found skills to apply to our festival; it also allowed us to network with other festivals in the prairies and have dedicated, uninterrupted time towards planning and growing NB Street Fest," Weber says.

As the only international street performer festival in Saskatchewan, NB Street Fest plans to expand by reaching out to neighbouring communities to develop new audiences. It remains volunteer-run, with up to 75 people helping to make the event a success each year.

"It's become a bit of an institution. People plan for it, anticipate it. When we release our lineup each year, they do research to learn about the performers. Our greatest hope is that we keep drawing people to The Battlefords," Weber says.



Left: Annette and Michelle Campagne perform as ABBA at the Cheesy Song Social.



Right: Stéphane Krims, Gabriel Campagne and Kaya Free perform at FarmFest.

Photos: Jane Pipa Jones

A Best-Kept Secret

Annette Campagne's family has always been musical. She, her five sisters and her brother inherited their father's singing voice and performed together from a young age. As adults they went back to their family farm in Willow Bunch to fix up the place. They decided to put on a show to christen their new deck. One hundred people showed up, and FarmFest/Terre Ferme was born.

It is now an annual, artist-run music festival that highlights harmony (both musical and emotional), understanding and acceptance. "It's important to us that it's a bilingual festival. Father always taught us that singing is a way to keep our language and culture alive," Campagne says.

Fransaskois culture is represented on stage, where half of the performers are Francophone, and in the day-to-day organization of the festival, as French is the main language of communication. Around 75 per cent of artists are from Saskatchewan, with others travelling from across Canada to take part. The Campagne family

always performs, alongside acts that range from classical to folk to funk to jazz.

"It's a unique festival that celebrates that Saskatchewan down-home feel, where it's like being part of the family," Campagne says. Now in its twelfth year, the event is funded by a SaskFestivals Projects grant. It is still held on the farm, where people can camp out for the weekend. Dogs are welcome and have been known to run up on stage with the performers. "It's in a very beautiful, pristine part of the country. Our farm is an organic farm. We are trying to marry the organic way of doing things with our festival, our music."

The event kicks off on Friday night with the Cheesy Song Social. "We get dressed up in funny costumes and sing cheesy songs. People love it, and they laugh. It's really fun," Campagne says. There are Saturday afternoon workshops and an evening mainstage show. Then the crowd piles into the granary-turned-hall for an old-time dance that morphs into a jam,

with people singing until 4 a.m. Sunday morning features a pancake breakfast followed by the Gospel Morning Show.

The majority of the audience, which totalled 450 people in 2018, travels to Willow Bunch from more than 100 kilometres away. "Most people who come want to come back. My neighbour says he doesn't want the festival to be any bigger than it is — he wants it to be one of Saskatchewan's best-kept secrets. But it keeps growing every year," says Campagne.

The next generation of Campagne family singers now perform at the festival. "We like the fact that our kids are becoming great musicians in their own right. They have bands of their own now and they tour. They learned how to be on stage through FarmFest."

One-of-a-Kind, Every Time



Each publication is utterly unique. One book of poetry's ragged pages are bound with nuts, bolts and truck mud flaps, while another is composed of blue rice papers with a slipcover of hand-made Nepalese paper. JackPine Press prides itself on its limited editions, creating literary and artistic books in smaller print-runs so they can keep them weird, handcrafted or built out of unusual or found materials.

The publisher's mission is to publish chapbooks with form and content that are artistically integrated and unique. Collaborations between writers and artists result in books that are as interesting as art objects as they are engaging works of literature. "We encourage writers and artists to experiment, and we challenge the conventional notions of literary book publishing. This is a formula for one-of-a-kind, every time," says Board Chair Aimee-Beth Martens.

The JackPine Press Editorial Collective provides some editorial, artistic and technical direction, but the press' primary role is to provide financial and promotional support for the creation of innovative book objects. JackPine artists and writers are the creative directors of their work, overseeing production from concept to completion. As a result, the press has to be flexible and creative in its approach. "We have no way of predicting what our next challenge will be. At one time, the challenge was to bind tire rubber. Now, it's laser cutting. Creators come to us with entirely different ideas, and we need to step up and find out how we can make them successful," Martens says.

Based in Saskatoon, JackPine Press was founded in 2002 by Heather Benning, Rosalie Benning, Sheri Benning, Tim Lilburn, Helen Marzolf and Jennifer Still. It has become known nationally as a unique publishing opportunity for Canadian writers and artists. To date, the press has published more than 80 chapbooks, almost half of which are by Saskatchewan creators. Funded by the Professional Arts Organizations Program, JackPine typically puts out six chapbooks per year, with 75 copies per edition. Publications include poetry, fiction, essays, travel diaries, a play, a children's story and artists' books.

JackPine Press provides mentorship opportunities by publishing emerging writers and artists alongside established ones. The press works closely with University of Saskatchewan writing programs and writers' groups to reach out to developing writers. "The emerging artist applications we get are amazing. If we see a spark there, we're going to try and nurture it," says Martens. JackPine Press also holds workshops in the community, teaching a variety of printing and hand-binding techniques to help artists make their own books.

Martens finds the work incredibly rewarding. "Built into it are all these opportunities to play and learn. I'm constantly surprised by the creators and experiences that are pulled into our orbit."

JackPine Press publication, *Remediation*, is a collection of two poems by Garth Martens, with artwork by Chelsea Rushton.

Photo courtesy of
JackPine Press

Saskatchewan Arts Awards



The 2018 Saskatchewan Arts Awards were held at Casino Regina on October 25 and marked the Saskatchewan Arts Board's 70th anniversary. The awards celebrate the achievements of individuals, groups and organizations in all arts disciplines.

Entertainment included host Kris Alvarez; a Chinese lion dance by Chung Wah Kung Fu, assisted by Regina Mayor Michael Fougere; country singer Chris Henderson; *Hip Hop Hoop Dance* with Terrance Littlelent and Chancz Perry; and jazz duo Jeremy Sauer and Carlo Petrovitch. Featured in the lobby was an art exhibition spanning seven decades of the Arts Board's Permanent Collection.

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The 2018 award recipients were:

- Lieutenant Governor's Lifetime Achievement: Ken Mitchell
- Artistic Excellence: Marjorie Beaucage
- RBC Emerging Artist: Lisa Bird-Wilson
- Leadership – Individual: Felicia Gay
- Leadership – Organization: Organization of Saskatchewan Arts Councils (OSAC)
- Arts and Learning: Joseph Naytowhow
- Honorary: Ellen Remail

Opposite: Chung Wah Kung Fu performed a Chinese lion dance at the 2018 Saskatchewan Arts Awards.

Photo: Michael Bell
Photography



Collaborating Through Generations

Saskatoon musician Lévi Soulodre has always wanted to record a French-language alternative pop album to honour his Fransaskois roots. But he didn't know what to write about until a few years ago when his mother, Cheryl Georget Soulodre, showed him a poem she had written before he was born.

"It was a revelation to me. I had the musical idea and structure for the French album, but the last thing you want to do is randomly put words together. I spent some time meditating on this and approached my mom about exploring her poetry," he says.

Cheryl rummaged through old papers and books to find a collection of poetry she had written in the early 1980s.

"As I was going through the poems, I could see potential for the lyrical body of the album. It was a great pairing with the kind of music I had imagined, in terms of the feelings expressed and the colours written on the page," he says. "My mom wrote these poems at about the age I am now. There are parallels between where I'm coming from artistically and where she was imaginatively and artistically. We always feel our parents are removed from us, but they are ultimately the same as us, albeit a generation earlier."

Lévi received an Independent Artists grant to re-interpret his mother's words as lyrics, using some poems verbatim, editing down others and merging a few together. "There's so much material that I'm considering doing a follow-up record!"

The poetry reflects Cheryl's experiences of growing up in rural Saskatchewan. As part of his own artistic process, Lévi visited his mother's childhood towns of Domrémy and Bellevue. "It's like any profession – a mechanic will work in a garage; a painter will work in the field or a studio – there is an essential element to the placement of where you're working. Location is very important to get a sense of where the poet's voice is coming from," he says.

Themes explored in the work include love, the cycle of life and existentialism. One piece that stands out to Lévi is a poem his mother had dedicated to a friend. "It's a beautiful expression of unconditional love for her best friend and a commitment to friendship through life. Thematically, it shares the brightness of descriptions of idyllic prairie descriptions found in works by French-Canadian writers Gabrielle Roy and Georges Bugnet."

The project will culminate in the first French-language album for Lévi's band The Pxrtals (pronounced "portals"). He says, "The challenge is to voice the lyrics in the same way that I would in English, so the poetic flow is retained. This is an opportunity to approach a new avenue for the songwriting and sharing of the music."

Above: Lévi Soulodre performs at The Pxrtals' *Un Jour* album release in 2018.

Photo: Emily Kohlert,
Emily Only Design

Right: Tekeyla Friday

Photo: Krupali Thakar



Sharing Culture Through Claymation

When Tekeyla Friday was a child, her mother would often tell her stories about her Métis upbringing and culture. She wasn't always listening back then, but now she is determined to revive her family's history and share it through the art of Claymation. "We need to bring these stories to the next generation in a fun way that they will respond to," she says.

The Webb-based artist uses a combination of sculpting and technology in her work. An Indigenous/Métis Art and Artists grant enabled her to purchase green screen software, as well as to produce backdrops and Claymation figures for 24 historical scenes based on Métis culture from the Fort Walsh, Cypress Hills and Lac Pelletier areas.

Numerous steps go into creating the characters. Friday begins with a rough sketch, then shapes an armature out of haywire and attaches it to a stand. She uses plasticine to build the body and sculpt facial features. Hands and

feet are made through a combination of Plaster of Paris moulds, wire framing and latex. Then there are polymer clay and synthetic hair wigs and hand-sewn clothes. Backdrops are made by melting plasticine and spreading it on canvas board. Friday takes high-definition pictures in front of a green screen and uses a computer app to project the background, making the armature stand disappear and integrating the figure into the scene.

Much of her method has been self-taught through trial and error. "The first character I made was pretty barbaric and very rough. Some parts of it were duct taped, because the legs didn't work so well," she says. Through the process, she has learned even more about Métis history, including how Red River carts were made, as she is including them in some of her scenes.

Friday wants to draw attention to lesser-known stories, such as those about Métis and First

Nations soldiers in the First and Second World Wars and the Korean War. She also wants to fight stereotypes. "Stereotypes come from fear and a lack of knowledge. The more knowledge that there is out there, the more facts that are out there, the less people become afraid, and the more they want to know. Through any type of art – Claymation, painting, storytelling, writing a book – you can give a different perspective on what that culture is like."

Friday plans to make a children's book as well as short films that will appeal to both children and adults. "I hope when people see my project, it brings people joy and helps open their eyes to different parts of history and helps them realize we've all helped to build Canada."

Breaking Down Barriers



Hip Hop Hoop Dance is a critically acclaimed theatre project created by world champion Indigenous hoop dancer Terrance Littlelent and Afro-Caribbean-Canadian interdisciplinary artist Chancz Perry. Using personal narratives, comedy-drama, dance, music and technology, they explore themes of cultural identity and racism.

“With both of us being people of colour, we realized we had both experienced aspects of colonialization and assimilation. We quickly recognized the similarities between our respective cultures’ art forms, traditions and beliefs. We thought we should celebrate this,” says Perry.

Littlelent adds, “We’re building understanding that our two backgrounds have different tragic histories. The theme of reconciliation runs throughout the show, and part of reconciliation is educating non-Native people about Indigenous history. This show provides that information, to better understand the way of life of my people.”

The seeds of the show were sown in 2011 by a partnership between the two artists, facilitated by New Dance Horizons and Sâkêwêwak Artists’ Collective. The resulting performance piece combined First Nations hoop dance and North American hip hop. It was presented at the MacKenzie Art Gallery and toured schools, community organizations and festivals for six years.

In 2017 the artists received an Independent Artists grant to re-create the work for a broader audience. The new piece was presented the next year

at the Globe Theatre’s Shumiatcher Sandbox Series to sold-out audiences, as well as at the Saskatchewan Arts Awards, and as part of the OSAC Junior Concert School Tour.

Young students with short attention spans are mesmerized by the show, a portion of which uses black light to make the hoops and costumes glow in the dark. “After a performance, I’ve had students say, ‘Thank you so much for sharing my culture,’” Perry remarks.

Word of *Hip Hop Hoop Dance* spread beyond Saskatchewan’s borders, leading to a national tour, which is supported by another Independent Artists grant and is booked into 2020. The ultimate goal is to tour the show internationally.

The performance is 45 minutes, with a 15-minute talk-back session afterward. “We touch on some sensitive topics in the show. People often have questions or feel some tension, and we talk about it in an open, community-engaged situation,” says Perry. “I’ve heard people find the work therapeutic. That’s really moving, because art can be rehabilitative.”

Littlelent agrees. “We’re in a society where we’re all divided. To do something like this is to bridge these worlds, to bring First Nations and non-Native people together, breaking down these barriers. Young people who watch this – people from two ethnic backgrounds showing love and respect through dialogues and history – see how we can get along in a respectful way. It shows the harmony and humanity of all of us who share Mother Earth.”

Opposite:
Terrance Littlelent
performs in *Hip Hop
Hoop Dance* at the 2018
Saskatchewan Arts
Awards.

Photo: Michael Bell
Photography



Left: Antler carving by Buck Nelson and beadwork by Caroline Ross were on display at On the Avenue Art Gallery's exhibition of northern Indigenous art in Prince Albert.

Photos courtesy of On the Avenue Art Gallery

Celebrating Northern Indigenous Art

A Prince Albert gallery held a month-long showcase of nine northern Saskatchewan Indigenous artists in December 2018, featuring diverse artwork such as painting, beading, carving, birch bark biting, rock art and dream catchers.

"For the Woodland Cree people, art has always traditionally been an integral part of our lives, including making tools, dwellings and clothing, which were all designed and decorated to show honour to both our people and our environment," says Gordon Dupre, director of the On the Avenue Art Gallery.

The gallery is a space for Prince Albert and northern artists to showcase their talents. Dupre visits communities in the north to meet artists and determine the barriers they face to making and selling their art. The gallery gives them small grants to purchase supplies, such as paint and paint brushes or beads and hide, then displays and sells the resulting work.

The exhibition culminated with a reception, complete with traditional food, such as bannock and jam and Labrador tea, where members of the community were invited to meet the artists. Throughout the month, artists were also featured with live art demonstrations and "meet the artist" events.

The exhibition was supported by a Micro-Grant from the Saskatchewan Arts Board, which helped to cover costs such as artist fees and travel from northern communities. Sales from the exhibition provided much-needed revenue for artists. "It is important to us to support the creation, production and presentation of artistic practices of our Indigenous artists," Dupre says.

Sales were brisk. "We are very excited about how things went for the artists. There is so much interest in traditional handcrafted items – the beading, moccasins, birch baskets – we could hardly keep them in stock. By the end of the Christmas season, we

were out of most of those items. This is definitely something the consumer wants."

The exhibition also raises the profile of northern artists in the community. "Showcasing a variety of artists increases the public's overall knowledge of the type of traditional and mainstream arts that are done by the Indigenous community and what is available here in Saskatchewan," says Dupre.

The featured artists were: Amber Dawn Bear, dreamcatchers, Prince Albert; Mackenzie May Dupre, painting, Prince Albert; John Halkett, painting, La Ronge; James McDonnell, painting, Air Ronge; Sally Milne, birch bark biting, Stanley Mission; Buck Nelson, carving, La Ronge; Danielle Jordan Poulin, painting and rock art, Prince Albert; Molly Roseanne Ratt, painting, La Ronge; Caroline Ross, beading and hides, La Ronge.

Bridging the Gap



As a two-spirited, nêhiyaw theatre artist, Logan Martin-Arcand had difficulty finding theatre that reflected his experiences. "It's really hard to have to search for queer representation. It's something that straight people don't have to do. They open their eyes and see ads, movies and books, but queer people really have to look for it," he says.

Tired of searching, he made his own. The first draft of *The Gay Card* was written in a 2015 playwriting class at the University of Saskatchewan. He describes it as "a play about the basic human need to be loved, masquerading as a raunchy comedy." It follows four drastically different gay men from Saskatoon and explores their relationships with online dating, consent and respect. "It shows that, despite our differences in sexuality, race, gender and class, we all just want someone to love us."

Martin-Arcand is dedicated to creating work about marginalized peoples. "I have always considered it my role to bridge the gap between Indigenous and mainstream theatre," he says, noting that a lot of people think Indigenous art "is typically beads and buckskin." He continues, "Having a play by an Indigenous person that's not about Indigenous oppression is important, because it expands the idea of what modern Indigenous life is. We can create any type of art; we are not confined by our culture."

He mounted the piece in 2016 as a one-person show at Saskatoon's fringe festival. An Indigenous/Métis Art and Artists grant enabled him to collaborate with a dramaturg, a director and two actors to re-work the play and present it at the FRIGID Festival in New York City in early 2019. "We spent quite a few of our rehearsal days reading the script, talking about it, breaking it down and looking at what we could do to make it the best experience for the actors, director and audience," Martin-Arcand says.

Without a support system in New York, the team relied on word-of-mouth and reviews to attract audiences. "We had small audiences, but those audiences were very supportive and receptive. By the end of the show, we had a little family of people in the festival who supported us, and who were fighting to make sure that our show was seen," he says. At the end of the festival, *The Gay Card* won three awards, which was noteworthy because, of the 30 shows featured, only two received multiple awards.

The six performances in New York were followed by two in Saskatoon. "I learned that no matter where you are, at the end of the day, we're all just people who want to be seen and heard."

(L to R) Mitchell Kent
Larsen and Torien Cafferata
perform in *The Gay Card*.

Photo: Logan Martin-Arcand

Arts Program Leads to Acting Debut





A few short years ago, all Mustafa Alabssi could see of his future was a career sweeping floors. His family fled the war in Syria when he was 12 years old, and they lived as refugees in Jordan for close to five years. Alabssi was not able to attend school, as he was the only Deaf person in the camp. This created numerous challenges, as he could not read, write or communicate in either Arabic or English. He got a job as a janitor, cleaning a university and envying the education that others were receiving.

When he and his family arrived in Canada in 2017, Alabssi enrolled in the Deaf and Hard of Hearing program at Thom Collegiate in Regina, which gave him access to Deaf mentors and role models and helped him learn American Sign Language (ASL). An Artists in Schools residency brought multidisciplinary artists Chrystene Ells and Berny Hi into the classroom to engage students through visual and performance art.

Ells and Hi worked with teachers and students to develop a new kind of Deaf theatre, one that is accessible to Deaf, hard of hearing, and hearing audiences from all cultures. The unique mash-up of puppetry, mime, gesture, circus, mask and ASL poetry was realized in two performances: *Deaf Crows* and *Apple Time*. “The hearing community is becoming aware of the Deaf community in their midst, and art is bridging that gap. When the public goes to a performance or an art gallery to experience something firsthand, it’s so much more powerful,” Ells says.

Alabssi performed in *Apple Time*, telling his life story through the eyes of a clown. He was so compelling that his reputation spread throughout the international Deaf community, and six weeks after the play, he was approached to audition for a Netflix series, *Black Summer*. Competition was fierce, with seasoned Deaf actors from across North America being considered for the role, but Alabssi was cast as Ryan, playing opposite film star Jaime King.

Alabssi says, “I’m hoping that when directors and producers see me, they will see that it’s possible to take Deaf actors and put them on stage and screen. Hopefully, it will lead to more opportunities for Deaf actors.”

He credits the arts and literacy program, now at Winston Knoll Collegiate, with his success. “Without it, I didn’t think I had a future. Now, I can see that anything I want to be can be mine. People say, ‘Mustafa, you have a great future and are going to win awards – you’re going to win an Oscar!’ And I can say I got it because of this arts program.”

Opposite: Mustafa Alabssi auditions for the Netflix show, *Black Summer*.

Photo: Chrystene Ells



Language is the Fire

Learning nêhiyawêwin (Cree) is different than learning English. The language is not constructed on the noun-verb-object model; it is holistic and participatory, process-based and relational. Belinda Daniels recognized this when she founded the nêhiyawak Summer Language Experience 14 years ago. "I wanted to understand 'What does it mean to speak Cree?' I was gathering the sense that language is connected to land."

Participants camp in tipis and tents in locations such as Sturgeon Lake, Little Pine, La Ronge and Saskatoon. They learn through experiences on the land, such as collecting birch bark, tracking and snaring rabbits, and catching fish. "This is the original academy, the original place of learning for Indigenous peoples. It's out on the land, out on the water," says Daniels.

The nêhiyawêwin immersion lessons are informed by language theorists and methodologists, with arts serving as one of the main catalysts for learning. Artists double as instructors, sharing their story-telling, craft-making and singing gifts. Cree is spoken while doing activities such as basket making, crafting hide, beading, sweetgrass braiding and jigging. "Each teacher or artist gets to share their techniques, their talents, through language," Daniels says, noting that making some items may take the whole week. "It gives you a good sense of how labour-intensive it is to create these authentic pieces."

In its first year, there were ten campers. Now around 30-40 people, including children, attend, with some returning each summer. By the end of the camp, which is funded by an Indigenous/Métis Art and Artists grant, participants understand nêhiyaw philosophy, practices and beliefs and can tell a story in the nêhiyawêwin language confidently.

The experience creates a ripple effect. One person says, "This experience gave me many ideas as a Cree teacher. It helped me understand language learning from a student perspective and enabled me to learn from seasoned experts in teaching our language, all while creating a support for continued learning back home and in the community."

Participant Andrea Sterzuk says, "Cree is not my language, but this camp has definitely motivated me to continue learning. I am also working with some others to create a relaxed language circle group that can hopefully meet once a week."

Over the years Daniels has noticed a change in attitude toward learning Cree. "There is a shift in the way that we as Indigenous people view ourselves and not through a colonial lens. People see that language is the fire. That has been the evolution, or the revolution, of people wanting to come and learn Cree. It's been a long process. It's been exciting."

Above: A teepee is set up at the nêhiyawak Summer Language Experience camp.

Photo: Sweetmoon Photography

Right: Flany Ba

Photo: Victoria Ordu



Sharing Culture Through Dance

As the sole kizomba instructor in Regina, Flany Ba knew that she would need to seek out opportunities in other locales to develop her skills in the African dance style. A Micro-Grant from the Saskatchewan Arts Board enabled her to take intensive African dance teacher and performer training in Montréal last September.

Kizomba has become popular around the world because of its captivating movements and sounds. The beauty of the dance lies in the many possible combinations the dancers create and its flowing nature.

Ba says kizomba appeals to her because “it is a dance that was created in times of hardship when the Angolan people were displaced by civil war. It was a dance that was used to reunite the community and heal their souls from the trauma they experienced. It was a dance to remind them of home that enabled them to build new communities and new families in their new location. Kizomba is a

dance that welcomes anybody and enables the dancer to connect and communicate things without having to talk about them. It’s a dance that makes you feel like you belong somewhere.”

Similar to ballroom dances, kizomba requires a partner. Ba was having difficulty conveying the spirit of the dance on her own – the training enabled her to work with other dancers to learn new skills.

Ba began dancing kizomba six years ago and has been teaching it for four. Before she took the training, she taught an urban, or modified, version of kizomba. Through the training, “I was able to go back to the root of kizomba – what the essence of the dance was, not the styling added to it after. I was able to learn what we call *ginga* – the flavour of the movement,” she says. “That’s what I was lacking and what is lacking in kizomba communities around the world. People learn the interpretation of kizomba without learning the foundation.”

Ba says the training will help her continue to share an important part of African culture with the Regina community and introduce more people to social dancing. She teaches at Regina Salseros and encourages others to come and try it out. “You may be uncomfortable, but if you keep your mind and heart open, this is a dance you will fall in love with.”

Connecting Through Art



Opposite:
A participant in
Madhu Kumar's
community art
sessions at the Glen
Elm Branch of the
Regina Public
Library.

Photo: Daniel Paquet

Artist Madhu Kumar can relate to the struggles of newcomers, because she is one herself. She emigrated to Canada in 2001 and has lived in Regina since 2011. "When anyone moves to a new country, there are challenges. My life is not the same as it was back home in India. I had to overcome many challenges: living in a different environment and culture and being away from family and friends," she says. "You have to adapt not only to the language. You have to change yourself entirely."

With the support of an Artists in Communities grant, Kumar worked with newcomers of all ages on a series of art projects at the Glen Elm Branch of the Regina Public Library. She led 12 free community art sessions at the library and one at the Regina Open Door Society, engaging almost 230 people.

Participants were from a variety of countries, including, but not limited to, India, Pakistan, Syria and South Africa. English wasn't the first language for many of them, so it was helpful that Kumar also speaks Hindi and Punjabi. "People felt very comfortable. I am familiar with the culture, the traditions and their thinking process, so they could relate to me," she says. "Art can connect us to each other. It's not only the art-making but the connection you make with other people. Making these newcomers feel comfortable in an unfamiliar environment was an awesome experience."

Many participants had never picked up a paint brush before. "For some, this was the first time they had ever held an art material in their hands. It was kind of surprising – we take it for granted that we have access to that," says Dunlop Art Gallery Curator of Education and Community Outreach Wendy Peart. "I got quite a joyful piece of feedback from them – not only was it their first time, but they had a sense of accomplishment and confidence that they could do it again."

Kumar agrees. "Art is therapeutic. Once you do it, it makes you feel proud of yourself, even if you're not an artist. I never heard anyone say, 'I don't like my art.'"

The participants painted flags to express personal and common identities, as well as the joy of making art together. The 179 artworks filled the walls and ceiling of the RPL's Sherwood Gallery for the *Art Together* exhibit in fall 2018. More than 2,200 people attended over the three weeks the exhibition was up.

"When people see themselves reflected in our gallery spaces, it opens doors and reduces barriers. This is an attempt to build more audiences that are visually literate – they feel like they can speak the visual language and understand it when they come the next time," says Peart.



Left: Mayson Sonntag (left) dances in "Petals of the Iris" with classmates at Ithaca College.

Photo: Sheryl Sinkow

Right: Mayson Sonntag

Photo: Lucy Gladstone

Making Fantasy a Reality

Each year, more than 2,000 students apply to the theatre program at Ithaca College in New York state. Only 16 are accepted, and Mayson Sonntag of Regina is one of them.

Sonntag is more than a triple threat. In addition to acting, singing and dancing, he plays piano, violin, viola, trumpet and guitar. It's no surprise that the selection committee was impressed. "Since the age of eight, my dream has been to become a professional musical theatre performer. I see theatre not as entertainment but a form of social change. Theatre is a way for me to shape the future I want to live in," he says.

The college focuses on developing performers in a collaborative rather than a competitive atmosphere. Sonntag says his classmates are willing to share and help each other grow. "This is the last place where I will not be competing to get a job I need to survive. I'm pushed to be my best, because I want to show my peers that I'm capable of more than when I came. It's a great

way to grow as a theatre artist. It has given me the confidence to go into the future in a field that is really competitive."

The schedule is intense, filled with acting courses, voice and speech workshops and dance training, as well as academic classes in the liberal arts on weekdays. There are also opportunities to participate in theatre productions, which can mean working until midnight. Somewhere in between, Sonntag finds time to do homework and practice music. "While it's difficult to have so much of my life taken up with it, I wouldn't have it any other way, because that's what I want to do with the rest of my life."

In addition to its knowledgeable faculty and performance opportunities, Ithaca College has a wide array of alumni throughout the theatre industry. This includes not only actors but also directors, stage managers and administrators. "They are able to connect students with alumni across the country. That network extends beyond the time that you're here. Once you're in

that family, you're always part of it. You're never alone in a field that can be somewhat isolating, which is really wonderful," Sonntag says.

Tuition for the college is substantial, so Sonntag is grateful for the support of a Prince Edward Arts Scholarship. "The Arts Board has given me a blessing and immense opportunity to pursue something I love at a high level. If you told me a year ago that I would be down here, I would never have believed it — a boy from Regina studying in the state of New York? Thank you for helping make this fantasy a reality."

A Commitment to Indigenous Art



It's been a landmark year for Regina's MacKenzie Art Gallery (MAG). First there was a record anonymous \$25-million donation to start an endowment, and a six-figure donation for acquisitions by local philanthropist Lyn Goldman. This was followed by the donation of 1,000 works of contemporary Indigenous art by collectors Thomas Druyan and Alice Ladner, who live in Edmonton. That donation is worth seven figures.

"There are closer museums, but the MacKenzie has been committed to Indigenous art since the 1970s," Druyan said in a January 2019 article in *The Art Newspaper*. He and Ladner were attracted by the gallery's history of collecting Indigenous art, not only from the Americas, but also from Australia, New Zealand and Scandinavia.

The donation of artwork will make a major contribution to the MAG's permanent collection, which spans 5,000 years of art with nearly 5,000 works. "It will give us the scope to have a truly meaningful collection that represents a wider range of Indigenous art forms, and not just the select few that are already well-known household names," says Executive Director and CEO Anthony Kiendl.

The MacKenzie, which is funded by a Professional Arts Organizations Program grant, has positioned itself as an ally for the support of Indigenous art and artists. Kiendl points to an important exhibition of contemporary Indigenous art curated by Bob Boyer in the

1980s, and the fact that the MAG was the first non-Indigenous public art gallery to hire a Head Curator who was of Indigenous ancestry (Lee-Ann Martin), in the late 1990s.

Over the past four decades, the gallery has presented close to 90 exhibitions of contemporary Indigenous art, and Kiendl says that at any given time, there's always an exhibition of Indigenous art on display. "We have a longer and deeper history of championing Indigenous art as contemporary art than any other non-Indigenous institution in Canada."

The MAG has also established an Indigenous Advisory Committee, which provides advice, support and feedback. It recently hired John G. Hampton as Director of Programs, which oversees curatorial and education departments, making the MacKenzie the first public art gallery to have an Indigenous person in charge of both programs.

A major project in 2018 was the installation of a public artwork, *Kâkik/Forever* by Cree artist Duane Linklater, on the façade of the building. In green LED letters, it reads, "as long as the sun shines, the river flows and the grass grows", language from the Treaties. "It's a beacon for our engagement, our positioning ourselves within this community," Kiendl says. "We feel there's an authenticity and openness at the gallery. We embrace local communities and Saskatchewan art. People feel this is their community gallery."

**Above: Duane Linklater
Kâkik/Forever, 2018
acrylic, aluminum and LEDs**

Photo: Don Hall

The Darkened Sky





Twenty works of art from the Saskatchewan Arts Board's Permanent Collection will be on display throughout the province over the next three years through an Organization of Saskatchewan Arts Council (OSAC) Arts on the Move touring exhibition. *The Darkened Sky* is curated by First Nations University of Canada student Sarah Timewell. It aims to show the beauty and diversity of darkness.

Timewell says the exhibition's theme came about organically. "Initially I went into the Arts Board's collection without any curatorial training or thematic ideas. Through hours of scouring the database and making notes about which works I was drawn to, I started picking out the commonalities in my favourites. I found myself most attracted to works with some sort of darkness – either in subject matter or appearance. Thinking of all the exhibitions I have attended, I couldn't recall any that were primarily focused on nighttime or shadows," she says.

Determining which pieces to eliminate from her favourite selections was challenging. "In making these decisions, I tried to ensure each work had a distinct relationship with at least one other work," she says.

Consisting of 15 artists, half men and half women, *The Darkened Sky* represents darkness through a spectrum of artistic media. Works range from craft to fine art, with a wide variety of styles from representational to abstract to folk.

More than half of the artists are First Nations or Métis, weaving together unique cultural perspectives and methods of art-making. Some artists featured are Edward Poitras, Minnie Ryder, Molly Lenhardt, Patrick Adams, Bob Boyer and Catherine Blackburn.

The seemingly unrelated works are united through twilight and shadows. Some are straightforward, while others are heavy with symbolism or personal references. There are works that directly reference the night sky and ones that only hint at a darkness within the artist. Collaboratively, all works in the exhibition give a sense of connection to the process of making, to the land and to culture, all through the lens of a dark night on the prairie.

The Darkened Sky will visit Hudson Bay, La Ronge, Shaunavon, Melville, Lloydminster, Yorkton, Tisdale, Warman, North Battleford, Melfort, Watrous, Weyburn, Prince Albert and Rosthern between April 2018 and February 2021. Travelling along with the exhibition is educational material, including background information on the artists and works.

Of curating the show, Timewell says, "I am deeply thankful to have had this opportunity. It allowed me to gain valuable experience in curating and gave me the unique chance to go behind the scenes at the Arts Board and check out many of the amazing works in the Permanent Collection."

**Opposite: Molly Lenhardt
Batoche (detail), 1982
oil on canvas board**

Photo courtesy of
Saskatchewan Arts Board
Permanent Collection



Art in Unexpected Spaces

In 1989, the Helsinki Festival in Finland established Night of the Arts, where galleries, museums and bookshops were open all night, and the entire city became a giant performance venue. This kind of festival, often called Nuit Blanche, has now spread to more than 120 cities worldwide. Saskatoon and Regina are among them.

Saskatchewan's two festivals take place in September, during Culture Days, and are supported by SaskFestivals grants. Nuit Blanche provides free, all-ages and accessible opportunities for audiences to experience contemporary art in its many forms. These include projection-based and electronic art, as well as sculpture, paintings, theatre, dance and spoken word. The events take place outdoors, with parks, streets, alleys, parking lots, bridges and business spaces serving as stages for dynamic and thought-provoking performances and installations.

"It introduces people who might not be going to art galleries — not everyone feels comfortable going into those spaces — to see local art," says Michael Peterson, Curator of Nuit Blanche Saskatoon.

While the events are free-of-charge for the public, artists are paid for their work. Artists also benefit from direct engagement with the public and the opportunity for their work to be seen by thousands of attendees. "If artists have opportunities and a venue, it gives them more motivation. When you know that it's going to be seen, as opposed to hoping it will be seen, it adds an urgency to what you're doing," Peterson adds.

Saskatoon celebrated its fifth annual Nuit Blanche in 2018, featuring nearly 50 artists, all but two of whom were local. More than 20 projects spanned three central neighbourhoods, reaching 10,000 people. The Saskatoon event strikes a balance between new and returning artists. "The fact that previous artists reapply is really exciting. It's become one of those events that people wait for every year," says Peterson.

Meanwhile, Regina mounted its inaugural festival. "A lot of people said that they've heard about Nuit Blanche festivals in other cities, and they were happy to see it in Regina," remarks Board Chair Michelle Harazny.

The Regina committee was grateful for the guidance it received from the seasoned Saskatoon volunteers. "They were really helpful with answering any questions we had about planning, such as what to include in the call for artists and how to organize a jury," says Harazny. "We wouldn't have had a successful event without their help." Other advice included keeping the event on the smaller side, so projects could be concentrated downtown in Victoria Park and surrounding streets and alleyways. Despite frigid temperatures, the Regina event reached more than 800 people. "We treated the first year as a pilot, with the intention of growing in following years."

Above: *SEMBLANCE* was an interactive audio/visual installation at Nuit Blanche Saskatoon by SCKUSE and GLAZ.

Photo: Brandon White

Left: Candace Savage

Photo: Keith Bell

Right: *Strangers in the House*
(cover detail)



A Portal into History

Candace Savage's recent writing is firmly rooted in Saskatchewan's history. She is drawn to literary non-fiction because "the world that we actually inhabit is so full of interest and mystery and surprises that I've never been able to persuade myself to imagine something different. It's endlessly fascinating for me. And non-fiction is a huge genre full of possibilities for experimentation. I always feel like a beginner, which is wonderful and terrifying at the same time."

Her latest book, *Strangers in the House: A Story of Bigotry and Belonging*, was inspired by a pencilled name on a list of all of the inhabitants of her Saskatoon home. The first was Napoléon S. Blondin, 1928. The Francophone name struck Savage because the neighbourhood was historically Anglophone. And 1928 was also the year when the Ku Klux Klan signed up tens of thousands of members in Saskatchewan, who embraced an anti-"foreign", anti-French, anti-Catholic platform.

The Blondins, like many French-Canadians, had Métis cousins,

who struggled with the homestead and relief systems. There are echoes of French-English violence as well as violence between Canada and the Métis in the story.

"I started to wonder if this house might be a portal into the history of Western Canada. The story was different than the one that I thought I might find. This family is utterly unique but also typified the process of settlement in Western Canada. They have a story to tell about the history of the country," Savage says. "This is a big story with the warm heart of one family and one house at the centre of it."

With the focus on a fascinating but "absolutely ordinary" family, research was challenging, given the lack of comprehensive documentation. Savage pored through homestead records and collections of newspapers at the Provincial Archives of Saskatchewan. She combed genealogical websites and put in a request for more information, leading to a connection with the living family of the Blondins, who generously shared their personal history.

The story also sweeps readers off to France in the 1600s and 1700s and crosses the North American continent from Francophone settlements on the St. Lawrence and Great Lakes to Saskatchewan. Savage masterfully weaves these big narratives in with those of the family living in the unassuming Saskatoon house.

Savage says the two Independent Artists grants she received gave her the necessary time to sort out the story's complexities. "We all live our lives in the context of history and big events. I would never have been able to figure out how to keep the story moving and tell the many back stories that set the context for this family without the grants."

Strangers in the House will be published by Greystone Books in September 2019.

Small Grants, Big Impact



In 2018 the Saskatchewan Arts Board launched the new Micro-Grant Program and Artists in Schools and Artists in Communities Micro-Development grant streams. The grants respond to emergent needs and create access for first-time and underserved applicants. Deadlines are the first day of each month for Micro-Grants and quarterly for Micro-Development grants.

Since the programs' inception, 252 individuals and organizations have applied, and about half of grantees were first-time recipients.

Sum Theatre in Saskatoon received a Micro-Grant to help provide American Sign Language interpreters for rehearsals with Deaf actor Chris Dodd for *Queen Seraphina and the Land of the Vertebraat*. While the theatre had budgeted for show interpreters, they were caught off-guard by the price of rehearsal interpreters. "The Micro-Grant Program allows for responsivity to needs. It's such a wonderful complement to the other grant programs, because we don't always know what we need until we need it," says Joel Bernbaum, Artistic Director for Sum Theatre. "People shouldn't underestimate the impact of a small amount of money. It's a lifeline for ideas, and it's an opportunity to fully live one's values."

Turtleford Transition School received an Artists in Schools Micro-Development grant to work with local fabric artist Bonny Macnab, who introduced the idea of clothing as a canvas, inviting students

to bring in personal items to paint. Vice-Principal Mladen Loncar says the project helped enhance students' self-esteem and promoted opportunities for self-expression.

The school has received several regular Artists in Schools grants over the years. "The Micro-Development grant takes less time than the Artists in Schools application, and the projects are usually smaller, too, so they are easier for us to do."

Kitchen Party Music, based in Forget, is a first-time Arts Board grant recipient. They received an Artists in Communities Micro-Development grant to bridge geographic and generational divides in southeast Saskatchewan by bringing back the tradition of the "Old-Tyme Dance."

The organization hired professional fiddler and dance leader Karrnnel Sawitsky, along with local fiddler and instructor Donna Turk, to bring music and dance events to four neighbouring communities. "The grant is important because it's allowing us to try something new and work outside of our comfort zone," Director of Programming Michele Amy says. "We are exploring whether this is a sustainable model for the future, and if it could lead to an artist-in-residence to assist in exploring local dance culture." Amy appreciated the vote of confidence that receiving the grant gave them. "It's helpful for it to go to an outside board who says, 'This could work. This is worth putting money towards.'"

Opposite: Fiddler Karrnnel Sawitsky teaches participants at the Kenosee Lake Kitchen Party music camp, run by Kitchen Party Music.

Photo courtesy of Kitchen Party Music



Left: Terry Billings (centre) and participants in the Ayatana Biophony artist residency gather nature sounds during an excursion.

Photo: Cimarron Knight

The Sounds of Nature

Since the late 1990s, Terry Billings has used recordings of biophonies, the collection of non-human voices in their environments, in her audio, video and installation work. “I am a biophile, and that includes loving the sounds made by living things,” she says. “I investigate different compositions as a way of proposing possibilities for embodied knowledge and how beings perceive and interpret their environment. This work anticipates a deepening engagement with the biological ‘other’.”

The Saskatoon artist received an Independent Artists grant to participate in the week-long Ayatana Biophony artist residency in Gatineau, Québec, in May 2018. The research residency is for artists interested in acoustics of ecology and the sounds of wildlife.

Artists and musicians collaborated with scientists and naturalists on a variety of projects, including creating bat detectors and underwater microphones. “The detectors

have microphones that pick up ultrasonic bat sonar and then pitch shift it into human range. We spent one evening listening to bats catching insects, and this created a beautiful interplay of these rhythms. As a result I am somewhat in love with bats now,” Billings says.

The group went on excursions to collect sound samples in forests, wildlife sanctuaries and farms. Billings says that listening to and discussing the sounds enriched their understanding of these sounds in their respective environments. “The excursions were very engaging, as were the talks by scientists and other experts. All of this informs my practice.”

Prior to the residency, Billings was focused on dawn chorus sounds of birds from various sites in Saskatchewan, and elsewhere. “I have been curious about twilight and night sounds, and this residency had these very intriguing late sessions. It was a bit surprising how much I enjoyed them.... We spent one night calling for owls, who eventually responded. I am a little in love with owls now, too.”

Billings is self-taught in recording and composition, so she appreciated the opportunity to learn from experts. As well, “because translation through technology is an aspect of my work’s proposals about communication, scientific method becomes a part of this poetic.”

One of the experiences she found energizing was getting to know other artists working with biophonies. “There was a lot of potential for finding a sense of community, complete with possibilities for collaboration and exploration of different perspectives. We were diverse in some ways but all shared an interest in sound, especially sounds and voices of other beings.”

Billings has started exploring sounds inspired by those she collected during the residency, including seeking out bats in Saskatchewan. “The effect of the residency has been a broadening and deepening of my understanding of biophonies and bioacoustic work.”

What's in a Name?



The name says it all. PAVED Arts is an acronym for the art forms it represents: photographic, audio, video, electronic and digital.

Founded in 2003, PAVED Arts is the union of two pre-existing centres, Video Vérité and The Photographers Gallery, which have a joint history of more than 40 years. "It's rare to have a centre that is engaged in production, presentation and exhibition, as well as enabling artists to make their own work," says Artistic Director David Larivière.

PAVED co-owns its building with AKA Artist-Run. "It's an enviable position to be in, in the arts ecology of Canada," says Executive Director Travis Cole. The two-storey former restaurant is located in Saskatoon's Riversdale neighbourhood.

The first floor features a main gallery for presentation of visual and media art, an acoustically isolated media gallery, office spaces, a lounge for members and a library. The second floor has an audio suite, a video post-production suite, a darkroom, digital imaging and print handling facilities, and a workshop/classroom. Above the building is an outdoor billboard, where both PAVED and AKA exhibit work.

The organization is membership-based, with close to 300 artists taking advantage of perks such as free workshops, opportunities to earn rental credits through volunteer work, and access to production support programs, which

offer subsidized training, free equipment access and artist fees.

In the past year PAVED Arts, which receives funding from the Professional Arts Organizations Program, started incorporating artist residencies into its programming. "Artists who come into our frame don't just parachute in. They have weeks to work *in situ*, potentially collaborate with each other, and use production facilities. This lends us the capacity to expand what we can provide our members in terms of workshops," says Larivière.

The organization provides free exhibitions, screenings, installations and performances. An innovative outreach program, Toons on Transit, exhibits local photography inside Saskatoon Transit buses for two months each year. The photos are also displayed in PAVED Arts' gallery. "The response was incredibly positive. It was encouraging for the artists themselves, many of whom had never had a public exhibition before. You could see them becoming very excited about the possibilities," says Larivière.

The gallery has five full exhibitions per year, plus mini-residencies, screenings and smaller exhibitions. About a third of artists featured are from Saskatchewan. "We're not specifically mandated to show Saskatchewan artists, but the Saskatchewan artists that we do show are every bit of the calibre of artists coming from anywhere in the world," Larivière says.

Above: Andrew Maize's billboard project, *Lines Of Flight*, 2019, was part of PAVED Arts' exhibition, *LINES OF FLIGHT: from above*.

Photo courtesy of PAVED Arts



Workshops Build Confidence

Regina composer Stephen Leidal finds it a bit difficult to characterize his music. Currently in the early stages of his career, he experiments with a variety of styles and has a varied body of work. His primary genre is “contemporary classical” — music that is written for classical instruments but uses “experimental practices that are gleaned from the world of electronic music. It’s inspired by the sounds of synthesizers,” he says.

His most recent work, *Wave Form Variations*, takes elements of electronic drone music and translates them into a score for acoustic instruments. “To me the sound of drones and minute changes over long periods of time are symbolic of prairie life. I hope I can instill a sense of place within the sound of my music.”

An Independent Artists grant enabled Leidal to attend the 2018 composition session at the Domaine Forget Academy in Quebec. Over the course of two weeks, internationally known composers mentored 10 participants from across North America through lectures, workshops and open rehearsals.

Leidal refined *Wave Form Variations*, culminating in its public premiere by Quatuor Bozzini, an award-winning Montreal string quartet. “I’ve never had a work performed in a setting like that with players of that calibre,” he says. The concert was documented, giving Leidal a professional recording that he can use

to approach other ensembles for future performances.

Leidal says that the perspective he gained from workshoping the piece provided him with a greater understanding of his artistic identity, as well as a sense of pride. “This project has given me more confidence in the validity of my work and the viability of basing this work out of Saskatchewan,” he says. “Prior to this, I’ve been cautious as a composer about what I put on a piece of paper. This has given me more of a sense of fearlessness.”

Leidal also received a Micro-Grant to participate in the two-week-long Opera from Scratch workshop in Halifax last summer. Prior to the session, he wrote a ten-minute opera, *I Don’t Remember Stories*, to be workshoped with a mentor composer, singer and accompanist. “I’m interested in working more in the area of opera and theatrical works to gain a better knowledge of the dramatic aspect of composing, which I can apply to my more abstracted instrumental works,” he says.

Leidal says both workshops have helped him overcome the anxiety of having his highly personal compositions performed publicly. “Getting to do that in these settings where I’m amongst established composers and performers from around the world and seeing that my work holds up with the rest of them, I think that’s where a lot of the confidence has come from.”

Above: Stephen Leidal

Photo: Megan Keller,
Yellow Bird Photography

Right: Youth at Kilburn Hall in Saskatoon created a mural with the help of artist Jordan Schwab.

Photo: Jay Primeau



Building Confidence and Pride

Most of the youth that Saskatoon Community Youth Arts Programming (SCYAP) works with face mental health issues, poverty, addictions, violence, incarceration or homelessness. “At SCYAP, we believe that art can provide hope and the tools for young people to succeed,” says Clayton Shaw, Operations Manager.

The organization received an Artists in Communities – Arts After Hours grant to explore the role that art can play to alleviate stressors, improve coping skills and motivate young people to feel more optimistic about their futures. Art Coordinator Jordan Schwab developed and conducted visual arts workshops for youth at both SCYAP’s downtown location and at Kilburn Hall, a youth correctional facility.

The SCYAP workshops were once per month on a drop-in basis. At Kilburn Hall, they were once per week for any resident wanting to take part. “It was almost like a drop-in, but we got to go there,” Schwab says.

Workshops included everything from painting to printmaking to pumpkin carving.

There were numerous challenges in working within a correctional facility. With no access to art supplies, everything had to be brought in. And many materials, aside from pencils and charcoal, were off-limits to participants in secure units. “You can tell they want to do more things, but within the rules, they can’t,” Schwab says. “I’d love to have them down to SCYAP or take them to an art gallery, but it’s not possible. I do what I can when I go there.”

Schwab worked hard to create a relaxed atmosphere and get to know the participants, so he could earn their trust and encourage them to experiment with different art techniques. “Some of them didn’t have painting skills, but they learned that it wasn’t that complicated. They were expressing themselves in a way they didn’t know how to before,” he says. “It helped them be more confident.

They had something they were proud of in the end.”

The workshops at the facility culminated in a four-by-eight-foot collaborative painted mural based on the Seven Sacred Symbols, which is now mounted in the kitchen area of Kilburn Hall.

Its creation was both individual and collaborative. This addressed some additional challenges of the facility – youth are on individual release schedules, so people are always coming and going, and male and female residents are segregated from one another. A hybrid project meant that everyone could work on the mural at different times. “It was interesting to see the guys and girls go back and forth, working on top of each other’s work, and fixing it how they felt it should be fixed,” Schwab says.

The work was gratifying for Schwab. “I never feel bad going there, and they always seemed to be happy and wanted the workshops to last longer.”

Permanent Collection: New Aquisitions

PURCHASES

Muveddet Al-Katib

Lal, 2016
mixed media, veneer, gold leaf
on canvas

Robert Assie

Massey 1500, 2016
slate

Amalie Atkins

*Three Minute Miracle Pavilion
(small version)*, 2012
mixed media

3 **Darrell Bell**
Quiet at Cranberry Flats, 2017
oil on canvas

7 **Lorne Beug**
Mortal Coils, 2014
archival pigment prints, LED lights,
metal, plexiglass

Ruth Chambers

Tulips and Artichoke, 2014
porcelain

Heather Cline

Boundary Lines, 2016
acrylic, wax on panel

Martha Cole

Leaf Skeleton, 2014
fabric, fabric paint, thread,
cotton batting

12 **Paula Cooley**
Lucent, 2014
porcelain and steel

5 **Wally Dion**
Green & Gold #4, 2018
circuit board, plywood, nails

Leah Dorion

Michif Women's Lodge, 2009
acrylic on canvas

Troy Gronsdahl

*Solstice, June 20, 2016, 4:34 PM
local time*, 2016
cyanotype on 140-lb acid free paper

8 **Marsha Kennedy**
Broken Fields, 2018
oil, archival paper, ink, silver leaf
on birch panel

Zachari Logan

Ditch Face, 2017
pastel on paper

Catherine Macaulay

Garden Notes: Falling, 2017
watercolour on aquaboard

11 **John McDonald**
Tenebris, 2015
acrylic on canvas

Laura Payne

Untitled 07-2018, 2018
acrylic on panel

Anita Rocamora

Duff, 2017
clay, metal, underglaze, acrylic

DONATIONS

Annemarie Buchmann-Gerber

Flower Still Life, 1984
acrylic on canvas

Rigmor Clarke

North Point Freeman Island,
1991
oil on canvas

Rigmor Clarke

Northern Valley Beaver Pond,
1994
oil on canvas

Rigmor Clarke

Smoky Afternoon, 1995
oil on canvas

Rigmor Clarke

Forest Interior, 1996
oil on canvas

9 **Rigmor Clarke**
Woven Basket, 2013
willow branches

Louise Cook

Blackstrap 1, 1985
watercolour on paper

4 **Reta Cowley**
Untitled, circa 1940's
watercolour on paper

Troy Gronsdahl

*Aphelion, July 6, 2018, 10:46 AM
local time.*, 2018
cyanotype on 140-lb acid
free paper

Darlene Hay

Alien Space, 1984
acrylic on canvas

Darlene Hay

Hiems, 1988
acrylic on paper

2 **Jerry Kaiser**
Mad Geezer at the Church Window,
2011
acrylic paint, plywood and plexi

1 **Jerry Kaiser**
Warm as Brass, 2011
acrylic on masonite, gyproc filler,
papier-mâché

Jerry Kaiser

Feed or Flee, 2012
acrylic on masonite, gyproc filler,
papier-mâché

Jerry Kaiser

Rose Hip, 2016
acrylic on masonite, gyproc filler,
papier-mâché

6 **Anita Rocamora**
Melting Point I, II, III, 2017
ceramic cement, metal, oxides

Dwayne Rohachuk

Untitled, 1998
birch burl

Frank Sudol

Oak Leaves on Oak, 1999
bur oak

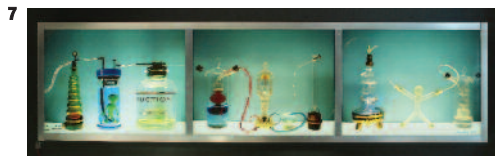
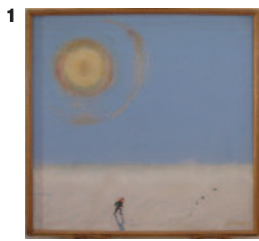
Frank Sudol

Untitled, Ribbon Vase Series, 2006
painted birch

PHOTO CREDITS

3. Darrell Bell Gallery
5. Heather Smith
6. Photo courtesy of the artist
8. Gary Robins
9. Gary Essar
10. Patty Kelly
12. Grant Kernan, AK Photos

Other photos courtesy of
Saskatchewan Arts Board
Permanent Collection



Permanent Collection: Works on Loan

1 THE ROBERT MCLAUGHLIN GALLERY, OSHAWA (SEPT. 15, 2018 – JAN. 13, 2019) PUBLIC NOTICE

Ruth Cuthand
Influenza, 2008
Syphilis, 2009

3 THE CHAPEL GALLERY, NORTH BATTLEFORD (APR. 1-29, 2018) ELSIE SCHERLE GALLERY, LAST MOUNTAIN LAKE CULTURAL CENTRE, REGINA BEACH, SK (NOV. 23, 2018 – JAN. 27, 2019)* EARTHTONES

Mel Bolen
Evidence, 2012
**Plate*, 1985
Untitled, 2012-13

Bob Boyer
Somewhere in February "Walk on" She Wrote, 2002

Donovan Chester
**Prairie Landscape*, 1976
**Raku Jar*, 1984
**Raku Plate*, 1983

Wally Dion
**Ghost Dancer*, 2010

David Garneau
**Yorkton Pow-Wow*, 2008

Folmer Hansen/David Ross
Bottle, 1967
Bottle, 1971
**Platter*, 1971
Small Vase, 1967
Vase, 1966
**Wine Set* (8 pieces), 1970

Greg Hardy
**Green of Joy, Five Clouds*, 2012
**Late Afternoon, Winter*, 1989-1991
**Light Coming Through the Grey*, 2014
**Morning Fog Dance*, 2012

Dorothy Knowles
**Fields in Summer*, 1969
**October Blue*, 1974
**View from the Hill Above the City*, 1972

Wynona Mulcaster
**Light on the Snow*, 1968
**The Saskatchewan, November*, 1955
**Trees*, Circa 1954

Robert Ouevrard
Untitled Vessel, Circa 1982

Otto Rogers
**Summer Green Vertical*, 1982
**Untitled*, 1970

Kaija Sanelma Harris
**Framed Series no. 2*, 2006
**Ruana*, Circa 1980

Jeffrey Taylor
Antler Handle Vase, 2015

Margreet van Walsem
**Deep Lines*, 1976
Whites, Circa 1976

Zane Wilcox
Field Diptych 1, 2015

*Works with asterisks were displayed at the Elsie Scherle Gallery. All works were displayed at The Chapel Gallery.

HANSEN-ROSS HOUSE, QU'APPELLE (JUN. 14 – SEPT. 17, 2018)

Folmer Hansen and David Ross
25 ceramic objects including bowls, jam pots, plates and decanter set

6 THE CANADIAN MUSEUM FOR HUMAN RIGHTS, WINNIPEG (AUG. 8, 2018 – OCT. 28, 2019) INDIAN ACT

Marcia Chickeness
Rose Cradle Board, 2001

MOTHERWELL HOMESTEAD NATIONAL HISTORIC SITE, ABERNETHY (JUN. 30 – JULY 1, 2018) THE SASK-EYE'S THE LIMIT: AERIAL PERSPECTIVES OF SASKATCHEWAN

Wayne Goodwill
Painted Robe, 1979

4 MOOSE JAW MUSEUM & ART GALLERY, MOOSE JAW (SEPT. 13 – DEC. 30, 2018) KEEP ON GOING: FRANK & VICTOR Cicansky

Frank Cicansky
#51 (*Up Here*), 1980
#5 (*Water or Dead*), 1979
Porkar, 1980

Victor Cicansky
Armchair Garden #4, 1984
Corn Harvest, 1993

CITY OF REGINA, NEIL BALKWILL CIVIC ARTS CENTRE, REGINA (AUG. 15, 2018 – AUG. 14, 2023)

John Nugent
David, 1972-73

REGINA QU'APPELLE HEALTH REGION, WASCANA REHABILITATION CENTRE, REGINA (AUG. 15, 2018 – AUG. 14, 2023)

Marie Lannoo
Sisters, 1990

Wilf Perreault
Lumsden/Craven, 1993

ORGANIZATION OF SASKATCHEWAN ARTS COUNCILS (FEB. 1, 2019 – APR. 30, 2021) I DO NOT HAVE MY WORDS: JOI ARCAD, CATHERINE BLACKBURN AND AUDREY DREAVER

Joi T. Arcand
Here on Future Earth: Amber Motors, 2009
Here on Future Earth: Duck Lake, 2009
Here on Future Earth: Northern Pawn, South Vietnam, 2009
Here on Future Earth: Town Hall, 2009
Here on Future Earth: Young's Garage, 2009

2 ART GALLERY OF SWIFT CURRENT, SK (OCT. 9, 2018 – OCT. 8, 2020)

David Garneau
Idle No More! (Quilt), 2013-2015

AKA ARTIST-RUN, SASKATOON (MAR. 14 – APR. 13, 2019) SHEDDING: SUSAN SHANTZ & LEZLI RUBIN-KUNDA WITH HONOR KEVER

Honor Kever
Dining Room, 1986
Kitchen, 1986
Pantry, 1986
Upstairs Hallway, 1986

5 MINISTRY OF JUSTICE, VICTORIA AVENUE COURT HOUSE, REGINA (MAR. 18, 2019 – MAR. 17, 2021)

Bruce Anderson
Prickly Pear, 1993

Bob Boyer
Beetling O'er Walpi's Edge, 1992

Bob Boyer
Somewhere in February "Walk on" She Wrote, 2002

Wally Dion
Starblanket, 2006

Leah Dorion
Michif Women's Lodge, 2008

Sherry Farrell Racette
Ancestral Women Taking Back Their Dresses, 1990

David Garneau
Yorkton Pow-Wow, 2008

Dorothy Knowles
The Edge of the Lake, 1965

PHOTO CREDITS

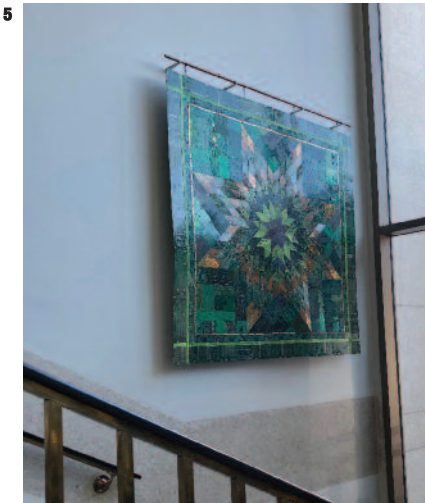
1. Installation photo of *Public Notice* at The Robert McLaughlin Gallery, 2018.

Photo: Toni Hafkenscheid

6. Installation photo of *Indian Act* at the Canadian Museum of Human Rights

Photo: Aaron Cohen, Canadian Museum for Human Rights

Other photos courtesy of Saskatchewan Arts Board Permanent Collection



In Memory

Beverley Burrows had a happy and rewarding career teaching music at several high schools and elementary schools in Regina. She also directed shows at the Saskatchewan Centre of the Arts for the Regina Multicultural Folk Arts Council and sang with the Hewettes, the Conservatory Choir and Knox Metropolitan Church Choir. Beverley felt privileged for the opportunity to share her love of music with the hundreds of students who touched her life.

Thomas David Roberts (Bobs) Caldwell was a former Chief Crown Prosecutor for Saskatchewan and a passionate patron of the arts in Saskatoon. He was one of the original members of the Saskatoon Jazz Society, serving on its board of directors and then as its president in 1990. Bobs was also a founder of The Intensely Vigorous College Nine band at the University of Saskatchewan and the Bridge City Dixieland Jazz Band.

Carmen Campagne was a music teacher who began writing and performing children's songs in the late 1980s. She released several French-language albums, selling more than a million CDs and DVDs in Canada and France. She received a Juno Award and four Felix Awards in Canada and a Parents' Choice Award in the United States. Carmen was invested as a Member of the Order of Canada in 2013.

Maurice Drouin started playing music at six years old, when his father bought him a guitar and his sister a piano. He preferred the piano and learned to play it by ear. Maurice was a pillar in Saskatoon's jazz community for decades, mentoring numerous musicians and singers and performing countless gigs across the city. His favourite one was the Saskatoon Pets in the Park event.

Jennifer Eisler spent the better part of a decade in artist development, promotions/publicity and project management. She had a passion for music that extended to hosting a radio program on CJTR (Regina's community radio station) called Sweet Sweet

Candy, recommending and selling music at CD Plus, working in several positions with SaskMusic, assisting music publicists in Toronto, and eventually opening her own music publicity business in Regina: Jen Eisler Publicity.

Joe Fafard was one of Canada's leading professional visual artists, bringing a technical facility and unique, often whimsical, approach to his work. His sculptures depicted neighbours, farm animals, wildlife and famous artists; his cows were one of his trademarks. Among his many honours are the Order of Canada, the Architectural Institute of Canada Allied Arts Award, the Saskatchewan Order of Merit and the Lifetime Achievement Award at the Lieutenant Governor's Arts Awards.

Cam Fuller began as a reporter at the Saskatoon StarPhoenix in 1988, covering hard news before becoming an entertainment writer. He reviewed movies, plays and concerts and wrote a weekly column; he received two Prairie Music Awards for his writing. Cam was also a mentor to generations of young reporters, with his ability to write breaking news and feature-length stories, comical reflections and poignant columns.

Samantha Goertz was a talented vocalist who sang with Juventus Choir in Regina for 13 years. Her brother, Danny Olliver, called her "a constant source of inspiration...and a source of light and love to so many people." Samantha sang background vocals on Nick Faye's latest album and Olliver's sophomore release and toured with Olliver and Colter Wall in 2014. She was also a great supporter of the Regina music community.

Dominic Gregorio was a choral conductor and professor of music at the University of Regina. He was a former conductor of the McMaster University Choir, the Gay Men's Chorus of Los Angeles, USC Thornton Opera, USC Thornton Apollo Men's Choir, Toronto Singing Out, and Siren – the University of Guelph Women's Choir. Most recently, he

established Koro Pamati, a short-term project choir in Regina devoted to singing the traditional music of the Philippines.

Donald Kramer was a Regina philanthropist and supporter of the arts. He maintained an interest in many organizations, including the Regina Symphony Orchestra and the MacKenzie Art Gallery. He received the Saskatchewan Order of Merit in 2010 in recognition of his contribution to the province, as evidenced by his unfailing generosity, benevolence and commitment to his community. He was also recognized with an honorary doctorate of laws from the University of Regina.

Deborah Lauren was a singer, television host and entertainer with a successful and varied career. She began singing in high school in Regina and went on to Toronto to perform with various rock bands. After returning to Saskatchewan, she was approached to host a nation-wide CBC country and roots music television show, Country West. Deborah was the first to receive the Female Vocalist of the Year at the Saskatchewan Country Music Awards in 1990.

Bonnie Logan had a nearly 40-year career as a professional storyteller, musician, humourist and workshop facilitator, and performed in countless venues throughout North America. She was involved, from the beginning, with the Ness Creek Cultural and Recreational Society as a board member, coordinator, performer and volunteer. As a storyteller, she was master of the craft. Her gift was embracing people and enriching them with joy, light and laughter.

Christine Smillie was a passionate community leader. She spent her entire career in the non-governmental organization (NGO) sector, working as the Executive Director of the Saskatchewan Council for International Co-operation, the Saskatchewan Diabetes Association and the United Way of Saskatoon and as Acting Executive Director of the Saskatchewan Craft Council, the job she enjoyed the most.

Graeme Steen played clarinet professionally in various shows and musicals, as well as with the Saskatoon Symphony Orchestra and the Heidelberg dance band. Committed to supporting and promoting music education, he served as the Communications/Publications Consultant of the Saskatchewan Music Educators Association for nearly 30 years. Graeme's interest in jazz music led him to be a board member of the Saskatoon Jazz Society and manager of the SaskTel Saskatchewan Jazz Festival.

Kathy Stochmal was a singer, songwriter and songwriting workshop facilitator with alt-country, blues and classic country influences. She worked as a solo artist and with side players, serving as the lead singer and songwriter of the duo, The Frontier Gals. She was a tireless supporter of her fellow artists and a former SaskMusic staff member, board member, volunteer and workshop leader.

Jack Sures was one of Canada's premier ceramists and art educators. He established the ceramics and printmaking program at the University of Saskatchewan's Regina Campus in 1965 and taught some of the country's most notable ceramic artists. Jack received the Order of Canada, the Saskatchewan Order of Merit, the Saidye Bronfman Award for Excellence in the Fine Crafts and the Lieutenant Governor's Arts Award for Lifetime Achievement at the Saskatchewan Arts Awards.

Jeanne Walters was a prolific volunteer in the Saskatoon community, involved with 55 different organizations during the past 80 years. Her work was recognized with the Saskatchewan Volunteer Medal, the Sterling Award and the Saskatchewan Department of Culture and Recreation Volunteer Award. Jeanne was one of a small number of life members at both the Mendel Art Gallery and the Remai Modern.

Strategic Plan

Early in 2016/17, the Arts Board undertook a strategic planning process to take the agency through March 31, 2019. As we come to the end of that three-year plan, we are very pleased with the progress that has been made against all three of our goals.

Goal 1: Champion of the Arts

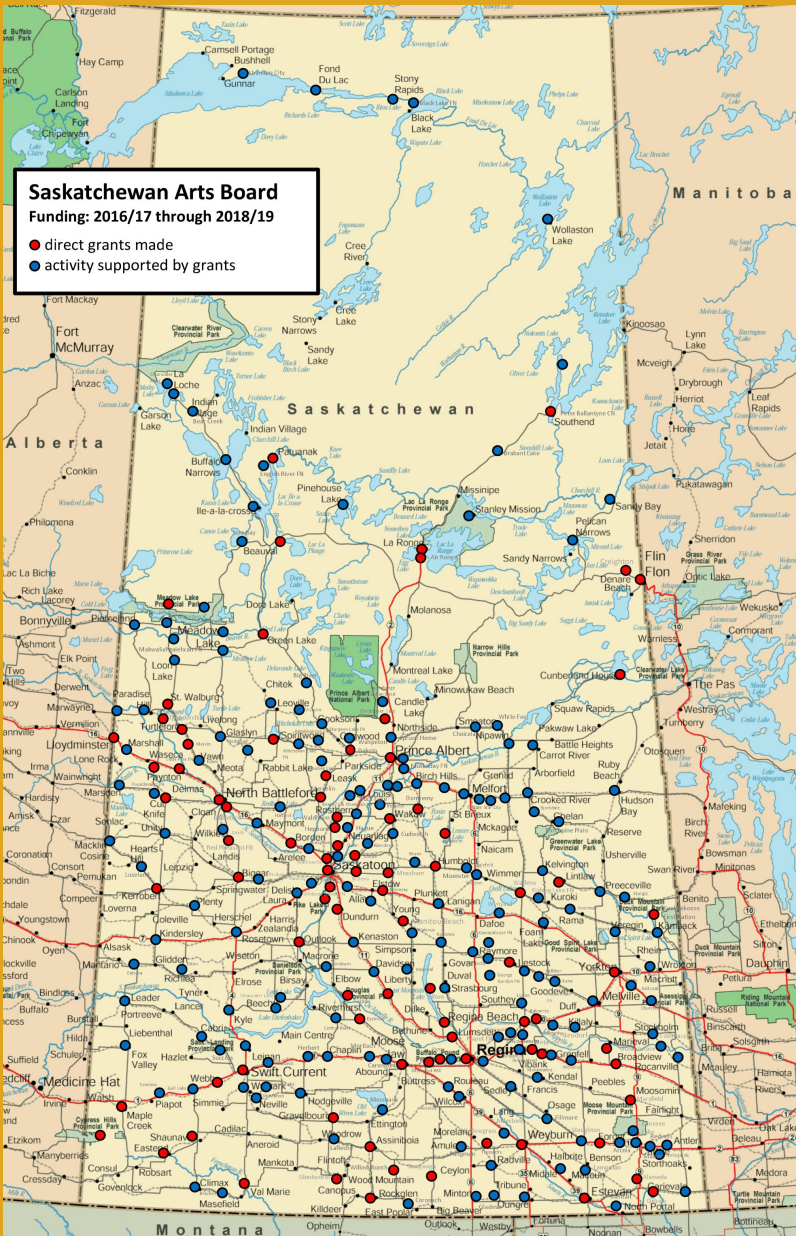
- The 70 for 70 campaign, in association with the Arts Board's 70th anniversary, brought new prominence to the agency and Saskatchewan art and artists. Average postings in this series reached an audience that was four times larger than our typical social media work, over 33 per cent of whom represented new audiences for the agency. Response to the campaign was amazing: "I love scrolling my feed and being excited to see and learn even more about artists and events I already know about, and learning about ones I don't."
- Funded artists and arts organizations were provided with additional tools to promote the value of their work and the importance of public support for the arts.
- The Arts Board has been leading a collaboration of a number of important organizations in the arts and culture sectors investigating possibilities for an interactive "push-pin style" map of the province. That work is continuing, although questions are being raised whether it is the best use of our resources at this time.

Goal 2: Art- and Artist-Centred

- All major Arts Board programs have now been through a significant review process, and the we have established a schedule for program review to ensure that will occur on a regular basis going forward. Those review processes all included significant public consultation through both in-person and online sessions and surveys.
- The new Micro-Grant Program has had a significant impact on the reach of our direct funding into rural and remote communities. We also implemented a Program Consultant in Situ program to support our work outside of Regina and Saskatoon.
- Our new online grant application system was launched in 2018/19, and all of our grant programs were transferred to that system.

Goal 3: Public Engagement

- During this three-year period, funding from the Arts Board has impacted all areas of the province. The map of communities impacted by our work shows opportunities for access to and engagement in the arts by all people of Saskatchewan
- Professional development opportunities have been provided to organizations funded by the Arts Board under both the Professional Arts Organizations Program and SaskFestivals. These workshops have focused on public engagement



strategies (particularly around areas of digital strategies and diversity) in addition to other topics like governance and organization lifecycle.

- Five new partnerships have brought additional resources to the Arts Board. These new resources impacted six separate programs, representing both new offerings and enhancements to existing activities.

Next Steps

During 2018/19, our new Board met to begin a planning process. They developed a new list of strategic directions, very much in keeping with the goals articulated in this plan, that will be guiding our work beginning in 2019/20.

Grants & Funding



A dancer performs at the North Battleford International Street Performer Festival.

Photo: Sweetmoon Photography

Grants & Funding

ARTISTS IN COMMUNITIES

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

Camp tYrefly Saskatchewan Chapman, Bonnie	Projects	Saskatoon	\$9,500
CARFAC Saskatchewan Benning, Heather	Residencies	Regina	\$45,000
CARFAC Saskatchewan Meneley, Barbara	Projects	Regina	\$5,000
Common Weal Community Arts Inc. BigEagle-Kequahtoway, Joely Alvarez, Kris	Residencies	Regina	\$46,500
Conseil culturel francsaskois Campagne, Suzanne	Arts After Hours	Regina	\$10,000
Conservatory of Performing Arts Rose (Wolbaum), Karen	Projects	Regina	\$10,000
Dunlop Art Gallery Kumar, Madhu	Projects	Regina	\$6,564
Eastend Historical Museum & Cultural Centre	Micro-Development	Eastend	\$1,000
École Gravelbourg School Nichol, Jobi	Arts After Hours	Gravelbourg	\$7,842
Eden Care Communities Foundation Inc.	Micro-Development	Regina	\$1,000
Global Gathering Place, Inc. Peterson, Michael	Projects	Saskatoon	\$9,230
Heritage Community Association Reynolds, Jamie	Residencies	Regina	\$37,636
Kitchen Party Music, Inc.	Micro-Development	Forget	\$1,000
Listen to Dis' Community Arts Organization Inc. Foster, Traci	Projects	Regina	\$10,000
Mid Summer's Art Festival, Inc.	Micro-Development	Fort Qu'Appelle	\$1,000
Moose Jaw Pride Jessup, Karli	Projects	Moose Jaw	\$7,494
Northern Saskatchewan International Children's Festival Inc. Hosaluk, Laura	Projects	Saskatoon	\$6,000
Prairie Sculptors' Association Moffatt, Chris	Projects	Saskatoon	\$7,500
Prince Albert Historical Society Dorion, Leah	Projects	Prince Albert	\$7,500
Regina Folk Festival Inc. Hill, Ryan	Projects	Regina	\$5,000
Regina Lyric Musical Theatre Willett, Edward	Projects	Regina	\$5,000
Regina Public Interest Research Group (RPIRG) Bernbaum, Joel	Projects	Regina	\$5,300

Regina Public Library Film Theatre Cuthand, Thirza	Projects	Regina	\$9,045
Regina Public Library Film Theatre Negus, Christine	Projects	Regina	\$8,706
Sākēwēwak First Nations Artists' Collective Inc. Dreaver, Audrey	Residencies	Regina	\$45,000
Saskatoon Community Youth Arts Programming Inc. Schwab, Jordan	Arts After Hours	Saskatoon	\$10,000
Saskatoon Open Door Society Al-Katib, Muveddet	Projects	Saskatoon	\$5,683
Southwestern Saskatchewan Oldtimers' Museum Phillips, Geoff	Projects	Maple Creek	\$9,500
Southwestern Saskatchewan Oldtimers' Museum Phillips, Geoff	Projects	Maple Creek	\$10,000
Wheatland Express Inc	Micro-Development	Saskatoon	\$1,000
Wild About Saskatoon NatureCity Festival Hale, Laura	Projects	Saskatoon	\$10,000
YMCA of Moose Jaw Inc.	Micro-Development	Moose Jaw	\$1,000

ARTISTS IN SCHOOLS

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

Argyle School Clinton Ackerman Music	Projects	Regina	\$3,303
Avery Outreach School Smith, Dave	Projects	Lloydminster	\$7,750
Balcarres Community School Yuzicapi, Holly	Projects	Balcarres	\$10,000
Balfour Collegiate	Micro-Development	Regina	\$1,000
Chief Whitecap School Al-Katib, Muveddet	Projects	Saskatoon	\$1,000
Chief Whitecap School Al-Katib, Muveddet	Projects	Saskatoon	\$10,000
Christ the King School Fidelak, Terri	Projects	Regina	\$10,000
Dancing Sky Theatre Inc. Cudworth School	Projects	Meacham	\$10,000
Dr L.M. Hanna School	Micro-Development	Regina	\$1,000
École Victoria School Bishop, Mary Harelkin	Projects	Saskatoon	\$10,000
Glaslyn Central School Macnab, Bonny	Projects	Mervin	\$9,821
Living Sky School Division No. 202 Roy, Zoey Miles, Tremaine	Projects	North Battleford	\$10,000

Grants & Funding

Lloydminster Comprehensive High School Smith, Dave	Projects	Lloydminster	\$7,750
Prairie Sky School Kequahtoway, Lorne	Projects	Regina	\$10,000
Regina Catholic School Division Perry, Chancz	Projects	Regina	\$10,000
Saskatoon Tribal Council Inc. Bishop, Mary Harelkin	Projects	Saskatoon	\$10,000
Silverspring School Martin, Monique	Projects	Saskatoon	\$10,000
South Corman Park School Dorion, Leah	Projects	Casa Rio	\$7,406
St. Anne School Pee-ace, Kevin	Projects	Saskatoon	\$10,000
St. Michael Community School Sawitsky, Karrnnel	Residencies	Saskatoon	\$40,000
St. Pascal School Gomez, Felipe	Projects	Green Lake	\$7,780
Thomson Community School Perry, Chancz	Projects	Regina	\$7,152
Turtleford Transition School	Micro-Development	Turtleford	\$1,000
Wascana School Dotson, Allan	Projects	Regina	\$10,000
Winston Knoll Collegiate Ells, Chrystene	Residencies	Regina	\$40,000

INDEPENDENT ARTISTS

Anderson, Charles	Literary	Regina	\$6,000
Armstrong, Melody	Visual	Regina	\$500
Autopilot	Music	Saskatoon	\$10,406
Baerwaldt, Wayne	Visual	Assiniboia	\$15,000
Baraniecki, Jordan	Visual	Saskatoon	\$7,500
Bauman, Larry	Media	Saskatoon	\$16,972
Benjamin, Paul	Music	Saskatoon	\$3,050
Benning, Sheri	Literary	Saskatoon	\$4,000
Billings, Terry	Media	Saskatoon	\$2,890
Billy Bean	Music	Saskatoon	\$4,000
Bird, Keith	Visual	Regina	\$11,000
Bridges Art Movement	Visual	Saskatoon	\$10,472
Cameron, Ian	Music	Regina	\$4,573
Cameron, Ian	Music	Regina	\$4,462
Cessna, Andrea	Media	Saskatoon	\$18,000
Close Talker	Music	Saskatoon	\$5,000
Close Talker	Music	Saskatoon	\$8,000
Coffin, Caitlin	Dance	Regina	\$3,182
Cuthand, Ruth	Visual	Saskatoon	\$6,000

Deaf Crows Collective, Inc.	Theatre	Regina	\$5,000
Duvall, Linda	Visual	Saskatoon	\$12,000
Elemental	Theatre	Saskatoon	\$15,000
Ells, Chrystene	Multidisciplinary	Regina	\$1,990
Factor Eight	Music	Saskatoon	\$1,500
Fay, Holly	Visual	Regina	\$4,500
Foster, Traci	Multidisciplinary	Regina	\$2,000
Fuh, Simon	Visual	Regina	\$7,500
Garcia-Luna, Gabriela	Visual	Moose Jaw	\$12,000
Gauthier, Jean-Sébastien	Media	Saskatoon	\$18,000
Graham, John	Multidisciplinary	Saskatoon	\$2,250
Gronsdahl, Todd	Visual	Vonda	\$7,500
Hale, Laura	Visual	Saskatoon	\$4,550
Hicks, Ryan	Music	Regina	\$2,500
Highway 55 Productions	Theatre	Martensville	\$10,000
Hill, Ryan	Media	Regina	\$7,500
Hosaluk, Michael	Visual	Saskatoon	\$15,000
Hueser, Nicole	Media	Dalmeny	\$4,032
Johnson, Ashley	Multidisciplinary	Regina	\$9,100
Krukoff, Devin	Literary	Regina	\$12,000
Lague, Jeremy	Media	Regina	\$6,000
Langhorst, Barbara	Literary	Humboldt	\$4,000
Legris, Sylvia	Literary	Saskatoon	\$12,000
Leidal, Stephen	Music	Moose Jaw	\$2,000
Lepage, Mario	Music	St. Denis	\$6,000
Macdonald, Daniel	Theatre	Saskatoon	\$9,483
Macnab, Bonny	Visual	Mervin	\$1,500
Margoshes, Dave	Literary	Saskatoon	\$12,000
Massie, Merle	Literary	Biggar	\$7,298
McCrosky, Judy	Literary	Saskatoon	\$6,000
McFadzean, Credence	Literary	Regina	\$7,200
McKenzie, Tyrone	Music	Saskatoon	\$1,500
McKnight, Spencer	Music	Outlook	\$4,000
McKnight, Spencer	Music	Outlook	\$3,838
McLeod, Valerie	Music	Regina	\$5,000
Moker Wernikowski, Connie	Multidisciplinary	Regina	\$5,000
Nepjuk, Elizabeth	Theatre	Saskatoon	\$14,197
Neufeld, Clint	Visual	Osler	\$10,000
Obayan, Fiyinfoluwa	Music	Saskatoon	\$1,680
Oh, Julie	Visual	Saskatoon	\$18,000
Pepper, Gordon	Media	Regina	\$12,900
Perry, Chancz	Theatre	Regina	\$9,500
Pettigrew, Laura	Music	Regina	\$3,500

Pevlin, Geoffrey	Literary	Saskatoon	\$1,631
Phelps-Bondaroff, Amber	Visual	Regina	\$7,500
Podiluk, Mary Lynn	Visual	Saskatoon	\$7,500
QuarterTones Flute Ensemble	Music	Regina	\$6,000
Ratzlaff, Lloyd	Literary	Saskatoon	\$8,000
Sanche, Danielle	Music	Saskatoon	\$3,000
Sandbeck, Derek	Visual	Saskatoon	\$2,275
Sanderson, Robyn	Theatre	Regina	\$3,000
Saskatoon Jazz Orchestra	Music	Saskatoon	\$10,000
Savage, Candace	Literary	Saskatoon	\$7,000
Scantily Glad Theatre	Theatre	Saskatoon	\$12,850
Semple, Kaitlyn	Theatre	Regina	\$12,000
Silverthorne, Judith	Literary	Regina	\$5,032
Slade, Arthur	Literary	Saskatoon	\$12,000
Soulodre, Lévi	Music	Saskatoon	\$4,000
St. Pierre, Laura	Visual	Saskatoon	\$14,000
Steckler, Danika	Music	Colonsay	\$7,000
Stewart, Trudy	Media	Regina	\$12,500
Stinn, Cassandra	Music	Saskatoon	\$3,700
Stonhouse, David	Visual	Saskatoon	\$5,000
Straker, Jeffery	Music	Regina	\$5,000
Su, Weiye	Media	Regina	\$5,500
Tagseth, Martin	Visual	Lake Lenore	\$12,000
Tenold, Darla	Literary	Saskatoon	\$4,138
Proteus Quartet, The	Music	Saskatoon	\$3,000
The Wolfe	Music	Prince Albert	\$10,000
Trifecta Artist Collective	Music	Regina	\$5,000
Tushabe, Iryn	Literary	Regina	\$6,159
Valle, Denise	Music	Saskatoon	\$3,838
Walton, Erin	Dance	Saskatoon	\$8,760
Wilcox, Zane	Visual	Regina	\$8,173
Wilson, James (Nic)	Visual	Regina	\$6,400
Yamaguchi, Yuka	Visual	Saskatoon	\$10,600
Zong, Megan	Multidisciplinary	Saskatoon	\$3,000
Zurevinski, Kyle	Visual	Saskatoon	\$3,419

INDIGENOUS/MÉTIS ART AND ARTISTS

Atimoyoo, Terry	Multidisciplinary	Saskatoon	\$6,000
Blackburn, Catherine	Visual	Leask	\$5,000
Boechler, Jared	Visual	Saskatoon	\$5,000
Brass, Peter	Media	Regina	\$6,000
Budgell-Eaglespeaker, Forrest Scott	Music	Saskatoon	\$7,500
Bugler, Reginald	Literary	North Battleford	\$6,000

Carney, Rosella	Visual	La Ronge	\$3,000
Cradleboard Project	Multidisciplinary	Saskatoon	\$7,500
Cuthand, John	Literary	Saskatoon	\$5,000
Daniels, Belinda	Multidisciplinary	Saskatoon	\$6,500
Friday, Tekeyla	Multidisciplinary	Webb	\$7,500
Jarrett (Poitras-Jarrett), Phyllis	Visual	Regina	\$5,000
Knight, Chester	Music	Saskatoon	\$7,500
Knight, Harvey	Literary	Prince Albert	\$5,000
Knutson, Cole	Music	North Battleford	\$7,500
Langhorne, Donna	Visual	Air Ronge	\$6,000
Lundy, Randy	Literary	Pense	\$7,500
Martin-Arcand, Logan	Theatre	Saskatoon	\$7,500
Maxie, Amber	Multidisciplinary	Regina	\$7,500
McArthur, Elaine	Visual	Regina	\$7,000
McDonald, John	Visual	Christopher Lake	\$7,500
Mispounas, Victor	Literary	Beauval	\$6,500
Naytowhow, Violet	Music	Prince Albert	\$6,500
Okemaysim, Aren	Music	Regina	\$5,000
Quewezance, Celina	Multidisciplinary	Wadena	\$5,000
Ross, Chris	Media	Regina	\$7,500
Sasakamoose, Jord	Visual	Saskatoon	\$5,000
Tootoosis, Celeste	Multidisciplinary	Cut Knife	\$5,000
Tootoosis, Lyndon	Visual	Battleford	\$7,500
Vincent, Angus	Theatre	Yorkton	\$5,000
Wesaquate, Kevin	Multidisciplinary	Saskatoon	\$7,500
Whitehead, Pauline	Theatre	Saskatoon	\$6,500

MICRO-GRANT PROGRAM

Allie Griffin Art Gallery	Weyburn	\$1,400
Ba, Flany	Regina	\$1,000
Baerwaldt, Wayne	Assiniboia	\$1,000
Bates, Colton	Regina	\$1,000
BigEagle-Kequahtoway, Joely	Regina	\$1,000
Brandon, Skye	Saskatoon	\$1,000
Bridges Art Movement	Saskatoon	\$2,000
Brownridge, Michelle	Regina	\$1,000
Buffalo Berry Press Inc.	Saskatoon	\$1,750
Campbell, Tara	Saskatoon	\$1,000
Chabros, Diana	Val Marie	\$1,000
Clinton Ackerman Music	Regina	\$1,000
Common Weal Community Arts Inc.	Regina	\$2,000
Conly, Bonnie	Grasswood	\$500
Cultural Festivals	Swift Current	\$2,000

Grants & Funding

Dieter, Mark	Balcarres	\$1,000
Erickson, Craig	Saskatoon	\$1,000
FadaDance Troupe Inc.	Regina	\$2,000
Fehr, Marentin	Saskatoon	\$1,000
Fortier, Zoé	Saskatoon	\$1,000
Free Flow Dance Theatre Company	Saskatoon	\$1,250
Friends of the Broadway Theatre Inc.	Saskatoon	\$2,000
Friesen, Heidi	Saskatoon	\$1,000
Fuh, Simon	Regina	\$1,000
Gan, Melissa	Saskatoon	\$1,000
Gereaux, Tara	Regina	\$1,000
Gonie, Jalisa	Saskatoon	\$1,000
Goretzky, Barbara	Lumsden	\$1,000
Grummett, S.E.	Saskatoon	\$1,000
Hankewich, Melanie	Regina	\$500
Hankewich, Melanie	Regina	\$500
Harder, Kendra	Saskatoon	\$1,000
Hauser, Donald (Zach)	Saskatoon	\$1,000
Hi, Berny	Regina	\$1,000
Holophon Audio Arts	Regina	\$1,250
Hunter, Matt	Trossachs	\$1,000
IPUF	Regina	\$1,937
It's Not a Box Theatre	Saskatoon	\$931
Jensen, Trea	Eastend	\$1,000
Johnson, Omar	Regina	\$800
Johnston, Tamsin Lorraine	Regina	\$500
Kakaway, Torrie	Regina	\$1,000
Keene, Max	Regina	\$1,000
Keller, Brittany	North Battleford	\$1,000
Kerrobert Courtroom Gallery	Kerrobert	\$2,000
Know Tomorrow Theatre	Saskatoon	\$1,000
Knutson, Cole	North Battleford	\$1,000
Kozak, Kathryn	Creighton	\$1,000
Krause, Larry	Christopher Lake	\$500
KSAMB Dance Company	Saskatoon	\$2,000
Kumar, Madhu	Regina	\$1,000
Kuse, Stephanie	Saskatoon	\$1,000
Kutarna, Jana	Regina	\$1,000
Leidal, Stephen	Moose Jaw	\$1,000
Lorer, Danica	Saskatoon	\$925
Mackasey, Michèle	Saskatoon	\$1,000
Macnab, Bonny	Mervin	\$1,000
MacPherson, Jera	Regina	\$1,000

Mann Art Gallery Inc., The	Prince Albert	\$2,000
Martin, Monique	Saskatoon	\$1,000
McLeod, Kenn	Regina	\$1,000
McNeill, Dean	Saskatoon	\$1,000
Meneley, Barbara	Regina	\$1,000
Miyawata Culture Association Inc.	Paynton	\$2,000
Moose Jaw Museum & Art Gallery	Moose Jaw	\$2,000
Morgun, Jessica	Saskatoon	\$1,000
Morin, Chris	Saskatoon	\$1,000
Nepjuk, Elizabeth	Saskatoon	\$1,000
North Battleford International Street Performer Festival Association Inc.	North Battleford	\$1,000
Olson, Nicholas	Regina	\$1,000
On the Avenue Art Gallery	Prince Albert	\$2,000
O'Shea, Myek	Regina	\$1,000
Ouellette, Dianne	Regina	\$1,000
Pantel, Rowan	Regina	\$738
Payne, Laura	Saskatoon	\$1,000
Peat, Nicholas	Saskatoon	\$1,000
Popiel, Catherine	Saskatoon	\$950
Queer City Cinema Inc.	Regina	\$2,000
Radiant Press	Regina	\$2,000
Regina Folk Festival Inc.	Regina	\$931
Rennebohm, Todd	Indian Head	\$1,000
Romero, Alejandro	Saskatoon	\$1,000
Ryder, Minnie	Fort Qu'Appelle	\$1,000
Sage Hill Writing Experience Inc.	Regina	\$2,000
Sâkêwêwak First Nations Artists' Collective Inc.	Regina	\$2,000
Schneider, Zoë	Regina	\$1,000
Southwest Cultural Development Group Inc.	Swift Current	\$2,000
St. Pierre, Laura	Saskatoon	\$520
Stobbe, David	Saskatoon	\$1,000
Sum Theatre Corp.	Saskatoon	\$2,000
The Garrys	Saskatoon	\$2,000
The Sketchy Bandits	Saskatoon	\$1,000
Thorburn, Crystal	Assiniboia	\$1,000
Tutty, Paddy	Saskatoon	\$1,000
Varro, Gary	Regina	\$1,000
Void Gallery	Saskatoon	\$2,000
Wanuskewin Heritage Park	Saskatoon	\$2,000
Wensel, Judy	Regina	\$1,000
Wiwchar, Michelle	Saskatoon	\$1,000
Wolf Willow	Regina	\$2,000

PRINCE EDWARD ARTS SCHOLARSHIP

Batycki, Alex	Multidisciplinary	St. Denis	\$2,000
Boyd, Julia	Dance	Saskatoon	\$1,000
Kennedy, Kaitlyn	Dance	Lintlaw	\$2,000
King, Harrison	Music	Saskatoon	\$2,500
Krips, Fraser	Music	Saskatoon	\$2,500
Li, Duo	Visual	Saskatoon	\$2,500
Lissel-DeCorby, Hannah	Music	Saskatoon	\$2,500
Meldrum, Jeff	Visual	Regina	\$1,500
Palaschuk, Brett	Dance	Regina	\$1,500
Ritter-Magot, Nathaniel	Dance	Regina	\$2,000
Sonntag, Mayson	Multidisciplinary	Regina	\$2,500
Weger, Rebecca	Music	Regina	\$2,500

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

AKA Gallery Inc.	Visual	Saskatoon	\$65,000
Allie Griffin Art Gallery	Visual	Weyburn	\$10,639
Art Gallery of Regina Inc.	Visual	Regina	\$45,575
Art Gallery of Swift Current	Visual	Swift Current	\$34,600
Articulate Ink Press Inc.	Visual	Regina	\$20,000
Buffalo Berry Press Inc.	Media Arts	Saskatoon	\$27,475
City of North Battleford Galleries	Visual	North Battleford	\$57,850
Common Weal Community Arts Inc.	Multidisciplinary	Regina	\$142,198
Community Radio Society of Saskatoon Inc.	Music	Saskatoon	\$20,000
Coteau Books	Literary	Regina	\$133,618
Creative City Centre Inc.	Multidisciplinary	Regina	\$20,000
Curtain Razors Inc.	Theatre	Regina	\$20,000
Dancing Sky Theatre Inc.	Theatre	Meacham	\$87,937
Dunlop Art Gallery	Visual	Regina	\$111,794
Estevan Art Gallery & Museum	Visual	Estevan	\$38,050
FadaDance Troupe Inc.	Dance	Regina	\$22,000
Free Flow Dance Theatre Company	Dance	Saskatoon	\$20,000
Friends of the Broadway Theatre Inc.	Media Arts	Saskatoon	\$50,500
Globe Theatre Society	Theatre	Regina	\$265,478
Godfrey Dean Art Gallery Inc.	Visual	Yorkton	\$54,325
Gordon Tootoosis Nikaniwin Theatre	Theatre	Saskatoon	\$56,500
Indigenous Peoples Artist Collective of Prince Albert Inc.	Visual	Prince Albert	\$28,225
JackPine Press Inc.	Literary	Saskatoon	\$23,625
Kenderdine Art Gallery	Visual	Saskatoon	\$32,759
La Troupe du Jour Inc.	Theatre	Saskatoon	\$79,052

Last Mountain Lake Cultural Centre Inc.	Visual	Regina Beach	\$20,000
MacKenzie Art Gallery Inc.	Visual	Regina	\$161,613
Mann Art Gallery Inc., The	Visual	Prince Albert	\$68,375
Moose Jaw Museum & Art Gallery	Visual	Moose Jaw	\$102,116
Neutral Ground Inc.	Visual	Regina	\$98,358
New Dance Horizons Inc.	Dance	Regina	\$79,052
On the Boards Staging Company, Inc.	Theatre	Saskatoon	\$29,950
PAVED Art + New Media	Media Arts	Saskatoon	\$138,977
Persephone Theatre	Theatre	Saskatoon	\$237,035
Regina Symphony Orchestra Inc.	Music	Regina	\$197,439
Remai Modern	Visual	Saskatoon	\$237,500
Sage Hill Writing Experience Inc.	Literary	Regina	\$86,774
Sākēwēwak First Nations Artists' Collective Inc.	Visual	Regina	\$65,000
Saskatchewan Book Awards Inc.	Literary	Regina	\$15,000
Saskatchewan Filmpool Cooperative	Media Arts	Regina	\$107,355
Saskatchewan Playwrights Centre Inc.	Theatre	Saskatoon	\$56,265
Saskatoon Jazz Society Inc.	Music	Saskatoon	\$29,950
Saskatoon Opera Association	Music	Saskatoon	\$30,000
Saskatoon Symphony Society	Music	Saskatoon	\$135,000
Southwest Cultural Development Group Inc.	Multidisciplinary	Swift Current	\$20,000
Station Arts Centre Cooperative	Multidisciplinary	Rosthern	\$21,400
Sum Theatre Corp.	Theatre	Saskatoon	\$20,000
Thistledown Press Ltd.	Literary	Saskatoon	\$128,840
Tonight It's Poetry Performance Series Inc.	Literary	Saskatoon	\$20,000
Wide Open Theatrical Escapades Inc.	Theatre	Saskatoon	\$17,960

SASKFESTIVALS

25th Street Theatre Centre Inc.	Theatre	Saskatoon	\$44,000
Albert Park Community Association	Multidisciplinary	Regina	\$8,000
Association of Manitou Arts & Cultures Inc.	Music	Manitou Beach	\$7,470
Bengough Municipal Arts Council Inc.	Music	Bengough	\$27,000
Cathedral Area Community Association	Multidisciplinary	Regina	\$15,000
Cultural Festivals	Multidisciplinary	Swift Current	\$33,000
Farm Fest Terre Ferme Festival Ltd.	Music	Regina	\$8,000

Grants & Funding

Fédération des Francophones de Saskatoon	Media Arts	Saskatoon	\$20,000
Flamenco Borealis	Multidisciplinary	Saskatoon	\$8,000
Gustin/Trounce Heritage Committee Inc.	Music	Saskatoon	\$8,000
John Arcand Fiddle Fest Inc.	Music	Saskatoon	\$21,000
Library Services for Saskatchewan Aboriginal Peoples Inc.	Literary	La Ronge	\$8,000
Miyawata Culture Association Inc.	Theatre	Paynton	\$8,000
Moose Jaw Pride	Multidisciplinary	Moose Jaw	\$8,000
Ness Creek Cultural and Recreational Society, Inc.	Music	Saskatoon	\$50,000
North Battleford International Street Performer Festival Association Inc.	Multidisciplinary	North Battleford	\$15,400
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	Music	Saskatoon	\$19,000
Northern Saskatchewan International Children's Festival Inc.	Multidisciplinary	Saskatoon	\$34,150
Nuit Blanche Regina Arts Festival Inc.	Multidisciplinary	Regina	\$8,000
Nuit Blanche Saskatoon Contemporary Arts Festival Inc.	Multidisciplinary	Saskatoon	\$18,000
Prairie New Music Festivals Inc.	Music	Saskatoon	\$8,000
Prairie Puppet Underground Inc.	Multidisciplinary	Regina	\$6,650
Queer City Cinema Inc.	Media Arts	Regina	\$30,000
Regina Blues Association	Music	Regina	\$8,000
Regina Chamber Music Festival	Music	Regina	\$8,000
Regina Folk Festival Inc.	Music	Regina	\$85,000
Regina International Open Theatre Society	Theatre	Regina	\$12,000
Regina Jazz Society Inc.	Music	Regina	\$3,500
Regina Pride Inc.	Multidisciplinary	Regina	\$8,000
Ritornello Chamber Music Festival	Music	Saskatoon	\$8,000
River Road Festival	Multidisciplinary	St. Louis	\$8,000
Saskatchewan Festival of Words Inc.	Literary	Moose Jaw	\$39,000
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	\$78,000
Saskatoon Blues Society Inc.	Music	Saskatoon	\$8,000
Saskatoon Diversity Network	Multidisciplinary	Saskatoon	\$6,000
Saskatoon Poetic Arts Festival	Multidisciplinary	Saskatoon	\$8,000
Shakespeare on the Saskatchewan Festival Inc.	Theatre	Saskatoon	\$86,000
Short Cuts Festival Inc.	Theatre	Saskatoon	\$5,000
Swamp Fest Inc.	Multidisciplinary	Regina	\$8,000

Vertigo Series, The	Literary	Regina	\$8,000
Word on the Street Saskatoon Inc., The	Literary	Saskatoon	\$8,000
Yorkton Film Festival	Media Arts	Yorkton	\$52,775

LOTTERY FUNDING

Under the terms of a partnership agreement with SaskCulture Inc., the Saskatchewan Arts Board was provided with lottery funding from the Culture Section of the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation totaling \$1,942,000 in 2018/19. Of this, \$135,000 was allocated towards program delivery and \$15,000 was allocated for administrative support of SaskCulture's Creative Kids program. The remaining funds were expended as follows.

Description	Lottery \$	Other \$	Total (per listing)
Artists in Schools / LIVE Arts Grant Fund	290,000	57,345	347,345
Artists in Communities Grant Fund	355,000	0	355,000
Gallery Grant Fund	300,000	454,308	754,308
Media Arts Grant Fund	250,000	165,190	415,190
Festivals Grant Fund	597,000	262,945	859,945
Totals	1,792,000	939,788	2,731,788

Notes

- The Total (per listing) column represents the total amount spent in each category, and the Lottery \$ column indicates what amount of lottery funding was used to fund the total expenditure in each of these categories.
- LIVE Arts expenses are accrued by the Arts Board under "Community Outreach & Services" and do not appear in grant lists.
- Grants awarded under Gallery and Media Arts Grant Funds are included with grants listed under the Professional Arts Organizations Program (PAOP).



The Artists in Communities, Artists in Schools, and SaskFestivals programs, in addition to certain galleries and media arts organizations supported under the Professional Arts Organizations Program are funded in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Read stories about the work supported through these programs on pages 7, 8, 19, 23, 28, 32, 33 and 35 of this report.

Jurors & Assessors

ARTISTS IN COMMUNITIES AND ARTISTS IN SCHOOLS

Ned Bartlett
Joan Borsa
Twyla Exner
Mike Jozsa
Mary Longman
Desiree MacAulay
Violet Naytowhow
Lana M. Wilson

INDEPENDENT ARTISTS

Dance, Theatre, Multidisciplinary

Jennifer Dawn Bishop
Denise Bolduc
Johanna Bundon
Kelli Fox
Bruce McKay
Misty Wensel

Literary

Andrew Battershill
Rita Bouvier
Robert Calder
Anne Campbell
Robert Currie
Ed Willett

Media

Amalie Atkins
Jordan Epp
Jean-Sébastien Gauthier
Dianne Ouellette
Eric Thiessen
Janine Windolph

Music

Anna Marie Bekolay
Elsa Gebremichael
Felipe Gomez
Nathan Henry
Graham Murawsky
Mark Turner

Visual

Catherine Blackburn
Ruth Chambers
Brian Gladwell
Jennifer McRorie
Kevin McKenzie
Betsy Rosenwald

INDIGENOUS/MÉTIS ART AND ARTISTS

Carol Daniels
Ali Fontaine
Candace Gadwa
Jolon Lafond
Curtis Peeteetuce
Ashley Marie Waditaka

PRINCE EDWARD ARTS SCHOLARSHIP

Angela Christie
Laura Hale
Mitchell Larsen

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

Pierre Arpin
Derek Beaulieu
Daryl Cloran
Shawna Dempsey
Rachel Ditor
Dianne Goodman
John Hampton
Jason Hooper
Ruth Howard
Kodi Hutchinson
Taras Kulish
Kathryn Laurin
Shauna McCabe
Wanda Nanibush
Jamis Paulson
Margaret Reynolds
Joyce Rosario
Michael Trent
Sandra Vida
Daina Warren

SASKATCHEWAN ARTS AWARDS

Michel Boutin
Heather Cline
Tanya Derksen
Daniel Macdonald

SASKFESTIVALS

Denise Bolduc
Kerry Clarke
Sheri Florizone
Gordon Gerrard
JoAnne James
Adam Martin
Dean McNeill
Jodi Sadowsky
Trudy Stewart

Financials



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 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 Finance Committee is available to meet with the designated auditors as required.

On behalf of management:



Michael Jones
Chief Executive Officer



INDEPENDENT AUDITOR'S REPORT

To: The Members of the Legislative Assembly of Saskatchewan

Opinion

We have audited the financial statements of Saskatchewan Arts Board, which comprise the statement of financial position as at March 31, 2019 and the statements of operations and accumulated surplus, changes in net financial assets and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of Saskatchewan Arts Board as at March 31, 2019, and the results of its operations, changes in net assets and cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Basis for Opinion

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

Other Information

Management is responsible for the other information. The other information comprises the information included in the Annual Report, but does not include the financial statements and our auditor's report thereon.

Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or any knowledge obtained in the audit, or otherwise appears to be materially misstated. If, based on the work we have performed on this other information, we conclude that there is a material misstatement of this other information, we are required to report that fact in this auditor's report.

We have nothing to report in this regard.

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

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian 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.

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

Those charged with governance are responsible for overseeing the Saskatchewan Arts Board's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Saskatchewan Arts Board's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Saskatchewan Arts Board's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Saskatchewan Arts Board to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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

Regina, Saskatchewan
[Date]

Judy Ferguson, FCPA, FCA
Provincial Auditor
Office of the Provincial Auditor

1500 Chateau Tower - 1920 Broad Street Regina, Saskatchewan S4P 3V2

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> www.auditor.sk.ca

STATEMENT OF FINANCIAL POSITION As at March 31**Statement 1**

	2019	2018
Financial Assets		
Cash – operations	\$ 2,082,784	\$ 1,700,016
Cash – Flexible Loan Program (Note 16)	150,000	150,000
Accounts receivable	19,635	66,252
Loans receivable – operations (Note 9 and 13)	-	110,000
Investments (Note 4, 11 and 12)	6,401,491	6,152,240
	8,653,910	8,178,508
Liabilities		
Accounts payable		
Grants payable	927,106	965,609
Accrued employee benefits payable	49,952	45,857
Other	91,327	59,475
Deferred revenue (Note 20)		
Permanent Collection fees	27,179	25,410
Other	20,875	-
	1,116,439	1,096,351
Net financial assets (Statement 3, Note 18)	7,537,471	7,082,157
Non-Financial Assets		
Prepaid expenses	44,624	51,051
Tangible capital assets (Note 15)	314,536	390,523
	359,160	441,574
Accumulated surplus (Statement 2)	\$ 7,896,631	\$ 7,523,731
Accumulated surplus consists of:		
Operations	\$ 2,435,121	\$ 2,258,261
Endowment Fund (Note 11a)	5,461,510	5,265,470
	\$ 7,896,631	\$ 7,523,731

Contractual Obligations (Note 6)
Contractual Rights (Note 7)
Collections (Note 10)
Contingent Liabilities (Note 14)

(See accompanying notes to the financial statements)

STATEMENT OF OPERATIONS AND ACCUMULATED SURPLUS

For the Year Ended March 31

Statement 2

	2019 Budget (Note 22)	2019	2018
Revenues:			
General Revenue Fund	\$ 6,610,000	\$ 6,610,000	\$ 6,610,000
Contribution from SaskCulture Inc.	1,900,000	1,942,000	1,865,000
Other public revenue	69,900	94,811	179,503
Permanent Collection revenue	70,300	74,973	70,431
Other earned revenue	83,246	78,969	82,333
Investment income	185,500	471,194	271,708
Donations and sponsorships	119,200	76,430	87,353
	9,038,146	9,348,377	9,166,328
Expenses:			
Grants(Note 19)	6,107,094	6,137,045	5,692,629
Community outreach & services	250,096	256,552	344,491
Permanent Collection			
Purchases and donations (Note 10)	116,100	91,547	95,542
Permanent Collection costs	28,500	20,018	24,559
Program operating costs	1,136,201	1,092,005	1,000,387
General administration costs	1,399,982	1,378,310	1,284,197
	9,037,973	8,975,477	8,441,805
Annual surplus	173	372,900	724,523
Accumulated surplus, beginning of the year	7,523,731	7,523,731	6,799,208
Accumulated surplus, end of the year (Statement 1)	\$ 7,523,904	\$ 7,896,631	\$ 7,523,731

(See accompanying notes to the financial statements)

STATEMENT OF CHANGES IN NET FINANCIAL ASSETS

For the Year Ended March 31

Statement 3

	2019 Budget (Note 22)	2019	2018
Net financial assets, beginning of the year	\$ 7,082,157	\$ 7,082,157	\$ 6,338,245
Annual Surplus	173	372,900	724,523
Changes in prepaid expenses	-	6,427	(5,183)
Additions of tangible capital assets (Note 15)	(384,500)	(50,826)	(98,596)
Amortization (Note 15)	122,000	126,813	123,168
Changes in net financial assets during the year	(262,327)	455,314	743,912
Net financial assets, end of the year (Statement 1)	\$ 6,819,830	\$ 7,537,471	\$ 7,082,157

(See accompanying notes to the financial statements)

STATEMENT OF CASH FLOWS For the Year Ended March 31**Statement 4**

	2019	2018
Cash flows (used in) operating activities:		
Cash receipts:		
Allocation from General Revenue Fund	\$ 6,610,000	\$ 6,610,000
Contribution from SaskCulture Inc.	1,942,000	1,865,000
Fees and other	393,916	312,227
Other contributions	52,866	35,785
	8,998,782	8,823,012
Cash disbursements:		
Grant and transfer disbursements	6,346,264	5,232,518
Salaries and benefits	1,592,972	1,459,553
Space and accommodation	333,704	338,526
Supplies and other	514,722	678,584
	8,787,662	7,709,181
Net increase in cash from operating activities	211,120	1,113,831
Cash flows (used in) capital activities:		
Additions to tangible capital assets	(48,234)	(94,348)
Net (decrease) in cash from capital activities	(48,234)	(94,348)
Cash flows from investing activities:		
New loan disbursements	-	-
Loan repayments	100,000	-
New investments	-	-
Proceeds from investments	119,882	-
Net increase in cash from investing activities	219,882	-
Net increase in cash for the year	382,768	1,019,483
Cash position, beginning of the year	1,850,016	830,533
Cash position, end of the year	\$ 2,232,784	\$ 1,850,016
Cash consists of:		
Cash – operations	\$ 2,082,784	\$ 1,700,016
Cash – Flexible Loan Program	150,000	150,000
	\$ 2,232,784	\$ 1,850,016

(See accompanying notes to the financial statements)

NOTES TO THE FINANCIAL STATEMENTS March 31, 2019

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 provides funding and support to the arts for the benefit of all people 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 Canadian Public Sector Accounting Standards issued by the Public Sector Accounting Board. These statements do not present a Statement of Remeasurement Gains and Losses as it is not practical to determine the unrealized portion of investment income relating to its investments. As a result, all income attributable to its investments is recorded in Investment income on the Statement of Operations and Accumulated Surplus. 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.

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 15. 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

Tangible capital and other non-financial assets are accounted for as assets by the Board because they can be used to provide Board services in future periods. These assets do not normally provide resources to discharge the liabilities of the Board unless they are sold.

c) Restricted Assets

Designated Assets: the Board periodically restricts amounts from cash to be allocated for specified purposes. In restricting 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 of Directors.

d) Grant Expenses

Grants are expensed in the year in which they are budgeted and 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 rate during the year was 1.45% to 1.95% (2018: 0.70% to 1.45%).

f) Use of Estimates

The preparation of financial statements in accordance with Canadian generally accepted accounting principles for Public Sector 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 receivable, 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 in which the transfer is authorized, 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.

h) Investments

The Board’s funds have been invested into an assortment of pooled funds. These pooled funds include Canadian, U.S., international and emerging markets equities; bonds; and cash and cash equivalents. Such funds are valued daily based on the closing prices of the securities held in the funds.

3. PENSION PLAN

Employees make contributions to the Public Employees’ Pension Plan, a defined contribution plan. Funding requirements are established by *The Public Employees Pension Plan Act*. During the year, the employee contribution rate remained at 6.25%, and the employer contribution rate also remained at 7.25% for in-scope employees. The out-of-scope employee contribution rate remained at 6% and the employer contribution rate also remained at 7.60%. During the year, the Board’s total contributions were \$106,775 (2018: \$91,743) and are included in Salaries and benefits in Note 22.

4. FAIR VALUE OF FINANCIAL INSTRUMENTS

The Board’s significant financial instruments consist of cash, investments, accounts receivable, and accounts payable. As described in Note 2h, the investments are carried at fair value. The fair values of the other financial instruments approximate their carrying value due to their short-term nature.

The investments are classified using a hierarchy that reflects the significance of the inputs used in determining their measurements.

Under the classification structure, financial instruments recorded at unadjusted quoted prices in active markets for identical assets and liabilities are classified as Level 1. Instruments valued using inputs other than quoted prices included in Level 1 that are observable for the asset or liability either directly or indirectly are classified as Level 2. Instruments valued using inputs that are not based on observable market data are classified as Level 3.

The following table classifies the investments’ financial instruments within this fair value hierarchy

2019				
Pooled Funds	Level 1	Level 2	Level 3	Total
Balanced Funds	\$ -	\$ 6,401,182	\$ -	\$ 6,401,182
Fixed Income Funds	-	309	-	309
Total	\$ -	\$ 6,401,491	\$ -	\$ 6,401,491

2018				
Pooled Funds	Level 1	Level 2	Level 3	Total
Balanced Funds	\$ -	\$ 6,142,399	\$ -	\$ 6,142,399
Fixed Income Funds	-	9,841	-	9,841
Total	\$ -	\$ 6,152,240	\$ -	\$ 6,152,240

5. ASSESSMENT SERVICES

The Board has entered into agreements with several organizations to provide assessment and program delivery services on their behalf. In cases where the grant amounts recommended are paid directly by the partner organization, the grant amounts are not reported in these financial statements. During 2019, the Board convened juries leading to the recommendation of 44 grants to be paid by partner organizations (2018: 48 grants).

Fees earned by the Board for assessment services are recorded as revenues. During 2019 the following assessment fees were recognized:

Client	2019	2018
SaskCulture Inc.	\$ 150,000	\$ 135,000
Access Copyright Foundation (ACF)	43,500	43,500
	\$ 193,500	\$ 178,500

6. CONTRACTUAL OBLIGATIONS

Operating lease

The Board leases office space in Regina and Saskatoon and storage space for its Permanent Collection in Regina. The Regina office space lease expires January 31, 2024 and the Saskatoon office space lease expires August 31, 2026. The future minimum lease payments are:

Fiscal Year	Operating Leases
2019/20	235,019
2020/21	201,452
2021/22	204,196
2022/23	206,156
2023/24	182,733

7. CONTRACTUAL RIGHTS

The Board has entered into contracts related to the art rental program that the Board expects to generate economic resources from in the form of future revenue in the amount of \$44,544 over the next three fiscal years. The Board has entered into one contract related to assessment services that the Board expects to generate economic resources from in the form of future revenue in the amount of \$21,750 in 2019/20.

8. EXPENSE BY OBJECT

	2019	2018
Grants	\$ 6,137,045	\$ 5,692,629
Community programs and services	368,117	464,592
Salaries and benefits	1,607,346	1,473,996
Operating costs	736,156	687,420
Amortization of tangible capital assets	126,813	123,168
Total expenses	\$ 8,975,477	\$ 8,441,805

9. LOANS RECEIVABLE - OPERATIONS

In 2015, the Board entered into a loan agreement for \$100,000 at an interest rate of 1%. This loan has now been fully repaid.

In 2017, the Board entered into a loan agreement for \$10,000 at an interest rate set at prime. This \$10,000 loan receivable was written off in 2018/19 as it was deemed uncollectable.

There are no operations loans receivable as of March 31, 2019.

10. COLLECTIONS

	2019	2018
Art	\$ 3,325,812	\$ 3,235,065
Archives	27,470	27,470
Permanent Collections	\$ 3,353,282	\$ 3,262,535

During the year, the Board purchased art objects totaling \$66,817 (2018: \$59,217) for the Permanent Collection. In addition, art objects of \$24,730 (2018: \$36,325) were donated to the Collection and art objects of \$800 (2018: \$0) were de-accessioned. 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. In 2019, 36 objects (2018: 92 objects) were appraised at a value of \$200,925 (2018: \$506,465). With the addition of 2019 acquisitions and the items de-accessioned, the appraised value of the collection is increased to \$6,254,249 (2018: \$6,121,077). The remaining objects in the Collection will be appraised in due course.

11. INVESTMENTS

Rates of return are declared by the investment manager each quarter. Any earnings on investments are recognized at the end of the month based on statements from the investment manager. Fees consist of custodial fees and management fees. Custodial fees are incurred monthly while management fees are incurred on a quarterly basis. During the year, the Board consigned \$0 (2018: \$0) to the Investment Fund and withdrew \$119,882 (2018: \$0).

a) Endowment Fund

During March 2015, in accordance with the *Arts Board Act, 1997*, Article 26, the Board of Directors established an endowment fund of \$5,000,000 designated for the benefit of arts and artists in Saskatchewan. The Board stipulated that only interest received from the Endowment Fund is to be allocated to initiatives in support of the arts in Saskatchewan.

	Balance as at March 31, 2018	Net change to capital	Earnings	Fees	Balance as at March 31, 2019
Designated assets:					
Fred Mennie Fund	\$ 44,698	\$ (1,500)	\$ 2,961	\$ (279)	\$ 45,880
Prince Edward Arts Scholarship	45,342	(1,500)	3,003	(283)	46,562
Endowment Fund	5,265,470	(119,882)	348,741	(32,819)	5,461,510
Total restricted assets	5,355,510	(122,822)	354,705	(33,381)	5,553,952
Non-restricted assets	796,730	3,000	52,775	(4,966)	847,539
Total	\$ 6,152,240	\$ (119,882)	\$ 407,480	\$ (38,347)	\$ 6,401,491

12. INVESTMENT PERFORMANCE

The Board's investments are represented by the amounts held by the investment manager (see Note 2h). The following is a summary of the investment performance:

	2019	Four-year annualized return
Actual (a)	6.1%	2.7%
Benchmark (b)	5.0 to 6.0%	5.0 to 6.0%

a) The annual returns are net of investment expenses.

b) The benchmark return is the Board's target rate of return for its investments. The benchmark return is based on the performance of the Board's planned investment portfolio.

The funds are invested based on the Board's investment policy. The Board pays investment management fees and custodial fees for these services.

13. FINANCIAL RISK MANAGEMENT

The nature of the Board's operations result in a statement of financial position that consists primarily of financial instruments. The risks that arise are credit risk, liquidity risk, and market risk (consisting of interest rate risk, foreign exchange risk and equity price risk).

Significant financial risks are related to the Board's investments. These financial risks are managed by having an Investment Policy that provides guidelines to the Board's investment manager for the asset mix of the portfolio regarding quality and quantity of fixed income and equity investments. The asset mix helps to reduce the impact of market value fluctuations by requiring investments in different asset classes and in domestic and foreign markets. The Board reviews regular compliance reports from its investment manager as to its compliance with the Investment Policy.

a) Credit Risk

Credit risk is the risk that 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. Loans receivable: operations are secured against grant allocations. Therefore, the credit risk is minimal. All loans receivable – Flexible Loan Program have been paid, and there are none outstanding.

Credit risk within investments is primarily related to fixed income pooled funds. It is managed through the Board’s investment policy that limits these fixed term investments to those of high credit quality (BBB is the minimum rating for bonds and the minimum quality rating of any short-term note is R-1 Low as rated by DBRS). The maximum credit risk the investments is exposed to at March 31, 2019 is limited to \$2.5 million (2018: \$2.4 million) which represents investment in bonds; and cash and cash equivalents.

b) Liquidity risk

Liquidity risk is the risk that the Board will encounter in meeting obligations associated with financial liabilities. The Board is exposed to low liquidity risk. This is managed through prudent financial management and oversight.

c) Market risk

Market risk is the risk that arises from changes in the value of financial instruments. Values can be affected by changes in interest rates, foreign exchange rates and equity prices. Market risk primarily impacts the value of the investments.

Interest rate risk

Investments are exposed to changes in interest rates in their fixed income investments. Duration is a measure used to estimate the extent that market values of fixed income instruments change with changes in interest rates. Using this measure, it is estimated that an increase of 100 basis points in interest rates would decrease net assets by \$0.16 million, representing 7.4% of the \$2.1 million fair value of fixed income investments.

Foreign exchange

Investments are exposed to changes in the U.S. dollar exchange through their U.S. Equities. Also, they are exposed to international currencies through their International and Emerging Markets Equities. As at March 31, 2019, the investments’ exposure to U.S. Equities was 19.0% (2018: 17.9%), their exposure to International Equities was 17.7% (2018: 18.8%) and their exposure to Emerging Markets Equities was 2.4% (2018: 2.5%).

Equity prices

Investments are exposed to changes in equity prices in Canadian, U.S., international and emerging markets through their equity investments. Equities comprise 61.7% (2018: 60.7%) of the carrying value of the investments. The Investment Policy limits the investment in equities to no more than 25% of the total market value of the fund in any one index-defined corporate group.

14. CONTINGENT LIABILITIES

The Arts Board has been named as a co-defendant in one claim that was served prior to 2014. As at March 31, 2019, the likelihood of resolution of this claim against the Arts Board is not determinable.

15. TANGIBLE CAPITAL ASSETS

	Leasehold improvements	Furnishings	Other equipment	Electronic equipment	2019 Total	2018 Total
Opening costs of tangible capital assets	\$ 970,034	\$ 130,174	\$ 20,364	\$ 554,265	\$ 1,674,837	\$ 1,576,241
Additions during year	3,987	-	4,368	42,471	50,826	98,596
Disposals during year	-	-	-	-	-	-
Closing costs of tangible capital assets	974,021	130,174	24,732	596,736	1,725,663	1,674,837
Opening accumulated amortization	761,205	73,088	19,142	430,879	1,284,314	1,161,146
Annual amortization	62,042	9,720	599	54,452	126,813	123,168
Disposals during year	-	-	-	-	-	-
Closing accumulated amortization	823,247	82,808	19,741	485,331	1,411,127	1,284,314
Net book value of tangible capital assets	\$ 150,774	\$ 47,366	\$ 4,991	\$ 111,405	\$ 314,536	\$ 390,523

The Arts Board had no write-downs during the year.

16. FLEXIBLE LOAN PROGRAM

In 2008, Order-in-Council 817/2007 provided additional funding to the Saskatchewan Arts Board, including \$1,150,000 for the establishment of a loan program in support of Creative Industries. 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.

In 2013, the Board entered into an agreement with the Ministry of Parks, Culture and Sport to repurpose \$1,000,000 from the Flexible Loan Program for disbursement as grants to support creative industry projects through the Creative Industries Transition Fund, a program established for this purpose. The effective date of the agreement was April 1, 2013.

	2019	2018
Opening cash balance	\$ 150,000	\$ 150,000
Proceeds	—	—
Less: disbursements	—	—
Closing cash balance	150,000	150,000
Loans receivable	—	—
Closing balance, Flexible Loan Program	\$ 150,000	\$ 150,000

There are currently no loans outstanding under the Flexible Loan Program.

17. 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, as well as key management personnel and their close family members and non-Crown corporations and enterprises subject to joint control by the Government of Saskatchewan (collectively referred to as “related parties”). Related party transactions with the Board are in the normal course of operations and are recorded at fair market value. Those transactions and amounts outstanding at year end are as follows:

	2019	2018
Revenues		
General Revenue Fund	\$ 6,610,000	\$ 6,610,000
Creative Saskatchewan	29,911	25,000
Ministry of Education	49,900	49,900
Ministry of Parks, Culture and Sport	—	832
Tourism Saskatchewan	2,000	7,310
Other - Permanent Collection fees	28,379	28,651
	6,720,190	6,721,693
Expenses		
Conexus Arts Centre	44,753	44,753
Ministry of Central Services	28,637	37,503
SaskEnergy	6,848	5,647
SaskPower	11,478	9,349
SaskTel	33,358	32,215
Saskatchewan Gaming Corporation	8,853	1,000
Saskatchewan Workers' Compensation Board	15,079	14,380
Tourism Saskatchewan	1,500	1,500
	\$ 150,506	\$ 146,347

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.

18. NET FINANCIAL ASSETS

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

	2019	2018
Restricted:		
Flexible Loan Program (Note 16)	\$ 150,000	\$ 150,000
Restricted funds (Note 11 and 11a)	5,553,952	5,355,510
	5,703,952	5,505,510
Non-restricted:		
Non-restricted funds (Note 11) and other	1,833,519	1,576,647
Net financial assets	\$ 7,537,471	\$ 7,082,157

19. GRANTS

	2019	2018
Professional Arts Organizations Program	\$ 3,591,159	\$ 3,311,899
SaskFestivals	859,945	761,435
Independent Artists	696,500	697,375
Indigenous/Métis Art and Artists	200,000	200,000
Artists in Communities	355,000	375,000
Artists in Schools	254,962	258,400
Scholarships	25,000	25,000
Micro-Grant Program	119,882	-
Other granting initiatives	70,583	70,000
Grants returned	(35,986)	(6,480)
	\$ 6,137,045	\$ 5,692,629

20. DEFERRED REVENUE

Deferred revenue recorded on the Statement of Financial Position comprises payments pertaining to subsequent periods for sponsorship, assessment services and the rental of art objects from the Permanent Collection.

21. COLLECTIVE BARGAINING AGREEMENT

The collective bargaining agreement between the Arts Board and SGEU Local 2288 expired September 30, 2016. Negotiations have started on a new contract but no settlement has been agreed to or ratified.

22. BUDGET

The original budget for the 2018/19 year was approved by the Board on April 17, 2018.

23. COMPARATIVE FIGURES

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



Opposite: Joe Fafard's *Reveille* (2012) on exhibition at the Saskatchewan Legislative Building in 2012. One of the most frequently loaned pieces in the Arts Board's Permanent Collection, it is currently on display on the second floor of the Frances Morrison Central Library in Saskatoon.

Fafard passed away in March 2019.
See page 40.

Photo: Gary Robins/Available Light
Photographics



cultivating
the arts

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