



# Resilience





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VISION

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

MISSION

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

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 practices are transparent and reflect a commitment to effective stewardship of the public trust we hold, and we strive for effective management of our province's environmental resources.

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

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

**Adaptability:** We encourage artists and arts organizations to pursue new and innovative practices, and our programs can be adapted to support that work.

SK Arts 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, Anihšīnāpēk, 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 and opposite:  
Marcy Friesen  
*Flourish*, 2020  
silver fox fur; bugle, pearl, seed  
and 24k gold plated beads;  
Sherpa; pellon; beading thread

Photo: Susan Stewart Photography

# Resilience

**“I hope the resilience that the entire arts sector has shown over the past year will give us lessons that inform our new future – one which is more equitable and where the new ways we’ve learned to engage our audiences complement a return to our traditional performance and exhibition spaces.”**

*Michael Jones, Chief Executive Officer*



## Letter of Transmittal

The Honourable Laura Ross  
Minister of Parks, Culture and Sport

Dear Minister Ross:

On behalf of the Board of Directors of the Saskatchewan Arts Board, operating as SK Arts, it is my pleasure to present to you our Annual Report for the period April 1, 2020 to March 31, 2021.

Respectfully submitted,



Jason Aebig, Chair



# Message from the Chair

## BEING FLEXIBLE AND STRONG

It goes without saying: it has been a very difficult year for arts companies and individual artists.

The sector turns on large event gatherings, performances, visitation and admission fees, donations and sponsorships. When these avenues close, the viability of the sector and those who are in our creative industries are threatened in real ways. Look no further than recent surveys of local artists and arts organizations to see the devastating impact that COVID-19 has had on the sector.

In Saskatchewan, more than 60 per cent of artists and arts workers reported being unable to continue with any paid work starting in March. Seven out of 10 reported cancelled engagements as a result of COVID-19 restrictions, with half reporting losses of contracts, commissions and fees for their work.

Our local institutions and companies have also been significantly affected. Among the organizations that we support, earned revenue and income from fundraising and sponsorships have dropped. Even with lower expenses, many will end this year with deficits that will be felt for years to come.

SK Arts has tried to respond nimbly to these challenges, both by being flexible in our programming and serving as strong advocates for the sector provincially and nationally:

- We continued to support the work of our operating companies even when their programming was severely limited, and we tried to be flexible with project grants, allowing changes to approved proposals and dates. We even offered a special funding program that allowed companies to build new methods to engage their audiences.
- We provided information about resources available for the community and used our active social media channels to promote these opportunities.
- We worked with the provincial government to ensure that existing emergency funding programs could benefit the arts sector and to build open communications around re-opening policies with the Business Response Team.
- We advocated with the Prime Minister's office and Canadian Heritage to ensure that national emergency relief was appropriate for and available to Saskatchewan companies.

None of this work would have been possible without collaboration and critical funding from the Government of Saskatchewan and Sask Lotteries and without our ongoing partnerships with agencies like Creative Saskatchewan and SaskCulture.

Of course, the energy and commitment of my colleagues on the Board and the SK Arts staff were essential.

After a year when so much was taken away, we have renewed appreciation for what the arts gives to us: perspective, inspiration, beauty, entertainment and understanding. Now, more than ever, we're committed to supporting the work of the province's artists and arts organizations and the tremendous value they bring to the people and communities of Saskatchewan.



**Jason Aebig**  
Chair

# Message from the Chief Executive Officer

## RESILIENCE

To open my message at the beginning of the 2019-20 annual report, I wrote “This may be the most unusual introductory letter to an Annual Report that I have written during my time with SK Arts – if not ever.” At the time, I had no idea that we would still be in that same situation a year later.

As with all other areas of society, the arts community struggled and coped, often solely by the force of our collective willpower, for the entire year covered by this Annual Report. There was no time during the past year when the restrictions against gathering for performances exceeded 150 people. For most of the year, in fact, the maximum number of people allowed to gather was capped at 30, and there were many months where our venues and galleries were entirely closed.

The online version of the Merriam-Webster dictionary defines resilience as “the capability of a strained body to recover its size and shape after deformation,” and the stories in this Annual Report celebrate the ways in which artists and arts companies have done just that. Free Flow Dance Theatre Company found a new audience and brightened the lives of

residents confined inside long-term care homes with an outdoor dance parade. Visual artist Carol Wylie adapted her portraiture to address the challenge of finding resemblance in masked faces. Documentary photographer Daniel Dillon created a virtual community of local artists to provide mutual support and found the inspiration for an online exhibition and a book in this activity.

The craft work on the cover and first page of this year’s Annual Report, Marcy Friesen’s *Flourish*, speaks uniquely to ideas of resilience. The decorative beading on the palm of the gauntlet creates an interesting juxtaposition between function and art. It illustrates the importance of artmaking even in times of toil or hardship. Marcy writes “I beaded three red flowers representing my three children. This gauntlet was made during the time my kids came home from furthering their education... As I created this fully beaded palm, I prayed for their futures. I beaded vines with nourishing berries, large healthy leaves, and finished it off with beautiful golden, life-giving, hope-filled beads.”

I am grateful for the hard work of the arts community over the past year, and I continue to find inspiration in your resilience. I am also thankful for the hardworking Board and staff at SK Arts as they remain committed to our goals and constantly look for new ways to carry out our important work.

I hope the resilience that the entire arts sector has shown over the past year will give us lessons that inform our new future – one which is more equitable and where the new ways we’ve learned to engage our audiences complement a return to our traditional performance and exhibition spaces.



**Michael Jones**  
Chief Executive Officer



BOARD



**Jason Aebig (Chair), Dwayne Brenna, Derek Davidson, Gale Hagblom, Rachel Heidecker (Vice-Chair), Melissa Johnson, Shahid Pervaiz, Darcy Sander, Lois Standing, Rae Staseson, Lyndon Tootoosis**

Photos of Dwayne Brenna, Derek Davidson, Rachel Heidecker and Rae Staseson: Mark Greschner, Artec Photographic Design  
Photos of Jason Aebig, Gale Hagblom, Melissa Johnson, Shahid Pervaiz, Lois Standing and Lyndon Tootoosis: David Stobbe  
Photo of Darcy Sander: Dave Photography

STAFF



**Philip Adams, Sabrina Cataldo, Tracy Chudy, Denise Dreher, Joanne Gerber, Jody Greenman-Barber, Carol Greyeyes, Michael Jones (CEO), Julia Krueger, Chip McDaniel, Noreen Neu, Gail Paul Armstrong, Carmelle Pretzlaw, Alex Rogalski, Belinda Harrow, Brendan Schick, Joyten Shukla, Geoff Smith, Deron Staffen, Jody Wise**  
**On leave: Aaron Clarke, Ward Schell**

Photos: Mark Greschner, Artec Photographic Design  
Photos of Chip McDaniel and Geoff Smith: David Stobbe

# Outside and

“We shall dance.” This is the mantra of Saskatoon’s Free Flow Dance Theatre Company as they pivoted (or pirouetted) to present dance in new ways in response to the pandemic.

The company’s 25<sup>th</sup> anniversary season was very different than planned. Instead of numerous public appearances in partnership with the Saskatoon Symphony Orchestra, the Rемаi Modern and the Saskatoon Public Library, Free Flow took its performances outside and online.

“It is a truly remarkable thing for a small contemporary dance company to survive for 25 years in this country. It is even tougher now. We are working to constantly adapt and learn new skills,” says Artistic Director Jackie Latendresse.

As with every summer, the company, which receives funding from the Professional Arts Organizations Program, presented Back Alley Antics, a free, outdoor, site-specific show. The pandemic edition featured a travelling performance for small, registered audiences. It was also made into a film available online.

Understanding the struggles seniors in care homes face during lockdowns, Free Flow performed an outdoor dance parade at Central Haven Special Care Home. They delighted the residents, who watched safely from inside, with a high-energy performance featuring vibrant dance costumes, a

unicycle, stilts, clowns, dancers and drummers.

Elizabeth Hofstra of the home’s recreation department says, “Due to the many COVID-19 restrictions, the people who live at Central Haven have been isolated with no outside entertainment allowed inside the building. This fantastic event lifted everyone’s spirits which was evident in the smiles, laughter and clapping.”

The company also received a Special Initiatives Fund grant for technological upgrades to improve its ability to deliver programming and content online. “We will continue to use these upgrades, both in person and via online platforms, once the pandemic is over,” says Latendresse.

Free Flow produced four livestreams of their signature work, *Pods*, inspired by stop-motion films of plant growth fused with the idea of plantlike alien lifeforms. The work features three performers encased in stretchy fabric pods, which also encompass mini trampolines. In the unusual performance, the dancers come to life, breaking free from their pods.

“People all over Canada and North America are tuning in to enjoy our performances and videos,” notes Latendresse. “We are so pleased to be able to help keep folks entertained during this time. It is also a real treat for people to experience the arts live in intimate gatherings.”

Opposite: Rachel Saufert in an outdoor performance of *Pods*.

Below: Mitchell Larsen performs in the Dance Parade outside Central Haven Special Care Home in Saskatoon.

Photos: Ken Greenhorn





# Online





# Bringing the Party to Them



When the COVID-19 pandemic hit, the Nutrien Children's Festival of Saskatchewan initially planned to postpone the summer event until September 2020. That soon was not a viable option, but, instead of cancelling, the festival changed its approach.

"Children needed something. They were pulled out of school, taken away from their friends and isolated," says Darcie Young, General Manager. "We are an organization where people congregate – the interaction between children, artists and performers and families is our foundation. We wanted to move forward with that and also honour our mandate of being a provincial festival."

The solution: take the event online and extend it to a month of activities. The festival typically attracts 10,000 visitors to Kinsmen Park in Saskatoon over four days. Going online meant families all over Saskatchewan could take part without buying tickets. "The reality is a lot of families are down to one income or no income at all. This felt like the right year to move to a festival that was free for everyone," Young notes.

The festival took place on its website and YouTube channel, with videos running the gamut from theatre to cooking to readings to African drumming. "We tried to be as diverse as possible. It reflects the community we're in, as well as being inclusive

of all abilities, nationalities, linguistic groups and sexual orientations," Young says. The festival recognized that not every household has a device on which to participate or adequate internet coverage. So they assembled 2,000 free swag bags of gifts from the festival, sponsors, community partners and artists. "If a child couldn't take part in the virtual festival because of coverage, at least with these packages, we sent something from the festival to them."

In the end more than 10,000 children participated, a conservative estimate that doesn't include daycares and summer camps that tuned in. Young tells the story of one little girl who woke each morning in August at 8:30 a.m. to make sure she was ready to take part in every single program.

The festival, which receives SaskFestivals funding, will return to in-person events once it's safe, but it will continue to offer digital content. "We were able to get to children that couldn't get to us; we were able to bring the party to them when they needed it the most," says Young. "We couldn't see the kids smiling, but we definitely were feeling it."

**Above left and right: Children at the 2019 Nutrien Children's Festival of Saskatchewan, a year before it went online due to the pandemic.**

Photos: Golden Media

**Opposite top: Damien Cheecham teaches guitar to students at Dene High School.**

**Opposite bottom: Harold Johnson speaks to community members in La Loche.**

Photos courtesy of Dene High School



# Healing Our Souls

Dene High School in La Loche received its first Artists in Schools grant in 2019 to bring Dene musician Damien Cheecham into the classroom to teach students guitar. “The fact that students were always asking if the music program would continue is evidence that it made a profound difference,” says Bill Green, Literacy and Numeracy Coach. “Parents have commented about the wonderful opportunity provided to their children. The kids now have an opportunity to link with like-minded kids and avoid the pull of substance abuse and criminality.”

Based on that success, the school received another grant to expand its arts programming through photography and writing workshops by Dene/Métis artist Tenille Campbell and nêhiyaw author Harold Johnson, respectively.

The plan was to offer workshops in the school, but the pandemic meant Green had to innovate. “We didn’t give up on it,” he says.

Johnson gave his workshops, “Change Your Story to Better Yourself, Your Family and Your Community” via YouTube, and Campbell created instructional photography booklets that were mailed to the school. Music lessons with Cheecham were postponed until he can visit the school in person again, hopefully in fall 2021.

Johnson challenged students to change the stories they tell themselves, freeing them from negative, injuring stereotypes and building self-esteem. Campbell taught them a form of visual artistry to celebrate the beauty of northern living. All three artists served as role models by showing potential recreational and career opportunities. “As students continue to increase their fine arts skills, they are changing their own destiny,” says Green. “The arts will be the catalyst to healing our souls.”

Green has noticed a huge change in the students. “The kids that took our music classes were not traditionally involved in

sports and extracurricular activities. They were introverted. We got a whole group of introverted kids together, and they started talking.”

The school has invested in higher-quality photography equipment to enhance students’ artistic efforts. “We want them out interviewing elders and taking pictures of medicinal plants and the environment up here,” Green says. “We want them to do articles about the mines and employment, supported by

photojournalism. It will inspire them to get an education so they can participate in that. It’s a springboard for kids staying in school.”

Green hopes the program helps students to build their own stories. “We need to make our kids more resilient, more understanding that they don’t have to buy into what they see around them. They have a choice in what they do.”



# A Solid Fou

*Pysanka*, or Ukrainian Easter eggs, have an important meaning to Grandora dancer and choreographer Valentyna Matyushenko. They are a significant part of her culture, but she has also had her own brush with their magical qualities. An older woman once handed her a *Pysanka* with stairs drawn on it, symbolizing career growth. Within a few months,

Matyushenko fulfilled her life-long dream of opening a dance studio. "I still have that *Pysanka*," she says.

Matyushenko has been dancing her entire life and teaching for 27 years. She immigrated to Canada two decades ago and began her career as a choreographer. "Creating dance, telling stories, awakening feelings, and sharing tradition through choreography is my biggest joy."

An Independent Artists grant made it possible for Matyushenko to spread her love of *Pysanka* and Ukrainian culture through the language of dance. The project includes six pieces of choreography as well as video interviews with Ukrainian artists and knowledge keepers, culminating in a socially distanced performance.

The grant allowed her to work with a composer in the Ukraine, something she had never done. "Usually I would be inspired by the music and draw the music with my dance," she explains. "This time the music is echoing my story."

She employed a seamstress in a small Ukrainian village to sew the costumes for the piece. She was also able to pay for studio time and hire local dancers for the Saskatoon performance. Due to COVID-19 restrictions, the dancers practiced outside, freezing their fingers in the winter and dodging puddles in the spring.

In the past, Matyushenko notes, "I always did it for free, and the dancers always did it for free. As artists they have the need to create, and they don't think about that financial part. So getting support from the grant was extremely beautiful for me."

She drew her choreography from styles found in Ukrainian villages. "This is how the dances were done 100 years ago, at weddings and when people would come together to dance."

The theme of the choreography is how culture gives us a solid foundation on which to build our everyday lives. "Our roots carry the great wisdom of our generations ingrained in tradition. It heals, it gives us strength and helps our identity," Matyushenko says. "It's very important for me to show the younger generation how our roots are holding us up, to send a message that you should care about your culture."

Opposite: Dancers rehearse *Easter in Pysanka* choreography, following provincial pandemic regulations.

Below: Valentyna Matyushenko interviewed Ukrainian knowledge keeper and *Pysanka* artist Joanne Makowsky as part of the dance project.

Photos: Ken Greenhorn Photography





# oundation





# Music Builds Community



Many young people in the community of Saint-Isidore-de-Bellevue have associated choirs with singing traditional hymns in church. But francaskoise musician Alexis Normand changed their perception. Through an Artists in Communities grant, she created an experience that had students singing and dancing, while also developing their French language skills.

Soraya Ellert, Directrice générale of the Centre francophone BDS, notes that community members are concerned about the erosion of the French language and lack of cultural activities in the region. The local school has no music-related programming, with sports as its extracurricular focus. “Music is an appropriate means to turn this erosion around, as it reinforces the language through lyrics, melody and collaboration.”

Normand adds, “I’ve always seen a link between an arts practice and community building, especially as a francophone. Our community relies on cultural programming for us to get together and practice our language and live the culture that we all share.”

The centre collaborated with Normand to start two French-language choirs in the school and host Café Culture gatherings for people of all ages in Bellevue, St. Louis and Domrémy. Activities were intended to be in person but moved online due to pandemic restrictions.

Normand conducted the choirs via Zoom, no small feat due to the program’s time lag. Students were physically distanced and wore

masks during the lunch-hour rehearsals. Normand engaged francaskois musician and producer Mario Lepage to create contemporary arrangements with which the students could sing.

For the performance, Normand recorded each student separately and sent the videos to an editor to create a cohesive song with students in their own *Brady Bunch*-type boxes. One student said, “I enjoyed watching the video. It was really fun to sing with my friends.” Videos were shared online during Francophonie Month in March 2021.

The Café Culture gatherings were also hugely successful, with 250 people participating over the course of the three virtual events. Normand invited special musical guests with ties to each community: Freddie and Sheila Pelletier in Bellevue, Christie-Anne Blondeau in Domrémy and Joe Jackson in Saint Louis. The bilingual events were part performance, part presentation and part guided dialogue about music.

Normand found the experience powerful, despite its distanced nature. “My biggest takeaway is the importance of artistic expression in our lives and just how important it is to community,” she says. “The warmth I was feeling from these little pictures on my computer – it was palpable.”

**Above: Alexis Normand**

Photo: Andrew Strang

**Opposite:  
Carol Wylie  
A, 2020  
oil on canvas**

Photo courtesy of the artist

# Marking Shared Humanity

The mask has become a ubiquitous symbol of the pandemic. Carol Wylie, a portrait painter from Saskatoon, was interested marking the historical global event by featuring masks in her artwork. “I was interested in the challenges of masked faces, finding resemblance when half the face is covered, working from a photo without the benefit of a sitting, and painting the wide variety of highly individual mask pattern choices,” she recounts.

Her project was inspired by the appearance of masked selfies posted on social media during lockdown. “One person wearing a mask has little impact, but many people wearing them has a huge impact on our safety,” she says. The work ties into the themes she typically explores in her art. “I tend to focus on shared humanity and consciousness. Everyone is wearing a mask to protect other people. That care for others is something that I investigate in my full practice as well.”

Wylie put out a call on her social media page for volunteers to send photos of themselves wearing masks. She received a great response from people she knows as well as complete strangers. At the time of writing, she had created more than 50 of the 10-inch by 10-inch paintings and had plans to continue. “Following health regulations and wearing masks has required public endurance. I thought I would parallel that endurance by continuing to paint these masked portraits for as long as the pandemic lasts, and masks are a necessary precaution.”

She has also discovered that creating such a large volume of work has helped her hone her skills as a painter. “The more you practice a skill, the better you get at it. I’m finding my way into the resemblance and the representation of each particular person faster and more intuitively.”

The SK Arts Permanent Collection acquired three paintings from the series. “It’s always great to have work in the Permanent Collection, but it’s especially important for these pieces to be preserved, because they mark this time in history that is unprecedented. Fifty years down the road, somebody will stumble on these pieces, and it’s a record of that,” she notes.





# Capturing History thro

When Carole Epp's original installation for the borderLINE: 2020 Biennial of Contemporary Art at the Art Gallery of Alberta was no longer viable due to COVID-19-related supplier issues, she reinvented the project. Responding to the pandemic made the most sense. "I remember worrying that it was too timely – that it wouldn't be relevant in September," she laughs.

The resulting mixed-media sculpture consists of a dinner table built of plywood and plexiglass. Sandwiched between the wood tabletop and a top layer of plexiglass are two layers of hand-painted paper plates, each a portrait of a frontline worker. On top of the plexiglass, the table is set with decorated fine porcelain dishes, each with quotes taken from Twitter comments of privileged demands for haircuts and calls for the end of social distancing and mask wearing.

"The work acknowledges the disparity between those with privilege and those without and how the pandemic highlights that divide through its treatment of frontline workers," Epp notes. She received a Micro-Grant to cover the cost of production of the work and travel costs for its installation in Edmonton, Alberta.

For the portraits of frontline workers, she specifically chose to paint on paper plates because of

their disposability. "I was thinking about how we consume them – they are just there for one meal and then get chucked away. They are more fragile than the ceramic pieces that would be deemed breakable," she remarks. "The piece looks at how we treat different people in society. If they were permanently instilled in a ceramic plate, it would have a very different feel to it than a disposable one."

The portraits of workers are altered from photographs of real people. Epp set a timeline on how long she worked on each one. "I think about the time that we interact with these people – getting a coffee, delivering a box – these people who are so important in our lives, in our privileged bubbles. That idea played a part in how much time I spent on each painting."

Epp looks at the "cutesy and fun" functional ceramic pieces she made previously and has difficulty imagining doing that kind of work right now. "There's something really important about capturing history through art. We've got those emotional responses and things that permeate through culture. Art is important at times like this."

Opposite and below: Carole Epp  
*A seat at the table*, 2020  
paper plates, watercolour paint,  
pencil, marker, wood, plexiglass,  
found vintage ceramic dishes, paint,  
plastic, vintage chairs

Photos courtesy of the artist



# ough Art





# Laughter Is Healing



Satire has been around since Neanderthals made humorous cave paintings of the animals they hunted. In Native American culture, clown societies satirized the cultural aspects of their respective tribes. “Fast forward a few centuries and some stolen land later, and here we are with *The Feather*,” says Danny Knight, a stand-up comedian from the Muskoday First Nation, who now lives in Saskatoon.

*The Feather* is a satirical online news program, much like *The Daily Show*, produced from an Indigenous point of view. “We employ the tools of irony, hyperbole and satire in a way that has never been produced in modern media,” Knight states.

The principals of the project are Knight, Shawn Cuthand, Muskwa Lerat and founder Ryan Moccasin. The team collaborates to write, act, shoot, direct and produce the videos, using the studio at PAVED Arts to bring it all together. Indigenous Peoples Art and Artists grants and a Micro-Grant from SK Arts have made it possible.

The show’s format is an introductory monologue about current events, comedy sketches, a monologue tackling serious issues – such as how calling 911 doesn’t work for Indigenous people – and a mock on-location interview. Interviews have included talking with the fictional first Indigenous Police Chief of Saskatoon and an entrepreneur putting her own

Indigenous spin on ice cream. Knight notes, “At *The Feather*, we aim to package the daily news and present it in a funny and entertaining way. We will be there when breaking news happens. We will even make up a few of our own headlines while we are at it. The current events portions are disguised as real news but wrapped up in edgy comedy.”

The show is rooted in the Indigenous tradition of humour and the concept that laughter is healing. “Laughter disarms the viewer. They are willing to listen to serious issues because they can have a laugh or two. It creates a bridge,” Knight says. “Anytime I talk to an Indigenous person, they’re looking for a funny new show. And non-Indigenous people are hungry for Indigenous content, because they’re tired of seeing the same thing over and over again.”

*The Feather* reaches up to 40,000 people around the world through YouTube, Facebook and TikTok. “A lot of people love what we’re doing. Every once in a while, they go, ‘They shouldn’t be saying that’,” Knight laughs. “Our favourite is when people think we’re a real news site.”

Above left: (l to r) Lancelot Knight and Muskwa Lerat work on a broadcast of *The Feather*.

Above right: Danny Knight

Photos: Shawn Cuthand

Opposite: The cover of Yvonne St. Germaine’s latest album, *Sorrow Road*.

# From Addiction to Accolades

In 2006 Yvonne St. Germaine was living a dark, lonely and suicidal life. She was addicted to alcohol, prescription pills and street drugs, including crack cocaine. When she began seeing demons in her home, she knew she needed help.

Seeking hope and healing, she attended a pilgrimage at Lac Ste. Anne in Alberta. In desperation she went to the prayer line and cried out to God. "I felt the hand of Jesus on my shoulder, and the spirit of addiction literally came out of me," she says. "A lot of people don't believe in these things. I experienced it first-hand, and I know it set me free."

She left her abusive situation and moved to Saskatoon, staying in a women's shelter for a year. There had always been music in her house growing up, so St. Germaine picked up a guitar and taught herself to play. Her goal was to share her life experience and thankfulness in song. "I want to help our hurting world through music and testimony."

Since 2006 she has traveled internationally to communities, schools, conventions, correctional institutions, shelters, banquets, workshops and churches: singing, speaking and offering hope to others living with addictions and abuse.

Accolades started pouring in almost immediately. In 2007 she was named the Aboriginal Peoples' Choice Award recipient for Best Gospel CD for her first album, and today she has 17 awards under her belt. The pinnacle of her career was playing on Loretta Lynn's stage in Nashville, Tennessee, in 2019. "My vision is to be a role model as one of the few Métis artists to succeed in my genre," she says.

St. Germaine received an Independent Artists grant to tour her ninth album, *Sorrow Road*, to Pelican Narrows, Beauval and La Ronge in summer 2020. She was able to play, despite the pandemic, by following provincial protocols. This album is particularly meaningful for her, as it helped her process her grief from her mother's passing in 2014. It has been well-received, with the title track charting on the Top 40 Indigenous Countdown and in the top five of the

Saskatchewan Music Countdown within a week of its release. The album made history as the first gospel album to make the Saskatchewan Top 10.

She is inspired most by her fans' reactions. "I get emails about how the music I sing has touched and changed their lives," she says. "I am making an impact on people's lives through my music. That's the biggest reward for me."





# Pubs & Park

With in-person events cancelled due to the pandemic, many programs moved online. For some this led to digital fatigue and burnout. To get people away from their computers, the Art Gallery of Regina (AGR) encouraged folks to explore streets, sidewalks and plazas in their communities for a chance to experience work by Saskatchewan artists.

The project, *Moving Pictures*, put posters in unexpected places, such as a big box store parking lot, a bicycle path or a well-travelled street. Viewers were invited to download a free augmented reality app and point their smartphone camera at the image on the poster, bringing a short video (under five minutes) to life.

The nine videos ranged from poetic collages of found images to captivatingly personal performances to profoundly moving accounts of struggle recounted in quirky, stop-motion animation.

“We included Saskatchewan voices and stories and a real diversity of experiences, not stereotypical ideas of what it is to be living in Saskatchewan,” says AGR Curator of Exhibitions and Programming Sandee Moore. “We wanted to connect people safely and over distances. The shared stories and experiences in *Moving Pictures* bring us together as a province, safely, through electronic signals.”

The AGR, which is funded through the Professional Arts Organizations Program, received a Micro-Grant to kick off the project. “SK Arts moved so quickly. We applied July 1 and had the funding by the end of July, so we could start the project in the summer,” Moore explains.

The Organization of Saskatchewan Arts Councils matched the SK Arts grant and provided support to distribute the posters to communities in every corner of the province.

*Moving Pictures* was to conclude in October, but the AGR received funding from the Canada Council for the Arts to extend the project through the end of December. Knowing that colder weather would keep people indoors, the AGR swapped the posters for ads in community newspapers, so viewers across the province could experience the videos in their own homes. As part of Culture Days, the videos were made available on an online platform, reaching people from across Canada and internationally. The most popular video was viewed more than 300 times.

One viewer expressed surprise and delight to find a poster in the Jolly Giant Pub in Willow Bunch. “That’s the point of the project. The charm and the magic of the videos these artists shared were engaging and fun,” says Moore.

Opposite: David Garneau  
with Peter Brass  
*Hoop Dancers*, 2013  
HD video

Below: A *Moving Pictures*  
poster in a parking lot in  
Regina’s Warehouse District.

Photo courtesy of  
Art Gallery of Regina



# ing Lots







## A Public Gathering Place

It's a sight that signifies summer has arrived in Saskatoon: the Shakespeare on the Saskatchewan tents erected on the city's riverbank. Though few consider the amount of work involved in setting up the temporary structures; it takes a full six weeks to get the site ready.

In 2020 that all changed. After five years of planning, the SaskFestivals-funded company now has a \$7-million permanent home, complete with a high-tech, digitally controlled LED lighting system – similar to what you would find at Disneyland – and stadium-style seating. “Now we can spend those six weeks focusing on our artistic work,” says Artistic Producer Will Brooks.

The upgrade was no small feat and required coordination with partners at the City of Saskatoon and Meewasin Valley Authority. “Our number one priority was accessibility. We have this space on one of the most amazing spots on the riverbank, and no one gets to use it unless you buy a ticket. We all agreed to make accessibility to the public the core tenet of the project,” he notes.

The space was designed with community in mind. “Virtually everyone could find something they were excited about. If you don't go to the theatre, but you like to run, we're building a pathway for runners along the river. If you like arts

programming, we're building a space you can have access to. It has really rebuilt and re-envisioned the company's position in the community.”

The permanent structure opened in September 2020. While no theatre was offered due to the pandemic, the site immediately became a public gathering place. “As soon as we opened the gates, people flocked there. They were hungry for it,” Brooks says.

Throughout the winter the company created an animated lighting display that attracted socially distanced watchers who returned multiple times each week. This was followed by a curated project that allowed audiences to trigger Shakespearean text and lighting with their movements. “It masquerades as a public park, but it's an artistic installation at the end of the day.”

Other performing arts organizations, such as Dancing Sky Theatre and Free Flow Dance Theatre Company, offered programming, and Out Saskatoon used the space for an Indigenous public art installation. Shakespeare on the Saskatchewan finally gets to use it themselves for its 2021 summer season. “The community side has been fantastic, but we're itching to test out how amazing a theatre venue it's going to be.”

**Above left:** SK Arts CEO Michael Jones uses a broadsword to cut the ribbon at the opening of the Shakespeare on the Saskatchewan's new permanent home (pictured above right).

Photos: timkip Imaging

**Opposite:** Joanne Weber

Photo: Allison Bertoia Photography

# A Gift to the Hearing World

Few people know about the Deaf settlers who immigrated to Saskatchewan in the late 1800s and early 1900s. Deaf playwright Joanne Weber aims to change that. With the help of an Independent Artists grant, she is writing the true story of Jane Groom's battle with immigration officers to allow "handicapped" (deaf) people to move to Canada and try their luck at farming.

"With ingenuity, extensive Deaf and hearing community networks, fundraising initiatives and white privilege, the British Deaf settlers were able to make the successful transition in becoming self-sufficient farmers," says Weber.

The script portrays the growing awareness by the Deaf settlers that they have appropriated Treaty 4 land from the First Nations people in the Qu'Appelle Valley. It includes fictionalized encounters between the starving Deaf settlers and First Nations people, who also faced starvation, oppression and marginalization.

Weber is Artistic Director of Deaf Crows Collective, a Regina theatre company. This project is a departure from their usual plays, because "it is an attempt to address the intersection of two oppressed culturally and linguistically diverse communities who have suffered displacement, dispersal, starvation and loss of cultural capital and to explore how white privilege ultimately trumps the two communities in their attempt to grapple with their dire circumstances," she says.

The piece is a rich mix of multiple genres, including American Sign Language poetry, Plains (Indigenous) Sign Language, voice, puppetry, physical theatre, dance, projections, imagery and captioning. This approach appeals to both Deaf and hearing audiences and is an example of "Deaf gain", which Weber describes as "Deaf people's gift to the hearing world. Because our vision is a primary modality, hearing people discover the power, the force and the possibilities of a visual modality that could enrich and enhance their lives."

Weber engaged Saskatoon playwright Daniel Macdonald as a dramaturg and workshopped the script at the SOUND

OFF Deaf theatre arts festival in Edmonton, Alberta. She plans to work locally with Deaf and First Nations actors as well.

Through research and collaboration, she has learned that "everyone's history is very important and is very nuanced. We are learning not to binarize our conflicts but to sit down and appreciate how situations can be so complex," she says. "I am also understanding that First Nations people dealt with Deaf people in their own communities in an accommodating manner. I am honored by the tremendous respect and desire by some First Nations people to have this story told."





# The Superpower of the

He was just a regular guy – a father, husband and high school teacher – until he found a staff loaded with cosmic power that allowed him to fly, fire blasts and create simple objects, inspiring him to become the superpower of the prairies. Auroraman is the comic book creation of Humboldt writer Jeff Burton.

Burton is a lifelong lover of comics. “As a child I would often write my own little stories and draw the pictures to go with them. As I grew older the love of reading and writing grew with me, and I used writing as a way to express what I was feeling,” he says. “With the *Adventures of Auroraman*, what I am creating is a tribute or thank-you letter to a medium that brought me immeasurable amounts of joy and entertainment.”

The Auroraman comics are lighthearted and fun, both real and not real at the same time. “Our world is grim and gritty, and there’s enough negativity in it; I don’t want my comic books to be like that,” Burton says.

He’s been creating the series for the past five years, self-publishing seven standard-sized comics plus 12 mini comics. He received an Independent Artists grant to create the 48-page, fifth-anniversary issue. The grant allowed him to write, edit and letter the comics as well as hire artists to illustrate and colour them.

Unlike some comic book writers, Burton isn’t concerned about having a consistent visual style. He prefers the alternative, employing three different artists across five stories in the latest edition. “Some of my stories call for a different art energy, and I write them with specific artists’ styles in mind.”

Collaboration is key for him. “I love the different interpretations artists will take with how Auroraman looks and how he moves. It’s pretty amazing to have my words interpreted by someone else who’s working with me. In my head, I see it a certain way, but an artist can use their skills and knowledge of their craft to help me be a better writer.”

The comics have a strong fan base in Saskatchewan and Ontario but also have a global reach, with Burton shipping them as far as Australia, New Zealand and Japan. “I’m most proud of the response and reaction, the fact that people have found as much enjoyment in this project as I have.”

Opposite: A cover of the *Adventures of Auroraman* comic, drawn by Jay Stephens.

Below: Jeff Burton

Photo courtesy of the artist





# Prairies





# Authentic Acknowledgement



At public events, audiences have become used to hearing treaty acknowledgements, many of which seem recited by rote. Regina theatre artist Kris Alvarez feels it's important to personalize these acknowledgements, and says, "At the start of any event I am performing in, I have been giving myself the task of making acknowledgements more true to who I am in this place, at this present time – first-generation immigrant, artist, settler, parent, uninvited guest. It's in my nature, my upbringing, to find ways for something as important as land acknowledgements to exist with my art."

Through her project, *Acknowledgement*, for which she received an Independent Artists grant, Alvarez is exploring "a place where a land acknowledgement and a theatre show are one and the same, where there isn't a definite line separating the two."

*Acknowledgement* naturally flows from Alvarez's other work, *Golden Potluck* and *Burnt Sienna*, as well as her current artistic practice, all of which, she says, "hold spaces and open up conversations about othering, race and identity with diverse communities in a non-traditional theatre approach."

Alvarez engaged nêhiyaw powwow dancer Chasity Delorme, contemporary dancer Misty Wensel and nêhiyaw/Métis performer Krystle Pederson to

collaborate on the piece. She was forthright with her Indigenous artist friends when she engaged them: "I said, 'I don't want to feel like I'm exploiting you.' I'm hyperaware of how people are trying to invite BIPOC voices into a room, but sometimes it's not thoughtful enough. It can be a bit transactional and steeped in colonial ways."

With COVID-19 cases in the province reduced in summer 2020, Alvarez connected with the dancers in person, serving as a bridge between the two. "I had conversations with Misty about being the settler artists in the room – how can we create a space that feels creatively safe and free to share how we're feeling about acknowledgements and relationships to the land and the people who were here way before us?"

As Pederson lives in Saskatoon, she and Alvarez worked separately, writing humorous songs and then coming together for one day in the studio with the other artists.

Alvarez's main goal is to allow artists in *Acknowledgement*, including recent addition Métis fabric artist Melanie Monique Rose, to be authentically themselves in the process. "What a gift that will be for the depth of the work and the quality of the piece," she says. "I feel fortunate to have the support of SK Arts to really plan this through and take care with it."

**Above left: Kris Alvarez and her family perform on the steps of The Artesian in Regina.**

Photo: Screen shot of *Burnt Sienna*, 2020, filmed by Andrew Parry

**Above right: Kris Alvarez**

Photo: Matt Ramage / Studio D Saskatoon

**Opposite: Mary-Ann Kirkby in her writing room.**

Photo: Gordon Kirkby

# Building Mutual Respect

Although Hutterites have a 145-year history in North America, relatively little is known about them in the mainstream. Public misperceptions became particularly pronounced in July 2020, when COVID-19 outbreaks occurred on three of the 400 Hutterite colonies on the Prairies. Businesses put up “no Hutterites allowed” signs; walk-in clinics refused to treat Hutterites; and Hutterites became the subject of hateful expletives in person and on social media.

In the wake of the response to the outbreak, author Mary-Ann Kirkby from Prince Albert found herself thrust into the spotlight. In 2007 she released her memoir, *I Am Hutterite*, about growing up at the Fairholme Hutterite Colony in southern Manitoba. The book was a national bestseller, and Kirkby became the go-to for all things Hutterite. Through newspaper columns, blogs, interviews and speaking engagements, she works tirelessly to dispel myths and educate the public about Hutterite culture. “It’s no secret that minorities inhabit a fragile place in our society, and Hutterites are no strangers to being characterized by ignorance,” she notes.

With the help of an Independent Artists grant, Kirkby is writing *Untold: The Hutterite Story*, a book she hopes will demystify Hutterites by explaining their history in a compelling narrative.

In 2015 she was invited by archeologists, archivists, scientists and museum curators to visit the Hutterite homelands in Europe. Over a

period of five years, she accessed a large body of data, conducted hours of interviews and took hundreds of photos. “This project will bring the Hutterite story full circle, connecting our present with our past,” Kirkby asserts.

The non-scholarly, roots-style book will share stories that speak to Hutterite humanity and vulnerabilities. “In order to overcome the scourge of racism and discrimination, we are going to have to get to know each other, to laugh at each other’s foibles and eat at each other’s tables. That’s what I as a writer have tried to do; to

prepare a table for non-Hutterites to have a Hutterite experience. Writers, at their best, are change agents,” says Kirkby.

Kirkby hopes that readers will develop a greater understanding of Hutterites and their culture, resulting in mutual respect. “I still get so many emails from people who’ve just read *I Am Hutterite*. One woman wrote, ‘I have always shied away from Hutterites, but I just finished reading your book and realized they are such decent people!’ What more could a writer ask for?”





# Telling an Untold

# Love

For the past two decades, Tracy Stevens has dedicated her career to writing for other people as a freelance journalist and public servant. Now nearing retirement, she is ready to write her own success story and pursue creative writing professionally. Her first project is a film treatment that explores the untold love story of Marguerite Monet dit Bellehumeur and Louis Riel, *The Rivers Flow: A National Tragedy*.

“As a Métis woman, I’ve heard about Louis Riel since I was a child. I always heard the story with other Métis people, but I didn’t hear about it outside the Métis community. There was a lot of racism and bigotry when you mentioned him. People didn’t want to hear he was a hero,” Stevens says.

She became enthralled with Riel and Monet dit Bellehumeur’s love story 20 years ago while researching Maggie Siggins’ non-fiction book, *Riel: A Life of Revolution*. “I have been waiting for someone to tell this story, and no one has told it, so I’m ready to tell it myself,” she says. “Reconciliation is important in Canada. The time is right for this story. This is for all Canadians.”

Stevens chose to write for the screen instead of the page because Riel’s story is so incredible. “It has political intrigue, courtroom drama and a

love story, all set in the dusty Western frontier age,” she explains. “It’s a little bit of *Romeo and Juliet*, Joan of Arc, *Butch Cassidy and the Sundance Kid* and a Greek tragedy thrown into one story.”

Tomes have been written about Riel, though not much has been said about his wife, also Métis, who was 20 years his junior and bore him two children. She followed him from Montana to Batoche, after which “everything goes to hell in a handbasket,” Stevens notes.

Monet dit Bellehumeur hid while militia were shooting guns at women and children in Batoche. After Riel surrendered, she took the children to Manitoba to live with Riel’s mother. Pregnant at the time, she gave birth prematurely while Riel was in jail, and the baby died. Then Riel was executed. Within six months, Monet dit Bellehumeur died of tuberculosis, “but surely a broken heart had to play a role.”

An Indigenous Peoples Art and Artists grant is enabling Stevens to employ a professional story editor, who is also Métis, and complete a film treatment of the story. “This is my love letter to the Métis Nation and a history lesson to the world.”

Opposite and below:  
Sherry Farrell Racette  
*Riel's Vision of Death, 1885*  
(details), 1992  
gouache, watercolour, ink,  
acrylic, coloured pencil,  
graphite on paper

Photos: Moose Jaw Museum & Art  
Gallery, Gabriela Garcia-Luna



# ve Story







## A Triple Threat

Since the age of three, Ha'Keena Maneso has loved, sacrificed and dedicated countless hours to dance. "Initially, dance was a place to feel good and blow off steam, because I could not fully express myself in elementary school. Then something clicked, and it became what I loved, and I wanted to excel at this newfound passion. The way dance constantly balances creativity and performance with strong technique and discipline inspires me," she says.

To be a dancer is to be an actor, and she soon discovered a capacity for theatre. Then, in high school, she realized she could sing. She joined the choir and chamber choir, but being a soloist never crossed her mind. A voice teacher and actor approached Maneso's mother after a musical theatre performance in Grade 10. "She said that my voice was a strong instrument that should be trained, and that I had the potential to be a true 'Triple Threat'."

Maneso knew she wanted to pursue musical theatre professionally, but she worried about what her parents would say. It turned out there was no need to worry – they supported her fully. Maneso received the Prince Edward Arts Scholarship to study in a four-year program

at Queens University in Kingston, Ontario.

She began in September 2020, so her program is virtual due to COVID-19 restrictions. She's still at her home in Moose Jaw with her family of nine and their dog. It's challenging to study musical theatre online, but Maneso says she is learning a lot. She attends 17 classes, which include jazz, ballet and tap; music theory, sight singing and keyboarding; and acting, movement and script analysis.

"Zoom fatigue is very real. I struggle with it, and so do my peers. If you are performing something, you have to be aware of the camera angle and if you're in the frame or not," she says. "I feel there would be lots more collaboration with the students than there is now. You have to rely on yourself a lot more than you would in a classroom setting. It's a struggle, but it also builds some form of skill.

"Despite being online, it's given me a community of people who are a joy to work with and see online everyday. Especially in quarantine. I wake up excited to be online and see their faces and work on musical theatre with them."

**Above left: Ha'Keena Maneso performs a musical theatre solo at the Showcase competition in Regina in 2018.**

Photo: Silver Swan Photography

**Above right: Ha'Keena Maneso**

Photo: Tizita Maneso

**Opposite: Elaine Angelski throwing on the potter's wheel as part of Daniel Dillon's documentary photography project.**

Photo: Daniel Dillon

# Artists Unite in Isolation

Like many artists, documentary photographer Daniel Dillon has had a project “in his back pocket” for the past five years. He wanted to do a photo series following local artists as they create a body of work, but he could never find the time. Then the COVID-19 pandemic hit, and he and the artists he wanted to feature were stuck at home.

“This project gave me something to work on during COVID-19 to distract me from the sad events happening in our province, country and around the world,” he says. “Everyone I spoke with had projects in their back pocket that they wanted to work on at some point. It really kicked them in the backside to get started on them.”

Dillon received a Micro-Grant and gathered a team of 12 artists from the Creighton/Flin Flon area to create projects in their homes in a variety of media – paint, fibre, clay, wood, metal, beads and more.

Over the course of the lockdown, artists met up through monthly videoconferencing calls, supporting and motivating one another in their work. Quilter Sandra Dixon notes, “Being a part of the project made me feel connected to my community of fellow artists and northerners when we were all separated.”

Dillon photographed the artists at different points in their processes, maintaining social distance by standing at the doors of their studios and using a long lens. “It’s amazing to be invited into these artists’ studios to see how different they are.”

Avery Ascher, metalworker, is also excited by the diversity of arts and crafts in the project. “Dan’s photos of each of us working will deepen the stories that the finished artworks themselves will tell,” she says.

One of Dillon’s goals was to help artists maintain a positive state of mental health during the lockdown. Visual artist Matthew Enns feels the

project accomplished that. “My life for the last few years has been difficult and chaotic. The virus and this project have given me an opportunity to take a breath.”

The project will culminate in an online exhibition by the Flin Flon NorVA Centre in 2021, which will feature Dillon’s portraiture alongside the artists’ biographies and COVID-19 creations. Dillon also plans to create a self-published book as a historical record of the work.





# A Universal

# La

Saskatoon artist David Stonhouse always wanted to do an Artists in Communities project – “It’s such a cool program” – but the timing wasn’t right, and he wasn’t sure of an organization with which to partner. He had long admired programming for newcomer youth offered by Dana Durrell at Saskatoon Open Door Society, including a Dungeons and Dragons group and a synthesizer sound project. “I was so jealous of these kids,” he says. “I wanted to be part of it, too.”

The resulting collaboration saw 12 newcomer youth from eight countries engage with artwork at the Remai Modern, using it as a springboard to create their own work. The project culminated with a gallery exhibition at BAM (Bridges Art Movement).

“Newcomer youth have already experienced art in some shape or form; it’s a universal language. They have art knowledge and experiences that they can tap into before learning English. Our project provides them with exposure to a great variety of ideas around art and creation,” Stonhouse explains. “This is an empowering project that amplifies individual voices of a marginalized community. Art has power that goes beyond the visual; it improves the inner lives of people, while also bringing them together.”

The Remai Modern originally served as the group’s home base, with the gallery offering free space, admission and materials.

Then COVID-19 Variants of Concern began running rampant, and the project had to move to Zoom. Stonhouse made the most of the platform, showcasing work from exhibitions at the Remai and giving the youth prompts to create related work, such as self-portraits, documentary photographs and collages.

Through artmaking the youth explored their lived experiences and challenged stereotypes. “We talked about 2020 and how tough it’s been, how in the news there’s been a lot of hate and bad information – negative connotations, xenophobia, travel bans – connected to the immigrant experience. We wanted to take that back, dispel the label and show that these kids are unique and diverse. They’re complicated; they have identities,” Stonhouse notes.

As an artist Stonhouse appreciated the opportunity to look at the world differently. “It’s really exciting to experience that with them. There’s a double learning going on. I’m seeing new perspectives on things, myself.”

The experience makes Stonhouse want to do another Artists in Communities project immediately. “Lots of times, being an artist is a solitary thing. I love the community, being with people, seeing their response and watching them take it in an unexpected direction.”

**Opposite:** Shravya Verma’s abstract self-portrait.

**Below:** Jana Shaaban’s self-portrait in graphite.

Photos: David Stonhouse

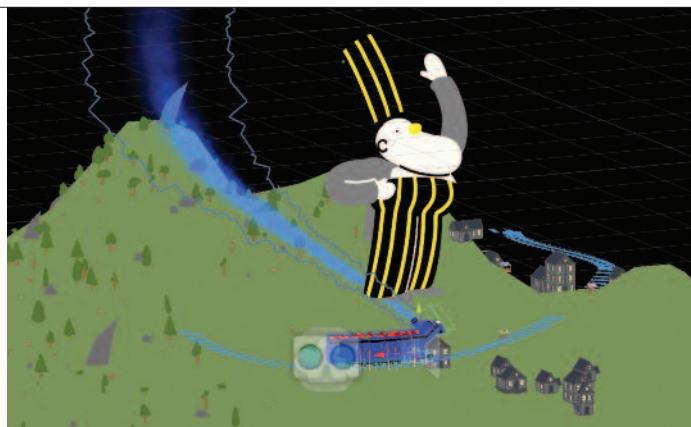




# Language







## Technology and Power

It's hard to ignore the impact technology has on our lives, so it's no surprise that artists are addressing technology in their work, both in theme and in form.

Jonathan Carroll began his career as a performance artist, incorporating technology to enhance the audience's ability to interact with his work. He soon turned entirely to digital media, making art that masquerades as video games.

"They are like video games, but they're not commercially viable apps," the Regina-based artist explains. "I like the idea of being able to reach people over the devices they already have, and how that provides me with a whole new audience you can't reach just through the gallery system."

One of the main focuses of Carroll's work is a critique of contemporary political economies of power and control. "Technology is about control. It is through technology that our labour is exploited – for gig workers especially – and our behaviour is manipulated through algorithms on social media," he notes.

"I want to make games that cause people to think about the media they're using," Carroll continues. "A lot of the content that we put into our games is about relationships of work and how those relationships happen in technological and

contemporary contexts. It represents the content but also the form."

Carroll, who works collectively under the name "SpekWork", has drawn inspiration from the province's history. His new project, *Reality Crossing*, for which he received an Independent Artists grant, is an augmented-reality app about technology and how it changes our relationship to land. This concept is explored through three technologies: the railway, the land survey grid and augmented reality.

The app activates users' surroundings with interactive augmented-reality animation, which tells a story about the technological overlays on the land throughout the colonial history of Canada, and the power relationships between technology, land and people.

By looking to the past, Carroll also looks to the future: will augmented reality alter the way society functions in the same way the railroad did? "The existence of Canada has so much to do with land speculation and colonization of land using technology. It's a staggering example of technology being used to implement power from a centralized location," he says. "There's no more land for these centres of power to expand to; it makes me wonder how technologies will be used in the future."

**Above right: Jonathan Carroll**

Photo: Cat Bluemke

**Above left: An in-progress screenshot of a train simulator in Jonathan Carroll's app, *Reality Crossing*.**

**Opposite: Blake Berglund**

Photos: little jack films

# An Authentic Voice

For Regina country musician Blake Berglund, songwriting is something he has had to squeeze in between touring dates, no small feat when he schedules up to 200 shows to promote a new release. The pandemic, combined with an Independent Artists grant, has given him the space to dedicate himself to writing his new album.

"That's the silver lining of this cloud – I can totally immerse myself," he says. "COVID has forced me to look internally and come out the other side with a new understanding of my role in the world."

Due to a cancelled touring schedule, Berglund has supplemented his income by working alongside his siblings on their family farm in southeast Saskatchewan, reconnecting with the issues and personalities of rural life. He has captured his experience through journaling, blogging and creative prose, using it as the basis for his songs.

As a storyteller, Berglund has always been able to make up a good backstory, but with this project, he had to be authentic. "I went back to my roots and really started to dig into where I come from, the narratives that surrounded me in my upbringing," he says. "It has been very healing."

The profound theme of his new recording is the vulnerability and collective hurt of rural Saskatchewan, with an emphasis on acceptance and inclusivity. "I'm interested in exploring the territory where we are allowed to stumble and revisit opinions that we don't have anymore. I believe in consequences but also forgiveness," Berglund says.

He acknowledges that it would be easier to write formulaic country songs made for radio play, "but I'm not interested in that. I'm interested in the growth and the voice that I have. As an artist, I'm so grateful that I am not beholden to anybody," he says. "It's not my job to make music that people like. It has to be authentic to myself so I can sleep at night."

The new album will still have fun production and catchy melodies that appeal to fans, plus a good dose of tongue-in-cheek humour. "As serious as this record is, I am making the message as accessible as I can."

Berglund is grateful for the support of SK Arts in his creative process. "Their funding model allows us to fall into who we are in the most natural form of expression and values the art above all else."





# Your Holy Fre

After seeing *The Greatest Showman*, a 2017 movie about “freaks”, Marjorie Beaucage stomped her feet outside the theatre and yelled, “I Am Your Holy Freakness!” She could relate to the characters because “I’ve felt like a misfit because of the way that I’ve lived my life – being an oddball and sometimes feeling like a freak because of my difference, because it wasn’t accepted.”

The experience inspired the multidisciplinary artist’s persona, “Your Holy Freakness”, and a poem by the same name. The poem is part of a larger project, funded by two Indigenous Peoples Art and Artists grants.

Beaucage began by writing a collection of poetry, journal entries and reflections, *Movements of My Life*. It is based on more than 40 years of journals documenting her involvement in social movements “and the movements within me that have kept me alive.” One grant she received allowed her to hire Rita Bouvier as a mentor and editor for the manuscript.

Going through the journals was liberating for Beaucage; she burned them all in a ceremony once she was done, saving the covers to make into a quilt-like collage.

The project also includes a rag rug made from protest T-shirts; *Button Justice*, made from a

collection of activist buttons; *Cinema Medicine*, made from film posters, memorabilia and articles; *Tribute to Water*, made from photos of women Beaucage has loved; ashes from the burnt journals; and a video performance of poetry with soundscapes.

“I am returning to some of the traditional Métis crafts I grew up with – quilting, embroidery, rag rugs – and my love of collage, creating with found objects from the world around me,” she says. The artwork will also appear in the book, which has already received interest from a publisher.

Poring over journals, writing and art-making have been processes of self-discovery for Beaucage. “I learned that I can change. I did change. I work for change. There’s a certain part of me that is consistent, and there are other parts of me that question that. Basically I’m a good person. I’ve got my challenges and my dark spaces like everyone else, but I’ve mostly tried to be good.”

She sees the project as a way to pass lessons on to the next generation. “They’ll make their own mistakes, but there are things I did learn. It’s good to have those conversations, and the book might be a good way to do that.”

Opposite: *Remnants*, a paper “quilt” made with Marjorie Beaucage’s journal covers and excerpts.

Photo courtesy of the artist

Below: Marjorie Beaucage

Photo: Douglas Francis





# Weakness





# Permanent Collection: New Aquisitions

## PURCHASES

12	Melody Armstrong	<i>Polyphemus Moth Necklace</i>	2020
8	Martin Bennett	<i>Static Image Drawing (Coyote, Near D'Amour Lake, Saskatchewan)</i>	2018/2020
	Ruth Chambers	<i>Sweet Peas, Lemons, Strawberries and Avocados</i>	2018
4	Victor Cicansky	<i>Forest Wipeout</i>	2019
	Rigmor Clarke	<i>April at Summit Lake Hills</i>	1988
	Ruth Cuthand	<i>PTSD</i>	2020
	Lorenzo Dupuis	<i>Another Vision #54</i>	2019
	Marcy Friesen	<i>Flourish</i>	2020
	Darlene Hay	<i>When I First Saw You</i>	2019
	June Jacobs	<i>Gems of the Salt Flat</i>	2011
	June Jacobs	<i>SubAqueous Gentiana I</i>	2011
2	Ray Keighley	<i>Elk Moon–Wâwâskesiw pîsim</i>	2019
	Gordon Lewis	<i>A Walk in the Park I</i>	2017
	Edie Marshall	<i>Day 1 Evening Walk, 8:00pm</i>	2018
	Dick Moulding	<i>Baler</i>	circa 2010
	Laura Payne	<i>Untitled 29 (Interpolation Series)</i>	2019
	Les Potter	<i>Future Landscape: Alberta Dusk</i>	2019
	Nicholas Racine	<i>Birds</i>	2020
	Susan Rankin	<i>Life Cycle</i>	2020
	Mary Romanuck	<i>Bugged</i>	2009
	Mary Romanuck	<i>The Upstream Swimmers</i>	2017
	Melanie Monique Rose	<i>The Flower People, Red &amp; Black II</i>	2019
7	Andrew Salgado	<i>Fool on a Hill</i>	2020
	Laura St. Pierre	<i>Les Porteuses</i>	2019
	Laura St. Pierre	<i>Vivaria</i>	2018
	David Stonhouse	<i>Ultra</i>	2019
	Lorraine Weidner	<i>Interior Lives III</i>	2015
	Lorraine Weidner	<i>Interior Lives V</i>	2015
3	Lorraine Weidner	<i>Interior Lives VI</i>	2018
9	Debbie Wozniak-Bonk	<i>The Best Years of Farming VII</i>	2020
	Debbie Wozniak-Bonk	<i>Threshing Machine</i>	2019
	Carol Wylie	<i>A</i>	2020
	Carol Wylie	<i>J</i>	2020
	Carol Wylie	<i>Sh</i>	2020

10	Sylvia Ziemann	<i>Hungry Ghosts</i>	2015–2017
	Sylvia Ziemann	<i>Playing the Game</i>	2018

## DONATIONS DONATED BY LOUISE COOK

Louise Cook	<i>Near the River Bend</i>	2005
Louise Cook	<i>North</i>	2008
Louise Cook	<i>Red and Alkali</i>	2014
Louise Cook	<i>September Morning</i>	1996
Louise Cook	<i>Song of the Grasslands</i>	2011

## DONATED BY THE MINISTER OF TRADE AND EXPORT DEVELOPMENT OFFICE

Norm Moyah	<i>Untitled</i>	2009
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## BEQUEST FROM THE WYNONA MULCASTER ESTATE

David T. Alexander	<i>Untitled</i>	1993
Henry Bonli	<i>Untitled (green house)</i>	1950
Henry Bonli	<i>Untitled (house and tree in red)</i>	1950
Tom Boyd	<i>Untitled (tree and ground swirls)</i>	1945
Bob Boyer	<i>Petroglyphs, Petrographs, and Mistassini</i>	1993
Stanley E. Brunst	<i>Bulrushes</i>	1940s
Stanley E. Brunst	<i>Pine Cones</i>	1940s
Stanley E. Brunst	<i>Untitled</i>	1940s
Stanley E. Brunst	<i>Untitled (dock)</i>	1940s
Stanley E. Brunst	<i>Untitled (pine cones)</i>	1955
Stanley E. Brunst	<i>Untitled (tree branches)</i>	1948
Jack Cowin	<i>Swan River</i>	1993
Antonia Eastman	<i>Relaxation, Bowen Island</i>	circa 1945
Antonia Eastman	<i>Untitled (blue Christmas with dog)</i>	1946
Mary Filer	<i>The Birth</i>	1949
Mary Filer	<i>The Family</i>	1952
Mary Filer	<i>Untitled (figure sleeping with child)</i>	1948
Mary Filer	<i>Untitled (woman and child on floor)</i>	1947
McGregor Hone	<i>#1 Shaft</i>	1945
McGregor Hone	<i>David</i>	circa 1945
McGregor Hone	<i>Post Christmas</i>	1952
McGregor Hone	<i>Snow Squad</i>	1950
McGregor Hone	<i>Untitled (Beth and David)</i>	1946

<u>McGregor Hone</u>	<u>Untitled (city and mountains)</u>	<u>circa 1943</u>
<u>McGregor Hone</u>	<u>Untitled (pulling a sleigh)</u>	<u>1951</u>
<u>McGregor Hone</u>	<u>Untitled (two birds)</u>	<u>no date</u>
<u>McGregor Hone</u>	<u>Untitled (woman with two children)</u>	<u>circa 1948</u>
<u>Wynona Mulcaster</u>	<u>Arno</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Breeze</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Cafe - Volkgarten - Vienna</u>	<u>1964–1965</u>
<u>Wynona Mulcaster</u>	<u>Canal Amsterdam May 17</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Cattle Grazing</u>	<u>1985</u>
<u>Wynona Mulcaster</u>	<u>Cliff</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Cordoba</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Duck Country</u>	<u>1982</u>
<u>Wynona Mulcaster</u>	<u>End of the Day</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Flooded Land</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Fruit Orchard - Outside Venice</u>	<u>1964–1965</u>
<u>Wynona Mulcaster</u>	<u>Green in the Valley</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Hay Fields</u>	<u>1986</u>
<u>Wynona Mulcaster</u>	<u>Heat Haze</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Hot and Dry</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Inlet</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Maria Theresa Platza - Vienna</u>	<u>1964–1965</u>
<u>Wynona Mulcaster</u>	<u>Meadow</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Mexican Field</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>My Mexico</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>OH!</u>	<u>1943</u>
<u>Wynona Mulcaster</u>	<u>Prairie Slough</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Queen Ann's Lace No 1</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Queen Ann's Lace No 2</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Queen Ann's Lace No 3</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Quiet Place</u>	<u>1989</u>
<u>Wynona Mulcaster</u>	<u>Riverside</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>School Janitor (P.A.)</u>	<u>1940</u>
<u>Wynona Mulcaster</u>	<u>South Road</u>	<u>1979</u>
<u>Wynona Mulcaster</u>	<u>Stretch of Land</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Sundown</u>	<u>1989</u>
<u>Wynona Mulcaster</u>	<u>The Dunes</u>	<u>1984</u>
<u>Wynona Mulcaster</u>	<u>The Pond</u>	<u>no date</u>

<u>Wynona Mulcaster</u>	<u>Tuscany Farm Women - Near Florence</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Untitled (boats and stilts)</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Untitled (city street scene)</u>	<u>1964–1965</u>
<u>Wynona Mulcaster</u>	<u>Untitled (domed structure)</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Untitled (from the shore)</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Untitled (girl with folded arms)</u>	<u>1938–1940</u>
<u>Wynona Mulcaster</u>	<u>Untitled (harbour)</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Untitled (horse)</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Untitled (lake scene)</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Untitled (landscape with birches and a lake)</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Untitled (landscape with trees and lake shore)</u>	<u>1935–1938</u>
<u>Wynona Mulcaster</u>	<u>Untitled (man with moustache)</u>	<u>1935–1938</u>
<u>Wynona Mulcaster</u>	<u>Untitled (man's face)</u>	<u>1962</u>
<u>Wynona Mulcaster</u>	<u>Untitled (people at a fair)</u>	<u>1935–1938</u>
<u>Wynona Mulcaster</u>	<u>Untitled (ploughed field)</u>	<u>1937</u>
<u>Wynona Mulcaster</u>	<u>Untitled (rolling hills with pond)</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Untitled (spring)</u>	<u>1977</u>
<u>Wynona Mulcaster</u>	<u>Untitled (stormy lake)</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Untitled (two faces)</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Untitled (two women)</u>	<u>1962</u>
<u>Wynona Mulcaster</u>	<u>Untitled (valley with river)</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Untitled (winter alley)</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Untitled (woman at table)</u>	<u>circa 1958</u>
<u>Wynona Mulcaster</u>	<u>Venice</u>	<u>1964–1965</u>
<u>Wynona Mulcaster</u>	<u>Where Sheep May Safely Graze</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Wild Flowers</u>	<u>no date</u>
<u>Wynona Mulcaster</u>	<u>Woodland</u>	<u>no date</u>
<u>Robert Murray</u>	<u>Untitled (sailboat)</u>	<u>1955</u>
<u>Janet Saunders</u>	<u>Red Berries</u>	<u>no date</u>
<u>Leslie G. Saunders</u>	<u>Chins up</u>	<u>circa 1945</u>
<u>Leslie G. Saunders</u>	<u>Untitled (fish)</u>	<u>circa 1945</u>
<u>Leslie G. Saunders</u>	<u>Untitled (man and pipe)</u>	<u>1945</u>
<u>Leslie G. Saunders</u>	<u>Untitled (marsh sunset)</u>	<u>1945</u>
<u>Leslie G. Saunders</u>	<u>Untitled (pine bough and cones)</u>	<u>1945</u>
<u>Leslie G. Saunders</u>	<u>Untitled (white flowers)</u>	<u>no date</u>
<u>Leslie G. Saunders</u>	<u>Untitled (window)</u>	<u>no date</u>



# Permanent Collection: New Aquisitions

Leslie G. Saunders	<i>We Buy a House</i>	no date
Elsie Sisson	<i>Untitled (greeting with grain elevator)</i>	1948
Elsie Sisson	<i>Untitled (greetings and fir trees)</i>	1947
Elsie Sisson	<i>Untitled (greetings with church)</i>	1946
Elsie Sisson	<i>Untitled (greetings with landscape)</i>	circa 1949
Elsie Sisson	<i>Untitled (red greetings)</i>	1951
Elsie Sisson	<i>Untitled (red greetings)</i>	1951
Robert Steele	<i>Untitled (green and blue trees)</i>	circa 1945
George Swinton	<i>Holy Family #2</i>	1949
George Swinton	<i>Holy Family #3</i>	1949
George Swinton	<i>Madonna &amp; Child</i>	1950
George Swinton	<i>Untitled (black trees)</i>	1949
George Swinton	<i>Untitled (seated clothed figure)</i>	1949
George Swinton	<i>Untitled (seated nude woman)</i>	1949
Louise Walters	<i>Untitled (woman with boa)</i>	1968

## DONATED BY THELMA PEPPER

Thelma Pepper	<i>Decades of Voices: Anna Willms</i>	1989
Thelma Pepper	<i>Decades of Voices: Driol / Hogle / Weir</i>	1989
Thelma Pepper	<i>Decades of Voices: Lulla Nodeland</i>	1989
Thelma Pepper	<i>Decades of Voices: Nellie Schnell</i>	1989
Thelma Pepper	<i>Decades of Voices: Olesa Guttormson</i>	1989

## DONATED BY THERESA J. REMPEL

1 Ed Pas	<i>Navigating Through the Dreaming Clouds</i>	1999
Ed Pas	<i>untitled (clock)</i>	1999

## DONATED BY THE SASKATCHEWAN CRAFT COUNCIL

Pat Adams	<i>10:00 am Any Morning During the First 10 Days of New Spring Growth in Saskatchewan</i>	1983
Donovan Chester	<i>Raku Bowl</i>	no date
Marilyn Clarke	<i>Ikat Silk Yardage</i>	1982
Marigold Cribb	<i>Greenline Walkabout</i>	no date
Byron Hansen	<i>Velocipede</i>	1982
Michael Hosaluk	<i>Burl Bowl</i>	1982
Anita Rocamora	<i>Pump for the Circumstance I</i>	1983

Marg Rudy	<i>Man's Long Scarf</i>	1987
Jamie Russell	<i>Burl Box</i>	1984
Annabel Taylor	<i>Ten Shades of Sheep</i>	1983

## DONATED BY LORRAINE WEIDNER

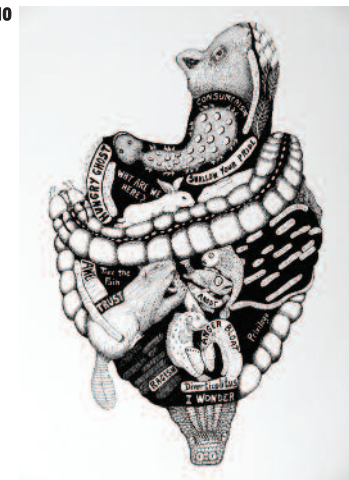
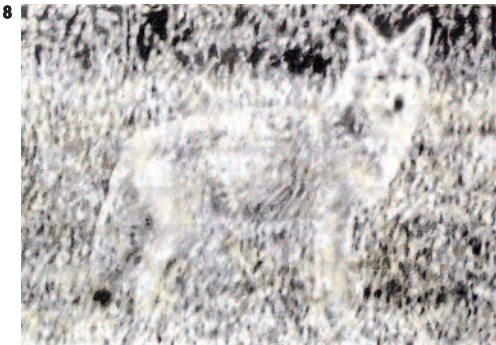
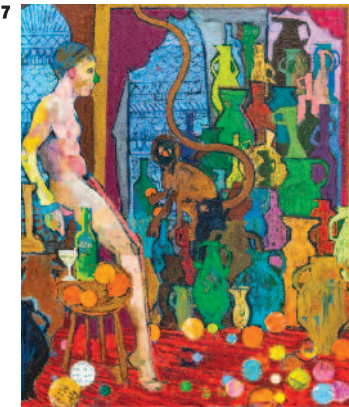
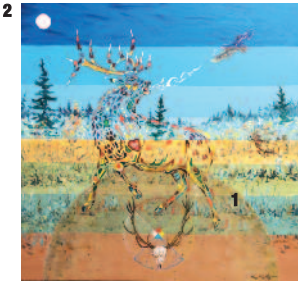
Sanford Fisher	<i>Untitled</i>	1980s
Sanford Fisher	<i>Woman Washing Clothes</i>	1980s
5 Roger Jerome	<i>Willows</i>	1996
Catherine Lacey	<i>Figure II</i>	1989
11 Sheila Orr	<i>Berry Picking</i>	2003
Lorraine Weidner	<i>Locked Up Lily I</i>	2007

## DONATED BY SUSAN WHITNEY

6 Eva A. Dennis	<i>Blizzard, arrival at old Wives School</i>	1982
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## PHOTO CREDITS

- SK Arts
- Courtesy of the artist
- SK Arts
- Gary Robins
- SK Arts
- Susan Whitney
- Damian Griffiths
- Courtesy of the artist
- Assiniboia Gallery
- Courtesy of the artist
- SK Arts
- Courtesy of the artist





# Permanent Collection: Works on Loan 2020-2021

## 1 LA BIENNALE D'ART CONTEMPORAIN AUTOCHTONE, MONTREAL, QC (APR. 23 TO JUL. 19, 2020)

Bob Boyer	<i>A Smallpox Issue</i>	1983
Bob Boyer	<i>The Batoche Centennial</i>	1985
Ruth Cuthand	<i>Boil Water Advisory #1</i>	2016
Wally Dion	<i>Ghost Dancer</i>	2010
Wally Dion	<i>Green &amp; Gold #4</i>	2018
Sherry Farrell Racette	<i>Ancestral Women Taking Back Their Dresses</i>	1990

## ORGANIZATION OF SASKATCHEWAN ARTS COUNCILS, TOURING SK (JUN. 22, 2020 TO DEC. 31, 2021), SYLVIA ZIEMANN: ACCIDENTAL UTOPIA

Sylvia Ziemann	<i>Playing the Game</i>	2018
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## 6 CONEXUS ARTS CENTRE, REGINA, SK (JUN. 22, 2020 TO DEC. 31, 2025)

Henry Bonli	<i>Blue Field</i>	1962
Ron Kostyniuk	<i>Saskatchewan Tower I/Agnes Martin</i>	1994
Ron Kostyniuk	<i>Saskatchewan Tower II/Jean Sauve</i>	1994
Ron Kostyniuk	<i>Saskatchewan Tower III/Louis Riel</i>	1994
Ron Kostyniuk	<i>Saskatchewan Tower IV/Ray Hnatyshyn</i>	1994
Ron Kostyniuk	<i>Saskatchewan Tower V/Chief Poundmaker</i>	1994
Ron Kostyniuk	<i>Saskatchewan Tower VI/Grant MacEwen</i>	1994
Ron Kostyniuk	<i>Saskatchewan Tower VII/John Diefenbaker</i>	1994
Ron Kostyniuk	<i>Saskatchewan Tower VIII/Roy Romano</i>	1994
Ron Kostyniuk	<i>Saskatchewan Tower IX/Gordie Howe</i>	1994
Ron Kostyniuk	<i>Saskatchewan Tower X/Tommy Douglas</i>	1994
Ron Kostyniuk	<i>Saskatchewan Tower XI/Allan Blakeney</i>	1994
Ron Kostyniuk	<i>Saskatchewan Tower XII/W.O. Mitchell</i>	1994
Ron Kostyniuk	<i>Saskatchewan Tower XIII/Gabriel Dumont</i>	1994
Ron Kostyniuk	<i>Saskatchewan Tower XIV/Johnny Bower</i>	1994

Ron Kostyniuk	<i>Saskatchewan Tower XV/Joni Mitchell</i>	1994
Lorraine Malach	<i>Little Sister</i>	1968
Lorraine Malach	<i>Lady in Waiting</i>	1968
Lorraine Malach	<i>The Soldier</i>	1968
Lorraine Malach	<i>Brown Bride with Wry</i>	1968
Lorraine Malach	<i>King of the Dill</i>	1968
Lorraine Malach	<i>Bishop Red Belt</i>	1968
Lorraine Malach	<i>Auntie Annie</i>	1968
Lorraine Malach	<i>The Musician</i>	1968
Lorraine Malach	<i>Queen Josephine</i>	1968
William Pehudoff	<i>Zephros #3</i>	1967

## LAST MOUNTAIN LAKE CULTURAL CENTRE, REGINA BEACH, SK (AUG. 7 TO SEP. 30, 2020), CATHERINE BLACKBURN: NEW AGE WARRIORS

Catherine Blackburn	<i>Armour, The Churchill Challenger fwd. 2075</i>	2018
Catherine Blackburn	<i>The Churchill Challenger</i>	2018

## CITY OF MARTENSVILLE, SK (AUG. 21, 2020 TO AUG. 20, 2025), ATHLETIC PAVILION

Douglas Bentham	<i>Autumn Song</i>	circa 1972
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## 7 MACKENZIE ART GALLERY, REGINA, SK (SEP. 21, 2020 TO SEP. 20, 2025), SCULPTURE GARDEN

Douglas Bentham	<i>Boundary</i>	1982
Douglas Bentham	<i>Untitled</i>	1971

## 3 MOOSE JAW MUSEUM & ART GALLERY, SK (OCT. 9, 2020 TO JAN. 10, 2021), MARSHA KENNEDY: EMBODIED ECOLOGIES

Marsha Kennedy	<i>angels tear upon the earth</i>	1993
Marsha Kennedy	<i>calling at the garden's edge</i>	1993
Marsha Kennedy	<i>the blood's wild tree grows</i>	1993
Marsha Kennedy	<i>the scent of fresh turned soil</i>	1993
Marsha Kennedy	<i>Nostos Algos</i>	1994
Marsha Kennedy	<i>Setting IV</i>	1997
Marsha Kennedy	<i>Setting VI</i>	1997
Marsha Kennedy	<i>Setting VIII</i>	1997

8 THE REACH, ABBOTSFORD, BC (OCT. 9, 2020 TO JAN. 1, 2021),  
EVER ELSEWHERE: SITTING IN A MENNONITE IMAGINARY

Clint Neufeld Flathead Plates 2007

ART GALLERY OF SWIFT CURRENT, SWIFT CURRENT LIBRARY, SK  
(OCT. 9, 2020, TO OCT. 8, 2021)

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

ART GALLERY OF GUELPH, ON (JAN. 14 TO APR. 11, 2021)  
CIRCULATED BY DUNLOP ART GALLERY,  
CATHERINE BLACKBURN, NEW AGE WARRIORS

Catherine Blackburn Armour, The Churchill  
Challenger, fwd. 2075 2018

Catherine Blackburn The Churchill Challenger 2018

4 COLLEGE GALLERIES, UNIVERSITY OF SASKATCHEWAN,  
SASKATOON, SK (JAN. 22 TO APR. 10, 2021),  
RUTH CUTHAND: BEADS IN THE BLOOD

Ruth Cuthand Influenza 2008

Ruth Cuthand Syphilis 2009

Ruth Cuthand PTSD 2020

5 REMAI MODERN, SASKATOON, SK (FEB. 13 TO AUG. 15, 2021),  
THELMA PEPPER: ORDINARY WOMEN

Thelma Pepper Anna in her Kitchen 1989, printed 1990

Thelma Pepper Anna and Chen-Xi 1989, printed 1990

Thelma Pepper Anna the  
Kindergarten Teacher 1989, printed 1990

Thelma Pepper Anna's Home for  
Fifty Years 1989, printed 1990

Thelma Pepper Decades of Voices:  
Nellie Schnell 1989

Thelma Pepper Decades of Voices:  
Driol / Hogle / Weir 1989

Thelma Pepper Decades of Voices:  
Olesa Guttormson 1989

Thelma Pepper Decades of Voices:  
Anna Willms 1989

Thelma Pepper Decades of Voices:  
Lulla Nodeland 1989

ART GALLERY OF SWIFT CURRENT, SK (MAR. 6 TO APR. 24, 2021),  
MARSHA KENNEDY: EMBODIED ECOLOGIES

Marsha Kennedy Setting IV 1997

Marsha Kennedy Setting VI 1997

Marsha Kennedy Setting VIII 1997

REMAI MODERN, SASKATOON, SK (MAR. 13 TO MAY 24, 2021),  
AN APOLOGY, A PILL, A RITUAL, A RESISTANCE

Wally Dion Ghost Dancer 2010

2 MINISTRY OF JUSTICE, VICTORIA AVENUE COURT HOUSE,  
REGINA, SK (MAR. 18, 2021 TO MAR. 17, 2022)

Bruce Anderson Prickly Pear 1993

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

Wally Dion Starblanket 2006

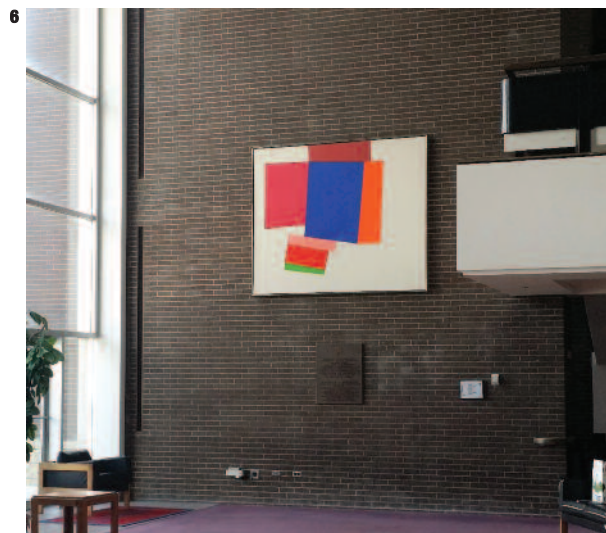
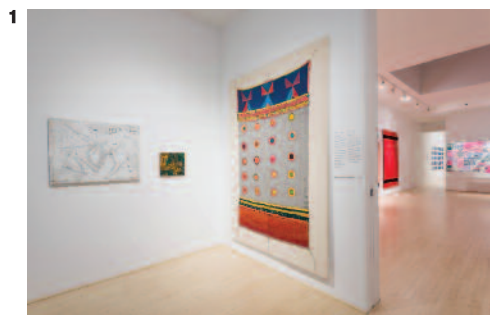
David Garneau Yorkton Pow-Wow 2008

Dorothy Knowles The Edge of the Lake 1965

PHOTO CREDITS

- 1. Mike Patten
- 2. SK Arts
- 3. SK Arts
- 4. Carey Shaw
- 5. Blaine Campbell
- 6. SK Arts
- 7. SK Arts
- 8. Rachel Topham Photography





## In Memory (April 1, 2020 – March 31, 2021)

**Hugo Alvarado** was born in Chile and built a career in Saskatoon as an artist known for his landscapes, cityscapes, still life and nude portraits. He was also a philanthropist who helped co-found Artists Against Hunger, which has supported Saskatoon charities through art auctions and events.

**Norma Jean Byrd** was a prominent Elder in Regina who spent most of her life helping and teaching others, while sharing Indigenous traditions with people of all ages. She worked with All Nations Healin' Thru Artz and enjoyed beading, sewing, jewellery making and supporting Indigenous arts.

**Sarah Carpenado** was a dedicated member of the SaskCulture/Creative Kids Saskatchewan team. She was passionate about the Creative Kids program and her role to support applicant families and service providers.

**Ahmed Cheema** contributed to the arts and Muslim communities in Regina. He served as an apprentice, co-director and cinematographer for Lexeme Theatre and was part of a Pakistani music program on CJTR community radio.

**Brenda Cleniuk** was a curator, artist and arts administrator who served as Director of Neutral Ground Artist Run Centre from 1991 to 2017. In 1996 she co-founded Soil, a digital media suite to provide technological resources for digital media artists. She championed emerging artists working in performance and in interactive and experimental media.

**Stanley Day** was a painter in Saskatoon, where he taught for many years at the University of Saskatchewan before becoming associate professor and department head in the Department of Art and Art History in 1966. He served as a board member for SK Arts from 1968 to 1970.

**Shirley Douglas** was an actor and activist who received a Gemini Award for her performance in the 1999 film *Shadow Lake*. She was an Officer of the Order of Canada, an inductee into Canada's Walk of Fame and had an honorary doctor of fine arts degree from the University of Regina.

**Bryce Erickson** was a painter and printmaker who retired as a library employee in 2006 to devote himself full-time to art. He found a welcoming art community in Watrous, where he flourished. He was also a talented pianist and woodworker who created picture frames, easels and desktops.

**Menno Fieguth** was a prominent North Battleford photographer. Born in Laird, he was accomplished in both music and photography, publishing a number of photo books. His work is included in the SK Arts Permanent Collection.

**Mike Keepness** was an exemplary *plein-air* painter. His landscapes captured the subtle curves and colours of Saskatchewan. The paintings reflected a deep connection to the land, especially his home in the Qu'Appelle Valley. His work is included in the SK Arts Permanent Collection.

**Don Kerr** was a poet, historian and playwright. He spent 44 years as an English professor at the University of Saskatchewan and wrote numerous books of poetry, short stories, plays and a musical. Don received the Order of Merit in 2007 and became the province's Poet Laureate in 2011.

**Henri Loiselle** farmed in the Aberdeen area and also pursued his love of singing. He studied for two years at the University of Toronto Opera School and performed concerts across Canada. He was proud that he was a producer of food for both body and soul.

**Carol MacDonald-Olmos** was part of the front of house team for Per Sonatori and also took photos for the group. She was passionate about music and sang in the Halcyon Chamber Choir, the Regina Philharmonic Chorus and the Knox-Metropolitan United Church Choir.

**Greg McLean** was a band director for many years at Swift Current Comprehensive High School. After retirement he conducted the orchestra for the Swift Current Oratorio Choir. He also volunteered as an adjudicator at festivals, led honour bands and served as interim director of bands at the University of Regina.

**Pamela McMartin** was an active member of Regina Little Theatre, Regina Summer Stage and Regina Lyric Light Opera Society for numerous years, where she served on boards, stage-managed numerous productions and occasionally performed.

**Pauline Minevich** was a professor of music at the University of Regina for many years and served as department head of music. She performed in the Kitchener-Waterloo, London and Regina symphony orchestras and the Canadian Chamber Ensemble. She also recorded with the Contrasts Trio and other small ensembles.

**Randi Nelson** spent more than four decades playing with the Saskatoon Symphony Orchestra. On her retirement in 2016, she was given the title of Principal Flute Emeritus in recognition of her time with the orchestra and her musicality, wisdom, generosity of spirit and passion.

**Diane Okrainetz** taught in elementary schools across Saskatoon. In retirement she continued her work in early childhood education through music and movement. She was also an accomplished pianist and performer of Broadway musicals.

**Thelma Pepper** was a photographer and advocate for arts and culture. Her photos show the dignity and happiness that exist in the lives of Saskatchewan farm wives, residents of rural Prairie communities and seniors in nursing homes. Her work can be found in the SK Arts Permanent Collection.

**Jacqui Shumiatcher** was a Regina philanthropist. For decades, through her generosity and personal involvement, she played a significant role in developing and supporting a diverse range of arts, cultural and social organizations. Passionate about the arts, she contributed her time, energy and resources to numerous institutions.

**Bill Shurniak** was the founder of the Shurniak Gallery in Assiniboia. After acquiring a large personal collection of artwork over the years, he decided to give back to his home community by building an art gallery, rather than splitting up his collection through donation.

**Geoffrey Ursell** was a playwright, novelist, poet and short story writer who received national awards for his work. He was also a prolific songwriter and an active force in the Saskatchewan Writers' Guild, especially as president in the late 1970s.



# Strategic Planning

The end of 2020/21 is a difficult time to report on our first year of progress against a new strategic plan. The Board of Directors at SK Arts approved our new three-year strategic plan on March 26, 2021, just one week after the Saskatchewan Premier had declared the province's first COVID-19 closures. Not surprisingly, much of the past year has been spent addressing the manner in which those closures and various re-opening plans impacted our artists and organizations both for the past year and, no doubt, will continue to do so for the foreseeable future.

Nonetheless, there are a number of areas – and statistics – where we can begin to see success at moving towards our strategic goals.

## Reaffirm the Value of the Individual Artist

- although the number of Micro-Grants awarded remained almost the same, this funding became more heavily directed towards individual artists – the number of artists supported through this funding more than doubled, increasing by 119%
- 461 new works of art were created with funding from our IA programs, which is an increase of 20% from the prior year
- grant streams in both Artists in Communities and Artists in Schools were all opened to applications from individual artists as well as organizations, and 17 individual artists received direct funding as primary applicants to these programs

## Provide Access

- increased funds awarded through Accessibility Fund by almost 50% as awareness of the program grew
- implemented surveys within our online grant application system to help identify potential barriers – although staff is continuing to address the small challenges identified on an ongoing basis, over 95% of applicants find the system intuitive

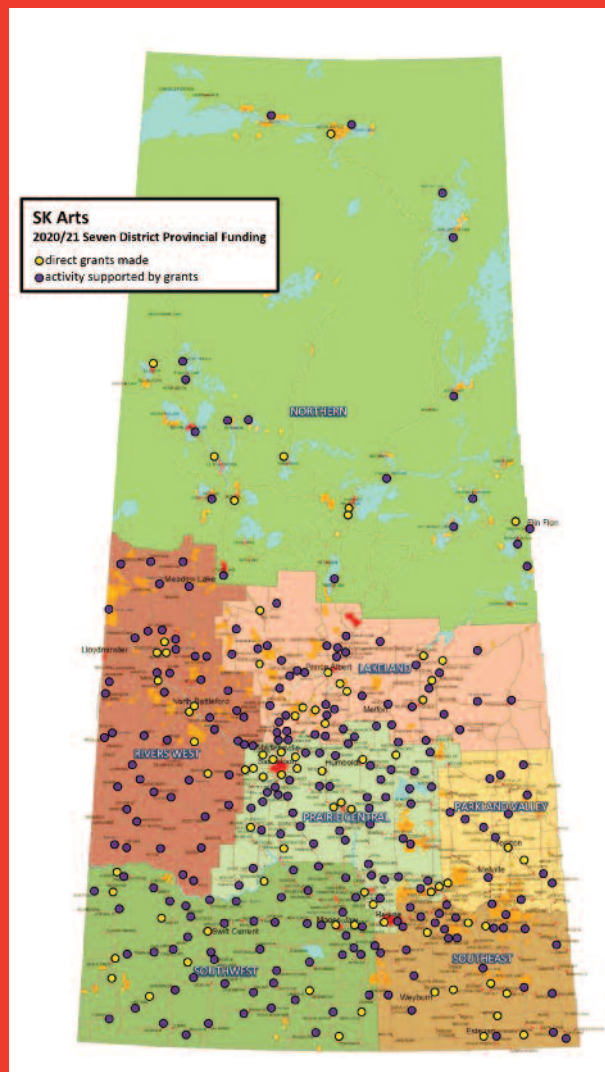
- maintained a rate of 50% of Micro-Grant Program grantees who were receiving their first-ever funding from SK Arts
- SK Arts funding impacted more than 300 communities all around the province – number of communities impacted increased by 58%.

## Champion the Arts

- launched new, simpler visual identity for SK Arts – new logo makes notable difference in the prominence afforded SK Arts in publicity materials for funded events
- over 95% of self-generated social media stories spoke of the community – less than 5% were used to promote SK Arts activities
- devoted significant time to the development of a campaign around the importance of public funding for the arts, an important discussion as governments begin to face the deficits caused by COVID-19 – watch for its launch in fall 2021!

## Build a Resilient Agency

- developed new processes for individualized staff workplans and crisis communications and undertook full review and revision of all governance policies
- adapted to the virtual world, implementing some changes that will decrease expenses and increase funds available for artists even after a COVID-19 recovery period



Even with COVID-19, SK Arts funding in 2020-21 impacted more than 300 communities in the province – the highest number ever!

# Grants & Funding

## ARTISTS IN COMMUNITIES

Supported by funding from Sask Lotteries through the ongoing partnership between SK Arts and SaskCulture Inc.

<b>Art Gallery of Regina Inc.</b> <b>Duvall, Linda</b>	Projects	Regina, Saskatoon	20,000
<b>Art Gallery of Swift Current</b> <b>Profit, Shon</b>	Projects	Swift Current, Eastend	10,000
<b>Atcheynum, Kasey</b>	Development	Saskatoon	1,000
<b>Bridges Art Movement</b> <b>Stonhouse, David</b>	Projects	Saskatoon	6,408
<b>Camp Shagabec Committee</b> <b>Gauvin, Vanessa</b>	Projects	Cypress Hills Interprovincial Park, Swift Current	5,144
<b>Canadian Light Source Inc.</b>	Development	Saskatoon	500
<b>Canadian Light Source Inc.</b>	Development	Saskatoon	500
<b>Canoe Lake Cree Nation</b> <b>Doyle, Eliza Mary</b>	Residencies	Canoe Lake Cree First Nation, Asquith	46,500
<b>CARFAC Saskatchewan</b> <b>Neufeld, Clint</b>	Residencies	Regina, Osler	43,500
<b>Centre Francophone BDS</b>	Development	Bellevue	1,000
<b>Centre Francophone BDS</b> <b>Normand, Alexis</b>	Projects	Bellevue, Saskatoon	10,000
<b>City of Prince Albert</b>	Development	Prince Albert	1,000
<b>City of Prince Albert</b>	Development	Prince Albert	1,000
<b>Creighton Community School</b> <b>Clark, Karen</b>	Projects	Creighton	7,356
<b>Doyle, Eliza Mary</b>	Development	Asquith	1,000
<b>Father Megret High School</b> <b>Wildeman, Tatum</b>	Projects	Wollaston Lake, Saskatoon	10,000
<b>Ferguson, Louisa</b>	Development	Meacham	1,000
<b>Girls Rock Camp Saskatoon</b> <b>Doyle, Eliza Mary</b>	Projects	Saskatoon, Asquith	10,000
<b>Jack Millikin Centre, Inc.</b>	Development	Saskatoon	1,000
<b>Larsen, Mitchell</b>	Development	Saskatoon	1,000
<b>Listen to Dis' Community</b> <b>Arts Organization Inc.</b> <b>Wensel, Judy</b>	Projects	Regina	20,000
<b>Muskoday First Nation</b> <b>Community School</b>	Development	Muskoday	1,000
<b>North Saskatchewan</b> <b>Independent Living Centre Inc.</b> <b>La Marre, Rebecca</b>	Projects	Saskatoon	10,000
<b>Nuit Blanche Saskatoon</b> <b>Contemporary Arts</b> <b>Festival Inc.</b>	Development	Saskatoon	1,000
<b>Nuit Blanche Saskatoon</b> <b>Contemporary Arts Festival Inc.</b> <b>Surkan, Jason</b>	Projects	Saskatoon	10,000
<b>Pleasant Hill Community</b> <b>Association</b> <b>Sum Theatre Corp.</b>	Projects	Saskatoon	20,000
<b>Riverview Village Estates</b>	Development	Swift Current	1,000
<b>Saskatoon Open Door Society</b>	Development	Saskatoon	1,000
<b>Saskatoon Public Library</b> <b>Mathieu, Veronique</b>	Projects	Saskatoon	10,000

<b>Saskatoon Youth</b> <b>Jazz Orchestra</b>	Development	Saskatoon	1,000
<b>Southwestern Saskatchewan</b> <b>Oldtimers' Museum Inc.</b> <b>Phillips, Geoff</b>	Projects	Maple Creek	10,000
<b>Town of Lumsden</b> <b>Goretzky, Barbara</b>	Projects	Lumsden	10,000
<b>UR Pride Centre for Sexuality</b> <b>&amp; Gender Diversity Inc.</b>	Development	Regina	1,000
<b>Wasteste, Angelo</b>	Development	Standing Buffalo Dakota Nation	1,000
<b>YWCA Regina</b> <b>Bigeagle-Kequahtoway, Joely</b>	Projects	Regina	10,000

## ARTISTS IN SCHOOLS

Supported by funding from Sask Lotteries through the ongoing partnership between SK Arts and SaskCulture Inc. and from the Government of Saskatchewan through the Ministry of Education.

<b>Balfour Collegiate –</b> <b>Balfour Arts Collective</b> <b>Kuz, Tessa</b>	Projects	Regina	10,000
<b>Bradley, Bevin</b>	Development	Saskatoon	1,000
<b>Bishop James Mahoney</b> <b>High School</b> <b>Francis, Cate</b>	Projects	Saskatoon	10,000
<b>Buena Vista School</b>	Development	Saskatoon	500
<b>Dene High School</b> <b>Campbell, Tenille</b>	Projects	La Loche, Saskatoon	20,000
<b>Dr. Brass School</b>	Development	Yorkton	1,000
<b>Eagle's Nest Youth Ranch</b>	Development	Prince Albert	500
<b>École Dundonald School</b>	Development	Saskatoon	1,000
<b>École Notre-Dame-des-Vertus</b> <b>Normand, Alexis</b>	Projects	Zénon Park, Saskatoon	10,000
<b>Lipton School</b> <b>Yuzicipi, Holly</b>	Projects	Lipton, Fort Qu'Appelle	2,210
<b>Loreburn Central School</b>	Development	Loreburn	1,000
<b>Lumsden High School</b>	Development	Lumsden	1,000
<b>Macza, Jason</b>	Development	Saskatoon	1,000
<b>Marsolais, Tal</b>	Development	Dalmeny	890
<b>McKenzie, Tyrone</b>	Development	Saskatoon	1,000
<b>Minahik Waskahigan</b> <b>Elementary School</b> <b>Dureault, Mitchell</b>	Projects	Pinehouse Lake, Wolseley	10,000
<b>Oxbow Prairie</b> <b>Horizons School</b>	Development	Oxbow	1,166
<b>Prairie Sky School</b> <b>Yuzicipi, Holly</b>	Projects	Regina, Fort Qu'Appelle	20,000
<b>Prairie Valley School</b> <b>Division # 208</b>	Development	Regina	1,000
<b>Regina Catholic School Division</b> <b>Perry, Chancz</b>	Projects	Regina	20,000
<b>Saskatchewan Playwrights</b> <b>Centre Inc.</b>	Development	Saskatoon	1,000
<b>St. Michael Community School</b> <b>Sawitsky, Karrnel</b>	Residencies	Saskatoon	40,000
<b>Sylvia Fedoruk</b> <b>Elementary School</b>	Development	Saskatoon	500



# Grants & Funding

Turtleford Community School	Development	Turtleford	1,000
Westmount Community School	Residencies	Saskatoon	19,741
Gomez, Felipe			

## INDEPENDENT ARTISTS

Alvarez, Kris	Theatre	Regina	14,410
Baerwaldt, Wayne	Visual	Assiniboia	16,116
Bates, Steve	Media Arts	Saskatoon	9,400
Battie, Kyath	Media Arts	Regina	5,000
Belarmino, Jimuel	Visual	Weyburn	7,500
Bennett, Andrew	Music	Saskatoon	5,250
Benning, Heather	Visual	Swift Current	14,116
Berglund, Blake	Music	Regina	7,000
Bérubé, Annie	Visual	Saskatoon	7,500
Billingsley, Alyssa	Theatre	Saskatoon	5,000
Bluemke, Cat	Media Arts	Regina	7,500
Brochu Lambert, Anne	Visual	Regina	4,577
Bundon, Johanna	Dance	Regina	3,316
Bundon Pfeifer Henderson	Multidisciplinary	Regina	12,963
Burnt Thicket Theatre	Theatre	Saskatoon	17,000
Cameron, Ian	Music	Regina	4,000
Campos, Yulissa	Theatre	Saskatoon	7,483
Carroll, Jonathan	Media Arts	Regina	9,000
Claxton, Mark	Theatre	Regina	14,000
Dale, Danielle	Visual	Saskatoon	5,500
Dawson, Michael	Music	Estevan	3,000
Doyle, Eliza Mary	Music	Asquith	11,500
Dumont Walker, Dawn	Literary	Saskatoon	15,000
Erickson, Craig	Visual	Saskatoon	5,515
Feheregyhazi, Andrei	Media Arts	Saskatoon	14,100
Fidelak, Terri	Visual	Regina	17,000
Fornwald & Wilson	Visual	Regina	4,900
Fournier, Lauren	Media Arts	Regina	5,188
Friday, Kristi	Multidisciplinary	Saskatoon	3,931
Friesen Reed, Tricia	Literary	Yorkton	6,750
Gan, Melissa	Multidisciplinary	Saskatoon	14,500
Garez, Simon	Media Arts	Saskatoon	4,780
Gomez, Felipe	Music	Saskatoon	14,000
Goodwyn, Amber	Music	Regina	7,500
Graham, John	Media Arts	Saskatoon	6,000
Hankewich, Melanie	Music	Regina	6,000
Hansen, Naomi	Literary	Saskatoon	6,750
Harder, Kendra	Music	Saskatoon	7,500

Hunter, Jennie	Literary	Saskatoon	7,500
It's Not a Box Theatre	Multidisciplinary	Saskatoon	6,000
Johnson, Ashley	Multidisciplinary	Regina	5,000
Kennedy, Marsha	Visual	Regina	9,514
Kirkby, Mary-Ann	Literary	Prince Albert	18,000
Klassen, Hilary	Literary	Saskatoon	6,783
Kuse, Stephanie	Media Arts	Saskatoon	4,393
Kuz, Tessa	Dance	Regina	5,000
Laird, Tonia	Literary	Saskatoon	6,750
Lapointe, Ky	Literary	Saskatoon	4,264
LaRiviere, David	Media Arts	Saskatoon	16,448
Lazurko, Anne	Literary	Weyburn	7,500
Legris, Sylvia	Literary	Saskatoon	18,000
Lepage, Mario	Music	St. Denis	9,000
Lyons, Joanne	Visual	Saskatoon	8,850
Malinsky, Charles	Visual	Regina	6,000
Mathieu, Veronique	Music	Saskatoon	2,500
Matyushenko, Valentyna	Dance	Grandora	10,000
Maxwell, Aralia	Visual	Saskatoon	7,500
McKnight, Spencer	Music	Saskatoon	3,500
Moore, Tim	Visual	Swift Current	8,000
Morrison, Heather	Theatre	Saskatoon	15,050
Noël-Maw, Martine	Literary	Regina	14,760
Norlen, Alison	Visual	Saskatoon	6,752
Normand, Alexis	Music	Saskatoon	14,000
Oblong and Oboe	Theatre	Saskatoon	7,500
Olsen, Farideh	Music	Saskatoon	9,500
Ouellette, Dianne	Media Arts	Regina	8,500
Palmer, Josh	Music	Saskatoon	7,000
Payne, Laura	Visual	Saskatoon	16,859
Pederson, Krystle	Music	Saskatoon	6,500
Pettigrew, Laura	Music	Regina	4,000
Phelps Bondaroff, Amber	Visual	Regina	4,015
Philips, Elizabeth	Literary	Saskatoon	18,000
Pottle, Adam	Literary	Saskatoon	18,000
Reimer, Joel Dash	Literary	Saskatoon	5,571
Rewuski, Lindsey	Media Arts	Saskatoon	7,500
Reyes, Lautaro	Theatre	Saskatoon	2,720
Rinas, Aarin	Visual	Saskatoon	7,500
RoIlo, Michael	Media Arts	Regina	13,000
Rose, Karen	Dance	Regina	6,700
Rowley, Mari-Lou	Literary	Saskatoon	16,200
Ruecker, Gerry	Visual	Regina	7,500
Scantly Glad Theatre	Theatre	Saskatoon	14,000

Scott, Tallus Adam	Music	Saskatoon	4,000
Sefton, Benjamin John	Music	Regina	3,707
Sharpe, Wendy	Visual	Saskatoon	3,283
Simon-Worobec, Hillary	Visual	Saskatoon	6,000
Solheim, Krista	Dance	Regina	11,077
Solheim, Tara Dawn	Literary	Regina	7,044
Spark Theatre	Theatre	Prince Albert	11,667
St. Germaine, Yvonne	Music	Saskatoon	15,000
St. Pierre, Laura	Visual	Saskatoon	15,975
Stooshinoff, Alexander	Music	Saskatoon	3,443
Svennes-Smith, Diana	Literary	Eastend	7,500
Team Auroraman	Multidisciplinary	Humboldt	8,000
Tic Toc TEN	Multidisciplinary	Regina	10,000
Torwalt, Greg	Music	Saskatoon	2,717
W3APONS	Music	Saskatoon	10,000
Weber, Joanne	Theatre	Regina	3,617
Wensel, Misty	Dance	Regina	10,000
Will, Elaine	Multidisciplinary	Saskatoon	15,000
Wiwchar, Michelle	Theatre	Saskatoon	7,500
Yokozawa Farquharson, Hanna	Visual	Saltcoats	7,500
Zdunich, Emily	Visual	Saskatoon	4,600

INDIGENOUS PEOPLES ART AND ARTISTS

Arcand, Gary	Literary	Saskatoon	7,000
Beaucage, Marjorie	Literary	Duck Lake	7,200
Beaucage, Marjorie	Multidisciplinary	Duck Lake	14,000
Bigeagle-Kequahtoway, Joely	Visual	Regina	7,500
Campbell, Tenille	Visual	Saskatoon	7,500
Cuthand, Shawn	Multidisciplinary	Saskatoon	4,500
Daniels, Carol	Multidisciplinary	Regina Beach	5,000
Fourstar, Gabrielle	Visual	Saskatoon	4,536
Goodon, Jayde	Visual	Saskatoon	5,092
Gowan, Darren	Visual	Saskatoon	5,092
Hebert, Dakota	Theatre	Saskatoon	7,500
Jodoin, Berkley	Music	Leader	18,000
Keighley, Ray	Visual	Warman	12,000
Knight, Daniel	Multidisciplinary	Saskatoon	16,080
Knight, Lindsay	Music	Saskatoon	7,500
Langhorne, Donna	Visual	Air Ronge	7,500
Lee, Erica Violet	Literary	Saskatoon	13,000
McArthur, Robert	Music	Carlyle	16,000
McKay, Michelle-Rae	Multidisciplinary	Grenfell	7,500
Nind, Monique	Visual	Grenfell	2,000

Parent, Anna	Visual	Saskatoon	7,500
Poitras-Jarrett, Phyllis	Visual	Regina	7,000
Ratt, Molly	Visual	Air Ronge	7,500
Rose, Melanie	Visual	Regina	7,500
Standing, Lois	Visual	Saskatoon	7,500
Stevens, Tracy	Literary	Regina	7,500
Tootoosis, Lyndon	Visual	Battleford	16,000
Vincent, Angus	Theatre	Yorkton	7,500
Yuzicapi, Holly	Visual	Fort Qu'Appelle	7,500

MICRO-GRANT PROGRAM

Art Gallery of Regina Inc.	Media Arts	Regina	2,000
Aurora Voce	Music	Saskatoon	2,000
Baraniecki, Jordan	Visual	Saskatoon	1,000
Bérubé, Annie	Visual	Saskatoon	1,000
Billingsley, Alyssa	Theatre	Saskatoon	1,000
Biofeedback Art Collective	Visual	Saskatoon	2,000
Boechler, Jared	Visual	Saskatoon	1,000
Boucher, Adreanna	Theatre	Prince Albert	1,000
Bourque, Marie-Véronique	Music	Regina	500
Bracht, Kathryn	Theatre	Regina	976
Britski, Jason	Media Arts	Regina	1,000
Brochu Lambert, Anne	Visual	Regina	1,000
Buffalo People Arts Institute	Multidisciplinary	Regina	1,000
Burns, Harriet	Visual	Nipawin	1,000
Burnt Thicket Theatre	Theatre	Saskatoon	2,000
Cameron, Heather	Dance	Regina	1,000
Cameron, Jay	Visual	Saskatoon	1,000
Campos, Yulissa	Theatre	Saskatoon	1,000
Conly, Bonnie	Visual	Grasswood	1,000
Currie, Dillon	Music	Swift Current	750
Daniels, Carol	Multidisciplinary	Regina Beach	1,000
Deaf Crows Collective	Theatre	Regina	2,000
The Dekker Centre for the Performing Arts	Music	North Battleford	2,000
Desgranges-Jean, Elizabeth	Visual	Birch Hills	1,000
Dieter, Mark	Media Arts	Balcarres	1,000
Dillon, Daniel	Visual	Creighton	1,000
Dubois, Emilie	Theatre	Regina	1,000
Dunlop, Bonnie	Literary	Swift Current	1,000
Eastend Arts Council	Multidisciplinary	Eastend	2,000
Emma Artists Group	Visual	Saskatoon	2,000
Ens, Sarah	Literary	Saskatoon	630
Epp, Carole	Visual	Saskatoon	1,000



# Grants & Funding

The Feather	Media Arts	Saskatoon	2,000
Ferguson, Louisa	Visual	Meacham	1,000
Fisher, Craig	Media Arts	Regina	1,000
Francis, Jaron	Theatre	Saskatoon	1,000
Furstenberg, Tia	Visual	Prince Albert	1,000
Garcia-Luna, Gabriela	Visual	Saskatoon	1,000
Garez, Simon	Media Arts	Saskatoon	1,000
Goretzky, Barbara	Visual	Lumsden	1,000
Hansen, Naomi	Literary	Saskatoon	1,000
Harpham, Lindsay	Dance	Tisdale	1,000
Hill, Gerald	Theatre	Regina	632
Himsl, Jaynie	Visual	Weyburn	330
Hosaluk, Laura	Dance	Saskatoon	1,000
Iris, Loretta	Visual	Saskatoon	1,000
It's Not a Box Theatre	Media Arts	Saskatoon	2,000
Janzen, Ava	Music	Saskatoon	1,000
Knight, Daniel	Music	Saskatoon	1,000
Kuse, Stephanie	Media Arts	Saskatoon	1,000
La Marre, Rebecca	Visual	Saskatoon	1,000
La Ronge Arts Council Corp.	Visual	La Ronge	2,000
Larouche Ellard, Diane	Visual	Biggar	1,000
Larson, Melanie	Literary	Simmie	500
LITFACE	Music	Saskatoon	2,000
Lorer, Danica	Multidisciplinary	Saskatoon	1,000
Love Morrison, Janet	Literary	Saltcoats	1,000
Macza, Jason	Visual	Saskatoon	1,000
Malinsky, Charles	Visual	Regina	1,000
Martin, Monique	Visual	Saskatoon	1,000
Martin-Arcand, Logan	Theatre	Saskatoon	1,000
Matyushenko, Valentyna	Dance	Grandora	1,000
McCullam-Arnal, Caitlin	Literary	Eastend	595
Moccasin, Ryan	Media Arts	Saskatoon	1,000
Mohsin, Ayesha	Multidisciplinary	Regina	1,000
Morgan, Zac	Theatre	Saskatoon	1,000
Morgun, Jessica	Visual	Saskatoon	1,000
Morin, Lawrence	Media Arts	Île-à-la-Crosse	1,000
Morrison, Myles	Music	Saskatoon	1,000
Naytowhow, Joseph	Music	Saskatoon	1,000
Nelson, Marilyn	Visual	Griffin	1,000
Ness Creek Cultural and Recreational Society, Inc.	Multidisciplinary	Saskatoon, Big River	2,000
New Dance Horizons Inc.	Dance	Regina	2,000
Oblong and Oboe	Theatre	Saskatoon	2,000
Oehlerking, Darrin	Music	Saskatoon	1,000

One Take Super 8 Regina	Media Arts	Regina	2,000
O'Shea, Myek	Media Arts	Regina	1,000
Penner, John J	Visual	Saskatoon	1,000
Phelps Bondaroff, Amber	Visual	Regina	1,000
Piggott-Suchan, Naomi	Music	Saskatoon	1,000
Poitras, Jarrod Curtis Lee	Music	Saskatoon	1,000
Ppl r Ppl Productions	Theatre	Saskatoon	2,000
Ramsay, Jessica	Music	Regina	1,000
Rasmussen, 'Jamie' Patrick	Theatre	Regina	1,000
Richter, Jessica	Visual	Regina	1,000
Rosenwald, Betsy	Visual	Saskatoon	1,000
Ruecker, Gerry	Visual	Regina	1,000
Sandbeck, Derek	Visual	Saskatoon	1,000
Scantily Glad Theatre	Theatre	Saskatoon	2,000
Schultz, Chantel	Visual	Estevan	1,000
Sinclair, Johnny	Music	Saskatoon	1,000
Slow Down Molasses	Music	Saskatoon	1,000
SRMTA - Regina Branch	Music	Regina	485
Staples-Jetko, Sandra	Media Arts	Regina	450
Stebner, Jacob	Literary	Saskatoon	380
Stonhouse, David	Visual	Saskatoon	1,000
Tambwe Feza Kabibi, Joséphine	Visual	Watrous	1,000
Thevenot, Michelle	Visual	Osler	1,000
Ulrich, Maureen	Literary	Lampman	1,000
Virgo, Sean	Literary	Eastend	1,000
Weber, Janice	Visual	Saskatoon	1,000
Wicks, Bob	Theatre	Saskatoon	1,000
YXE Drag Collective	Multidisciplinary	Saskatoon	1,500
Zhao, JingLu	Visual	Saskatoon	1,000

## PRINCE EDWARD ARTS SCHOLARSHIP

Froc, Benton	Music	Regina	2,500
Haynes, Sierra	Theatre	Regina	2,500
Hewitt, Declan	Theatre	Regina	2,000
Maneso, Ha'Keena	Theatre	Moose Jaw	2,500
Newton, Sean	Music	North Battleford	2,500
Rathgeber, Carolyn	Music	Regina	2,500
Ritter-Magot, Nathaniel	Dance	Regina	2,500
Sonntag, Mayson	Theatre	Regina	500
Sonntag, Meika	Music	Regina	2,500
Stockdale Winder, Deanna	Theatre	Saskatoon	2,500
Thompson Ramsay, Sydney	Visual	Dalmeny	2,500

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

Certain galleries and media arts organizations are supported by funding from Sask Lotteries through the ongoing partnership between SK Arts and SaskCulture Inc.

AKA Gallery Inc.	Visual	Saskatoon	70,000
Allie Griffin Art Gallery	Visual	Weyburn	20,000
Art Gallery of Regina Inc.	Visual	Regina	45,580
Art Gallery of Swift Current	Visual	Swift Current	40,000
Articulate Ink Press Inc.	Visual	Regina	20,000
Buffalo Berry Press Inc.	Literary	Saskatoon	27,480
City of North Battleford Galleries	Visual	North Battleford	57,850
Common Weal Community Arts Inc.	Multidisciplinary	Regina	142,200
Community Radio Society of Saskatoon Inc.	Media Arts	Saskatoon	20,000
Creative City Centre Inc.	Multidisciplinary	Regina	20,000
Curtain Razors Inc.	Theatre	Regina	20,000
Dancing Sky Theatre Inc.	Theatre	Meacham	87,940
Deaf Crows Collective	Multidisciplinary	Regina	20,000
Dunlop Art Gallery	Visual	Regina	111,800
Estevan Art Gallery & Museum	Visual	Estevan	44,000
FadaDance Troupe Inc.	Dance	Regina	22,000
Free Flow Dance Theatre Company	Dance	Saskatoon	20,000
Friends of the Broadway Theatre Inc.	Multidisciplinary	Saskatoon	50,500
Globe Theatre Society	Theatre	Regina	238,930
Godfrey Dean Art Gallery Inc.	Visual	Yorkton	49,000
Gordon Tootoosis Nîkāniwîn Theatre	Theatre	Saskatoon	56,500
Indigenous Peoples Artist Collective of Prince Albert Inc.	Multidisciplinary	Prince Albert	34,000
JackPine Press Inc.	Literary	Saskatoon	23,630
Kenderdine Art Gallery	Visual	Saskatoon	32,760
La Troupe du Jour Inc.	Theatre	Saskatoon	79,000
Last Mountain Lake Cultural Centre Inc.	Visual	Regina Beach	20,000
Listen to Dis' Community Arts Organization Inc.	Theatre	Regina	20,000
MacKenzie Art Gallery Inc.	Visual	Regina	161,620
Mann Art Gallery Inc., The	Visual	Prince Albert	63,000
Moose Jaw Museum & Art Gallery	Visual	Moose Jaw	102,120
Neutral Ground Inc.	Visual	Regina	95,000
New Dance Horizons Inc.	Dance	Regina	82,000
On the Boards Staging Company, Inc.	Theatre	Saskatoon	29,950
PAVED Art + New Media	Media Arts	Saskatoon	138,980
Persephone Theatre	Theatre	Saskatoon	230,000

Radiant Press	Literary	Regina	20,000
Regina Symphony Orchestra Inc.	Music	Regina	197,440
Remai Modern	Visual	Saskatoon	213,750
Sage Hill Writing Experience Inc.	Literary	Regina	86,780
Sâkêwêwak First Nations Artists' Collective Inc.	Multidisciplinary	Regina	68,100
Saskatchewan Book Awards Inc.	Literary	Regina	7,500
Saskatchewan Filmpool Cooperative	Media Arts	Regina	102,000
Saskatchewan Playwrights Centre Inc.	Theatre	Saskatoon	50,640
Saskatoon Jazz Society Inc.	Music	Saskatoon	29,950
Saskatoon Opera Association	Music	Saskatoon	30,000
Saskatoon Symphony Society	Music	Saskatoon	150,000
Southwest Cultural Development Group Inc.	Multidisciplinary	Swift Current	20,000
Station Arts Centre Cooperative	Multidisciplinary	Rosthern	20,000
Sum Theatre Corp.	Theatre	Saskatoon	30,200
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	20,000

SASKFESTIVALS

Supported by funding from Sask Lotteries through the ongoing partnership between SK Arts and SaskCulture Inc.

25th Street Theatre Centre Inc.	Multidisciplinary	Saskatoon	38,000
Ânskohk Aboriginal Writers' Circle Inc.	Literary	Saskatoon	16,000
Association of Manitou Arts & Cultures Inc.	Multidisciplinary	Manitou Beach	8,000
Bengough Municipal Arts Council Inc.	Music	Bengough	25,000
Cathedral Area Community Association	Multidisciplinary	Regina	10,000
Coronach Old Town Street Festival	Multidisciplinary	Ceylon, Coronach	8,000
Cultural Festivals	Multidisciplinary	Swift Current	30,000
Fédération des Francophones de Saskatoon	Media Arts	Saskatoon	10,000
John Arcand Fiddle Fest Inc.	Multidisciplinary	Saskatoon, Windy Acres	21,000
Library Services for Saskatchewan Aboriginal Peoples Inc.	Literary	La Ronge	10,000
Miyawata Culture Association Inc.	Theatre	Paynton, Poundmaker First Nation	8,000
Ness Creek Cultural and Recreational Society, Inc.	Music	Saskatoon, Big River	50,000



# Grants & Funding

Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	Music	Saskatoon, Big River	20,000
Northern Saskatchewan International Children's Festival Inc.	Multidisciplinary	Saskatoon	40,000
Nuit Blanche Regina Arts Festival Inc.	Multidisciplinary	Regina	8,000
Nuit Blanche Saskatoon Contemporary Arts Festival Inc.	Visual	Saskatoon	11,000
One Take Super 8 Event	Media Arts	Saskatoon	5,775
Prairie New Music Festivals Inc.	Music	Saskatoon	10,000
Queer City Cinema Inc.	Multidisciplinary	Regina	30,000
Regina Folk Festival Inc.	Music	Regina	85,000
Regina International Open Theatre Society	Theatre	Regina	10,000
Ritornello Chamber Music Festival	Music	Saskatoon	8,000
Saskatchewan Festival of Words Inc.	Literary	Moose Jaw	45,000
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	70,000
Saskatoon Jazz Orchestra	Music	Saskatoon	10,000
Shakespeare on the Saskatchewan Festival Inc.	Theatre	Saskatoon	86,000
Short Cuts Festival Inc.	Theatre	Saskatoon	10,000
SK Theatre Design Festival	Theatre	Saskatoon	8,000
Vertigo Series, The	Literary	Regina	10,000
Yorkton Film Festival	Media Arts	Yorkton	53,000

## SPECIAL INITIATIVES FUND

AKA Gallery Inc.	Visual	Saskatoon	5,000
Art Gallery of Swift Current	Visual	Swift Current	5,000
Common Weal Community Arts Inc.	Multidisciplinary	Regina	5,000
Creative City Centre Inc.	Multidisciplinary	Regina	5,000
Free Flow Dance Theatre Company	Dance	Saskatoon	5,000
Friends of the Broadway Theatre Inc.	Multidisciplinary	Saskatoon	5,000
Godfrey Dean Art Gallery Inc.	Visual	Yorkton	4,825
Kenderdine Art Gallery	Multidisciplinary	Saskatoon	5,000
Listen to Dis' Community Arts Organization Inc.	Theatre	Regina	5,000
Neutral Ground Inc.	Visual	Regina	5,000
On the Boards Staging Company, Inc.	Theatre	Saskatoon	5,000
PAVED Art + New Media	Media Arts	Saskatoon	5,000
Persephone Theatre	Theatre	Saskatoon	5,000
Saskatchewan Festival of Words Inc.	Literary	Moose Jaw	5,000

Saskatoon Symphony Society	Music	Saskatoon	5,000
Shakespeare on the Saskatchewan Festival Inc.	Theatre	Saskatoon	5,000
Sum Theatre Corp.	Theatre	Saskatoon	5,000

## SPECIAL INITIATIVES – LITERARY PRESS

Radiant Press	Literary	Regina	7,500
Thistledown Press Ltd.	Literary	Saskatoon	7,500

## LOTTERY FUNDING

SK Arts was provided with lottery funding from the Sask Lotteries Trust Fund for Sport, Culture and Recreation totaling \$1,735,000 in 2020/21; from that, \$5,092 of unspent funds were returned to SaskCulture, leaving a final total of \$1,729,908. Of this final total, \$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	225,000	57,659	282,659
Artists in Communities Grant Fund	284,908	0	284,908
Gallery Grant Fund	300,000	478,210	778,210
Media Arts Grant Fund	250,000	156,480	406,480
Festivals Grant Fund	520,000	233,775	753,775
Totals	1,579,908	926,124	2,506,032

### 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 SK Arts 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 PAOP, are supported with funds from the Sask Lotteries Trust Fund for Sport, Culture and Recreation. These programs are operated through SK Arts' agreement with SaskCulture Inc. SK Arts is grateful for our ongoing partnership with SaskCulture and the support that relationship brings to our work.

Read stories about the work supported through these programs on pagee 8, 9, 12, 20 and 30 of this report.

# Peer Reviewers & Assessors

## ARTISTS IN COMMUNITIES

Dean Bauche  
Leah Marie Dorion  
Patrick B. Fernandez  
Barbara Goretzky  
Cheryl L'Hirondelle  
Judy McNaughton  
Clare Middleton

## ARTISTS IN SCHOOLS

Clinton Ackerman  
Joely BigEagle-Kequahtoway  
Sherron Burns  
Joseph Naytowhow  
Kathryn Ricketts  
Joanne Weber

## INDEPENDENT ARTISTS

### Dance, Theatre, Multidisciplinary

Will Brooks  
Alex Hartshorn  
Barbara Meneley  
Michelle Olson  
Archer Pechawis  
Don Sparrow  
Judy Wensel  
Megan Zong

### Literary

Carol Daniels  
Raye Hendrickson  
Katherine Koller  
Amanda Lewis  
Paul Seesequasis  
Steven Ross Smith  
Seán Virgo

### Media Arts

Terry Billings  
Dawn Bird  
Lisa Birke  
Ian Campbell  
Andrei Feheregyhazi  
Randall Okita  
Hagere Selam (shimby)  
Zegeye-Gebrehiwot

### Music

Paul Benjamin  
Forrest Eaglespeaker  
Lindsay Knight  
Jen Lane  
Melissa Morgan  
Cassandra Stinn

### Visual

Audrey Dreaver  
Gabriela Garcia-Luna  
Don Hall  
Marie Lannoo  
Clint Neufeld  
Alison Norlen  
John Peet

## INDIGENOUS PEOPLES ART AND ARTISTS

Dawn Bird  
Mark Dieter  
Marcy Friesen  
John Hampton  
Chris Morin  
Curtis Peeteetuce  
Carmen Robertson

## PRINCE EDWARD ARTS SCHOLARSHIP

Michael Greyeyes  
Honor Kever  
Chelsea Mahan

## PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

Jan Allen  
Reneltta Arluk  
Alexandra Badzak  
Keith Barker  
Franco Boni  
Patricia Fraser  
Ruth Howard  
Elwood Jimmy  
Kathryn Laurin  
Michael Mori  
Margaret Reynolds  
Pat Sanders  
Jennifer Smith  
Su Ying Strang  
Gregory Younging

## SASKATCHEWAN ARTS AWARDS

Melanie Berglund  
Lisa Bird-Wilson  
Johanna Bundon  
Marie Lannoo

## SASKFESTIVALS

Adriana Chartrand  
Kerry Clarke  
Charlene Diehl  
David (DK) Kerr  
Greg Mildenberger  
Anita Smith  
Christine Tienkamp

## SPECIAL INITIATIVES FUND

Alexandra Badzak  
Pat Bradley  
Meredith Potter



# Financials



MULCASTER/86

Management of the Saskatchewan Arts Board, operating as SK Arts, 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

Left: Wynona Mulcaster  
*Hay Fields, 1986*  
acrylic on canvas

Photo: SK Arts





## INDEPENDENT AUDITOR'S REPORT

To: The Members of the Legislative Assembly of Saskatchewan

### Opinion

We have audited the financial statements of the Saskatchewan Arts Board, which comprise the statement of financial position as at March 31, 2021, and the statements of operations and accumulated surplus, changes in net financial assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Saskatchewan Arts Board as at March 31, 2021, and the results of its operations, changes in net financial assets and its 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 the 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 the 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  
June 25, 2021

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

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

t 306.787.6398 f 306.787.6383 e info@auditor.sk.ca

> [www.auditor.sk.ca](http://www.auditor.sk.ca)



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

**Statement 1**

	2021	2020
<b>Financial Assets</b>		
Cash (Note 15)	\$ 2,187,334	\$ 2,325,585
Accounts receivable	6,778	28,931
Investments (Note 4, 10 and 11)	7,201,121	6,060,475
	<b>9,395,233</b>	<b>8,414,991</b>
<b>Liabilities</b>		
Accounts payable		
Grants payable	1,000,277	1,085,700
Accrued employee benefits payable	85,350	70,082
Other	58,186	38,379
Deferred revenue (Note 19)		
Permanent Collection fees	26,227	24,146
Other	27,875	10,875
	<b>1,197,915</b>	<b>1,229,182</b>
Net financial assets (Statement 3, Note 17)	<b>8,197,318</b>	<b>7,185,809</b>
<b>Non-Financial Assets</b>		
Prepaid expenses	60,229	40,376
Tangible capital assets (Note 14)	268,102	307,945
	<b>328,331</b>	<b>348,321</b>
Accumulated surplus (Statement 2)	<b>\$ 8,525,649</b>	<b>\$ 7,534,130</b>
Accumulated surplus consists of:		
Operations	\$ 2,425,703	\$ 2,382,942
Endowment Fund (Note 10a)	6,099,946	5,151,188
	<b>\$ 8,525,649</b>	<b>\$ 7,534,130</b>

Contractual Obligations (Note 6)

Contractual Rights (Note 7)

Collections (Note 9)

Contingent Liabilities (Note 13)

(See accompanying notes to the financial statements)

**STATEMENT OF OPERATIONS AND ACCUMULATED SURPLUS** For the Year Ended March 31**Statement 2**

	2021 Budget (Note 22)	2021	2020
<b>Revenues:</b>			
Government of Saskatchewan General Revenue Fund	\$ 6,610,000	\$ 6,610,000	\$ 6,610,000
Contribution from SaskCulture Inc. (Note 20)	1,735,000	1,729,908	1,930,000
Other public revenue	49,900	51,124	49,900
Permanent Collection revenue	72,300	68,483	73,248
Other earned revenue	65,284	66,269	85,446
Investment income	501,000	1,335,146	(102,918)
Donations and sponsorships	61,000	121,807	133,745
	<b>9,094,484</b>	<b>9,982,737</b>	<b>8,779,421</b>
<b>Expenses:</b>			
Grants (Note 18)	6,196,975	6,165,817	6,270,907
Community outreach and services	120,684	131,428	225,976
Permanent Collection			
Purchases and donations (Note 9)	141,100	208,285	164,403
Permanent Collection costs	27,500	26,798	24,585
Program operating costs	1,178,109	1,126,772	1,068,241
General administration costs	1,429,914	1,332,118	1,387,810
	<b>9,094,282</b>	<b>8,991,218</b>	<b>9,141,922</b>
Annual surplus/(deficit) (Note 25)	202	991,519	(362,501)
Accumulated surplus, beginning of the year	7,534,130	7,534,130	7,896,631
Accumulated surplus, end of the year (Statement 1)	\$ 7,534,332	\$ 8,525,649	\$ 7,534,130

(See accompanying notes to the financial statements)

**STATEMENT OF CHANGES IN NET FINANCIAL ASSETS** For the Year Ended March 31**Statement 3**

	2021 Budget (Note 22)	2021	2020
Net financial assets, beginning of the year	\$ 7,185,809	\$ 7,185,809	\$ 7,537,471
Annual surplus/(deficit)	202	991,519	(362,501)
Changes in prepaid expenses	-	(19,853)	4,248
Additions of tangible capital assets (Note 14)	(155,000)	(40,551)	(73,543)
Amortization (Note 14)	101,793	80,394	80,134
Changes in net financial assets during the year	(53,005)	1,011,509	(351,662)
Net financial assets, end of the year (Statement 1)	\$ 7,132,804	\$ 8,197,318	\$ 7,185,809

(See accompanying notes to the financial statements)



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

**Statement 4**

	2021	2020
<b>Cash flows (used in) operating activities:</b>		
Cash receipts:		
Allocation from Government of Saskatchewan	\$ 6,610,000	\$ 6,610,000
General Revenue Fund		
Contribution from SaskCulture Inc. (Note 20)	1,735,000	1,930,000
Fees and other	264,842	277,902
Other contributions	21,777	30,010
	<b>8,631,619</b>	<b>8,847,912</b>
Cash disbursements:		
Grant and transfer disbursements	6,359,477	6,286,020
Salaries and benefits	1,751,172	1,585,338
Space and accommodation	341,505	340,617
Supplies and other	415,971	599,569
	<b>8,868,125</b>	<b>8,811,544</b>
Net (decrease)/increase in cash from operating activities	<b>(236,506)</b>	<b>36,368</b>
<b>Cash flows (used in) capital activities:</b>		
Additions to tangible capital assets	(40,551)	(76,858)
Net (decrease) in cash from capital activities	<b>(40,551)</b>	<b>(76,858)</b>
<b>Cash flows from investing activities:</b>		
Proceeds from investments	138,806	133,291
Net increase in cash from investing activities	<b>138,806</b>	<b>133,291</b>
Net (decrease)/increase in cash from operating activities	<b>(138,251)</b>	<b>92,801</b>
Cash position, beginning of the year	2,325,585	2,232,784
Cash position, end of the year	<b>\$ 2,187,334</b>	<b>\$ 2,325,585</b>

(See accompanying notes to the financial statements)

NOTES TO THE FINANCIAL STATEMENTS March 31, 2021

1. PURPOSE AND AUTHORITY

The Saskatchewan Arts Board, now operating as SK Arts, 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 14. 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 0.45% (2020: 1.24% to 1.95%).

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 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 increased to 7.5% (2020: 6.25%), and the employer contribution rate increased to 8.0% (2020: 7.25%) for in-scope employees. The out-of-scope employee contribution rate increased to 7.5% (2020: 6.0%) and the employer contribution rate increased to 8.0% (2020: 7.60%). During the year, the Board's total contributions were \$113,668 (2020: \$97,060) and are included in Salaries and benefits in Note 8.

**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:

<b>2021</b>				
<b>Pooled Funds</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Total</b>
Balanced Funds	\$ -	\$ 7,200,216	\$ -	\$ 7,200,216
Fixed Income Funds	-	905	-	905
<b>Total</b>	<b>\$ -</b>	<b>\$ 7,201,121</b>	<b>\$ -</b>	<b>\$ 7,201,121</b>

<b>2020</b>				
<b>Pooled Funds</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Total</b>
Balanced Funds	\$ -	\$ 6,060,050	\$ -	\$ 6,060,050
Fixed Income Funds	-	425	-	425
<b>Total</b>	<b>\$ -</b>	<b>\$ 6,060,475</b>	<b>\$ -</b>	<b>\$ 6,060,475</b>

**5. ASSESSMENT SERVICES**

The Board has entered into agreements with two 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 2021, the Board convened juries leading to the recommendation of 70 grants to be paid by partner organizations (2020: 66 grants).

Fees earned by the Board for assessment services are recorded as revenues. During 2021 the following assessment fees were recognized:

<b>Client</b>	<b>2021</b>	<b>2020</b>
SaskCulture Inc. (Note 20)	\$ 150,000	\$ 150,000
Access Copyright Foundation (ACF)	43,500	43,500
	<b>\$ 193,500</b>	<b>\$ 193,500</b>



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
2021/22	237,763
2022/23	206,156
2023/24	182,733
2024/25	65,621
2025/26	65,621

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 \$18,493 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 2021/22.

8. EXPENSE BY OBJECT

	2021	2020
Grants	\$ 6,165,817	\$ 6,270,907
Community programs and services	366,511	414,964
Salaries and benefits	1,773,841	1,620,676
Operating costs	604,655	755,241
Amortization of tangible capital assets	80,394	80,134
Total expenses	\$ 8,991,218	\$ 9,141,922

9. COLLECTIONS

	2021	2020
Art	\$ 3,684,999	\$ 3,480,215
Archives	27,470	27,470
Permanent Collections	\$ 3,712,469	\$ 3,507,685

During the year, the Board purchased art objects totaling \$91,254 (2020: \$79,358) for the Permanent Collection. In addition, art objects of \$117,030 (2020: \$85,045) were donated to the Collection and art objects of \$3,500 (2020: \$10,000) 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 2021, 9 objects (2020: 37 objects) were appraised at a value of \$142,100 (2020: \$60,710). With the addition of 2021 acquisitions and the items de-accessioned, the appraised value of the collection is increased to \$6,678,509 (2020: \$6,416,592). The remaining objects in the Collection will be appraised in due course.

10. INVESTMENTS

Rates of return are declared by the investment manager each quarter. Any earnings or loss 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 (2020: \$0) to the Investment Fund and withdrew \$138,806 (2020: \$133,291).

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, 2020	Net change to capital	Earnings	Fees	Balance as at March 31, 2021
Designated assets:					
Fred Mennie Fund	\$ 42,880	\$ -	\$ 9,334	\$ (287)	\$ 51,927
Prince Edward Arts Scholarship	43,540	(1,500)	9,477	(291)	51,226
Endowment Fund	5,151,188	(138,806)	1,121,938	(34,374)	6,099,946
Total restricted assets	5,237,608	(140,306)	1,140,749	(34,952)	6,203,099
Non-restricted assets	822,867	1,500	179,118	(5,463)	998,022
Total	\$ 6,060,475	\$ (138,806)	\$ 1,319,867	\$ (40,415)	\$ 7,201,121

11. 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:

	2021	Four-year annualized return
Actual (a)	21.6%	6.3%
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.

12. 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 minimal credit risk from the potential non-payment of accounts receivable.

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, 2021 is limited to \$2.4 million (2020: \$2.5 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 \$0.17 million, representing 7.67% of the \$2.2 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, 2021, the investments’ exposure to U.S. Equities was 20.4% (2020: 18.3%), their exposure to International Equities was 18.7% (2020: 17.5%) and their exposure to Emerging Markets Equities was 3.1% (2020: 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 66.1% (2020: 58.6%) 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.

13. 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, 2021, the likelihood of resolution of this claim against the Arts Board is not determinable.

#### 14. TANGIBLE CAPITAL ASSETS

	Leasehold improvements	Furnishings	Other equipment	Electronic equipment	2021 Total	2020 Total
Opening costs of tangible capital assets	\$ 671,074	\$ 107,229	\$ 8,473	\$ 414,131	\$ 1,200,907	\$ 1,725,663
Additions during year	5,179	-	-	35,372	40,551	73,543
Disposals during year	-	-	-	-	-	(598,299)
Closing costs of tangible capital assets	676,253	107,229	8,473	449,503	1,241,458	1,200,907
Opening accumulated amortization	537,370	68,662	3,525	283,405	892,962	1,411,127
Annual amortization	22,316	7,198	1,026	49,854	80,394	80,134
Disposals during year	-	-	-	-	-	(598,299)
Closing accumulated amortization	559,686	75,860	4,551	333,259	973,356	892,962
Net book value of tangible capital assets	\$ 116,567	\$ 31,369	\$ 3,922	\$ 116,244	\$ 268,102	\$ 307,945

#### 15. FLEXIBLE LOAN PROGRAM AND ACCESSIBILITY SUPPORT FUND

Cash includes the amount held by the Board for the Accessibility Support Fund (2021) and the Flexible Loan Program (2020).

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 was 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.

In 2019, the Board entered into an agreement with the Ministry of Parks, Culture and Sport to repurpose the remaining \$150,000 from the Flexible Loan Program to the Accessibility Support Fund to provide supports that might be required to access programs and services offered by the Board. The effective date of the agreement was May 15, 2019.

	2021	2020
Opening balance, Flexible Loan Program	\$ -	\$ 150,000
Proceeds	-	-
Less: transfer to Accessibility Support Fund	-	150,000
Closing balance, Flexible Loan Program	\$ -	\$ -

	2021	2020
Opening balance, Accessibility Support Fund	\$ 146,737	\$ -
Transfer from Flexible Loan Program	-	150,000
Less: disbursements	(4,017)	(3,263)
Closing balance, Accessibility Support Fund	\$ 142,720	\$ 146,737

#### 16. 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:

	2021	2020
Revenues		
Government of Saskatchewan General Revenue Fund	\$ 6,610,000	\$ 6,610,000
Creative Saskatchewan	900	2,213
Ministry of Education	49,900	49,900
Tourism Saskatchewan	5,164	3,293
Other - Permanent Collection fees	45,856	34,895
	6,711,820	6,700,301



Expenses		
Conexus Arts Centre	44,753	44,753
Financial Consumer Affairs Authority of SK	2,343	-
Good Spirit School Division	1,000	-
Govt of SK Disability Income Plan	7,257	6,944
Lloydminster Public School Division	2,000	-
Ministry of SaskBuilds and Procurement	20,298	21,601
Public Employees Dental Plan	12,792	11,755
Public Employees Group Life Plan	8,582	7,622
SaskEnergy	5,844	6,509
SaskPower	7,889	11,030
SaskTel	28,375	42,862
Saskatchewan Workers' Compensation Board	16,329	14,659
Sun West School Division	1,000	-
Tourism Saskatchewan	-	1,500
	<b>\$ 158,462</b>	<b>\$ 169,235</b>

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.

#### 17. NET FINANCIAL ASSETS

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

	2021	2020
Restricted:		
Accessibility Support Fund (Note 15)	142,720	146,737
Restricted funds (Note 10 and 10a)	6,203,099	5,237,608
	<b>6,345,819</b>	<b>5,384,345</b>
Non-restricted:		
Non-restricted funds (Note 10) and other	1,851,499	1,801,464
Net financial assets	<b>\$ 8,197,318</b>	<b>\$ 7,185,809</b>

#### 18. GRANTS

	2021	2020
Professional Arts Organizations Program	\$ 3,590,865	\$ 3,591,160
SaskFestivals	753,775	842,435
Independent Artists	899,804	901,500
Indigenous Peoples Art and Artists	250,000	200,170
Artists in Communities	284,908	339,512
Artists in Schools	175,507	248,985
Scholarships	25,000	25,000
Micro-Grant Program	117,728	120,000
Other granting initiatives	70,000	70,000
Grants returned	(1,770)	(67,855)
	<b>\$ 6,165,817</b>	<b>\$ 6,270,907</b>

#### 19. 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.

#### 20. SASKCULTURE INC. CONTRIBUTION

The contribution from SaskCulture Inc. represents funding from the Sask Lotteries Trust Fund for Sport, Culture and Recreation.

#### 21. COLLECTIVE BARGAINING AGREEMENT

In 2020, the Saskatchewan Arts Board and SGEU Local 2288 concluded a collective bargaining agreement for the period October 1, 2016 to September 30, 2022.

#### 22. BUDGET

The original budget for the 2020/21 year was approved by the Board on March 26, 2020.

#### 23. COMPARATIVE FIGURES

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

#### 24. COVID-19

The COVID-19 pandemic is complex and rapidly evolving. It has caused material disruption to businesses and has resulted in an economic slowdown. The Saskatchewan Arts Board continues to assess and monitor the impact of COVID-19 on its financial condition. The magnitude and duration of COVID-19 is uncertain and, accordingly, it is difficult to reliably measure the potential impact on the Saskatchewan Arts Board's financial position and operations.

#### 25. ANNUAL SURPLUS/(DEFICIT)

Annual surplus includes surplus or deficit in endowment and other investment funds.





1355 Broad Street  
Regina, Saskatchewan S4R 7V1  
1.800.667.7526  
sk-arts.ca

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 saskarts  
 saskarts