

# determination



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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:**  
**Patrick Fernandez**  
***Journey Beyond*, 2016**  
**acrylic on canvas**

Photo: Don Hall

## Determination

**“Youth have been forced to adapt and have crafted forms of resiliency. Art has kept them going and, in some cases, has kept them alive.”**

*Andrea Cessna, co-founder and Executive Director,  
Chokecherry Studios, Saskatoon*

## 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, 2021 to March 31, 2022.

Respectfully submitted,



Jason Aebig, Chair

## Message from the Chair

### LOOKING BACK

This annual report marks the last full year that I will serve as Chair of SK Arts, since I have decided not to accept nomination for a third term on the Board in order to devote more time to my other professional and personal responsibilities.

As such, it seems like a good time to reflect back on what I believe the agency has accomplished over the past four years. I continue to be proud of the work of SK Arts and of what has been accomplished, with our support, by artists and arts organizations across the province.

Under the strategic pillars developed during my first year as Chair, the agency has put an increased focus on the individual artists whose work is at the core of Saskatchewan's arts sector. That increased focus has resulted in almost doubling the success rate at our Independent Artists program over the past five years, in revised assessment criteria for the manner in which our largest companies support local artists, and in new opportunities for individual artists, like the Equipment Purchase Fund in 2021/22.

Access has been a major focus for the agency during my term as Chair. In 2019, we launched our Accessibility Fund. We have

consulted with artists from different marginalized communities to learn how we need to adapt our programs and services to better meet their needs. In 2021/22, we created an internal Equity Working Circle, and we have recently articulated our commitments and beliefs related to diversity, equity, and inclusion.

Two years ago, we launched a new visual identity for SK Arts. I hope that our new name and logo continue to be seen as bold, colourful, contemporary, and distinct, and that the new brand conveys the energy that is driving change in the sector and the agency.

Of course, any review of the past four years would be incomplete without mention of COVID-19 and the significant repercussions that the pandemic and its closures and restrictions have had on the arts. Almost three-quarters of professional artists reported loss of contract work or cancelled engagements as a result of the pandemic. Our companies have also seen a loss of earned revenue and decreased resources from fundraising and sponsorships. At SK Arts, we have tried to remain nimble, being flexible in our programming and serving as advocates for the sector provincially and nationally.

I also feel like the agency has built a healthier work environment, with stronger relationships and mutual respect between staff and Board members. For this, and for all of their work, I commend the commitment of my colleagues on the Board and staff at the agency; your energy and creativity have served as a constant source of inspiration to me over the past few years.

None of this work, of course, 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.

As I transition off the Board of Directors at SK Arts over the coming months, I know that I will continue to be engaged with the agency and inspired by the work of artists across the province. Now, more than ever, we need the determination of the arts community to lead Saskatchewan into a new and different future.



**Jason Aebig**  
Chair

# Message from the Chief Executive Officer

## DETERMINATION

*Carrying on in the face of hardship...*

It was almost overwhelming for me to attend the opening of the Scottish play at Shakespeare on the Saskatchewan last summer. To be back, in a... well... tent, experiencing a live theatrical performance at the same time as 200 other people was a cathartic experience that extended far beyond the power of the performance we were sharing.

Of course, every time we felt a glimmer of hope in last year, another wave of COVID came back, and we were forced, once again, to put new considerations in place to enable people to gather safely.

And we carried on determinedly.

*Carrying on in the face of hardship...*

All of the stories in this year's annual report address, in one way or another, the determination that artists have shown as they worked through another year of pandemic conditions.

Xiao Han, a Saskatoon artist born in Wuhan, China, responded to racism and violence targeting the Asian community by transforming restaurants into spaces for education, cultural exchange and aesthetic enjoyment. Theatre artist Ayesha Mohsin worked to provide new Canadians and immigrants to Regina with a platform to share their stories in their own languages. Flamenco dancer Lina Kazan discovered an entirely new way to create her art and get it out into the world – and was surprised by three awards from festivals where she had never presented before. Volunteers at the Regina Folk Festival, like Jamie Anderson, demonstrate their passion for the organizations that they support and commit to helping them be successful.

And they carried on determinedly.

*Carrying on in the face of hardship...*

While continuing to remain flexible to address the constantly changing impact of COVID-19, SK Arts has continued to work determinedly towards our strategic goals – increasing our support for individual artists, experimenting with new ways to reduce barriers to our services, and making significant commitments to our work in equity, diversity and inclusion over the past year alone.

I continue to be thankful for and inspired by the hard-working Board and staff at SK Arts, who remain committed to our goals and constantly look for new ways to carry on.

And, once again, in another annual report, I express my deepest gratitude to the entire arts community of Saskatchewan, whose resilience in the face of all forms of obstacles leaves me hopeful for a future that will be stirring, gratifying and engaging.

And we *will* continue to carry on determinedly.

**Michael Jones**  
Chief Executive Officer

## BOARD



**Jason Aebig (Chair), Dwayne Brenna, Derek Davidson, Gale Hagblom, Rachel Heidecker (Vice-Chair), Melissa Johnson, Brenda J. Lang (resigned February 2022), 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, Brenda J. Lang, Shahid Pervaiz, Darcy Sander, Lois Standing and Lyndon Tootoosis: David Stobbe

## 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

# Creating Opportunities





Dancer/choreographer Lindsay Harpham is determined to create opportunities for dancers in the province. She completed post-secondary training in Vancouver and Toronto then brought that professional experience and inspiration back to Saskatchewan. She works as a touring dancer and teaches and choreographs on a freelance basis, planning to establish her own training program and company.

Being an artist in a rural area has its challenges – it can be difficult to find other artists her age to collaborate with – but it has an advantage: an incredibly supportive community. “People want art, and they understand that there’s a lot that goes into making art,” Harpham says. Finding studio space isn’t a problem, either, with offers for in-kind donations. “When you have that support, it makes it easier to delve into the creation process and take the time you need.”

Harpham has received two Independent Artists grants to choreograph a full, 60-minute performance. Prior to the grants, she had only created five-minute pieces. “I broke it into chunks and created shorter pieces that are strung together, but I had to think about how to connect each piece,” she says. “It can be overwhelming to think of the magnitude of the process. It feels a little self-indulgent at times, so I needed to make sure it was relatable to others.”

The first grant culminated in a 25-minute work-in-progress contemporary dance film, *Behind Us*, that was screened online. Harpham had hoped to sell 75 tickets but ended up selling 100. “People connected to the vulnerability shared in the film and pulled out things they could relate to,” she says. The arts community also embraced it, with the Remai Modern streaming it at their LUGO Unreal event in April 2022. Harpham found mentors in Saskatoon, Toronto and Vancouver to give her feedback, “So it was a good learning process as well.”

The second grant enabled her to choreograph another 35 minutes toward a performance that will work for film as well as a live audience. “People are really eager for in-person art right now.”

Through her work, Harpham embodies themes of shame, inadequacy and self-fulfilling prophecies, as well as the feeling of not being fully seen or heard. She dances to spoken word pieces created for her by Tianna Therriault, a Toronto-based artist.

Harpham notes that choreographing and directing a full-length work will increase her reputation in the Saskatchewan dance community and allow her to move closer to creating paid performances for other artists. “I understand how difficult it can be to find full-time dance work solely in Saskatchewan, and I am extremely motivated to become part of the solution to that barrier.”

**Opposite: Lindsay Harpham**

Photos (top left and right): Sarah Meagan Photography

(bottom left): Kendra Epik Photography

# Collecting Indigenous Art



In fall 2021, the SK Arts Permanent Collection put out a call for Indigenous craft, with the goal of complementing purchases made from the mid-1950s through the 1970s. The agency purchased 31 objects – everything from clothing to jewellery to quilts.

A set of beaded wall pieces was purchased from Jordy Ironstar, a Two-Spirit Nakoda Oyadé and member of Cége K'ína (Carry the Kettle) who lives in Saskatoon. *Nehiyaw-Pwat* features a war pony, tipi and buffalo. “The project has two meanings. The first is the alliance between the Cree and Nakoda people here on the plains. The second is about my personal relationship to the land on Treaty 6 territories, as a Nakoda person,” he says. Ironstar is proud to be in the Permanent Collection. “It feels great for my work to be recognized.”

SK Arts also purchased birch bark bitings by Elder Sally Milne, who grew up on a trap line near Stanley Mission and now lives north of Saskatoon. She learned the art form from her grandmother at the age of five. She says that birch bark biting almost disappeared completely when her own generation was sent to residential school. Today Milne passes her knowledge on to youth in her community. She notes that Indigenous people consider birch bark biting a unique art form, but some people don't see it that way. “Having it in the Permanent Collection may make a difference and help them get past that,” she says.

A set of dolls was purchased from Elaine McArthur, a member of the Ocean Man First Nation who lives in Regina. She has

sewn her own regalia since she was tall enough to reach the pedal on her mother's machine. McArthur remembers how her father used to encourage the kids to dance at powwows. After he passed, there was no one for the younger generations to turn to. McArthur's solution was making “buddies” with whom the children could dance. “It started out as a thing for the grandchildren in our family. To see it being recognized as art is a huge accomplishment,” she says.

Another piece purchased was *Heartberries – beaded medallion* by Stacey Fayant of Regina. Her medallions and beaded jewellery are often big and bold. “That ‘extraness’ in the medallions is giving back to ourselves and acknowledging we're worth a lot more than we thought we were when we were young,” she says. Fayant has asked that her medallion be worn and that the fur on the back is blown on at least once per year to keep its spirit alive. “In Western museum practices things are put away and saved. With SK Arts honouring my wishes, it feels like it's more than just being collected. It's being acknowledged as something important.”

**Top: Elaine McArthur  
Fancy Shawl Dancer Buddy,  
2022  
fabric, felt, foam, ribbon,  
thread**

**Bottom: Stacey Fayant blows  
on the back of her medallion to  
activate it.**

Photos: SK Arts



# Art Saves Lives

Youth gather enthusiastically in a circle. One starts freestyle rapping in the centre. Everyone cheers her on. She hands the lead off to another rapper, who responds cleverly to her rhymes. In hip hop culture it's called a cypher, and it's one of the activities engaging young people at Chokecherry Studios.

Chokecherry is a youth-founded organization that provides art-based programming, production facilities and mentorship to emerging artists in inner-city Saskatoon. They work directly with youth (ages 11 to 29) experiencing homelessness, food insecurity, mental health or addiction disorders, disabilities, discrimination and poverty.

Andrea Cessna, a co-founder and Executive Director of Chokecherry Studios, says, "Youth have been forced to adapt and have crafted forms of resiliency. Art has kept them going and, in some cases, has kept them alive.

Since many of the youth Chokecherry works with deal with different forms of violence on a regular basis, they

requested more programming and support around mental health and wellness. Chokecherry responded with an 11-month Artists in Communities Speak (YAAS), which explored these issues through creative writing, music production and spoken word poetry. "Writing is one of the most accessible art forms in the world – all you need is a pen and paper," says Cessna.

The arts program was delivered in conjunction with free, professional counselling and suicide prevention programming. "Without these additional services and programs to keep youth safe(r), a project on the topic of suicide prevention and mental health would be unethical," Cessna notes.

Chokecherry engaged poet Betty Pewapsonias and hip hop artist Zoe Slusar, who performs as Zhe the Free, to work with the youth. "Hip hop is an incredibly powerful genre and tool to work with, especially with inner-city youth and Indigenous youth, because it comes from Black and Latino youth not

seeing their truths reflected and wanting to have their views heard," Slusar explains. "It taps into an avenue for joy, expression and learning. When we're in a circle and creating in a way that's organic and free form, we're sharing in something that fosters meaningful relationships and that ripples out into the community, creating a sense of belonging."

A book launch and public showcase of performances of the works created throughout the project will take place at PAVED Arts in 2023.

This is the first SK Arts grant Chokecherry has received, and they plan to apply for more. "This funding drastically increases our capacity to be there for the youth. We can provide a program for a year as opposed to a four-week camp, and we are able to pay artists properly, which we're adamant about," says Cessna.

**Left and right:**  
Participants in the Youth Artists & Advocates Speak program work on their spoken word poetry.

Photos: Byron Sebesteny



# Engaging with Their Passion



Jamie Anderson's involvement with the Regina Folk Festival (RFF) started when she was a small child: her family took her to concerts every summer. The tradition fell off until she was in Grade 10, when she attended with a friend. "I noticed there were lots of volunteers wandering around. I wanted to be part of that!" And she's been a volunteer ever since, serving on the Event Patrol Operations team, going on to be Team Leader, working as an unpaid intern for university course credit and eventually joining the board of directors.

Anderson is one of 700 dedicated volunteers who give of their time to RFF events each year. In the festival's 51-year history, more than 6,000 volunteers have been involved. There are about 35 different teams that do everything from selling tickets, helping people with seating, pouring drinks in the beer gardens and doing crafts in the children's areas. They even serve as roadies and crew and do electrical work behind the scenes. Melanie Metcalf, Marketing & Communications Manager for the festival, notes, "They are there before the gates open until after they close." Metcalf began as a volunteer and worked at the festival as a summer student before being hired on full-time more than a decade ago.

More than 20,000 people converge on Victoria Park in Regina for the daytime stages over the weekend of the festival, with 5,000 more each night for mainstage concerts. The festival is supported by the SaskFestivals grant program. "We wouldn't be able to pull off an event of this size without volunteers," explains Artistic Director Amber Goodwyn. "It takes people who are clearly passionate about the folk festival and arts and culture to commit to making these events successful and thriving. It really is a community effort and reaches all the way back to our grassroots origins." Goodwyn began as an audience member and performer at the festival, playing on each one of the event's stages over the years.

There are a number of perks to being a volunteer at the RFF: a weekend pass to see all the music for free, a Sunday night volunteer appreciation party, a T-shirt to modify in cool ways and exclusive access to the volunteer lounge. In addition, they become members of the organization, so they can have a say in its governance.

"It's also a way for people to gain professional experience in all the ways of running an event," Goodwyn says. "Volunteers with organizations like ours usually return. People have a lot of agency in their roles; they can teach new volunteers and contribute to the overall experience of the festival."

She goes on to say that there are many volunteers who work in fields not directly related to the arts but who care deeply about music. "Volunteering is a way to engage in a tangible way with their passion. It's a cool way to meet performers, music industry professionals and contribute to what everyone loves about the festival – this great community that comes together in the summer and throughout the year through other events."

Anderson encourages anyone considering volunteering for the festival to dive in. "You get to see how the festival is run from the inside and are involved from top to bottom. You will meet so many people in a community you're interested in and will see those same faces at concerts throughout the year, sharing your interests with each other."

**Opposite top left:**  
"Work hard, play hard" with the Regina Folk Festival Day Stage crew

Photo: Arthur Ward

**Opposite top right:**  
David has volunteered with the festival for more than 15 years. He's an avid Blue Rodeo fan and would only miss a festival night for a Rider Game.

Photo: Chris Graham

**Opposite bottom:**  
Backstage Communications crew keeping calm at artist check-in

Photo: Rae Graham

# Capitalizing on Capital Purchases



In the Independent Artists program, artists may request funds for projects but not for the capital equipment they need to undertake them. To close part of that gap, SK Arts announced the Equipment Purchase Fund in 2021, a one-time fund to support artists making capital purchases. Artists could apply to purchase a piece of equipment that is essential to grow their artistic practices. For a ceramic artist, it could be a pottery wheel; for a media artist, it might mean specialized computer software. Instead of the usual review panel, grant recipients were chosen through a lottery.

Erin Brophy, principal oboist for the Saskatoon Symphony Orchestra, purchased a gouging machine to make oboe reeds. She says it's important for professional oboists to make their own reeds, as "it allows us the maximum flexibility in our sound production and how we can interpret the music." Because the oboe reed is as thin as a human hair, it's susceptible to change due to temperature and humidity. "I'm so grateful to have a new gouging machine. It's made a world of difference to my playing."

Milton Lerat is a media artist from Saskatoon who purchased a lighting kit. "It's helped me have more consistency in my images and videography work, which has made it easier when I'm editing," he explains. While Lerat has been involved in other artists' grant projects, this was the first SK Arts grant he has received. "I've always wanted to apply, but it was a confidence thing. Getting the grant pushed me to apply again, and I ended up getting an Indigenous Peoples Art and Artists grant. I'm going to keep applying for grants now," he says.

Prince Albert guitar player Shawn Blackman serves as a supporting artist for singer/songwriters. "Supporting artists – keyboardists, guitarists, drummers – are often left out of the grant system. It's more of a general practice than a specific project. This grant was an amazing opportunity for us," he says. Blackman purchased an amp profiler, a device that allows him to replicate the sounds of various amps. "Featured artists spend so much time and effort crafting their sound, it's a disservice to them to walk in and say, 'I can't get *that* sound, so I'll have to use this other one.' Now, I can pay proper respect to the artistic vision of the featured artist."

Although the Equipment Purchase Fund was conceived as a one-time grant, there was huge demand – only 11 per cent of the requests were supported – and generous support from Sask Lotteries (through our partnership with SaskCulture) is allowing SK Arts to offer the opportunity again in 2022/23, with double the budget!

**Left: Erin Brophy, principal oboist for the Saskatoon Symphony Orchestra**

Photo: Juli Labrecque Photography

## Sharing Traditional Skills

Bobby Janvier of La Loche grew up watching his family members create traditional Indigenous artwork. About 20 years ago, he continued in their footsteps, teaching himself to create woodwork. He now makes miniature furniture, sleds, toboggans, boats, canoes and paddles, as well as some paintings. His favourite part of his practice is making the miniature items: “It’s time consuming, you need patience, and you have to have a certain knack for it. It’s very enjoyable.”

Janvier received an Indigenous Peoples Art and Artists grant to construct more than 40 wooden paddles. The paddles are between four and five feet tall, with carved designs and painted images, such as animal heads, eagle feathers and landscapes. When asked what appeals to him about painting and carving paddles, he replies, “It’s nature. I don’t know how to explain nature. It lures you in.”

The project is important to Janvier because it allowed him to improve his carving skills. “I like to challenge myself, and the additional carving tools purchased with the grant allowed me to explore new techniques,” he says. It also helped him express himself and release some stress during the pandemic. “Working on crafts helped keep my mind busy and occupied. It was good for my mental health and kept me happy, which was good for my kids, too.”

It’s meaningful for Janvier to pass traditional skills on to youth, as traditional artwork skills may be lost if no one continues them. “I am working with my community and motivating them in the teachings and the values of our traditions through art and crafts,” he says.

Janvier believes that participating in art can also keep kids out of trouble. “That’s

the only reason I got back into it, because I was getting into deep trouble with the law. I had to make my mind useful again, and that’s how I did it.” Janvier helps youth jump-start their careers and teaches them “the ability to respect others and themselves and have more positive self-esteem.”

He received another Indigenous Pathways Art and Artists grant to build a separate workshop studio outside his home. Janvier was working out of his basement, where it is difficult to go up and down the stairs and unsafe to work with power tools with his children around; it also has poor ventilation, with dust and paint getting into his lungs. He built the new studio himself. “Now I can make things without my kids saying, ‘Dad, that’s too loud! You’ve got to stop,’” he laughs.

Left and right:  
Bobby Janvier with his  
miniature canoes

Photos: SK Arts



# Chronicling a Pandemic





The past two years of the pandemic have been tumultuous for reasons beyond the threat of COVID-19. In their project, *Journal of the Plague Year*, Betsy Rosenwald and Dawna Rose address other political and social issues that have been brought to the forefront during the COVID years.

The title pays homage to Daniel Defoe's 1722 book, which includes observations of events in London, UK, during the Great Plague. Rosenwald and Rose have been sharing studio space for more than two decades and were in a pandemic "bubble" together. It made sense to create installations to chronicle various aspects of the pandemic.

The pair began making artwork on post-consumer cardboard, a medium inspired by signs they saw while attending the 2017 Women's March in Washington, D.C. Rose's floor-to-ceiling signs depict birds, words, portraits, dates and clocks and serve as a journal that connects to the day-to-day of the pandemic and its politics. Rosenwald's series of protest sign paintings take words and images from the daily news cycle, employing dark humour, portraiture and narrative to record an overwhelming story unfolding in real time.

Rosenwald and Rose received an Independent Artists grant for the project in June 2021, just as they lost their shared studio space. From August 1, 2021 to February 28, 2022, they served as artists-in-residence at the Pouch Cove Foundation in Newfoundland and AKA, PAVED Arts and The Gallery/art placement inc. in Saskatoon. At art placement, they set up a studio and created a cheerful, colourful mural on plastic, which they sold at their open house for \$10 per square foot to raise more than \$3,500 for Living Sky Wildlife Rehabilitation.

"We were stunned by the response," says Rosenwald. "Because the gallery was open to the public, lots of people came in while we were using the space as a studio. They had the reaction, 'I didn't think it would be like this.'" Rose continues, "We had someone come in the door and say, 'I really needed this today.' It's true that art is medicine."

The two artists usually work separately on joint projects, but the mural was the first time they have made art collaboratively. "There's been a real metamorphosis. I don't think either of us would have brought a project like that forward on our own," Rosenwald explains. "This mural has brought up a new possibility: we can go somewhere and make something – more of a performance/installation."

After the final residency wrapped up, Rosenwald and Rose worked on a catalogue for the show, are considering creating a print series of the work and have signed a lease for a new, permanent studio space.

"I have never in my life, and probably never will again, experience seven months like this. Ever," says Rose.

**Opposite top:**  
Artist Grant McConnell  
views the final mural  
at The Gallery/art  
placement inc. in  
Saskatoon.

Photo: John Penner

**Opposite bottom left:**  
Betsy Rosenwald

**Opposite bottom right:**  
Dawna Rose

Photos courtesy of the artists

# ikospe ka wapiyan



*ikospe ka wapiyan, moy e kaskihtayan ka wapiyan:* “As flies to wanton boys are we to the gods; They kill us for their sport” (*King Lear*, Act 4, Scene 1).

Shakespeare’s works have been translated into more than 100 languages, and, thanks to a Micro-Grant, a Cree version of *King Lear* can be added to that list. Gordon Tootoosis Nikāniwin Theatre (GTNT) brought together Cree translator Randy Morin, Cree speakers Bruce Sinclair and Christopher Krug Iron and Shakespeare scholar and theatre artist Bob Wicks to explore cultural differences between Shakespeare’s language and Indigenous worldviews.

The project goes beyond a literal word-for-word translation and focuses on how the story can speak to the contemporary Indigenous communities. “We can appropriate Shakespeare, a tool of colonialization, as a tool to uplift a community of artists and individuals through exploration and translation of concepts that do not exist in Plains Cree culture, including land ownership,” says Ed Mendez, General Manager.

GTNT, which also receives funding from the Professional Arts Organizations Program, plans to use the translations in its Circle of Voices (COV) program as a culturally rooted way to help youth learn about Shakespeare.

COV recruits 15 Indigenous youth, aged 16–25, to participate in weekly workshops over the course of six months. Workshops focus on cultural engagement and learning, theatrical arts and practices, and life skills and employment integration. They are led by cultural leaders, theatre artists and career development professionals.

The program is an entry point for many into the company, including Artistic Director Jennifer Dawn Bishop, who was a member of the first cohort at only 13 years of age. “I know the impact it can have on individuals in the community. It sparked what I wanted to do with my life,” she says. Bishop’s parents are Residential School survivors, and she did not have a sense of her own culture while growing up. “For me, it took a long time to find parts of myself. I was able to

do that with the Circle of Voices program. I consider Circle of Voices to be the heart and soul of GTNT.”

It’s difficult to look at any aspect of GTNT and not find COV alumni: they’re board members, graphic designers, stage managers and actors. “It makes me proud. We’re together on the other side of it, being on stage and uplifting a new generation. I think it’s really special,” Bishop says.

In addition to GTNT’s work on COV, the company has collaborated with Saskatoon French-language theatre company, La Troupe du Jour, to translate portions of *King Lear* into French. Their goal is to partner with Shakespeare on the Saskatchewan on a trilingual, multicultural production of the play.

**Above left and right:** Scenes from the September 2021 Gordon Tootoosis Nikāniwin Theatre production of *Shadows Among the Prairies*

**Left (left to right)** Raven Brass and Braiden Houle

**Right:** Jennica Grienke

Photos: Cory Dallas Standing

## Old Meets New

In the 1920s, full orchestras were as common in movie theatres as they were in opera houses, serving as a live soundtrack for silent films. A century later that trend is back, featuring modern music instead of classical. Snake River is one of the latest bands to accompany a silent film, creating an original, 107-minute score for the fantasy/horror movie, *The Phantom Carriage*. The band, funded by an Independent Artists grant, performed their soundscapes alongside screenings at the Artesian in Regina and the Roxy Theatre in Saskatoon in late 2021.

The film is about a man who descends into a life of alcohol dependence, showing no remorse for the pain he causes others. The plot aligns with Snake River's lyrical content, which centres on the fictional town of Snake River Mountain and the main character of Reginald McKruski, who appears in nearly all their songs. "Reg is a once-

popular novelist, who is petty, jealous and a terror to all the people he is closest to," says Chris Sleightholm, frontman of the band.

The members of Snake River, which include John De Gennaro (guitar), Dustin Gamracy (drums), Amber Phelps Bondaroff (viola, synthesiser) and Jeff Meldrum (bass), had been talking about scoring a film for awhile, particularly after watching Shooting Guns (*Nosferatu*) and The Garrys (*Haxan*) take it on. "We thought of it as a sort of unofficial trilogy of Saskatchewan bands doing live scores to silent films," Sleightholm notes. Audiences enjoyed the juxtaposition of the twangy, psychedelic music with the classic, black and white feature.

The project was not without its challenges. "It was a huge difference because our band normally plays songs. Knowing when to change parts or go to

the chorus are all cued by vocals. Without vocals, you have different cues and follow each other differently," says Sleightholm. The band mates had to rely on one another and trust others to know their parts, "because you can't pause the film if someone makes a mistake. You have to keep going and roll with whatever's happening." Another challenge was the pandemic, which threatened to close venues due to the Omicron surge. Fortunately, the show went on.

The project allowed Snake River to showcase and promote the band's ability to create soundscapes that match images on screen. "We hope that the successful production of the score of *The Phantom Carriage* will lead to other work producing music for Saskatchewan-made films," Sleightholm says.

Right (left to right):  
Members of Snake River:  
Christopher Sleightholm,  
John De Gennaro,  
Jeff Meldrum, Dustin  
Gamracy, Amber Phelps  
Bondaroff

Photo: Travis Cameron



# Engaging the Community



COVID-19 has had a disproportionate impact on performing arts organizations. The aftermath of shutdowns, reduced audience capacity and public hesitancy to return to events means it will take up to four years for the Regina Symphony Orchestra (RSO) to return to typical levels of attendance, according to Executive Director Mike Forrester. Through innovative approaches to presenting classical music, the RSO is determined to reconnect with current audiences and cultivate new ones through community outreach.

The orchestra opened its 2021–22 season with an outdoor concert at the Conexus Arts Centre with guest artist Jack Semple and then went on to perform at the Queen City Ex. Indoor concerts resumed in September and continued throughout the fall. This included a special presentation of *Adizokan* with Red Sky Productions, featuring Indigenous dancers and a throat boxer, which received national media attention. Handel's *Messiah* returned in December to a sold-out audience.

Hosting concerts at the Holy Rosary Cathedral in the Cathedral Village neighbourhood, in addition to the Conexus Arts Centre and other more traditional venues, has meant that audience demographics have changed. "There are a lot of young people, and it's more diverse. We're becoming part of that part of the city," Forrester says.

The RSO, which is supported by Professional Arts Organizations Program grants, also created several recordings of chamber works that are available to watch on SaskTel maxTV and free of charge on the symphony's website. They then worked with spoken word artist Zoey Roy and composer and arranger Juliette Palmer on the *Enough Is Enough* video concert for high school students. "Our education videos are curriculum-based, which is valuable to teachers. It's free and easy to access. Any teacher can use the study guides, even if they're not a music specialist," Forrester says.

Another video, *Lil Shadd*, was created for junior schools and released in March 2022. It is based on the story of an early 20<sup>th</sup>-century Black doctor travelling to Indigenous communities. The education videos have had a lot of traction, with each one reaching at least 30,000 students. They are also a hit with sponsors and donors.

The RSO continues its outreach with a free library series, complimentary tickets to at-risk members of the community, including youth, and free private violin lessons for students. "Not everyone can afford a ticket, and not everyone can afford lessons," notes Forrester. "Free library concerts are important because there are no barriers to entry; anyone can walk into a library. We can be in front of people who would not otherwise have that experience."

**Opposite top right and left:**  
The Regina Symphony Orchestra presentation of *Adizokan*, a mix of dance, video, electro-acoustic and orchestra performed by Red Sky Performance featuring local dancers and throat-boxer Nelson Tagoona, directed by Sandra Laronde

**Opposite bottom:**  
The RSO At Home presentation of Andrea Menard's Pops show, *Rubaboo*, which is the Métis word for "stew," featuring original songs by Andrea Menard and Robert Walsh. The recording is available for viewing on the RSO website.

**Bottom left:**  
Andrea Menard

**Bottom right:**  
Robert Walsh

Photos: Chris Graham photography

# Space for Continued Conversations



It's 100 years in the future. An old man and an old woman were the last children from their neighbourhood to find safety after the oceans came inland and flooded the prairies. They look back on their lives, remember their childhoods and gently philosophize on what it all meant.

*The Last Children* is a play co-created by Judy Wensel, David Gagnon Walker, Iris James and Lazlo Paradis and co-presented by Curtain Razors. The characters were embodied by 13-year-olds James and Paradis. "The show plays with memory and time, blending absurdist theatre with Lazlo and Iris' authentic selves to give us a vision of two elderly people who are simultaneously two kids. They are looking back at an environmental disaster, which is at once their anxiety-filled present, their ominous future and their nostalgic past," Wensel, the show's director, explains.

It was important for Wensel to work with youth on this project. "There's a quality of genuine collaboration when working

with young people. They force you to dig in to make sure there's something for them inside of it."

She received two Independent Artists grants for *The Last Children*. The first was a research grant, which supported a design workshop, as the show has a heavy design and scenographic aspect to it. The second grant was for the production itself. Wensel also received funding from the Canada Council for the Arts and the National Theatre School for different aspects of the production. "It felt apt that the financial support from SK Arts paid artist fees for Saskatchewan-based artists, of which there were many on this project," she says.

The performance featured a 17-minute film, created with filmmaker Ian Campbell, as its prologue; it told the backstory of *The Last Children* in the style of a playful documentary, chronicling their journey on a rickety, handmade boat from flooded Regina to the lighthouse they eventually called home.

Another element was an engagement series, "The Annual Assembly of the Last Children." Wensel notes, "We wanted to create a space for continued conversations around climate to happen as an offshoot of the show." There were four post-performance conversations where experts and non-experts had an equal opportunity to participate.

Audiences were touched by the show. "They could sense that children and their voices were centred within the work. I heard from people that there was great power in seeing young people portray older people," says Wensel. "Story and imagination are powerful tools for moving through this crisis. I think the show was a way to sit in the hope and fear that's alive right now and reflect quietly on it, while the assembly was an opportunity to talk in more specific and action-oriented ways in response to the story."

**Left:** A still from the short film *The History of The Last Children*. Photography, editing, digital effects by Ian Campbell. Shadow puppet design by Amber Phelps Bondaroff

**Right:** Iris James and Lazlo Paradis in *The Last Children*. Set and props design by Jeff Meldrum and Amber Phelps Bondaroff. Costume design by Matthew Donnelly. Lighting design and technical direction by Devon Bonneau. Sound design and original composition by Gilles Zolty. Stage management by Johanna Arnott. Production assistance by Sarah Bergbusch. Production management by Jayden Pfeifer

Photo: Danielle Tocker

## Sharing Immigrant Cultures and Stories

Right: Ayesha Mohsin

Photo: Fredau Hoekstra,  
Art of Headshots



Ayesha Mohsin immigrated from Pakistan almost seven years ago to pursue a theatre performance degree in Regina; in her fourth year, she knew she wanted to tell stories in her own language, but there weren't really opportunities to do so. In response, she founded Lexeme Theatre and Media Company, which presents multilingual, multidisciplinary shows. "I make art to share immigrant cultures and stories. My goal is to provide a platform to new Canadians and immigrants of Regina to share their stories in their own languages," she says.

Unlike other non-English theatre companies, Lexeme does not use surtitles in their productions. "I want to use language as a tool that goes with body language and gesture, as well as projections with universal symbols that

translate the story, without words, to audience members who don't speak the languages," Mohsin explains.

She is currently studying toward a master's degree in fine arts at the University of Regina on autonomous sensory meridian response. For her, "experiencing multiple languages makes you feel something, even if you don't understand what's being said."

Lexeme Theatre has presented five shows so far, training more than 30 newcomer artists and creatives in the process. Performers, designers and stage managers are all newcomers and learn skills during rehearsals.

Mohsin describes her work as a combination of southeast Asian (India, Pakistan, Bangladesh, Afghanistan) and Canadian storytelling, involving motion picture, digital media and live audiences. "I use many different languages and disciplines in every project, which makes my practice truly multicultural," she says. "My goal is to shed light on the changing landscape of Canadian immigrant storytelling and how different languages work together, while challenging the audience to answer the question: 'How can a text that emerges from one culture be consumed by another?'"

The latest show, *The Othered Nomad*, was supported by an Independent Artists grant and presented in May 2022 in Urdu. Written and directed by Mohsin, it told the story of a dancer from the outskirts of Pakistani society. "The performance explored the concept of

'otherness', and what it means to be not included," Mohsin says.

When she was starting out, Mohsin sold tickets door-to-door. Now Lexeme has local businesses as sponsors and a loyal audience of newcomers and non-newcomers alike that eagerly anticipates shows. "People come because they want to experience a different culture," she notes.

Mohsin sees storytelling as essential to society. "We need to tell our stories to strengthen our reach here, so we can have a community, so we can laugh together and create together. To keep your roots, it's extremely important to share stories, and it's important for younger generations to have a place to experiment and tell their stories."

# Enhancing Community Connections





When COVID-19 first began spreading around the world, people of Asian descent and Asian businesses were targeted with racist comments and violence. In Saskatoon, there was a video that hit social media of a man hurling racist slurs in a Chinese restaurant.

Xiao Han, a Saskatoon artist born in Wuhan, China, felt it was time to stand up to the hate by transforming Asian restaurants into spaces for education, cultural exchange and aesthetic enjoyment.

Her project, *Mixing Rice*, which was supported by an Artists in Communities grant, matched six Asian and non-Asian artists – Han, Barbara Reimer, Qiming Sun, Negar Tajgardan, JingLu Zhao and Biofeedback Collective – with three restaurants in Saskatoon’s Riversdale neighbourhood – Jin Jin Cuisine, Little Szechuan and Odd Couple – to create artwork with the theme of appreciating Asian-Canadian culinary culture. These included photographs, paintings and sculptures.

Han says another goal of the project was to integrate art into mundane places, to break down barriers: “Art is from the public, and it needs to exist and grow in the public.”

Some restaurants were hesitant to participate, but once artists met with them and explained what they were going to do, they got on board. Patrons responded positively. “There were lots of good comments, because people were walking through the restaurant and realized something new was there. They started to ask for more information about the artists and artwork,” Han explains. “By the end, all the restaurant owners had told me that the project enhanced their connection to the community.”

Han held an opening reception at a tattoo shop, ON2U Body Piercing & Tattoos, and handed out gift cards for the three restaurants instead of serving food and drinks. She also hosted artist talks for the installations over Zoom. “Each artist got a chance to describe their process, purpose and artistic statement to the public. During the talks, we received numerous recognitions and comments. It enhanced the connection between the art community and the Asian restaurant community.” One question that kept coming up was, “Is this show going to be an ongoing project?” Han is exploring that possibility.

The project was rewarding to Han as an artist as well. “I have a stronger understanding of community-engaged art practice. I also understand the relationships between people’s needs for activities such as these,” she says. “It confirmed my understanding of the practice to move art outside the art gallery and put it in a public space.” As a curator, Han enjoys “facilitating a group of artists at an exhibition or activity or anything that helps them get more opportunities. Because I’m from China, I realized Asian artists need more exposure in the public. I appreciate the opportunity to do that.”

**Opposite: Artwork hanging in Saskatoon Asian restaurants as part of the *Mixing Rice* project**

**Top left: Biofeedback & JingLu Zhao’s work at Odd Couple**

**Top right: Negar Tajgardan’s work at Little Szechuan**

**Bottom: Xiao Han and Barbara Reimer’s work at Jin Jin Cuisine**

Photos: Barbara Reimer

# Representing Strength and Endurance



Zachary Lavallee is as passionate about human services as he is about art. The visual artist, who has a background in psychology and is pursuing a social work degree, is finding ways to combine his skills in his latest project. Lavallee, who hails from the Star Blanket Cree Nation and now lives in Saskatoon, received an Indigenous Peoples Art and Artists grant to create larger-than-life portraits of disenfranchised Indigenous people in his city.

His latest piece features Dougie, a locally famous Indigenous man who is a client of The Lighthouse Supported Living,

where Lavallee used to work. Lavallee met Dougie in downtown Saskatoon and took him for lunch to explain the project. He then paid him to take a reference photo for the painting.

Lavallee represents disenfranchised Indigenous individuals through art because they are often pushed to the side in society. “Being the focus in art brings awareness to their existence. It celebrates Indigenous people who have traditionally been uncelebrated and acknowledges the strength and endurance of people living through poverty. I do not want to focus on

hopelessness of poverty but rather the courage of overcoming it,” Lavallee says. “This also goes against traditional Eurocentric views of art in representing traditional beauty and culture.”

One way in which Lavallee focuses on the positive aspects of individuals and their inner beauty is through bright colours and the expression on subjects’ faces. “These are people, too – they have real emotions. It’s a happy expression, the kind of expression you’d see on Dougie if you ran into him on the street.”

Another aspect of the project is the size of the portraits, which are four feet by four feet. “Large artworks interest me, because they take up a lot of space, which creates a ‘louder voice’ in visual terms,” Lavallee notes. “I think this is important as Indigenous artists to take up space, because we have historically been underrepresented in art history. Creating bigger pieces increases power or ‘voice’ through artwork.” There are challenges to working on large pieces, though, such as ensuring consistency in paint thickness on the canvas, and also in transporting them. “I didn’t think about the logistics of bringing a four-by-four canvas in a vehicle,” he laughs.

Lavallee plans to create up to three large portraits in total, with plans to donate them to local organizations when they’re completed. “Giving back to the Indigenous community is important to me and is an important cultural aspect,” he expresses.

**Left: Zachary Lavallee**  
*Portrait of Dougie, 2022*  
acrylic on canvas

Photo courtesy of the artist

## Art for Everyone

The Shurniak Art Gallery has gone through numerous changes over the past few years. Its founder, Bill Shurniak, passed away in 2020, and the gallery transitioned from a private foundation to a non-profit, charitable organization. They recognized a need to overcome misconceptions that art is only for elites with sophisticated knowledge. An Artists in Communities – Development grant helped them consult with the public and create plans to welcome new audiences to the gallery.

The resulting programming, supported through an Artists in Communities – Projects grant, stimulated Assiniboia’s interest in the arts and removed barriers to engagement. “It’s important for us to be part of the community and provide people with experiences that aren’t passive,” says Gail Mergen, who heads up communications and special projects at the gallery. The project, aptly named “Metamorphosis,” was a partnership between Shurniak Art Gallery and local artists Crystal Thorburn and Alison Lewis. It included art workshops, conversational gatherings and a collaborative public sculpture.

Hands-on workshops, offered weekly over six months, were low-cost and didn’t require prior experience. They filled up immediately, causing the gallery to split sessions to accommodate more participants. Classes explored drawing; watercolour, acrylic and silk fabric painting; and clay. “At the beginning people were unsure of the expectations – half had never taken art classes before,” says Thorburn. “Given the times we’re in, they were happy to engage in something in person and have fun with other people.” Soon confidence and laughter grew, and many returned to try different media.

Programming also reduced barriers to art appreciation. “We explored artwork in the gallery through discussions on painting techniques, colour theory and composition, and the artist’s intention,” explains Thorburn. “It gave them a safe space to ask questions about the artwork. People always see the final product but don’t always know the process to get there, so we combined the two.”

Thorburn found it gratifying to see the enthusiasm and sense of accomplishment in participants. “Building a community where people can engage in art in their own way confirms my practice as an artist and confirms that art matters.”

The project culminated in an eight-foot monarch butterfly sculpture across the street from the gallery on the town hall grass. Clay tiles created by community members are mounted onto the steel butterfly wings, with a space in the middle for people to interact with the sculpture and serve as the body of the butterfly. Local organization Communities in Bloom planted a flower garden to attract actual butterflies to the site.

“Shurniak Art Gallery is dedicated to serve our community and to reach new audiences. The theme of metamorphosis, and the butterfly, is a beautiful symbol to represent this transformation in a creative manner,” says Mergen.

**Left: Preliminary designs by Crystal Thorburn for the Shurniak Art Gallery’s collaborative public art sculpture**  
**Right: A painting by a workshop participant**

Photos courtesy of the Shurniak Art Gallery



# Saskatchewan Arts Awards



Thanks to a partnership with Access Communications, the Saskatchewan Arts Awards was presented online and via cable across the province on May 10, 2021. Jennifer Brewin served as host, and entertainment included the Creeland Dancers, featuring fiddler Dean Smith and Gary Larson on guitar; Uber Funk Orchestra; and Saskatchewan Youth Poet Laureate Peace Akintade.

SK Arts thanks the supporters of the 2021 Saskatchewan Arts Awards: Access Communications, Bradbury Brand + Design Experts, Creative Display, Jarislowsky Fraser Partners Foundation, Ministry of Parks, Culture and Sport, RBC, SaskCulture and Tourism Saskatchewan.

## RECIPIENTS

### Lieutenant Governor's Lifetime Achievement Award:

**Maria Campbell, Saskatoon**  
For more than half a century, Maria Campbell has been an activist, artist, mentor and advocate. She champions youth and women's issues in all of her work. Maria is a leader and a collaborator, and her efforts have been instrumental in the establishment of many cultural programs and organizations that are now considered to be institutions in this country.

### Artistic Excellence: Jeannie Mah, Regina

Jeannie Mah has maintained a profile as one of Canada's most significant ceramic artists for more than 40 years. She has received recognition for her ceramic installations, which embrace photography, film and video. Her innovative work is technically, formally and conceptually sophisticated, engaging with history, culture, identity and geography.

### RBC Emerging Artist Award: respectfulchild, Saskatoon

respectfulchild is a leading figure in the Saskatoon music scene and a multidisciplinary artist working with sound, performance, visual art and multimedia collaborations. Trained as a classical violinist, they use the violin in surprising and experimental ways, creating complex and distinctive soundscapes that have garnered critical acclaim.

### Arts and Learning: Khodi Dill, Saskatoon

Khodi Dill is a Bahamian-Canadian writer, emcee, spoken word artist and educator. As an advocate for anti-racism and decolonization, Khodi centres these themes in his activism and in his work, using his art to engage with and respond to contemporary issues.

### Leadership – Individual: Marnie Gladwell, Regina

Marnie Gladwell was the Executive Director of the Saskatchewan Arts Alliance from 1998 to 2021. As an advocate for the arts, Marnie has collaborated with provincial and national arts service organizations to build a stronger public arts ecology. Under her leadership, the SAA successfully advocated for status of the artist legislation and for the inclusion of the arts and creative industries in Saskatchewan's provincial cultural policy.

### Leadership – Organization: Moose Jaw Museum & Art Gallery, Moose Jaw

The Moose Jaw Museum & Art Gallery sets the standards to which other small city museums aspire. Their excellent facility, professional operation, meaningful exhibitions, talented staff and first-rate public programs make the gallery a standout for excellence not only in Saskatchewan, but in all of Western Canada.

**Opposite top row  
(left to right):  
Jennifer McRorie,  
Executive Director of  
the Moose Jaw  
Museum & Art Gallery,  
Khodi Dill,  
Jeannie Mah**

**Opposite bottom row  
(left to right):  
Maria Campbell,  
respectfulchild,  
Marnie Gladwell**

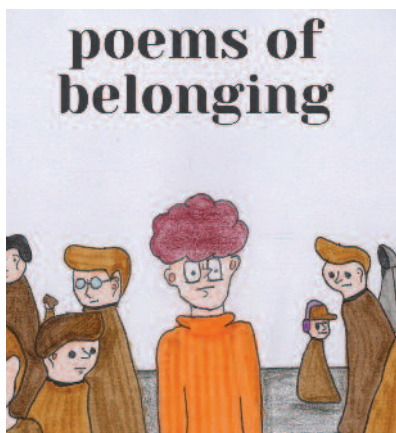
Photo of Jennifer McRorie  
courtesy of Moose Jaw Mu-  
seum & Art Gallery

Photos of Khodi Dill and Maria  
Campbell: David Stobbe

Photo of respectfulchild:  
Lindsey Rewuski

Photos of Jeannie Mah and  
Marnie Gladwell:  
Mark Greschner

# Freedom of Expression



Newcomer students have dealt with a lot over the past two years: navigating the pandemic, leaving their home countries and facing racism, all while managing everyday teenage struggles. Joel Dash Reimer, a spoken word poet with a background in education, works with students in Saskatoon to help them express their feelings and improve their English language skills in the process.

Reimer can relate to the students' experiences, as he grew up on three continents. "I have had to constantly struggle with questions of belonging and identity and am passionate about the topic. I've seen that most youth are struggling with this, too, and I knew that the introspective power of spoken word poetry would be potent in this space," he explains. "Spoken word, as an oral tradition, is present in almost all cultures around the world, so the students could identify with it."

Artists in Schools grants enabled Reimer to engage English as an Additional Language students at Centennial



Collegiate and E.D. Feehan Catholic High School for two months at each school. Using the freedom and flexibility of spoken word, he helped students learn to conceptualize language and self-expression to share pieces of their internal lives authentically. He invited local spoken word poets Alexandra "Axis" Jarrett and Peace Akintade to inspire students, and, in the case of E.D. Feehan Catholic High School, brought in videographer Ania Ślusarczyk to document students' performances.

Reimer's workshops included an overview of the art and history of spoken word poetry, an introduction to poetic devices and exercises focused on listening and writing. This led to performance practice and culminated in a public, online presentation of their work. Centennial Collegiate students also published a chapbook of their poems.

At first, students were hesitant and, in some cases, opposed to participating in spoken word; however, they all ended up creating and performing "genuinely

beautiful pieces," says Reimer. Topics included racism, family separation and mental health issues, as well as lighter subjects such as sports, bike riding and video games. "It was valuable to just let go and encourage writing regardless of the theme."

One student who struggled to communicate in English was able to share his feelings through visual art. "I would talk about metaphors for belonging or not belonging, and he would draw them out. That was really special," Reimer recounts. That student contributed to the chapbook by creating its cover artwork.

Spoken word gave students the freedom to express themselves without worrying about complicated layers of grammar. "If Canada truly is a country that seeks to elevate the stories of the newcomers that settle here, we need to create programs that help them develop their abilities to tell their stories in their new home," Reimer says.

**Left: The cover of the chapbook created by students at Centennial Collegiate in Saskatoon**

**Right: Students from E.D. Feehan Catholic High School in Saskatoon perform their spoken word poetry.**

Photos: Stills from video by Ania Ślusarczyk

Right: Performance photo from Jaye Kovach's *you only want me for my body*, 2022.

Photo: Jera MacPherson



Although *Time* magazine declared 2014 the “transgender tipping point,” trans people continue to experience public scrutiny and violence. As a disabled, butch, trans woman living in Regina, Jaye Kovach uses her art “to foster moments of trans joy and care and create safe spaces for gender nonconformity.”

Her art can be discomfiting yet darkly humorous. Kovach’s lived experiences serve as the source material for works in a wide range of media. Transmisogynistic statements flung at her by others are transformed into artwork when she tattoos them on her body, embroiders them onto floral fabrics and screams them in visceral live performances.

“My work is, on one hand, autobiographical, but it’s also grasping

at the universal. I’m trying to find and make space for the commonalities between my experiences and the experiences of other trans and gender-nonconforming people. A lot of my work has been about finding, building and engaging in community,” she says. While Kovach makes her art primarily for other trans women, “a lot of cisgender people get something out of my work. They usually feel a sense of compassion for the trans experience and understand a bit more of what that’s like,” she explains.

An Independent Artists grant helped Kovach produce enough material for a solo exhibition. “I’m interested in trying to make visible some of the oppression that I’ve experienced as someone who is a butch, trans woman and who is disabled by using my body in these

## Creating Safe Spaces

performances and photos in ways that are not typical to what you’d normally see,” she says.

The work includes self-portraits, photographs made through performance, embroidery, paintings of trans bodies, vests covered in embroidered patches, video work and print-based installations. “I’ve always been interested in different media,” Kovach says. “If I have an idea, I think about the best way to communicate that idea rather than what medium it would be in.”

She also created a film, *The Lovers*, that was shown at Regina’s One-Take Super 8 Festival. It was made with Kovach’s partner, Cat Haines, about their relationship as a butch-femme couple and as two trans women. “I wasn’t sure if people would necessarily totally get it, but a lot of people I really respect in the community came up to me after and said it was great. They appreciated seeing a fresh perspective that’s not normally shown.”

Some of the work developed during her grant has been shown in Neutral Ground Artist Run Centre’s window gallery and at Dunlop Art Gallery in Regina. Kovach hopes to show others in a larger solo exhibition in the near future.

Receiving the grant was validating. “It’s really helped with the feelings of legitimacy as an artist that we all struggle with. It made me feel like my work was on the right track.”

# Reaching Out





Flamenco dance is a unique art form. “Flamenco has a great range of expressive possibilities. It has its own peculiar way of approaching the explosive and rebellious, the jazzy and playful, the severe and classical, the tragic and fateful,” says Lina Kazan. She, along with guitarist and multi-instrumentalist Daniel Regnier, founded Saskatoon’s Flamenco Borealis in 2015.

With limited opportunities to perform during the pandemic, the team wanted to find a way to create their art and get it out into the world. A film was the perfect solution. “It’s beautiful to be able to combine our craft in flamenco with our interest in cinema. The pandemic gave us an excuse to explore that dream sooner rather than later,” Kazan says.

The duo created the film *Take My Hand* with the support of an Independent Artists grant. “In flamenco, live music and dance engage in ways that are distinctive and dramatic, which presents exceptional possibilities for original screen dance creation,” Kazan notes. Apart from feature-length films by Carlos Saura, flamenco has been relatively neglected in film. Flamenco Borealis was keen to change this.

The theme of *Take My Hand* is human connection, with the title providing the guiding image and metaphor for the work. “It is inspired by the general state of human relations in a time when many traditional social structures have been swept away, as well as by the recent period of social distancing,” remarks Kazan.

The film is structured around two traditional flamenco dance pieces and musical transitions, employing “screen dance” techniques rather than using a continuous documentation of a theatrical dance performance. These methods include weaving a story into the work, choreographic adaptation to the film medium, use of interactive camera techniques, montage film editing and multi-track pre-recorded music.

Flamenco Borealis submitted *Take My Hand* to festivals around the world in 2021. It premiered as part of the Victoria Flamenco Festival in July 2021 and received the most views of all films during the screening period. They received positive feedback and congratulations from many viewers and the festival organizers.

Gaining international recognition, it was an official selection at the Toronto International Women Film Festival, the Madrid Indie Film Festival, the LA Independent Women Film Awards, the Cannes Film Festival, the Hollywood on the Tiber Film Awards, the Paris Film Awards and the Golden Lemur International Film Festival, and it won awards at three of the festivals. Currently the film resides on the Saskatoon Symphony Orchestra’s concert television platform, where viewers can pay a fee to watch it.

After this positive experience and reception, Flamenco Borealis is planning to make another film, a larger project that has already received funding from the Canada Council for the Arts.

**Opposite: Stills from the film *Take My Hand*, featuring Lina Kazan**

Photos courtesy of Flamenco Borealis

## Double Threats

While they are following different paths, Brayden Renkas and Carolyn Rathgeber are each pursuing two degrees. Supported by Prince Edward Arts Scholarships, Renkas is taking bachelor's degrees in both drama and management at the University of Lethbridge, and Rathgeber is working on bachelor's degrees in flute performance and linguistics at McGill University.

Renkas, from Estevan, realized that he wanted to pursue theatre professionally when he was in a production of *School of Rock* in Grade 9. "Standing on that stage, I realized this is something I could really see myself doing," he says. He decided to add a management degree because he would like to run his own theatre one day. "It's a challenging job market. By combining degrees, my educational journey can go in multiple directions."

After wrapping up his first year, Renkas reflects on what he appreciates most about his program: "I like being able to

take classes in every aspect of theatre. I feel like I can be anything now – not just an actor, but part of the crew or management team." He hopes to perform someday in seasonal small-town theatre companies such as Estevan's Souris Valley Theatre and start making a name for himself.

Rathgeber discovered her love of music in a Kindermusik class when she was six years old, starting with the recorder and quickly moving on to flute. In the summer after Grade 11, she attended an intensive music program surrounded by other high school musicians. "Meeting so many people with similar goals was amazing, and I loved playing music every day. That was a real turning point for me," she says.

In her hometown of Regina, Rathgeber played in the South Saskatchewan Youth Orchestra; at McGill, she has played in their wind orchestra, symphony orchestra and has started her own woodwind quintet. "I really appreciate

that McGill allows me to focus on making music. My academic schedule is structured to allow for lots of playing time," she says.

Now entering her fourth year, Rathgeber sees the trajectory of her career differently. "When I started, I only wanted to be a principal flute in an orchestra. My professors at McGill have shown me that modern music careers are multifaceted. Most professional musicians don't just play in an orchestra – they have an administrative position, or play in multiple ensembles, or have a teaching studio as well. I'm doing my best to broaden my skills to make sure this path is something that can work for me as well," she says.



**Left: Carolyn Rathgeber**

Photo: Nicole Gerhardt

**Right: Brayden Renkas**

Photo: Dexter Martin

**Opposite: DJ Tapaquon**  
*My Little Girl, 2021*  
acrylic on canvas

Photo courtesy of the artist



## Permanent Collection: New Aquisitions

### PURCHASES

	<u>Audra Blais-Boulianne</u>	<i>Ribbon Skirt #1 Red</i>	2021		<u>Audie Murray</u>	<i>Pair of Socks: Fur &amp; Cigarettes</i>	2021
	<u>Audra Blais-Boulianne</u>	<i>Ribbon Skirt #2 Blue with Métis Symbol Appliqués</i>	2021		<u>Lia Pas</u>	<i>sensorium</i>	2016
<b>2</b>	<u>Audra Blais-Boulianne</u>	<i>Star Blanket</i>	2022	<b>11</b>	<u>John Peet</u>	<i>Forgotten</i>	2019
	<u>Jared Boechler</u>	<i>The Night Tourist</i>	2020		<u>Sharon L. Pelletier</u>	<i>Bone Necklace</i>	2019
<b>12</b>	<u>Myles Charles</u>	<i>Fuel Haul</i>	2021		<u>Wilf Perreault</u>	<i>Abbey Road</i>	2021
	<u>Toby Cote</u>	<i>Capilano</i>	2019		<u>William Philpott</u>	<i>The Evolution of Television</i>	2011
<b>15</b>	<u>Wally Dion</u>	<i>Evening Star, Morning Star</i>	2019		<u>Danielle Poitras</u>	<i>Earrings</i>	2021
	<u>Jaime Favel</u>	<i>Beaded Stud Earrings</i>	2021		<u>Danielle Poitras</u>	<i>Earrings</i>	2021
	<u>Stacey Fayant</u>	<i>Heartberries – beaded medallion</i>	2021		<u>Danielle Poitras</u>	<i>Miniature Drum Set</i>	2021
	<u>Patrick Fernandez</u>	<i>Journey Beyond</i>	2016	<b>1</b>	<u>Melanie Monique Rose</u>	<i>U kin B the Sun</i>	2022
	<u>Joni Rae Fraser</u>	<i>Patience Through the Fire</i>	2022		<u>Brandon Roy</u>	<i>Beaded men's/women's one-size fedora</i>	2021
	<u>Marcy Friesen</u>	<i>Beaded Cuff and Vamp Moccasins</i>	2019		<u>Vera Saltzman</u>	<i>Amber</i>	2017/2021
	<u>Marcy Friesen</u>	<i>Children's Mukluks</i>	2020		<u>Vera Saltzman</u>	<i>Anna</i>	2015/2021
	<u>Marcy Friesen</u>	<i>Skunk Gauntlets</i>	2021		<u>Vera Saltzman</u>	<i>Catherine</i>	2015/2021
	<u>Darren Gowan</u>	<i>Sneak Up (Northern Traditional Dancer)</i>	2020		<u>Vera Saltzman</u>	<i>Dännalee</i>	2017/2021
<b>9</b>	<u>Zach Hauser</u>	<i>From Garden to Table</i>	2019		<u>Vera Saltzman</u>	<i>Fiorella</i>	2016/2021
	<u>Russel Iron</u>	<i>Carved Feather 1, 2 and 3</i>	2021		<u>Vera Saltzman</u>	<i>Helana</i>	2016/2021
	<u>Jordy Ironstar</u>	<i>Nehiyah-Pwat</i>	2022		<u>Vera Saltzman</u>	<i>Isabelle</i>	2015/2021
	<u>Mike Keepness</u>	<i>Prayer Cloths</i>	2020		<u>Vera Saltzman</u>	<i>Ivan</i>	2015/2021
	<u>Karlie King</u>	<i>The Moving Heart</i>	2019–2021		<u>Vera Saltzman</u>	<i>Jacob</i>	2016/2021
	<u>Marie Lannoo</u>	<i>After the Big Bang</i>	2019		<u>Vera Saltzman</u>	<i>Kaida</i>	2017/2021
	<u>Maureen Ledoux</u>	<i>Kokom Starblanket</i>	2022		<u>Vera Saltzman</u>	<i>Lanelle</i>	2016/2021
	<u>Maureen Ledoux</u>	<i>Morning Sunrise</i>	2022		<u>Vera Saltzman</u>	<i>Lilly</i>	2017/2021
	<u>Maureen Ledoux</u>	<i>Reaching for the Stars</i>	2022		<u>Vera Saltzman</u>	<i>Nathan</i>	2017/2021
	<u>Frans Lotz</u>	<i>Bareback Pony</i>	2020		<u>DJ Tapaquon</u>	<i>My Little Girl</i>	2021
	<u>Anna Lindsay MacDonald</u>	<i>Dazzle 2</i>	2013	<b>6</b>	<u>Ba-Hung Tran</u>	<i>To Ease Anxiety</i>	2011
<b>7</b>	<u>Michèle Mackasey</u>	<i>Aski Pikiskēwin</i>	2020		<u>Cherelle Williams</u>	<i>Beaded Necklace with Earrings</i>	2022
	<u>Lesia Maruschak</u>	<i>Oh Canada No. 1</i>	2021		<u>Cherelle Williams</u>	<i>Green Necklace</i>	2021
	<u>Elaine McArthur</u>	<i>Boy's Fancy Dancer Buddy</i>	2022		<u>Cherelle Williams</u>	<i>Medallion Necklace</i>	2021
	<u>Elaine McArthur</u>	<i>Fancy Shawl Dancer Buddy</i>	2022	<b>13</b>	<u>Nic Wilson</u>	<i>Still Life with Archive</i>	2018
	<u>Elaine McArthur</u>	<i>Junior Girl's Jingle Dress Buddy</i>	2022				
<b>4</b>	<u>Cathryn Miller</u>	<i>Nurture, not Nature</i>	2020				
	<u>Sally Milne</u>	<i>Four Directions</i>	2019				
	<u>Sally Milne</u>	<i>Mutual Respect</i>	2021				
<b>3</b>	<u>Sally Milne</u>	<i>Transformation</i>	2019				

**DONATIONS****DONATED BY BRUCE ANDERSON**

<b>Ray Hearn</b>	<i>Wascana Goose</i>	1986
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**DONATED BY AMBER PHELPS BONDAROFF**

<b>Amber Phelps Bondaroff</b>	<i>Rag Rug</i>	2015
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**DONATED BY CONEXUS ARTS CENTRE**

<b>Alan Weinstein</b>	<i>Untitled (musician)</i>	circa 1977
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**DONATED BY NANCY CRITES**

<b>Nancy Crites</b>	<i>Threshold: No Laughing Matter II</i>	2022
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**DONATED BY DONNA DESROSIERS**

<b>Sanford Fisher</b>	<i>Untitled (baby)</i>	1959
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<b>Sanford Fisher</b>	<i>Untitled (young child in feather headdress)</i>	circa 1959
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**GIFT FROM THE ARTIST**

<b>Hans Dommasch</b>	<i>Ellesmere Island</i>	circa 1998
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**DONATED BY THE GERALD HARDY MEMORIAL SOCIETY**

<b>Sanford Fisher</b>	<i>Untitled (portrait of an Indigenous woman in fancy dress)</i>	no date
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<b>Sanford Fisher</b>	<i>Untitled (portrait of an Indigenous man in fancy dress)</i>	no date
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**DONATED BY BEN HARDER**

<b>8 Nettie Harder</b>	<i>Untitled (churches)</i>	1994
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<b>Nettie Harder</b>	<i>Untitled (homestead)</i>	1994
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<b>Nettie Harder</b>	<i>Untitled (working the field)</i>	1999
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**DONATED BY ALISON HAYFORD**

<b>Antoinette Hérivel</b>	<i>The Feast</i>	circa 1993
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<b>George Markel</b>	<i>Pig and Piglets</i>	no date
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<b>William C. McCargar</b>	<i>Harvest #1, The Church, Harvest #2 and Lone Sentinel</i>	no date
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**DONATED BY LINDA JAINE**

<b>Angelique Merasty</b>	<i>Untitled</i>	early 1970s
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<b>Angelique Merasty</b>	<i>Untitled</i>	early 1970s
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**DONATED BY MARTY KLYNE**

<b>Ward Schell</b>	<i>Stones I</i>	2008
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<b>Ward Schell</b>	<i>Stones II</i>	2008
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**DONATED BY JEANNIE MAH IN RECOGNITION OF DOUG TOWNSEND'S MANY YEARS OF QUIET AND DILIGENT WORK AT THE SASKATCHEWAN ARTS BOARD AND HIS ETERNAL BELIEF IN SASKATCHEWAN ARTISTS**

<b>Jeannie Mah</b>	<i>Chanel / Musée Carnavlet</i>	2004
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<b>Jeannie Mah</b>	<i>Niche, France: Largentière, Ardeche / Pont Julien</i>	2006
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<b>Jeannie Mah</b>	<i>Niche, Silvas, Portugal / Video: Regina</i>	2006
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**DONATED BY ERIN MASTRE AND ELAINE SHEPEL**

<b>Agatha Stupnikoff</b>	<i>Sunflowers</i>	no date
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<b>Agatha Stupnikoff</b>	<i>The Sam Stupnikoff Farmstead</i>	1989
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<b>Agatha Stupnikoff</b>	<i>Twilight</i>	1980
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<b>Agatha Stupnikoff</b>	<i>Watching Over the Nest</i>	1980
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**DONATED BY ANDY MCCREADY**

<b>Jack Sures</b>	<i>Untitled</i>	1958
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**TRANSFERRED FROM THE MINISTRY OF SASKBUILDS AND PROCUREMENT**

<b>Susan Hildebrandt</b>	<i>Untitled (late summer farmyard landscape)</i>	circa 1987
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<b>David Thauberger</b>	<i>Farm Yard</i>	1987
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<b>David Thauberger</b>	<i>Farm Yard</i>	1987
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<b>David Thauberger</b>	<i>Farm Yard</i>	1987
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## Permanent Collection: **New Aquisitions**

### DONATED BY NUTRIEN

Victor Cicansky	<i>Table Salad</i>	1981
Victor Cicansky	<i>Tea Time</i>	1981
Jane Turnbull Evans	<i>On Top of the Hill</i>	1978
Jane Turnbull Evans	<i>Woman and Three</i>	1977
Elyse St. George	<i>Saroyan - W.</i>	1973
Elyse St. George	<i>Still Life with Aspidistra</i>	1975
Ann Harbuz	<i>Get Ready to Wash Clothes</i>	no date
Ann Harbuz	<i>Our House in Panoka</i>	1978
Donna Kriekle	<i>Saskatchewan 1-6</i>	1979-81
Doris Wall Larson	<i>Dorothy</i>	1977
Doris Wall Larson	<i>Untitled (reversible print - figure with cat)</i>	1974
William C. McCargar	<i>Untitled (grain elevators)</i>	no date
William C. McCargar	<i>Untitled (threshing)</i>	no date
Cornelius Van Ieperen	<i>Untitled (waiting the threshers)</i>	no date

### DONATED BY WILF PERREAULT

Richard Gorenko	<i>Black Hole</i>	1992
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### GIFTED IN MEMORY OF NORMAN AND SADIE RATNER

Ray Hearn	<i>Girl on a Bearskin Rug</i>	1986
Charles Hilton	<i>Untitled (ceramic vase)</i>	1969
Charles Hilton	<i>Untitled (pot with bark texture)</i>	1976

### DONATED BY VERA SALTZMAN

Vera Saltzman	<i>Dominique and Emora</i>	2015/2021
5 Vera Saltzman	<i>Jacqueline</i>	2017/2021
Vera Saltzman	<i>Kennedi</i>	2016/2021
Vera Saltzman	<i>Nick</i>	2016/2021
Vera Saltzman	<i>Samuel</i>	2016/2021

### DONATED BY DONALD J. THAUBERGER

David Gilhooly	<i>Untitled (cup)</i>	no date
Kyle Herranen	<i>Green and Rosewood</i>	2014
Kyle Herranen	<i>Purple and Rosewood</i>	2014
Hansen-Ross Pottery (Don Parker)	<i>Untitled (lamp)</i>	1980
Wilf Perreault	<i>Sledge Hockey</i>	1987

### DONATED BY GUY VANDERHAEGHE

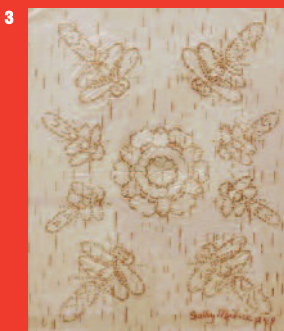
Margaret Vanderhaeghe	<i>More than Maritime</i>	2003
14 Margaret Vanderhaeghe	<i>Ova</i>	1998
Margaret Vanderhaeghe	<i>Remembrance Day</i>	no date

### DONATED BY GARY VARRO

Gary Varro	<i>GAYNADA</i>	1996
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### DONATED BY ZANE WILCOX

10 Zane Wilcox	<i>Perceptual Playground - Section A</i>	2015
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#### Photos (opposite):

1. SK Arts
2. SK Arts
3. Tim Hopkins
4. Saskatchewan Craft Council
5. Photo courtesy of the artist
6. Photo courtesy of the artist
7. Barb Reimer
8. Kimberley Heihs
9. Photo courtesy of the artist
10. Photo courtesy of the artist
11. Photo courtesy of the artist
12. Miriam Körner
13. Photo courtesy of the artist
14. Sylvia Legris
15. KT Kanazawich

#### Photos (page 39):

1. Station Arts Centre
2. Don Hall
3. Saskatchewan Craft Council
4. Bonnie Gilmore
5. Danielle Tocker
6. Wanuskewin Heritage Park
7. Don Hall
8. City of Kenora

Funded by the Government of Canada / Financé par le gouvernement du Canada

Canada

The major reorganization of the Permanent Collection storage facilities was funded in part by the Government of Canada through the Canada Cultural Spaces Fund at Canadian Heritage/Patrimoine canadien.



## Permanent Collection: Works on Loan

SASKATOON PUBLIC LIBRARY, FRANCIS MORRISON BRANCH,  
SASKATOON (APR. 29, 2021 TO APR. 28, 2023)

Joe Fafard *Reveille* 2012

ESPLANADE ARTS & HERITAGE CENTRE, MEDICINE HAT, AB  
(MAY 29 TO JUL. 31, 2021), VERNON PUBLIC ART GALLERY,  
VERNON, BC (OCT. 8 TO DEC. 22, 2021),  
**MARSHA KENNEDY: EMBODIED ECOLOGIES**

Marsha Kennedy *Setting IV* 1997

Marsha Kennedy *Setting VI* 1997

Marsha Kennedy *Setting VIII* 1997

**6** WANUSKEWIN HERITAGE PARK, SASKATOON  
(JUN. 1, 2021 TO JAN. 31, 2022)

Joe Fafard *Big Bear* 1975

**2** MACKENZIE ART GALLERY, REGINA (JUN. 12 TO NOV. 14, 2021),  
**TOUCHING EARTH AND SKY**

Mary Longman *60s Scoop Child Labour* 2004

**1** STATION ARTS CENTRE, ROSTHERN (JUL. 3 TO AUG. 29, 2021),  
**RAY KEIGHLEY: CHASING IDENTITY AND RECONCILIATION**

Ray Keighley *Behind the Scenes* 1990

Ray Keighley *Elk Moon—Wāwāskesiw pīsim* 2019

**4** ART GALLERY OF SWIFT CURRENT, SWIFT CURRENT  
(JUL. 3 TO SEP. 4, 2021), **CHARLEY FARRERO: A CERTAIN DETOUR**

Charley Farrero *Sangre* 2019

LA TROUPE DU JOUR, SASKATOON (JUL. 16, 2021 TO JUL. 15, 2022)

Otto Rogers *Migration No.2* 1958

**8** THE MUSE, DOUGLAS FAMILY ART CENTRE, KENORA, ON  
(JUL. 31, 2021 TO NOV. 27, 2021), **RUTH CUTHAND: BEADS OF TRUTH**

Ruth Cuthand *Influenza* 2008

Ruth Cuthand *PTSD* 2020

Ruth Cuthand *Syphilis* 2009

MOUNT SAINT VINCENT UNIVERSITY ART GALLERY, HALIFAX, NS  
(AUG. 14 TO OCT. 14, 2021), THE ROBERT MCLAUGHLIN GALLERY,  
OSHAWA, ON (NOV. 27, 2021 TO APR. 16, 2022), **TASKOCH PIPON  
KONA KAH NIPA MUSKOSEYA, NEPIN PESIM ETI PIMACHIHEW I LIKE  
THE WINTER SNOW KILLS THE GRASS, THE SUMMER SUN REVIVES  
IT** (COORDINATED BY TRUCK CONTEMPORARY ART)

Joi Arcand *ēkawiya nēpewisi* 2019

**7** MACKENZIE ART GALLERY, REGINA (OCT. 14, 2021 TO FEB. 13, 2022),  
**BEYOND THE STONE ANGEL: ARTISTS REFLECT ON THE DEATHS OF  
THEIR PARENTS**

Shauna Beharry *You who are Older than us* 1991-2021

GODFREY DEAN GALLERY, YORKTON (NOV. 1 TO DEC. 23, 2021),  
**MELANIE MONIQUE ROSE: THE FLOWER PEOPLE**

Melanie Monique Rose *The Flower People, Red & Black II* 2019

**5** ORGANIZATION OF SASKATCHEWAN ARTS COUNCILS, ARTS ON THE  
MOVE, TOURING SK (FEB. 1, 2022 TO JAN. 23, 2024),  
**THE FLOWER PEOPLE: MELANIE MONIQUE ROSE**

Melanie Monique Rose *The Flower People, Red & Black II* 2019

ART GALLERY OF SWIFT CURRENT, SWIFT CURRENT  
(MAR. 26 TO MAY 24, 2022),  
**EDWARD POITRAS: REVOLUTION IN THE ROCK GARDEN**

Edward Poitras *Offensive/Defensive* 1988

Edward Poitras *Mistaseni* 2001-2002

*Pile of Cars (Apache, Pontiac,  
Winnebago, Yuma, Cheyenne,  
Ottawa, Cherokee, Miami, Wichita,  
Thunderbird, Mohawk, Delaware)*

Edward Poitras 1994

**3** SASKATCHEWAN CRAFT COUNCIL, SASKATOON  
(MAR. 25, 2022 TO MAY 14, 2022),  
**ROOTED HANDMADE HOUSE: 50 YEARS OF CRAFT**

Pat Adams *10:10 p.m. June 10, Saskatchewan* 1983

John Elder *Covered Dish* 1988

Marge Foley-Jacob *Vase* 1974

Marge Foley-Jacob *Bowl* 1986

Puck Janes *Aerial Landscape in Winter  
(from Winter Aerials series)* 2010

Puck Janes *Ripe Field (from 8 Sections series)* 2010

Olive Kalapaca *First Frost* 1980

Cathryn Miller *Decade Jacket* 1983

Winston Jack Quan *Pendant* 1980

Winston Jack Quan *Earrings* no date

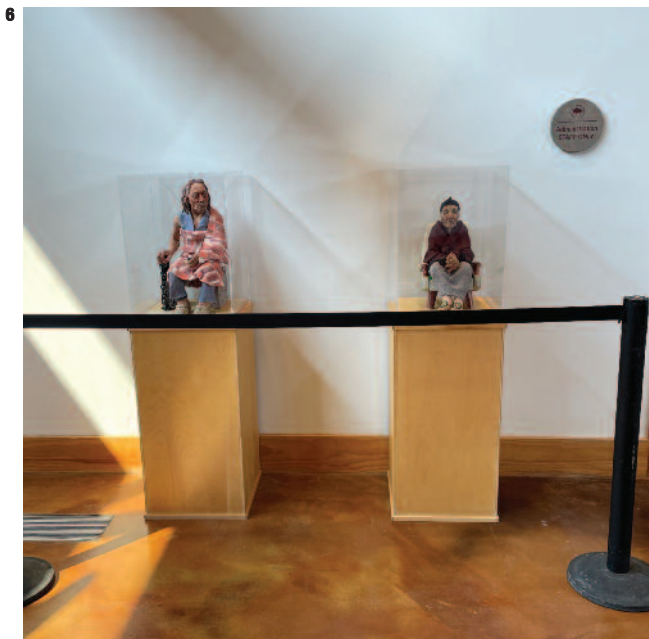
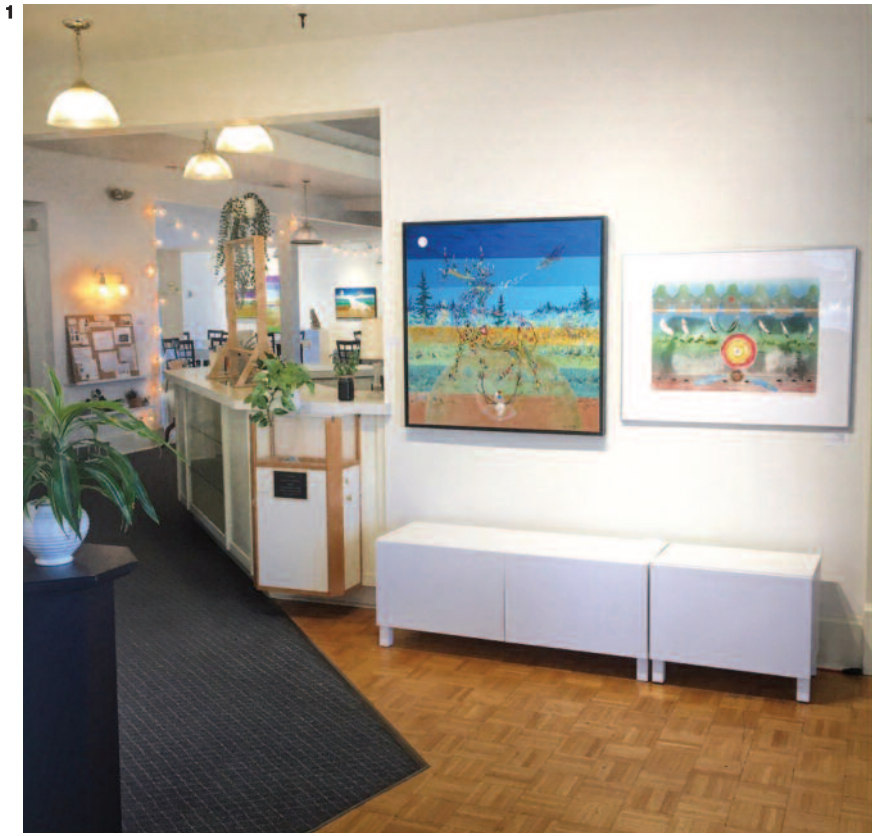
Louise Roy *Jar* 1980

Marg Rudy *Man's Long Scarf* 1987

Marlene Zora *Flat Bowl* circa 1976

Marlene Zora *Untitled (bowl)* 1990





## In Memory

**Calvin Abrahamson** served as the Executive Director of SK Arts (then the Saskatchewan Arts Board) from 1968–71, Director of the Canada Council Regional Office in Saskatoon from 1978–79 and Executive Director of Saskatchewan Community Theatre in Regina from 1986–95. Abrahamson was also an active volunteer, serving as President of the Saskatchewan Region of the Dominion Drama Festival and the Regina Little Theatre Society, as well as a member of the MacKenzie Art Gallery Society and the Regina Orchestral Society. He was named to the Order of Canada in 1989.

**Darrell Bell** was a Saskatoon painter who was known for his landscapes depicting the grandeur of the prairies. His paintings have been exhibited in solo and group exhibitions throughout Canada and are in numerous public and corporate collections, including the SK Arts Permanent Collection. Bell opened the Darrell Bell Gallery in 1998, which was rooted in his desire to develop artists and create an environment where people could make a living as artists in Saskatchewan.

**Stuart Bozyk** started playing drums as a teenager, performing with the Moose Jaw Pipe Band and a local jazz group before becoming a regular session player at CopperDog Studios in Winnipeg. He wrote a variety of songs from smooth jazz to “crash and bang,” with titles like “The Bastile,” “Burger and a Beer” and “Crawl Across the Floor for You.” He was a master of creative ad libs, with his tunes leaving his fans in hysterics.

**Mick Burrs** was known by his literary name Steven Michael Berzensky. He was a renowned poet who published seven books and received the 1983 Saskatchewan Poetry Award and the 1998 Saskatchewan Book Award for Poetry. He was also a former editor of *Grain*, the prestigious prairie literary magazine. Composer James Wright set Burrs’ poem “Quilled Sonnet” to music, sung by Ottawa soprano Doreen Taylor-Claxton, for the much-lauded CD *Hail: Canadian Art Song*.

**Marilyn Ann Harrison** was a founder of Saskatoon Opera, serving as its General Manager from 1978 through 1994. A piano teacher, she was a judge at music festivals and gave workshops across Canada. She edited the book *Piano Pedagogy and Performance Principles*, published in 1992. She continued to teach privately and adjudicate after her retirement in Cape Breton. There, she founded a community-based theatre group, was a music and drama critic for the CBC and various newspapers and a board member of Theatre Nova Scotia.

**Karen Heinrichs** was volunteer chair of the Saskatoon Fringe Festival and received a Tourism Leadership Award from Tourism Saskatchewan for her distinguished service. She was a board member for Saskatoon’s Bridge City Chorus, for which she also sang. Her obituary stated, “A spirit of volunteerism in big and small ways coursed through her veins.” Heinrichs enjoyed acquiring and making handmade pieces, creating art such as pottery, paintings, fused glass and embroidery in her spare time.

**Harold Johnson** was a celebrated Cree author who was an influential voice among Indigenous writers in Canada. He was born in northern Saskatchewan and studied law at Harvard Law School, where he also wrote his first novel, *Billy Tinker*. His groundbreaking book *Firewater: How Alcohol Is Killing My People (and Yours)* was a finalist for the 2016 Governor General’s Literary Award for Non-Fiction. He wrote 11 books ranging from non-fiction calls to action to genre-bending narrative to fantasy.

**Anne Pennylegion** was passionate about books and worked in book purchasing and selling in various book stores in Toronto, Penguin Publishing Company, Sutherland Bookstore in Regina and the University of Regina Bookstore. She worked with the Saskatchewan Writers’ Guild in policy development and organized writer retreats. Most recently, Anne worked with the Saskatchewan Library Association as Program Coordinator, where she helped develop programs such as Saskatchewan Library Week, Freedom to Read Week, and One Book, One Province.

**Richard Spafford** was an arts advocate and supporter who received the Lieutenant Governor’s Arts Award in Leadership in 2005 for his contributions to the arts in Saskatchewan, most notably through the establishment of the Saskatchewan Foundation for the Arts. In the late 1960s, Spafford opened a specialized bookstore, the Book Cellar, which eventually became Spafford Books. He was also a consummate and gifted collector of fine art, ceramics and antiques. Many of the pieces he collected can be found in public collections such as that of SK Arts.

**Maria Stewart** was a member of the Swift Current Arts Council from its inception in 1979 until 2009 and was also a member of the board of directors of SK Arts (at that time known as the Saskatchewan Arts Board). In 1992, she was presented with the 125<sup>th</sup> Anniversary of the Confederation of Canada Medal. She studied batik, quilting and Ukrainian egg dyeing and went on to teach classes in all of these throughout the province.

**George Taylor** was the frontman and co-founder of Regina band Stepchyle, which Jack Semple has called the best soul/funk band in Canada. Taylor was an accomplished guitarist and singer who was known for his rhythmic playing, his passionate, soulful singing and his ability to brilliantly arrange music in his head. Friends say he had a great sense of humour and was an authentic, quiet genius with a commanding voice.

**Victor Tiede** was an accomplished artist and musician. His work has been represented by Nouveau Gallery and Susan Whitney Art Gallery in Regina and can be found in the Permanent Collection of SK Arts. He was a co-manager of Boomtown Drums in Regina, and his music ventures included Vikki T. Digital Drum Compositions, The Ghanadians with master drummer Joseph Ashong, Skin & Bone, Bandja, Jambalay and Tuesday Night Jam.

**Leslie Anne Wilson**, of the White Bear First Nation, served as an Indigenous Arts Consultant for SK Arts and was involved for many years as a volunteer assessor for SaskCulture funding programs. Her work at Kahkewistahaw First Nation through the Aboriginal Arts and Cultural Leadership Program helped to restore traditional and cultural worldviews in First Nations’ communities and families by welcoming babies into the world grounded in the warmth and calm of traditional cultural practices.

**Henry Woolf** was a theatre, film and television actor who performed in the UK, New York and Canada. He moved to Canada in 1978 to teach in the University of Alberta Drama Department, before coming to Saskatoon, where he taught at the University of Saskatchewan (1983–97), inspiring a generation of actors. He was also Artistic Director of Shakespeare on the Saskatchewan (1991–2001) and was awarded the Saskatchewan Order of Merit in 2014–15.

## Strategic Planning

The Board of Directors at SK Arts approved our new three-year strategic plan at the beginning of the pandemic. As a result, SK Arts – just like the rest of the arts community – has spent two years dealing with the repercussions of the pandemic, although we have tried to maintain a focus on our stated strategic goals as well.

As is the case for everyone, it is only through determination that we have been able to demonstrate the following progress in 2021/22.

### REAFFIRM THE VALUE OF THE INDIVIDUAL ARTIST

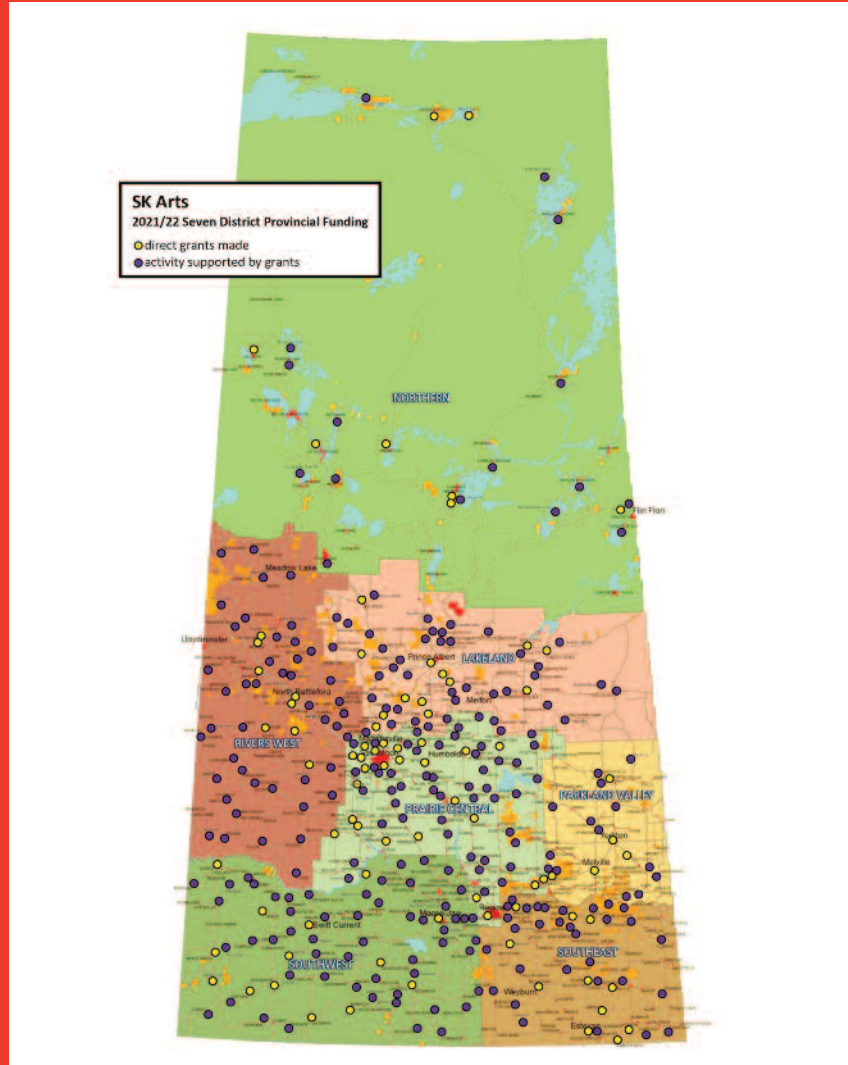
- supported 44.1% of applicants to the Independent Artists (IA) program, which is our highest success rate ever and a marked increase from 22.6% only five years ago
- provided funds to 21 additional artists to purchase equipment necessary for their practice through a special Equipment Purchase Fund in 2021/22
- 522 new works of art were created with funding from our IA programs, which is an increase of 13% from the prior year
- implemented new rubric for the Sector Development stream of the Professional Arts Organizations Program to assess applicants directly on the support that they provide for Saskatchewan artists

### PROVIDE ACCESS

- 26% of all funds awarded to individual grantees was given to first-time SK Arts recipients, including almost 50% of all Micro-Grant and Equipment Purchase Fund grants and over 20% of IA grants
- experimented with lottery-based assessment and telephone applications for Equipment Purchase Fund to remove barriers to grant application and assessment processes
- SK Arts funding impacted almost 350 communities all around the province – our highest figure ever!

### CHAMPION THE ARTS

- hosted virtual Saskatchewan Arts Awards, with real-time feeds of all short-listed nominees and live acceptance speeches
- launched the Part of You marketing campaign in an effort to speak to the general public about the importance of public arts funding



- began work, in partnership with Creative Saskatchewan, SaskCulture and the Ministry of Parks, Culture and Sport, on a media campaign to encourage audiences to return to arts and cultural activities to be launched in summer/fall 2022

### BUILD A RESILIENT AGENCY

- undertook significant work around equity, diversity and inclusion, including extensive professional development for staff and the public release of the agency's beliefs regarding and commitments to ED&I work

- completed a major reorganization of the Permanent Collection storage facilities with support from Canadian Heritage/Patrimoine canadien, resulting in increased capacity of 35% for 2D artwork and 50% for 3D work

### NEW STRATEGIC PLANNING PROCESS

Through 2022/23, SK Arts will be engaging in a new strategic planning process – our first since the COVID-19 pandemic brought unprecedented challenges and changes to the arts community. Watch in fall 2022 for opportunities to engage with SK Arts and share your thoughts. Let us know what is important to you, so it can be reflected in the new strategic plan.

## Grants & Funding

### ARTISTS IN COMMUNITIES

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

<b>2022 Saskatchewan Winter Games Regina Inc.</b>	Development	Regina	1,000
<b>25th Street Theatre Centre Inc. Ford, Kelsey</b>	Projects	Saskatoon	20,000
<b>Age Friendly Outreach &amp; Resource Network</b>	Development	Bushell Park	1,000
<b>Chokecherry Studios Slusar, Zoe</b>	Projects	Saskatoon	20,000
<b>City of Humboldt Cultural Services</b>	Development	Humboldt	1,000
<b>City of Prince Albert Monahan, Lynda</b>	Projects	Prince Albert	20,000
<b>Conservatory of Performing Arts Dechene, Paul</b>	Projects	Regina	10,000
<b>Eastend Branch Library</b>	Development	Eastend	995
<b>Estevan Art Gallery &amp; Museum Langweiser, Ruth</b>	Residencies	Estevan	45,000
<b>Firmly Rooted Homeschool Support &amp; Resource Centre Inc.</b>	Development	Stenen	1,000
<b>Firmly Rooted Homeschool Support &amp; Resource Centre Inc.</b>	Development	Stenen	1,000
<b>First Nations University of Canada</b>	Development	Regina	1,000
<b>Friends of the Saskatoon Afforestation Areas Inc.</b>	Development	Saskatoon	1,000
<b>Friesen, Marcy</b>	Development	Carrot River	966
<b>Gallery/art placement Inc., The</b>	Development	Saskatoon	1,000
<b>Gallery/art placement Inc., The Biofeedback Art Collective</b>	Projects	Saskatoon	20,000
<b>Girls Rock Camp Saskatoon</b>	Development	Saskatoon	1,000
<b>Learning Disabilities Association of Saskatchewan - Prince Albert Branch</b>	Development	Prince Albert	1,000
<b>Listen to Dis' Community Arts Organization Inc. Ouellette, Dianne</b>	Projects	Regina	20,000
<b>Live Out Loud Theatre</b>	Development	Regina	1,000
<b>Lloydminster Public School Division</b>	Development	Lloydminster	1,000
<b>Lumsden Beach Camp Inc. Dunn, Shaunna Elise</b>	Projects	Regina	15,000
<b>Moose Jaw Museum &amp; Art Gallery</b>	Development	Moose Jaw	1,000
<b>Muskoday First Nation Community School Joseph, Kevin</b>	Projects	Muskoday	20,000
<b>North Saskatchewan Independent Living Centre Inc. La Marre, Rebecca</b>	Projects	Saskatoon	10,000
<b>North Saskatchewan Independent Living Centre Inc. La Marre, Rebecca</b>	Projects	Saskatoon	10,000

<b>Old Coronach Street Festival Bellefleur, Stephanie</b>	Projects	Coronach	8,000
<b>passion2action Youth Empowerment</b>	Development	Regina	1,000
<b>River Road Festival</b>	Development	St. Louis	1,000
<b>Riversdale Business Improvement District Han, Xiao</b>	Projects	Saskatoon	9,508
<b>Saskatchewan Council for International Cooperation, The (SCIC)</b>	Development	Regina	1,000
<b>Saskatchewan History and Folklore Society</b>	Development	Saskatoon	998
<b>Saskatchewan History and Folklore Society Peeteetue, Curtis</b>	Projects	Saskatoon	5,751
<b>Saskatchewan Seniors Association Inc.</b>	Development	Vanscoy	1,000
<b>Saskatoon Business College</b>	Development	Saskatoon	750
<b>Shurniak Gallery Inc.</b>	Development	Assiniboia	1,000
<b>Shurniak Gallery Inc. Thorburn, Crystal</b>	Projects	Assiniboia	20,000
<b>Tri-Community Dance Club</b>	Development	La Ronge	1,000
<b>Wild Sky Adventure Learning Hosaluk, Laura</b>	Projects	Saskatoon	13,900

### 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>Bedford Road Collegiate Reimer, Joel Dash</b>	Projects	Saskatoon	19,500
<b>Bethlehem School Bradley, Bevin</b>	Projects	Saskatoon	8,700
<b>Bishop Lloyd Middle School</b>	Development	Lloydminster	1,000
<b>Cameron, Ian</b>	Development	Regina	1,000
<b>Centennial Collegiate EAL Program Reimer, Joel Dash</b>	Projects	Saskatoon	5,700
<b>Churchill Community High Pacquette, John</b>	Projects	Black Lake	10,000
<b>Dinsmore Composite School</b>	Development	Dinsmore	1,000
<b>Dr. Martin LeBoldus Band Program</b>	Development	Regina	1,000
<b>E. D. Feehan Catholic High School Reimer, Joel Dash</b>	Projects	Saskatoon	4,580
<b>École Dundonald School Cooley, Paula</b>	Projects	Saskatoon	8,217
<b>École Elsie Mironuck Community School Semple, Tara</b>	Development	Regina	1,000
<b>École Vickers Public School</b>	Development	Prince Albert	1,000
<b>Friday, Kristi</b>	Development	Saskatoon	1,000

<b>Humboldt Public School</b>	Development	Humboldt	1,000
<b>John Diefenbaker Public School</b>	Development	Prince Albert	1,000
<b>Lester B. Pearson Elementary School</b>	Development	Saskatoon	1,000
<b>Minahik Waskahigan Elementary School</b>	Residencies	Pinehouse Lake	41,500
<b>Mistawasis Nehiyawak High School</b>	Residencies	Hepburn	40,000
<b>Moffatt, Kris</b>			
<b>Saskatoon Christian School</b>	Development	Saskatoon	1,000
<b>Saskatoon Public Schools</b>	Development	Saskatoon	1,000
<b>St. Frances Cree Bilingual School - Bateman</b>			
<b>Harekin Bishop, Mary</b>	Projects	Saskatoon	10,000
<b>St. Frances Cree Bilingual School - Bateman</b>			
<b>Harekin Bishop, Mary</b>	Projects	Saskatoon	10,000
<b>Stoughton Central School</b>	Development	Stoughton	1,000
<b>Sylvia Fedoruk Elementary School</b>	Development	Saskatoon	1,000
<b>Thomson Community School</b>	Development	Regina	1,000
<b>Thomson Community School</b>			
<b>Goodon, Jayde</b>	Projects	Regina	11,500
<b>Turtleford Transition School</b>			
<b>McNab, Bonny</b>	Projects	Turtleford	9,303

#### EQUIPMENT PURCHASE FUND

<b>Ba, Flany</b>	Dance	Regina	4,000
<b>Bandur, Breanne</b>	Visual	Saskatoon	712
<b>Berenbaum, Jenna</b>	Theatre	Saskatoon	2,500
<b>Blackman, Shawn</b>	Music	Prince Albert	2,492
<b>Brophey, Erin</b>	Music	Saskatoon	2,500
<b>Cameron, Ian</b>	Music	Regina	2,450
<b>Craig, Robert</b>	Multidisciplinary	Regina	2,500
<b>Diederichs, Callen</b>	Music	Saskatoon	800
<b>Elder, Daniel</b>	Music	Regina	1,485
<b>Ferraton, Dominique</b>	Visual	Gravelbourg	2,500
<b>Kuse, Stephanie</b>	Media Arts	Saskatoon	5,000
<b>Lerat, Muskwa</b>	Media Arts	Saskatoon	2,000
<b>Mikkola, Elian</b>	Media Arts	Regina	5,000
<b>Minnema, Conner</b>	Music	Saskatoon	1,000
<b>O'Bertos, Taegan</b>	Theatre	Saskatoon	3,500
<b>Pederson, Krystle</b>	Music	Saskatoon	2,500
<b>Robinson, Jared</b>	Visual	Moose Jaw	4,010
<b>Saltzman, Vera</b>	Visual	Fort Qu'Appelle	1,500
<b>Ulan-Hohol, Mykola</b>	Music	Saskatoon	1,225
<b>Van Rees, Ken</b>	Visual	Saskatoon	1,700
<b>Williams, Janet</b>	Visual	Saskatoon	944

#### INDEPENDENT ARTISTS

<b>Aitken, Neil</b>	Literary	Regina	10,270
<b>Akakpo, Senyo</b>	Dance	Regina	10,400
<b>Alvarez, Kris</b>	Theatre	Regina	15,500
<b>An, Andrea</b>	Music	Saskatoon	5,000
<b>Anderson, Charles</b>	Literary	Regina	8,265
<b>Andronyk, Jeanie</b>	Visual	Shaunavon	1,500
<b>Atkins, Amalie</b>	Visual	Saskatoon	18,000
<b>Avramenko, James</b>	Literary	Saskatoon	6,000
<b>Baerwaldt, Wayne</b>	Visual	Assiniboia	4,884
<b>Baudemont, David</b>	Literary	Saskatoon	4,000
<b>Begamudre, Ven</b>	Literary	Regina	11,900
<b>Benning, Sheri &amp; Heather</b>	Media Arts	Saskatoon	15,000
<b>Berenbaum, Jenna</b>	Theatre	Saskatoon	3,500
<b>Billingsley, Alyssa</b>	Theatre	Saskatoon	16,000
<b>Bornstein, Eli</b>	Visual	Saskatoon	18,000
<b>Bracht, Kathryn</b>	Multidisciplinary	Regina	12,000
<b>Bundon Pfeifer Henderson</b>	Multidisciplinary	Regina	10,816
<b>Buttered Ghost Theatre</b>	Theatre	Saskatoon	16,000
<b>Cameron, Ian</b>	Music	Regina	5,000
<b>Cameron, Steph</b>	Music	Saskatoon	10,000
<b>Davis, Lindsay</b>	Music	North Portal	8,000
<b>Dawson, Michael</b>	Music	Estevan	7,500
<b>Dieter, Mark</b>	Theatre	Fort Qu'Appelle	4,000
<b>Dim Coast, The</b>	Multidisciplinary	Saskatoon	16,000
<b>Dunlop, Bonnie</b>	Literary	Swift Current	9,000
<b>Duvall, Linda</b>	Visual	Saskatoon	13,000
<b>Dynamic Video Imaging Corporation</b>	Media Arts	Saskatoon	4,000
<b>Earle, Shawn</b>	Music	Regina	4,350
<b>Ejike, Victor</b>	Media Arts	Regina	1,500
<b>Elixir Ensemble</b>	Music	Riverside Estates	5,600
<b>Epp, Carole</b>	Visual	Saskatoon	5,000
<b>Fernandez, Cezar Patrick I</b>	Visual	Regina	7,500
<b>Fookes, Jasmin</b>	Visual	Saskatoon	7,500
<b>Francis, Cate</b>	Visual	Saskatoon	7,500
<b>Frison, Lucas</b>	Media Arts	Regina	13,802
<b>Garcia-Luna, Gabriela</b>	Visual	Saskatoon	17,000
<b>Garneau, David</b>	Visual	Regina	7,000
<b>Grummett, S.E.</b>	Theatre	Saskatoon	16,000
<b>Han, Xiao</b>	Multidisciplinary	Saskatoon	5,497
<b>Hardy, Greg</b>	Visual	Saskatoon	4,000
<b>Harpham, Lindsay</b>	Dance	Tisdale	12,000
<b>Harpham, Lindsay</b>	Dance	Tisdale	7,600

## Grants & Funding

Hill, Gerald	Literary	Regina	16,500
Hobsbawn-Smith, Denise	Literary	Saskatoon	12,600
Holland, Matthew	Media Arts	Regina	4,000
Johner, Lucas	Music	Saskatoon	7,500
Johnson, Ashley	Dance	Regina	4,700
Johnstone, Hilary	Visual	La Ronge	6,439
Kazan, Lina	Multidisciplinary	Saskatoon	16,585
Knight, Lancelot	Music	Saskatoon	8,000
Körner, Miriam	Multidisciplinary	Air Ronge	8,500
Kovach, Jaye	Visual	Regina	6,295
Kuse, Stephanie	Media Arts	Saskatoon	14,000
Lepage, Mario	Music	St. Denis	5,000
Lynch, Rory	Music	Saskatoon	4,644
Macdonald, Daniel	Theatre	Saskatoon	11,000
Matyushenko, Valentyna	Dance	Grandora	10,405
McCrea, Debbie	Visual	Mankota	3,000
Mehlsen, Erik	Music	Regina	4,000
Meldrum, Jeff	Visual	Regina	3,800
Meneley, Barbara	Visual	Val Marie	4,751
Metcalfe, Shayne	Media Arts	Waldheim	10,000
Minnema, Conner	Music	Saskatoon	5,500
Mohsin, Ayesha	Multidisciplinary	Regina	14,787
Moker Wernikowski, Connie	Dance	Regina	3,050
Nachtigall, Jeff	Visual	Regina	12,604
Parenteau, Donny	Music	Prince Albert	5,989
Parovsky, Karley	Music	Regina	7,500
Pegasus Productions	Theatre	Regina	14,750
Per Sonatori	Music	Regina	8,000
Petit, Marcel	Media Arts	Saskatoon	4,862
Pridmore, Helen	Music	Saskatoon	2,887
Red Smarteez Marionettes	Media Arts	Saskatoon	14,000
Rosenwald/Rose	Visual	Saskatoon	18,000
Schultz, Rylan	Music	Saskatoon	7,000
Scott, Tallus	Music	Saskatoon	5,000
Sheikh, Sheheryar	Literary	Saskatoon	18,000
Sketchy Bandits, The	Theatre	Warman	5,205
Snake River	Music	Regina	6,530
St. Pierre, Laura	Visual	Saskatoon	6,025
Stonhouse, David	Visual	Saskatoon	2,364
Straker, Jeffery	Music	Regina	6,000
Tiggelers, Larissa	Visual	Regina	14,000
Tsougrianis, George	Media Arts	Swift Current	12,000
Tupper, Katharine	Music	Saskatoon	7,500

Uzelman, Kara	Visual	Nokomis	18,000
Vanderhaeghe, Guy	Literary	Saskatoon	18,000
W3APONS	Music	Saskatoon	10,000
Weber, Joanne	Theatre	Regina	16,714
Wensel, Judy	Theatre	Regina	17,000
Wilcox, Zane	Visual	Regina	5,000
Wilson, Nic	Visual	Regina	15,150
Worrell, Peggy	Literary	Swift Current	5,000
Yokozawa Farquharson, Hanna	Visual	Saltcoats	18,000
Yokozawa Farquharson, Hanna	Visual	Saltcoats	7,500
YXE Drag Collective	Theatre	Saskatoon	18,000
Zhao, JingLu	Visual	Saskatoon	4,480

### INDIGENOUS PEOPLES ART AND ARTISTS

Baptiste, Falynn	Music	Saskatoon	7,500
Burnouf, Jordyn	Media Arts	Île-à-la-Crosse	5,000
Cameron, Steph	Music	Saskatoon	15,300
Cuthand, Shawn	Multidisciplinary	Saskatoon	7,500
Daniels, Kelly	Multidisciplinary	Cando	\$5,000
Deiter, Christine	Visual	Balcarres	7,500
Feather, The	Multidisciplinary	Saskatoon	18,000
Fern, Lucy	Visual	Prince Albert	2,000
Hyggen, Vanessa	Multidisciplinary	Saskatoon	7,500
Hykaway, Natasha	Visual	Prince Albert	500
Janvier, Bobby	Visual	La Loche	7,500
Janvier, Bobby	Visual	La Loche	2,000
Keighley, Ray	Visual	Warman	12,000
Lafferty, Richard	Media Arts	Prince Albert	2,000
Lavallee, Zachary	Visual	Saskatoon	3,400
Ledoux, Maureen	Visual	Saskatoon	7,500
Lerat, Muskwa	Music	Saskatoon	6,000
Martin-Arcand, Logan	Theatre	Saskatoon	7,500
McIntyre, Nelda	Visual	Saskatoon	7,500
Morin, Myrtle	Visual	Saskatoon	5,000
Okemaysim, Aren	Music	Regina	10,000
Pacquette, John	Music	Black Lake	4,000
Pawlowich, Raistlin	Music	Saskatoon	7,500
Pelletier, Jeanne	Multidisciplinary	Regina	18,000
Poitras-Jarrett, Phyllis	Visual	Regina	7,500
Rabbitskin, Ashley	Visual	Saskatoon	1,850
Ratt, Molly	Visual	Air Ronge	7,500
Rose, Melanie	Visual	Regina	15,500
Severight, Tanya	Visual	Whitecap	7,500

<b>Skjeie, Cooper</b>	Literary	Saskatoon	7,500
<b>Smith, James</b>	Media Arts	Muskoday	2,000
<b>Stevens, Tracy</b>	Literary	Regina	5,000
<b>Sutherland, Dallas</b>	Media Arts	Rosthern	2,000

#### MICRO-GRANT PROGRAM

<b>Anderson, Darryl</b>	Music	Saskatoon	1,000
<b>Artesian Performing Arts Inc.</b>	Multidisciplinary	Regina	2,000
<b>Aubichon, Holly</b>	Visual	Regina	1,000
<b>Ay, Caramba! Theatre</b>	Theatre	Saskatoon	2,000
<b>Baerwaldt, Wayne</b>	Visual	Assiniboia	1,000
<b>Bandur, Breanne</b>	Visual	Saskatoon	1,000
<b>Bates-Hardy, Courtney</b>	Literary	Regina	951
<b>Benjamin, Paul</b>	Visual	Saskatoon	1,000
<b>Benning, Sheri &amp; Heather</b>	Multidisciplinary	Saskatoon	2,000
<b>Bent, Alexander</b>	Music	Saskatoon	1,000
<b>Bluemke, Cat</b>	Media Arts	Regina	1,000
<b>Bogan, Jillian</b>	Visual	Saskatoon	1,000
<b>Bornstein, Eli</b>	Literary	Saskatoon	1,000
<b>Boutin-Maloney, Byrun</b>	Music	Riceton	1,000
<b>Bradshaw, Ryan</b>	Literary	Saskatoon	750
<b>Bridge Theatre Collective</b>	Theatre	Saskatoon	2,000
<b>Burzminski, Dalton</b>	Music	Regina	1,000
<b>Chrysalis Theatre</b>	Theatre	Saskatoon	2,000
<b>Cram, Kathie</b>	Literary	Saskatoon	937
<b>Currie, Dillon</b>	Music	Swift Current	250
<b>Devine-Tajgardan, Negar</b>	Visual	Saskatoon	1,000
<b>Dishaw, Jessie</b>	Visual	Regina	250
<b>Duesterbeck, Florence</b>	Visual	Regina	1,000
<b>Edmunds, Alexander</b>	Indigenous Beadwork	Saskatoon	1,000
<b>Ells, Chrystene</b>	Literary	Regina	1,000
<b>FadaDance Troupe Inc.</b>	Dance	Regina	2,000
<b>Faye, Nick</b>	Music	Regina	1,000
<b>Fidelak, Terri</b>	Multidisciplinary	Regina	1,000
<b>Fink, Heike</b>	Visual	Prud'homme	1,000
<b>Fletcher, Étienne</b>	Music	Regina	1,000
<b>Free Flow Dance Theatre Company</b>	Dance	Saskatoon	2,000
<b>Friesen, Marcy</b>	Visual	Carrot River	1,000
<b>Future Artistic Minds</b>	Multidisciplinary	Saskatoon	2,000
<b>Gares, Jessica</b>	Theatre	Regina	1,000
<b>Gordon Tootoosis Níkaniwin Theatre</b>	Theatre	Saskatoon	2,000
<b>Greenway, Madeleine</b>	Visual	Regina	1,000

<b>Grienke, Jennica</b>	Theatre	Saskatoon	1,000
<b>Grummett, S.E.</b>	Theatre	Saskatoon	1,000
<b>Hainsworth, Alexa</b>	Visual	Saskatoon	572
<b>Han, Xiao</b>	Visual	Saskatoon	1,000
<b>Haynes, Sierra</b>	Theatre	Regina	1,000
<b>Hicks, Ryan</b>	Music	Regina	1,000
<b>Hip Hop Hoop Dance Productions</b>	Theatre	Regina	2,000
<b>Holt, Savannah</b>	Visual	Saskatoon	1,000
<b>J.M. Curtain Razors Inc.</b>	Multidisciplinary	Regina	2,000
<b>Jasper Cultural &amp; Historical Centre</b>	Visual	Maple Creek	2,000
<b>Johnston, Tamsin Lorraine</b>	Music	Regina	1,000
<b>Junop, Shane</b>	Visual	Saskatoon	1,000
<b>Knight, Lancelot</b>	Music	Saskatoon	1,000
<b>Kuz, Tessa</b>	Dance	Regina	1,000
<b>Kyuubi Culture</b>	Visual	Saskatoon	2,000
<b>La Troupe du Jour Inc.</b>	Theatre	Saskatoon	2,000
<b>Larsen, Mitchell</b>	Dance	Saskatoon	752
<b>Lebel, Emilie</b>	Music	Moose Jaw	1,000
<b>Ledingham, Sandra Meryl</b>	Visual	Saskatoon	1,000
<b>Live Five Independent Theatre</b>	Theatre	Saskatoon	2,000
<b>Local Group, The</b>	Music	Saskatoon	2,000
<b>Lodoen, Ray</b>	Visual	Saskatoon	1,000
<b>Luhning, Holly</b>	Literary	Lumsden	1,000
<b>Maier, Lenore</b>	Multidisciplinary	Saskatoon	870
<b>Mantyka, Drew</b>	Theatre	Saskatoon	1,000
<b>Matyushenko, Valentyna</b>	Dance	Grandora	1,000
<b>McKay, Jory</b>	Theatre	Saskatoon	900
<b>Merasty, Marcus</b>	Dance	Creighton	1,000
<b>Myriad Entertainment</b>	Media Arts	Saskatoon	2,000
<b>Norlen, Alison</b>	Visual	Saskatoon	1,000
<b>Pacholik, Devin</b>	Media Arts	Regina	1,000
<b>Pantel, Rowan</b>	Theatre	Saskatoon	1,000
<b>Parovsky, Karley</b>	Music	Regina	880
<b>Pask-Thompson, Karen</b>	Visual	Saskatoon	1,000
<b>Peart, Greta</b>	Media Arts	Regina	1,000
<b>Perry, Chanz</b>	Multidisciplinary	Regina	1,000
<b>Piper, Lynette</b>	Media Arts	Regina	1,000
<b>Pridmore, Helen</b>	Multidisciplinary	Saskatoon	1,000
<b>Pytlyk, Robert</b>	Visual	Regina	1,000
<b>Radius Communications Inc.</b>	Multidisciplinary	Regina	2,000
<b>Rees, Alasdair</b>	Literary	Saskatoon	1,000
<b>Richter, Jessica</b>	Media Arts	Regina	1,000

## Grants & Funding

<b>Robson, Frances</b>	Visual	Saskatoon	1,000
<b>Rose, Melanie</b>	Visual	Regina	1,000
<b>Sage Hill Writing Experience Inc.</b>	Literary	Regina	2,000
<b>Saskatchewan Printmakers Association</b>	Printmaking	Saskatoon	1,000
<b>Schneider, Zoë</b>	Visual	Regina	1,000
<b>Severight, Tanya</b>	Visual	Whitecap	1,000
<b>Shadowpaw Press</b>	Literary	Regina	2,000
<b>Shine Reggae Network Saskatchewan</b>	Music	Saskatoon	1,348
<b>Silverthorne, Judith</b>	Literary	Regina	1,000
<b>Smith, Amanda</b>	Music	Saskatoon	1,000
<b>Solheim, Krista</b>	Dance	Regina	1,000
<b>Sum Theatre Corp.</b>	Theatre	Saskatoon	2,000
<b>Toppings, Tyler</b>	Theatre	Regina	1,000
<b>Torwalt, Greg</b>	Multidisciplinary	Saskatoon	571
<b>Trapp, Amanda</b>	Music	Saskatoon	969
<b>Umeh, Charles</b>	Media Arts	Regina	1,000
<b>Walliser, Rachel</b>	Theatre	Regina	1,000
<b>Warrington, Lauren</b>	Visual	Saskatoon	1,000
<b>Weavers, The</b>	Theatre	Regina	1,000
<b>Wesaquate, Kevin</b>	Visual	Saskatoon	1,000
<b>Willey, Leon</b>	Theatre	Regina	1,000
<b>Wilson, Nic</b>	Visual	Regina	1,000
<b>Worrell, Peggy</b>	Literary	Swift Current	1,000
<b>Zong, Megan</b>	Theatre	Saskatoon	1,000

### PRINCE EDWARD ARTS SCHOLARSHIP

<b>Maneso, Ha'Keena</b>	Multidisciplinary	Moose Jaw	2,500
<b>Rae, Faith</b>	Visual	Melville	2,500
<b>Rathgeber, Carolyn</b>	Music	Regina	2,500
<b>Read, Leanne</b>	Multidisciplinary	Davidson	2,500
<b>Renkas, Brayden</b>	Theatre	Estevan	1,250
<b>Ritter-Magot, Nathaniel</b>	Dance	Regina	2,500
<b>Sonntag, Mayson</b>	Theatre	Regina	2,500
<b>Sonntag, Meika</b>	Music	Regina	2,500
<b>Webster, Rickee-Lee</b>	Visual	Weyburn	2,500
<b>Wiebe, Nicole</b>	Theatre	Swift Current	1,250
<b>Zarubin, Brooke</b>	Music	Moose Jaw	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.*

<b>AKA Gallery Inc.</b>	Visual	Saskatoon	70,000
<b>Allie Griffin Art Gallery</b>	Visual	Weyburn	20,000
<b>Art Gallery of Regina Inc.</b>	Visual	Regina	45,580
<b>Art Gallery of Swift Current</b>	Visual	Swift Current	40,000
<b>Artesian Performing Arts Inc.</b>	Multidisciplinary	Regina	20,000
<b>Articulate Ink Press Inc.</b>	Visual	Regina	20,000
<b>Buffalo Berry Press Inc.</b>	Literary	Saskatoon	27,480
<b>Burnt Thicket Theatre</b>	Theatre	Saskatoon	20,000
<b>City of North Battleford Galleries</b>	Visual	North Battleford	57,850
<b>Common Weal Community Arts Inc.</b>	Multidisciplinary	Regina	142,200
<b>Community Radio Society of Saskatoon Inc.</b>	Media Arts	Saskatoon	20,000
<b>Creative City Centre Inc.</b>	Multidisciplinary	Regina	20,000
<b>Dancing Sky Theatre Inc.</b>	Theatre	Meacham	87,940
<b>Deaf Crows Collective</b>	Multidisciplinary	Regina	20,000
<b>Dunlop Art Gallery</b>	Visual	Regina	111,800
<b>Estevan Art Gallery &amp; Museum</b>	Visual	Estevan	44,000
<b>FadaDance Troupe Inc.</b>	Dance	Regina	22,000
<b>Ferre Play Theatre</b>	Theatre	Saskatoon	15,000
<b>Free Flow Dance Theatre Company</b>	Dance	Saskatoon	20,000
<b>Friends of the Broadway Theatre Inc.</b>	Multidisciplinary	Saskatoon	50,500
<b>Globe Theatre Society</b>	Theatre	Regina	238,930
<b>Godfrey Dean Art Gallery Inc.</b>	Visual	Yorkton	49,000
<b>Gordon Tootoosis Nikaniwin Theatre</b>	Theatre	Saskatoon	56,500
<b>J.M: Curtain Razors Inc.</b>	Theatre	Regina	20,000
<b>JackPine Press Inc.</b>	Literary	Saskatoon	23,630
<b>Kenderdine Art Gallery</b>	Visual	Saskatoon	32,760
<b>La Troupe du Jour Inc.</b>	Theatre	Saskatoon	79,000
<b>Last Mountain Lake Cultural Centre Inc.</b>	Visual	Regina Beach	20,000
<b>Les éditions de la nouvelle plume</b>	Literary	Regina	15,000
<b>Listen to Dis' Community Arts Organization Inc.</b>	Theatre	Regina	20,000
<b>MacKenzie Art Gallery Inc.</b>	Visual	Regina	161,620
<b>Mann Art Gallery Inc., The</b>	Visual	Prince Albert	63,000
<b>Moose Jaw Museum &amp; Art Gallery</b>	Visual	Moose Jaw	102,120
<b>Neutral Ground Inc.</b>	Visual	Regina	95,000
<b>New Dance Horizons Inc.</b>	Dance	Regina	82,000



<b>On the Boards Staging Company, Inc.</b>	Theatre	Saskatoon	29,950
<b>PAVED Art + New Media</b>	Media Arts	Saskatoon	138,980
<b>Persephone Theatre</b>	Theatre	Saskatoon	230,000
<b>Radiant Press</b>	Literary	Regina	20,000
<b>Regina Symphony Orchestra Inc.</b>	Music	Regina	197,440
<b>Remai Modern</b>	Visual	Saskatoon	213,750
<b>Sage Hill Writing Experience Inc.</b>	Literary	Regina	86,780
<b>Sâkewewak First Nations Artists' Collective Inc.</b>	Multidisciplinary	Regina	68,100
<b>Saskatchewan Book Awards Inc.</b>	Literary	Regina	7,500
<b>Saskatchewan Filmpool Cooperative</b>	Media Arts	Regina	102,000
<b>Saskatchewan Playwrights Centre Inc.</b>	Theatre	Saskatoon	50,640
<b>Saskatoon Jazz Society Inc.</b>	Music	Saskatoon	29,950
<b>Saskatoon Opera Association</b>	Music	Saskatoon	30,000
<b>Saskatoon Symphony Society</b>	Music	Saskatoon	150,000
<b>Southwest Cultural Development Group Inc.</b>	Multidisciplinary	Swift Current	20,000
<b>Station Arts Centre Cooperative</b>	Multidisciplinary	Rosthern	20,000
<b>Sum Theatre Corp.</b>	Theatre	Saskatoon	30,200
<b>Thistledown Press Ltd.</b>	Literary	Saskatoon	128,840
<b>Tonight It's Poetry Performance Series Inc.</b>	Literary	Saskatoon	20,000
<b>Void Gallery</b>	Visual	Saskatoon	12,500
<b>Wide Open Theatrical Escapades Inc.</b>	Theatre	Saskatoon	20,000
<b>SASKFESTIVALS</b>			
<i>Supported by funding from Sask Lotteries through the ongoing partnership between SK Arts and SaskCulture Inc.</i>			
<b>25th Street Theatre Centre Inc.</b>	Multidisciplinary	Saskatoon	38,000
<b>Albert Park Community Association</b>	Multidisciplinary	Regina	7,500
<b>Ânskohk Aboriginal Writers' Circle Inc.</b>	Literary	Saskatoon	16,000
<b>Association of Manitou Arts &amp; Cultures Inc.</b>	Multidisciplinary	Manitou Beach	4,800
<b>Bengough Municipal Arts Council Inc.</b>	Music	Bengough	25,000
<b>Cathedral Area Community Association</b>	Multidisciplinary	Regina	10,000
<b>Coronach Old Town Street Festival</b>	Multidisciplinary	Coronach	6,000
<b>Cultural Festivals</b>	Multidisciplinary	Swift Current	30,000
<b>Farm Fest Terre Ferme Festival Ltd.</b>	Music	Regina, Willow Bunch	6,000
<b>Fédération des Francophones de Saskatoon</b>	Media Arts	Saskatoon	10,000
<b>John Arcand Fiddle Fest Inc.</b>	Multidisciplinary	Saskatoon	21,000
<b>Library Services for Saskatchewan Aboriginal Peoples Inc.</b>	Literary	La Ronge	10,000
<b>Ness Creek Cultural and Recreational Society, Inc.</b>	Music	Saskatoon, Big River	50,000
<b>Northern Lights Bluegrass and Old-Tyme Music Society, Inc.</b>	Music	Saskatoon, Big River	20,000
<b>Northern Saskatchewan International Children's Festival Inc.</b>	Multidisciplinary	Saskatoon	40,000
<b>Nuit Blanche Regina Arts Festival Inc.</b>	Multidisciplinary	Regina	7,500
<b>Nuit Blanche Saskatoon Contemporary Arts Festival Inc.</b>	Visual	Saskatoon	11,000
<b>One Take Super 8 Event</b>	Media Arts	Saskatoon	6,162
<b>Prairie New Music Festivals Inc.</b>	Music	Saskatoon	10,000
<b>Queer City Cinema Inc.</b>	Multidisciplinary	Regina	30,000
<b>Regina Blues Association</b>	Music	Regina	6,700
<b>Regina Folk Festival Inc.</b>	Music	Regina	85,000
<b>Regina International Open Theatre Society</b>	Theatre	Regina	10,000
<b>Regina Jazz Society Inc.</b>	Music	Regina	7,000
<b>Regina Pride Inc.</b>	Multidisciplinary	Regina	7,000
<b>Saskatchewan Festival of Words Inc.</b>	Literary	Moose Jaw	45,000
<b>Saskatchewan Jazz Festival Inc.</b>	Music	Saskatoon	70,000
<b>Saskatoon Jazz Orchestra</b>	Music	Saskatoon	10,000
<b>Shakespeare on the Saskatchewan Festival Inc.</b>	Theatre	Saskatoon	86,000
<b>Short Cuts Festival Inc.</b>	Theatre	Saskatoon	10,000
<b>SK Theatre Design Festival</b>	Theatre	Vonda, Saskatoon, Regina	5,038
<b>Vertigo Series, The</b>	Literary	Regina	10,000
<b>Waskesiu Recreation Association Inc.</b>	Music	Saskatoon, Waskesiu Lake	7,000
<b>Yorkton Film Festival</b>	Media Arts	Yorkton	53,000

## Grants & Funding

### LOTTERY FUNDING

SK Arts was provided with lottery funding from the Sask Lotteries Trust Fund for Sport, Culture and Recreation totaling \$1,755,000 in 2021/22; from that, \$132 of unspent funds were returned to SaskCulture, leaving a final total of \$1,754,868. Of this final total, \$140,000 was allocated toward 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 / arts education projects	225,000	67,453	292,453
Artists in Communities Grant Fund	289,868	0	289,868
Gallery Grant Fund	300,000	464,210	764,210
Media Arts Grant Fund	250,000	156,480	406,480
Festivals Grant Fund	535,000	235,700	770,700
<b>Totals</b>	<b>1,599,868</b>	<b>923,843</b>	<b>2,523,711</b>

#### 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 and costs related to the Artists in Schools video pilot project 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.



SaskCulture Inc. is a community-run organization that, thanks to funding from the Sask Lotteries Trust Fund for Sport, Culture and Recreation, supports the delivery of cultural activity and helps build a culturally vibrant Saskatchewan.

Read stories about the work supported through these programs on pages 9, 11, 23, 25 and 28 of this report.

## Peer Reviewers & Assessors

### ARTISTS IN COMMUNITIES

Kris Alvarez  
Heather Benning  
Carol Rose GoldenEagle  
Karlie King  
Logan MacDonald  
Marcus Miller

### ARTISTS IN SCHOOLS

Muveddet Al-Katib  
Lacey Eninew  
Ray Keighley  
Lancelot Knight  
Jane Laxdal  
Kevin Wesaquate

### INDEPENDENT ARTISTS

**Dance, Theatre, Multidisciplinary**  
Skye Brandon  
Roxanne Dicke  
Jeff Morton  
Starr Muranko  
Erin Walton  
Janine Windolph

#### Literary

Neil Aitken  
Kenneth Carriere  
Mari-Lou Rowley  
Candace Savage  
Arthur Slade  
Leslie Vryenhoek

#### Media Arts

Kristin Catherwood  
Chrystene Ells  
Dana Lesiuk  
Elian Mikkola  
Ryan Moccasin  
Weiye Su

#### Music

Lindsay Arnold  
Michael Scott Dawson  
Kendra Harder  
Berkley Jodoin  
Diyet van Lieshout  
Paul Suchan

#### Visual

Troy Gronsdahl  
Kim Houghtaling  
Marsha Kennedy  
Donna Langhorne  
Lionel Peyachew  
Kara Uzelman

### INDIGENOUS PEOPLES ART AND ARTISTS

Dawn Bird  
Michel Boutin  
Forrest Budgell-Eaglespeaker  
Lindsay Knight  
Dianne Ouellette  
Linda Young

### PRINCE EDWARD ARTS SCHOLARSHIP

Michelle Lafferty  
Chancz Perry  
Maia Stark

### PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

Jan Allen  
Renelta 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

### SASKFESTIVALS

Adriana Chartrand  
Kerry Clarke  
Charlene Diehl  
Amber Goodwyn  
David (DK) Kerr  
Taynika Walker  
Kali Weber

### SASKATCHEWAN ARTS AWARDS

Melanie Berglund  
Lisa Bird-Wilson  
Johanna Bundon  
Marie Lannoo

# Financials

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



## INDEPENDENT AUDITOR'S REPORT

### Opinion

We have audited the financial statements of the Saskatchewan Arts Board, which comprise the statement of financial position as at March 31, 2022, and the statement of operations and accumulated surplus, statement of changes in net financial assets and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of the Saskatchewan Arts Board as at March 31, 2022, 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 30, 2022

Tara Clemett, CPA, CA, CISA  
Provincial Auditor  
Office of the Provincial Auditor

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

**Statement 1**

	2022	2021
<b>Financial Assets</b>		
Cash (Note 15)	\$ 1,794,817	\$ 2,187,334
Accounts receivable	11,102	6,778
Investments (Note 4, 10 and 11)	7,133,530	7,201,121
	<b>8,939,449</b>	<b>9,395,233</b>
<b>Liabilities</b>		
Accounts payable		
Grants payable	880,582	1,000,277
Accrued employee benefits payable	106,646	85,350
Other	30,593	58,186
Deferred revenue (Note 19)		
Permanent Collection fees	21,701	26,227
Other	51,375	27,875
	<b>1,090,897</b>	<b>1,197,915</b>
Net financial assets (Statement 3, Note 17)	<b>7,848,552</b>	<b>8,197,318</b>
<b>Non-Financial Assets</b>		
Prepaid expenses	120,116	60,229
Tangible capital assets (Note 14)	229,644	268,102
	<b>349,760</b>	<b>328,331</b>
Accumulated surplus (Statement 2)	<b>\$ 8,198,312</b>	<b>\$ 8,525,649</b>
Accumulated surplus consists of:		
Operations	\$ 2,179,072	\$ 2,425,703
Endowment Fund (Note 10a)	6,019,240	6,099,946
	<b>\$ 8,198,312</b>	<b>\$ 8,525,649</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**

	2022 Budget (Note 22)		2022		2021
<b>Revenues:</b>					
Government of Saskatchewan General Revenue Fund	\$ 6,610,000		\$ 6,610,000		\$ 6,610,000
Contribution from SaskCulture Inc. (Note 20)	1,753,000		1,754,868		1,729,908
Other public revenue	129,900		127,422		51,124
Permanent Collection revenue	70,300		64,292		68,483
Other earned revenue	67,944		66,673		66,269
Investment income	676,500		143,719		1,335,146
Donations and sponsorships	98,800		122,545		121,807
	<b>9,406,444</b>		<b>8,889,519</b>		<b>9,982,737</b>
<b>Expenses:</b>					
Grants (Note 18)	6,239,240		6,173,956		6,165,817
Community outreach and services	405,069		259,742		131,428
Permanent Collection					
Purchases and donations (Note 9)	151,100		176,946		208,285
Permanent Collection costs	43,200		31,969		26,798
Program operating costs	1,178,424		1,194,110		1,126,772
General administration costs	1,389,327		1,380,133		1,332,118
	<b>9,406,360</b>		<b>9,216,856</b>		<b>8,991,218</b>
Annual (deficit)/surplus (Note 25)	84		(327,337)		991,519
Accumulated surplus, beginning of the year	8,525,649		8,525,649		7,534,130
Accumulated surplus, end of the year (Statement 1)	<b>\$ 8,525,733</b>		<b>\$ 8,198,312</b>		<b>\$ 8,525,649</b>

(See accompanying notes to the financial statements)

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

	2022 Budget (Note 22)		2022		2021
Net financial assets, beginning of the year	\$ 8,197,318		\$ 8,197,318		\$ 7,185,809
Annual (deficit)/surplus	84		(327,337)		991,519
Changes in prepaid expenses	-		(59,887)		(19,853)
Additions of tangible capital assets (Note 14)	(90,500)		(33,259)		(40,551)
Amortization (Note 14)	101,500		71,717		80,394
Changes in net financial assets during the year	<b>11,084</b>		<b>(348,766)</b>		<b>1,011,509</b>
Net financial assets, end of the year (Statement 1)	<b>\$ 8,208,402</b>		<b>\$ 7,848,552</b>		<b>\$ 8,197,318</b>

(See accompanying notes to the financial statements)

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

**Statement 4**

	2022	2021
<b>Cash flows (used in) operating activities:</b>		
Cash receipts:		
Allocation from Government of Saskatchewan General Revenue Fund	\$ 6,610,000	\$ 6,610,000
Contribution from SaskCulture Inc. (Note 20)	1,755,000	1,735,000
Fees and other	319,958	264,842
Other contributions	16,000	21,777
	<b>8,700,958</b>	<b>8,631,619</b>
Cash disbursements:		
Grant and transfer disbursements	6,428,417	6,359,477
Salaries and benefits	1,830,782	1,751,172
Space and accommodation	318,059	324,664
Supplies and other	577,142	432,812
	<b>9,154,400</b>	<b>8,868,125</b>
Net (decrease) in cash from operating activities	<b>(453,442)</b>	<b>(236,506)</b>
<b>Cash flows (used in) capital activities:</b>		
Additions to tangible capital assets	<b>(92,063)</b>	<b>(40,551)</b>
Net (decrease) in cash from capital activities	<b>(92,063)</b>	<b>(40,551)</b>
<b>Cash flows from investing activities:</b>		
Proceeds from investments	152,988	138,806
Net increase in cash from investing activities	152,988	138,806
Net (decrease) in cash from operating activities	<b>(392,517)</b>	<b>(138,251)</b>
Cash position, beginning of the year	<b>2,187,334</b>	<b>2,325,585</b>
Cash position, end of the year	<b>\$ 1,794,817</b>	<b>\$ 2,187,334</b>

(See accompanying notes to the financial statements)



## NOTES TO THE FINANCIAL STATEMENTS March 31, 2022

### 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% to 0.68% (2021: 0.45%).

#### f) Use of Estimates

The preparation of financial statements in accordance with Canadian generally accepted accounting principles for Public Sector requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Assumptions underlying asset valuations are limited by the availability of reliable comparable data and the uncertainty of predictions concerning future events. The inherent uncertainty involved in making such estimates and assumptions may impact the actual results reported in future periods. Differences are recorded in current operations when identified.

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

#### g) Revenues

Revenues are recognized as they are earned and measurable.

Government transfers are recognized in the financial statements in the period in which the transfer is authorized, eligibility criteria are met, and reasonable estimates of the amount can be made.

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

#### h) Investments

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

### 3. PENSION PLAN

Employees make contributions to the Public Employees' Pension Plan, a defined contribution plan. Funding requirements are established by *The Public Employees Pension Plan Act*. During the year, the employee contribution rate remained at 7.5% (2021: 7.5%), and the employer contribution rate also remained at 8.0% (2021: 8.0%) for in-scope employees. The out-of-scope employee contribution rate remained at 7.5% (2021: 7.5%) and the employer contribution rate also remained at 8.0% (2021: 8.0%). During the year, the Board's total contributions were \$122,984 (2021: \$113,668) 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:

2022				
Pooled Funds	Level 1	Level 2	Level 3	Total
Balanced Funds	\$ -	\$ 7,133,322	\$ -	\$ 7,133,322
Fixed Income Funds	-	208	-	208
<b>Total</b>	<b>\$ -</b>	<b>\$ 7,133,530</b>	<b>\$ -</b>	<b>\$ 7,133,530</b>

2021				
Pooled Funds	Level 1	Level 2	Level 3	Total
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>

### 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 2022, the Board convened juries leading to the recommendation of 75 grants to be paid by partner organizations (2021: 70 grants).

Fees earned by the Board for assessment services are recorded as revenues. During 2022 the following assessment fees were recognized:

Client	2022	2021
SaskCulture Inc. (Note 20)	\$ 155,000	\$ 150,000
Access Copyright Foundation (ACF)	44,000	43,500
	\$ 199,000	\$ 193,500

## 6. CONTRACTUAL OBLIGATIONS

### Operating lease

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

Fiscal Year	Operating Leases
2022/23	244,479
2023/24	186,697
2024/25	65,621
2025/26	65,621
2026/27	27,342

## 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 \$8,321 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 \$22,750 in 2022/23.

## 8. EXPENSE BY OBJECT

	2022	2021
Grants	\$ 6,173,956	\$ 6,165,817
Community programs and services	468,656	366,511
Salaries and benefits	1,841,263	1,773,841
Operating costs	661,264	604,655
Amortization of tangible capital assets	71,717	80,394
Total expenses	\$ 9,216,856	\$ 8,991,218

## 9. COLLECTIONS

	2022	2021
Art	\$ 3,861,945	\$ 3,684,999
Archives	27,470	27,470
Cost of Permanent Collections	\$ 3,889,415	\$ 3,712,469

During the year, the Board purchased art objects totaling \$95,701 (2021: \$91,254) for the Permanent Collection. In addition, art objects of \$81,245 (2021: \$117,030) were donated to the Collection and art objects of \$0 (2021: \$3,500) 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 2022, 65 objects (2021: 9 objects) were appraised at a value of \$418,800 (2021: \$142,100). With the addition of 2022 acquisitions, the appraised value of the collection is increased to \$6,945,140 (2021: \$6,678,509). 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 (2021: \$0) to the Investment Fund and withdrew \$152,988 (2021: \$138,806).

### 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, 2021	Net change to capital	Earnings	Fees	Balance as at March 31, 2022
Designated assets:					
Fred Mennie Fund	\$ 51,927	\$ (1,500)	\$ 934	\$ (316)	\$ 51,045
Prince Edward Arts Scholarship	51,226	(1,500)	921	(313)	50,334
Endowment Fund	6,099,946	(152,988)	109,526	(37,244)	6,019,240
Total restricted assets	6,203,099	(155,988)	111,381	(37,873)	6,120,619
Non-restricted assets	998,022	3,000	17,953	(6,064)	1,012,911
Total	\$ 7,201,121	\$ (152,988)	\$ 129,334	\$ (43,937)	\$ 7,133,530

**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:

	<b>2022</b>	Five-year annualized return
Actual (a)	<b>1.2%</b>	5.2%
Benchmark (b)	<b>5.0 to 6.0%</b>	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, 2022 is limited to \$2.5 million (2021: \$2.4 million) which represents investment in bonds; and cash and cash equivalents.

**b) Liquidity Risk**

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

**c) Market Risk**

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

Interest rate risk

Investments are exposed to changes in interest rates in their fixed income investments. Duration is a measure used to estimate the extent that market values of fixed income instruments change with changes in interest rates. Using this measure, it is estimated that an increase of 100 basis points in interest rates would decrease net assets by \$0.18 million, representing 7.76% of the \$2.4 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, 2022, the investments’ exposure to U.S. Equities was 19.7% (2021: 20.4%), their exposure to International Equities was 17.4% (2021: 18.7%) and their exposure to Emerging Markets Equities was 3.7% (2021: 3.1%).

Equity prices

Investments are exposed to changes in equity prices in Canadian, U.S., international and emerging markets through their equity investments. Equities comprise 64.8% (2021: 66.1%) 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, 2022, 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	2022 Total	2021 Total
Opening costs of tangible capital assets	\$ 676,253	\$ 107,229	\$ 8,473	\$ 449,503	\$ 1,241,458	\$ 1,200,907
Additions during year	9,703	6,015	-	17,541	33,259	40,551
Disposals during year	-	-	-	(81,657)	(81,657)	-
Closing costs of tangible capital assets	685,956	113,244	8,473	385,387	1,193,060	1,241,458
Opening accumulated amortization	559,686	75,860	4,551	333,259	973,356	892,962
Annual amortization	6,331	7,280	949	57,157	71,717	80,394
Disposals during year	-	-	-	(81,657)	(81,657)	-
Closing accumulated amortization	566,017	83,140	5,500	308,759	963,416	973,356
Net book value of tangible capital assets	\$ 119,939	\$ 30,104	\$ 2,973	\$ 76,628	\$ 229,644	\$ 268,102

#### 15. ACCESSIBILITY SUPPORT FUND

Cash includes the amount held by the Board for the Accessibility Support Fund (2021).

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 (2008 Order-in-Council 817/2007 and 2013 agreement with the Ministry of Parks, Culture and Sport) 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.

	2022	2021
Opening balance, Accessibility Support Fund	\$ 142,720	\$ 146,737
Less: disbursements	\$ (3,495)	\$ (4,017)
Closing balance, Accessibility Support Fund	\$ 139,225	\$ 142,720

#### 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:

	2022	2021
Revenues		
Government of Saskatchewan General Revenue Fund	\$ 6,616,000	\$ 6,610,000
Creative Saskatchewan	54,000	900
Ministry of Education	49,900	49,900
Tourism Saskatchewan	1,558	5,164
Other - Permanent Collection fees	35,878	45,856
	<b>6,757,336</b>	<b>6,711,820</b>
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	7,629	7,257
Lloydminster Public School Division	1,000	2,000
Ministry of SaskBuilds and Procurement	23,265	20,298
Public Employees Dental Plan	13,079	12,792
Public Employees Group Life Plan	8,996	8,582
SaskEnergy	6,963	5,844
SaskPower	8,689	7,889
SaskTel	26,270	28,375
Saskatchewan Workers' Compensation Board	16,608	16,329
Sun West School Division	1,000	1,000
	<b>\$ 158,252</b>	<b>\$ 158,462</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:

	2022	2021
Restricted:		
Accessibility Support Fund (Note 15)	139,225	142,720
Restricted funds (Note 10 and 10a)	6,120,619	6,203,099
	<b>6,259,844</b>	<b>6,345,819</b>
Non-restricted:		
Non-restricted funds (Note 10) and other	1,588,708	1,851,499
Net financial assets	<b>\$ 7,848,552</b>	<b>\$ 8,197,318</b>

## 18. GRANTS

	2022	2021
Professional Arts Organizations Program	\$ 3,539,540	\$ 3,590,865
SaskFestivals	770,700	753,775
Independent Artists	901,500	899,804
Indigenous Peoples Art and Artists	232,050	250,000
Artists in Communities	289,868	284,908
Artists in Schools	194,000	175,507
Scholarships	25,000	25,000
Equipment Purchase Fund	50,318	-
Micro-Grant Program	120,000	117,728
Other granting initiatives	70,000	70,000
Grants returned	(19,020)	(1,770)
	<b>\$ 6,173,956</b>	<b>\$ 6,165,817</b>

## 19. DEFERRED REVENUE

Deferred revenue recorded on the Statement of Financial Position comprises payments pertaining to subsequent periods for sponsorship, assessment services, a joint project 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 2021/22 year was approved by the Board on April 7, 2021.

## 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.





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