

thrive



TABLE OF CONTENTS

Letter of Transmittal	2
Message from the Chair	3
Message from the Chief Executive Officer	4
Board & Staff	5
Expand	6
Prosper	14
Flourish	22
Cultivate	28
Grow	34
Permanent Collection: New Acquisitions	40
In Memory	42
Strategic Plan Progress Report	43
Grants & Funding	44
Jurors, Assessors & Advisors	48
Management Responsibility for Financial Information	50
Auditor's Report	51
Financial Statements	52
Notes to the Financial Statements	55

Mission:

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

Vision:

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

Values:

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

Art and Artists: The work of artists is at the centre of all of our policies and programs.

Engagement and Access: We are committed to fostering dynamic and continuous engagement between artists and citizens.

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

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

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

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

Cover:
Zachari Logan
Wild Man 2 (detail), 2012
blue pencil on mylar

Photo courtesy of the artist

**When the arts
thrive, all
Saskatchewan
people benefit.**

Letter of Transmittal

The Honourable Vaughn Solomon Schofield
Lieutenant Governor of Saskatchewan

Your Honour:

The Saskatchewan Arts Board is pleased to submit its annual report for the fiscal year April 1, 2013, to March 31, 2014. The Saskatchewan Arts Board's financial statements are included and have been audited by the Provincial Auditor.

Respectfully submitted on behalf of the Saskatchewan Arts Board.



The Honourable Mark Docherty
Minister of Parks, Culture and Sport



Pamella Acton, Chair
Saskatchewan Arts Board

Message from the Chair

I was honoured to be appointed chair of the Saskatchewan Arts Board in February 2014. It is such a privilege, partly because of the 12 bright, accomplished, hard-working, creative, dedicated and innovative thinkers around our board table. But also because of the hard-working, dedicated and creative staff of the Saskatchewan Arts Board that we have the privilege of working with.

These are exciting times in our province, with population growth and diversity, with increased provincial wealth and with artistic growth in all our communities. The Saskatchewan Arts Board is facing many new and exciting challenges as a result. We need to learn how to serve new communities, how to better manage the resources we have and how to keep pace with more sophisticated and professional artists. One of my first tasks as chair has been to realign our agency with a new strategic plan. This has been an exciting initiative and an opportunity for both the board of directors and Arts Board staff to work together, providing leadership in our province for building capacity and improving access to the arts.

Our policies need to be closely aligned with what really matters to the people of our province, to our community

partnerships, to our primary customers and to our core functions. The people of Saskatchewan value the power of the arts as a way of contributing to the quality of life for all. We understand there is more to quality of life than the measurement of GDP. In fact, likely our GWB (general well-being) is a more accurate measurement. Well-being can't be measured in money or traded in the markets. It is about the beauty of our surroundings, the quality of our cultures and the strength of our relationships.

Our government has shown a commitment to the arts in spite of many pressing demands. Their commitment of financial support has allowed the Saskatchewan Arts Board to continue to foster freedom of expression, preserve and conserve the largest collection of Saskatchewan art in our country and strengthen engagement in our communities through the arts. We thank you for contributing to the GWB of our province through the Saskatchewan Arts Board.



Pamella Acton
Chair

Message from the Chief Executive Officer

It's the year following a milestone birthday, and I look back proudly on four distinct but related features of the Saskatchewan Arts Board's 65th anniversary celebrations: the *Creative Play* province-wide touring exhibition (with thanks to our partners at the Organization of Saskatchewan Arts Councils), the project that saw the hallways of the Saskatchewan Legislative Building come alive with artwork from our Permanent Collection, the revamped Lieutenant Governor's Arts Awards, and the Arts Board's 2012-13 annual report, which took top marks in a national competition among printed publications.

How do you follow a celebration 65 years in the making, one that spanned an entire year and province? You press ahead. We welcomed four new board members in the past year, including chair Pamela Acton, and said thank you to an equal number of outgoing board members including past chair Byrna Barclay. My personal thanks to each for their support and commitment to public service. The Arts Board thrives, in large measure, because of strong and dynamic leadership at the board level.

Milestone anniversaries are an important reminder to both directors and staff that we are temporary custodians of this vital organization. With

stewardship comes responsibilities, which we could not fulfill without the continued and unwavering support of our funders: the Government of Saskatchewan and SaskCulture (and the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation). In the past year, we welcomed Creative Saskatchewan and its focus on strengthening markets for our artists and their work, complementing the Arts Board's mandate to support the creation of and access to Saskatchewan art.

The founders of the Arts Board would barely recognize the province of today but, I believe, would be heartened by an arts sector that is thriving and flourishing. There is much work to do on the part of the provincial arts funder; by the time our next annual report is released, a refreshed strategic plan should be in place, one that continues the legacy of building on goals that have come before. The Arts Board remains a work in progress, no matter how many anniversaries it celebrates.



David Kyle
Chief Executive Officer

The Board



Top row (l to r): Tina Beaudry-Mellor, Ranjan Thakre, Peggy L'Hoir, Pamela Acton (chair), Michelle Hunter, Lyndon Tootoosis, Lorna Zatlyn (vice-chair)
 Bottom row (l to r): Ken Azzopardi, Jasmine Calix, Gwendolyn Arthur, Charles Baldock, Bill Klebeck

Photos: Mark Greschner, Artec Photographic Design

The Staff



Top row (l to r): Ward Schell, Tracy Chudy, Sandi Desjarlais, Sabrina Cataldo, Priscilla Premraj, Peter Sametz, Noreen Neu
 Second row (l to r): Megan McCormick, Leslie Anne Wilson, Karen Henders, Gail Paul Armstrong, Doug Townsend, Dianne Warren, Devin Pacholik
 Third row (left to right): Deron Staffen, Denise Dreher, David Kyle (CEO), Carmelle Pretzlaw, Belinda Harrow, Aaron Clarke
 Missing: Joanne Gerber, Risa Payant

Photos: Mark Greschner, Artec Photographic Design





Prairie Debut developed two cross-Saskatchewan tours in 2013-14:

Opposite page: Guy Few & Nadina Mackie Jackson, a duo that performs on trumpet, corno and piano with bassoon

Left: musica intima, an eight-person vocal chamber ensemble

Guy & Nadina photo: Bo Huang
musica intima photo: Wendy D Photography

expand

Bringing dreams and aspirations to the prairies

Most professional classical and world music concerts take place in larger cities, due to transportation costs, audience size and performers' familiarity with locations. Prairie Debut removes those barriers so both rural and urban audiences can experience exceptional music close to home.

Prairie Debut develops tours for Canadian musicians and helps bring them to communities of all sizes throughout Western Canada. It began in 1995 as a collaboration among arts funders in Manitoba, Saskatchewan and Alberta, community presenters, and the Canada Council for the Arts.

The organization makes it easy for local presenters by taking care of logistics. Prairie Debut puts out an open call for musicians, adjudicates applicants via jury, develops tours and works with

provincial network organizations, such as the Organization of Saskatchewan Arts Councils, to schedule concerts. It supports artists by covering travel costs — even buying airplane seats for cellos — and ensuring communities pay appropriate professional rates.

It also bridges the gap between musicians and audiences. “We work with artists so they understand that some of the communities they’re going to aren’t familiar with the genre, and may never have seen the instrument before,” says Lynne Bailey, executive director of Prairie Debut. “They talk with audiences about their music, where it comes from and what it means to them. It makes concerts more accessible to everyone.”

In 2013/14, Prairie Debut presented two tours to eight Saskatchewan

communities, reaching 1,800 people. School shows, workshops and master classes for local music students are also scheduled alongside concerts. Bailey says this is important, as the professional arts fuels amateur arts in communities: “Little kids who are hockey players can dream to play in the NHL because they’ve seen it on TV. Little musicians can’t always dream, because they haven’t seen it. We are bringing dreams and aspirations to young people across the Prairies.”

Prairie Debut's Saskatchewan activities are supported through the Arts Board's Culture on the Go program and the Organization of Saskatchewan Arts Councils (OSAC). Culture on the Go is funded by the Government of Saskatchewan and administered by the Arts Board through an agreement with the Ministry of Parks, Culture and Sport.



Opposite page: Kaitlyn Semple, Dalton Lightfoot, Louisa Ferguson, Kristen Holfeuer and Joel Bernbaum in Sum Theatre's production of *Alice in Wonderland*.

Above: Kaitlyn Semple, Dalton Lightfoot, Louisa Ferguson and Kristen Holfeuer in *Alice in Wonderland*.

Photos: Matt Ramage

The sky's the LIMIT

Instead of exploring the question, "How do we bring people to the theatre?" Sum Theatre asks, "How do we bring the theatre to the people?"

For artistic director Joel Bernbaum, "Accessibility means eliminating every possible barrier to participation in the theatre experience." His solution was to present professional, live theatre free-of-charge in public parks, with original performances that appeal to people of all ages and backgrounds.

Theatre in the Park was first held in summer 2013, with an adaptation of *Alice in Wonderland* presented in 16 parks across Saskatoon. Bernbaum and his team were hoping for at least 50 audience members for each performance, but ended up with close to 400 in some cases. In total, more than 4,000 people saw the show.

Without the restriction of a theatre or tent, artists have the freedom to flex their creative muscles. Elaborate sets, costumes, props and staging surprise and delight audiences: Alice cries water balloon "tears," the hookah-smoking caterpillar exhales thousands of bubbles over the crowd, and the Queen's playing cards spray-paint each other. The unique physical features of each park, such as trees, hills and slopes, are also incorporated into the production. "It is our challenge as theatre artists to embrace the conditions outside and also do things we could never do indoors. The sky, literally, is the limit," Bernbaum says.

The theatre partners with the Children's Discovery Museum to provide interactive programming before shows, engages community associations to ensure accessibility, and provides mentorship for emerging Aboriginal actors and stage managers.

Instead of "passing the hat" for donations, Sum Theatre asks audience members to introduce themselves to someone new before leaving the park. "There's something magical about sharing an artistic experience in your own neighbourhood and connecting with people afterward. It showcases the power of community-building and the power of theatre at the same time," says Bernbaum.

Sum Theatre plans to increase the number of community partnerships and park locations for its tour of an adaptation of *The Pied Piper* in summer 2014.

For more, visit sumtheatre.com.

Sum Theatre receives annual funding from the Professional Arts Organizations Program.





Activating imagination

Sum Theatre lead artists Joel Bernbaum and Heather Morrison and associate artists Carrie Catherine, Yvette Nolan and Terri Morgan worked with Grade 7 students at Caswell Community School to create an original piece of “verbatim” theatre.

The process began with silence. Students were asked to use their sensory observation skills in a one-hour, non-verbal walk in the school’s neighbourhood, and to write down any questions that came up. They embraced the exercise. One student remarked, “I really enjoyed going on the community walk because no question was a bad question, so I was able to think freely and activate my imagination.”

Students then sought out community members who could help answer their questions. Verbatim transcripts of interviews formed the basis of a dramatic piece. “We empowered the students with the same level of challenge and theatre exercise that we would do with our professional colleagues, and they rose to the occasion,” says Bernbaum.

Everyone who participated was invited to attend the students’ work-in-process performance. School principal Susan Pattison says the performance was a “bonus,” but the success of the project lay in its process. “The real learning is all the work that goes into the creation. Students learned to think differently, experience the world through the arts and connect with the community.”

Caswell Community School received funding from the ArtsSmarts program, which is supported by the Saskatchewan Arts Board, SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Saskatchewan Ministry of Education.



From tenants to proud owners



After 34 years of renting, the Globe Theatre has made the Prince Edward Building its permanent home, purchasing it for \$1.2 million in early 2014.

“We decided to invest in a building that is an historic landmark, that is closely tied in the hearts and minds of our patrons and the wider community with Globe Theatre, says Ruth Smillie, Globe Theatre CEO and artistic director. “With some tender loving care and capital improvements, it has the potential to be once again an architectural jewel in Regina’s downtown.”

The purchase enables the theatre to create a facility that meets the needs of all of its stakeholders, including patrons, sponsors, artists and staff. It also means the Globe Theatre is now a landlord to the other businesses located in the building, with rental revenue helping to offset mortgage costs. “Our future is bright!” exclaims Smillie.

The Globe Theatre is Canada’s only permanent theatre-in-the-round. It also produces original work by Saskatchewan artists as part of its Shumiatcher Sandbox Series and offers outstanding programming for children and adults through theatre school classes. For more information, visit globe-theatrelive.com.

The Globe Theatre receives multi-year funding from the Professional Arts Organizations Program.

Top left: Caswell Community School students on a non-verbal neighbourhood inquiry walk.

Photo: Joel Bernbaum

Top right: Globe Theatre’s home, the Prince Edward Building in downtown Regina.

Photo courtesy of the theatre

Middle: Lauren Holfeuer and Agnes Tong in Globe Theatre’s production of *Sleeping Beauty*.

Photo: Darrol Hofmeister, Sharpshooter Photography



Above: Comic artist Allan Dotson helps a student at W.S. Hawrylak School edit the Grade 3 class' graphic novel, *How Is a City Park Made?*



Right: A student colours pages of the graphic novel.

Photos courtesy of the school

illustrating learning

When faced with the challenge of getting her students excited about social studies, Shannon Brown decided to combine two things she knows children enjoy: parks and comic books. “In social studies, we look at how decisions are made in our local community. Parks are part of the community, and they’re something kids have a personal connection to,” she says.

Brown’s Grade 3 class at W.S. Hawrylak School in Regina began with the question, “How is a city park made?” A landscape architect took the students on a field trip to nine city parks to show how each is different. Other professionals — developers, designers, engineers and construction workers — visited the classroom to give presentations and hands-on demonstrations. Brown then engaged comic artist Allan Dotson to help the students illustrate their research in the form of a graphic novel.

Much like building a park, creating a graphic novel involves numerous skills. Students were grouped according to interests and aptitudes

and worked as teams to draw, colour, research, design, write and edit the publication. These elements connected to the additional curriculum areas of art, language arts, mathematics and science. “It hit the strengths of so many students. I have some who are more artistic, so they were able to show their learning through pictures instead of words,” Brown says.

Dotson has worked with children of all ages on one-page comics, but helping Grade 3 students create a full-length graphic novel was something new. “I was impressed with how seriously the students took their work and with how much stamina and enthusiasm they had for this long project,” Dotson says. “The kids are all really proud of their book, and they should be — it looks great!” A launch event in June 2014 will reunite the many community members who helped make the graphic novel a success. Brown hopes the project will inspire other teachers. “You can make any subject exciting for kids as long as you make it creative. Involving the arts is a natural way to make it fun,” she says.

W.S. Hawrylak School received funding from the ArtsSmarts program, which is supported by the Saskatchewan Arts Board, SaskCulture Inc. with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Saskatchewan Ministry of Education. ArtsSmarts Saskatchewan belongs to a national network of ArtsSmarts programs.



Left: The Parish of Little Clifton, from British Columbia, shares its “Seasonal Pop” music at 2013 MoSoFest.

Above: Saskatoon indie band Young Benjamins.

Opposite page: Saskatoon duo Hustle and Thrive performs what ominocity.com calls “a combination of smooth beats, samples and plenty of clever rhymes.”

Photos: Electric Umbrella Photography

new media and new music

In 2011, two niche scenes in Saskatoon came together with an innovative idea: combine a technology conference with an edgy music festival — MoSo (Mobile Social) Conference/ MoSoFest. “These people work in a hip, creative industry — they didn’t want to have a boring conference where people just sit in a boardroom,” says Tyson McShane, MoSoFest administrative assistant.

The event aims to promote the city as a vibrant, creative centre and a major destination for musicians and music fans. It appears to be working. CBC Music recently named MoSo as one of the top 10 Canadian summer festivals, stating, “Its focus on the *au courant* in music, technology and design may see this festival grow into a mini-SXSW. Go now before it gets too big.” In 2013, the conference attracted 46 speakers and 500 participants, and the music festival presented 89 bands to a total of 5,000 audience members at both ticketed and free events.

The conference is Canada’s largest gathering of leading experts on emerging technology, social media

and mobile applications, while the festival provides a platform for new and emerging music from a multitude of genres, including indie rock, orchestral pop, heavy noise metal, contemporary folk and electronic music. “We were worried that some people would just go to the indie shows, but audiences embraced the diversity of bands and were running from venue to venue to catch as many acts as they could,” McShane says.

MoSoFest makes an effort to break the cliché of “four white guys in a rock band.” McShane says, “There’s nothing wrong with a band like that, but our big goal is to introduce people to new music, support different niche genres and act as a platform for developing artists.” The festival actively books bands with First Nations and female members, brings in Francophone musicians, and features openly gay and transgender performers. It also partners with a number of organizations, such as PAVED Arts, SaskMusic, the Fransaskois Performing Arts Network and Ritornello Chamber Music Festival, to integrate diverse programming and tap into new audiences.

While headliners are often international, 60 per cent of bands at the festival are from Saskatchewan. Local performers are featured alongside some of the most buzzed-about bands in North America — playing to the biggest crowds of their careers, building their resumes and showing audiences how great the province’s music scene is.

For more on MoSoFest, visit moso2014.com.

MoSoFest receives annual funding from the SaskFestivals program, which is administered by the Arts Board through a partnership with SaskCulture Inc., and funded in part by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.







Opposite page and left:
Windscape Kite Festival in
Swift Current

Photos: Jessi Gowan

prosper

Southwest Saskatchewan — a cultural hub

Known for its picturesque landscapes, southwest Saskatchewan has inspired many an artist, including numerous authors, painters and photographers who hail from the area. It is no surprise that there are a multitude of grassroots arts and cultural activities that contribute to local communities.

Blowing in the wind

With its notorious winds, Saskatchewan is the perfect place to hold a kite festival. But too much of a good thing can become problematic, like when 45 feet of metal fence blew over just days before the 2013 Windscape Kite Festival. The event was still a great success, attracting more than 8,000 visitors, with 45 per cent of them coming from out-of-town.

In addition to the kite festival, Swift Current's Cultural Festivals produces the Blenders Concert Series, StirCrazy Blues Festival and Long Day's Night Music Festival. The economic benefit of these events is substantial, as they bring in more than 13,500 visitors and \$1.7 million to the Swift Current community. Shann Gowan, Cultural Festivals' artistic director and coordinator, was honoured for her leadership and tireless work with a 2013 Saskatchewan Tourism Award of Excellence. For more, visit windscapekitefestival.ca.

Cultural Festivals receives annual funding from the SaskFestivals program, which is administered by the Arts Board through a partnership with SaskCulture Inc., and funded in part by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

South West District for Culture, Recreation and Sport (SWDCRS)

The district works one-on-one with area cultural organizations to help them grow their programs. It supports cultural leaders with training and provides funding to attend conferences, workshops and events. It also helps organizations develop linkages with other agencies, brainstorm ways to engage audiences, and ensure culture is included in the community recreation conversation. SWDCRS serves as the grassroots contact for SaskCulture to increase awareness of the benefits of a strong cultural sector, promote opportunities and support collaborations. For more, visit gosouthwest.ca.

SWDCRS receives its core funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.



Left: Joseph Naytowhow performs at the Heritage Hoedown in Eastend.

Photo: Diana Chabros

Above: Mural in Val Marie by Diana Chabros, 2013, acrylic on wood panel

Photo courtesy of the artist

Opposite page: Art and Music Camp in the Grove

Photo: Kelsey Chabot

southwest Saskatchewan — a cultural hub (continued)

Heritage Hoedown

When Eastend was preparing for its centennial in 2014, the community not only wanted to preserve the traditions and cultural activities of the past, but also to increase understanding and acceptance within the diverse community. The Eastend Historical Museum and Cultural Centre engaged artists Diana Chabros, Yvonne Chartrand and Joseph Naytowhow to create the Heritage Hoedown, an intercultural and intergenerational celebration. Pre-event workshops in area schools taught students about pioneer barn and schoolhouse dances, and Indigenous powwows and Métis jigging. In addition to dancing, the hoedown featured fiddlers, bannock-making, Indigenous regalia and Métis sashes, and a display of cultural crafts such as beadwork, saddle-making and leather work.

The Heritage Hoedown received funding from the Creative Partnerships program, a joint initiative of the Saskatchewan Arts Board and SaskCulture Inc., using funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Val Marie Mural

While most residents of Val Marie are ranchers and farmers, many artists have also made the town their home. The local economic development committee saw an opportunity to bring people together through the creation of a mural. Drawing upon feedback from community members,

local artist Diana Chabros created a vibrant and uplifting piece that reflects the area's history and cultural identity through depictions of children, First Nations and Métis symbolism, significant landmarks and Grasslands flora and fauna.

Val Marie Economic Development Committee received funding from the Creative Partnerships program for this project.

Art and Music Camp in the Grove

Art, music and nature combine to create a memorable summer learning experience for Swift Current youth at the Art and Music Camp in the Grove. In 2013, the city's Public Art Services expanded the summer art program previously offered by the Art Gallery of Swift Current to include a music component. The organization partnered with the gallery, Blenders Music Series and the historic Lyric Theatre to offer programming to youth of varying ages, backgrounds and artistic and musical ability.

In the first two weeks, 46 students explored visual art, such as painting, drawing, sculpture, photography and stop-motion animation, in the natural surroundings of Gowan's Grove, 20 kilometres south of Swift Current. The final week engaged seven students in music appreciation, composition and performance in the professional atmosphere of the Lyric Theatre, culminating in group songwriting and a performance at the Lyric Open Stage. After the camp, students continued to play music

together and frequent the open stage, even performing at an art gallery exhibition opening in conjunction with Blenders.

The camp not only enables young people to evolve as artists and musicians, but it also empowers them to become active contributors to the city's growing arts and culture community.

Art and Music Camp in the Grove received funding from the ArtsSmarts After Hours pilot program. ArtsSmarts is supported by the Saskatchewan Arts Board, SaskCulture Inc. with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Saskatchewan Ministry of Education. ArtsSmarts Saskatchewan belongs to a national network of ArtsSmarts programs.





Left: Bronwyn Schuster works in her studio in Stockholm.

Photo: Pedram Fazelzadeh

Above: Bronwyn Schuster

Photo courtesy of the artist

from Eastend to Stockholm

Visual artist Bronwyn Schuster says growing up in Eastend was a blessing, though it was sometimes a difficult one. “My family and I moved there when I was a teenager, and I was also home-schooled, so at times I felt very isolated. The benefit of that was having ample time to draw, paint and explore who I was.”

As a pre-teen, Schuster began taking “how-to” art books home from the library, later seeking out online communities, art classes and mentors.

Due to lack of accessibility, funds and opportunities, much of her education was self-directed. “I desperately wanted to learn how to paint portraits from life, but I was too shy to ask anyone to sit for me while I struggled to paint their face. My solution was to lock myself in my room and paint self-portraits,” she says. “I spent hours studying one artist at a time,

mimicking their essence, and then painted myself as though I were them.”

Schuster soon set her sights on the Atelier Stockholm fine arts school in Sweden, “my dream school.” In 2013, a Premier’s Centennial Arts Scholarship helped make that dream a reality. The school offers an environment reminiscent of a Renaissance atelier. Its intensive three-year program requires students to work six to nine hours a day, five days a week, on their drawings. After her first year, Schuster says she has made “leaps and bounds of progress that would have taken me years on my own!”

Once her schooling is complete, she hopes to explore artist-in-residence opportunities in Canada and abroad but sees Saskatchewan as her resting place. “Every time I return, the land inspires me in new ways. And as I age, I appreciate it even more,” she

says. “I keep dreaming of having a little home studio with a garden and chickens.”

For more on Bronwyn Schuster, visit bronwynschuster.com.

The Premier’s Centennial Arts Scholarship program is funded through gifts and contributions from Eva Mendel Miller, Wally Mah, and Fred Mennie.



Left: Sarah McKen
Western Grebes, nd
cast bronze



Top right: Sarah McKen
In Love Falling Out, nd
cast bronze



Photos: Michael Gaudet

Above: Sarah McKen casts a bronze sculpture.

Photo courtesy of the artist

the business of bronze

Little Manitou Lake may be known as the “Dead Sea of Canada,” but its arts community is full of life. Sculptor Sarah McKen is making the most of the influx of tourists attracted to the lake’s purported healing powers by establishing her artist studio and private foundry around the corner from the Manitou Springs Resort and Mineral Spa.

The Manitou Beach community has been receptive to McKen since she relocated her family and business there in 2011. She works with the marketing committee and represents local artists in the media. “The community recognizes that as a newcomer, I have a fresh perspective and an interesting combination of artistic and business skills. I think they’re excited about what I have to contribute,” she says.

Her business acumen has been enhanced by participation in the Arts Entrepreneurship and Business Development Course, where she learned about the emerging experiential tourism trend. “I realized my endeavour is not about making sculpture for sale, but also about inviting people here to see the bronze casting process and maybe even get their hands dirty in a bit of clay,” she says. McKen had been providing demos and workshops to visitors for

some time but noticed that these didn’t result in purchases of work. “The course helped me see that I need to get a little smarter in my business and turn the presentations into a revenue stream.”

She welcomes visitors to her studio year-round and participates in the Spirit of Manitou Studio Trail, which attracts 300 tourists on the first weekend of July every year. Her property also features a sculpture garden with her own work and pieces from other Saskatchewan artists.

One of the few women who casts her own bronze sculptures, McKen also enjoys painting, carving wood, welding steel and creating concrete sculptures. She studied fine studio arts at the University of Saskatchewan under the mentorship of Bill Epp and served as artist-in-residence at the Epp Non-ferrous Foundry in Martensville. For more on McKen and her work, visit bronzinspirations.com.

Offered by the Saskatchewan Arts Board in partnership with Creative Saskatchewan and Ideas Inc., the Arts Entrepreneurship and Business Development Course assists Saskatchewan artists and arts entrepreneurs to develop sustainable careers or business ventures in the province.

Bringing art downtown

The next time you take a stroll in downtown Regina, you may stumble across some artwork from the Saskatchewan Arts Board’s Permanent Collection. A new partnership between the agency and Harvard Developments brings two art displays per year to the highly visible Mosaic Tower lobby on the corner of 12th Avenue and Hamilton Street.

“The installation of these works of art has enhanced the cultural and artistic experience of downtown employees, patrons and visitors,” says Angela Lockhart, marketing manager of Harvard Property Management. “The impact is evident on a daily basis, as pedestrians stop to view the works through the windows, often taking the time to enter the lobby for a closer look.”

The Saskatchewan Arts Board’s Permanent Collection contains 3,000+ works by more than 600 artists and represents more than six decades of contemporary art practice in the province.



Left: Team house collaboration at the Regina Work Preparation Centre “lunch and learn” in November 2013.

Opposite page: A participant in Crystal Howie’s visual journaling and sketchbooks workshop.

Photos: Crystal Howie

the art of finding work

After finishing her master of fine arts degree, Crystal Howie approached the Regina Work Preparation Centre (RWPC) with a unique proposition: to incorporate the visual arts into programs that help job seekers.

The centre was excited at the prospect. “Art has the ability to strengthen one’s confidence and cultural belonging. We believe that sense of identity increases the motivation to achieve sustainable employment,” says Chris Bailey, executive director of RWPC.

RWPC is a non-profit, charitable, community-based organization that works with more than 1,000 people each year. Its clients face multiple challenges to finding and maintaining employment, such as lack of education, little or no work experience, addictions and criminal involvement.

Howie conducted workshops to give participants tools to visualize their future and cope with the anxieties they may face in the journey toward employment. “The people we work

with are extremely creative — to the extent that it can get them into trouble. We’re building an appropriate way to explore that personal creativity and use it in a healthy way,” Howie says.

Visual arts were integrated into counseling, health and wellness, and the centre’s Youth Employment Readiness Project. As 70 per cent of clients are First Nations or Métis, Howie worked with the centre’s Aboriginal liaison and engaged guest artist Keith Bird to address specific cultural needs.

Group activities helped clients develop public speaking skills essential for interviews and presentations and created a peer group that offered additional support. They were also fun. “People enjoyed the opportunity to be playful, creative and less formally bound to the business of job hunting,” says Bailey.

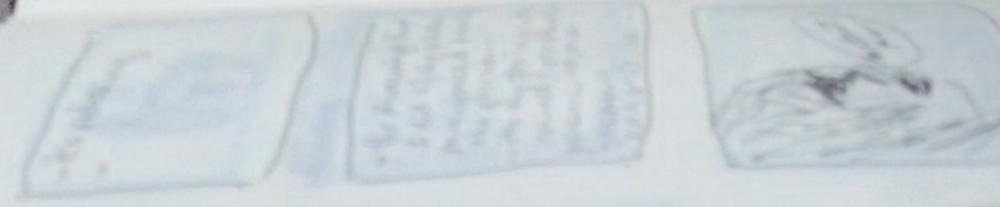
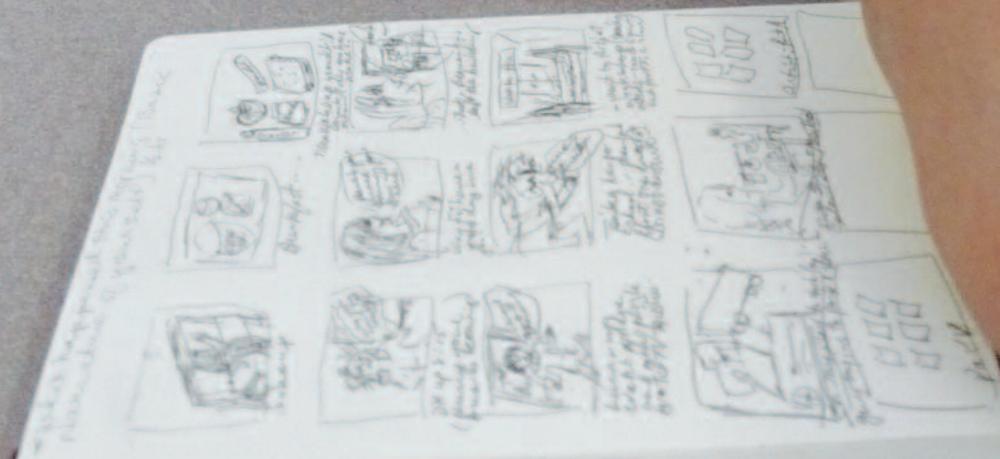
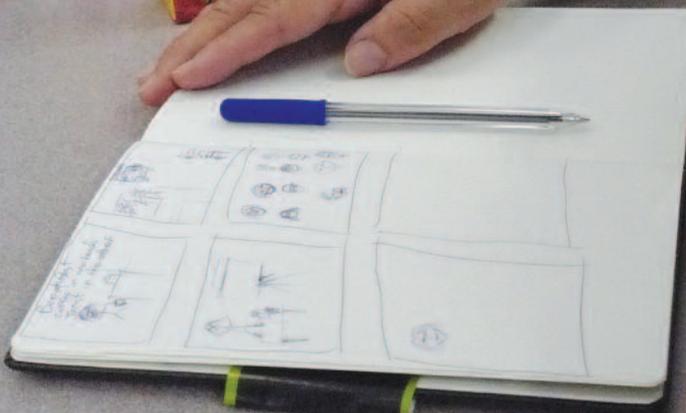
Howie also reached out to the broader community. She hosted a “lunch and learn” to help inspire counselors to integrate the arts into their programming, and partnered

with the Regina Correctional Centre, where she used her skills to help inmates transition to civilian life.

The residency has also affected the way Howie approaches her own art. “I used to see art as a product that was being made, the end of an idea. But I’m finding now that the process is so very important,” she says. “My art practice is becoming more about my interactions with people.”

For more on Crystal Howie’s collaboration with Regina Work Preparation Centre, visit workpreparts.com.

This project was supported by the Creative Partnerships program, a joint initiative of the Saskatchewan Arts Board and SaskCulture Inc., using funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.







Opposite page: Zachari Logan
Wild Man 3 (detail), 2013
blue pencil on mylar

Left: Zachari Logan
Green Man, 2012
pastel on paper

Photos courtesy of the artist

flourish

Intertwining local and global

Saskatoon artist Zachari Logan is becoming known around the globe for work that draws upon historical art sources and reinterprets them to explore masculinity, queer identity and the natural world. With solo exhibitions in New York, Barcelona and London, Logan is often asked, “Why are you still in Saskatoon?” His response: “Why wouldn’t I want to be here?”

Logan says he has the best of both worlds. He can travel for residencies and projects and return to the comforts of home, including a supportive husband and family. His 1,000-square-foot studio in his mother’s garage is complete with heat, plumbing and ten-foot ceilings. “I have the freedom to work both large and small,” he says. “My friends in New York or Vienna have tiny studios or are using their kitchens.”

And unlike those artists abroad, Logan has access to public funding from agencies such as the Saskatchewan Arts Board and the Canada Council for the Arts. “I took what we had here for granted. I’m very thankful.”

Logan’s international forays began with a solo exhibition in 2009 in Paris, which led to a project in New York and shows across Europe.

His travels influenced his work greatly. At a residency in Tennessee, he was enthralled with the exotic flora and fauna. While preparing for an exhibition in Vienna, Logan researched European mythological creatures and art history. He was drawn to the 15th-century construct of the “wild man,” an outsider figure, as well as to the unique portraiture of Italian artist Giuseppe Arcimboldo.

He combines all of these elements in the *Wild Man* series — self-portraits comprised of intricate amalgams of local and foreign insects, plants and animals — and uses similar subject matter in his mural-scaled *Eunich Tapestries* series. “These are naturalistically drawn but also a bit deceptive because I’m mixing species that wouldn’t exist side-by-side,” he says. “So, it is a mindscape as much as a landscape.” And, some would say, a reflection of a Saskatchewan artist’s international career.

For more on Logan’s work, visit zachariloganart.com.

Logan has received funding from the Independent Artists and Travel programs, and his work can be found in the Saskatchewan Arts Board’s Permanent Collection.



Photo: Mark Taylor

2013 Lieutenant Governor's Arts Awards



Guy Vanderhaeghe

Photo: Pierre Elliott Trudeau Foundation

The 2013 Lieutenant Governor's Arts Awards were held on September 25, 2013, at the Conexus Arts Centre in Regina. Presented by the Saskatchewan Arts Board, the awards celebrate the contributions and achievements of individuals, groups and organizations in all arts disciplines. The gala also commemorated the Arts Board's 65th anniversary and featured artwork from its Permanent Collection and performances by Saskatchewan artists, such as FadaDance and Tamara Unroe, Jeffery Straker, Pile of Bones Brass Band, Eekwol, The Young Benjamins, Regina Spoken Word Team and the Yorkton Film Festival.

Lifetime Achievement:

Guy Vanderhaeghe

Sponsored by North Ridge Development Corporation

Guy Vanderhaeghe is one of Canada's finest authors. His first book, *Man Descending*, won the Governor General's Award for Fiction, as did his novel, *The Englishman's Boy*. The latter was shortlisted for the Scotiabank Giller Prize, won several Saskatchewan Book Awards, and was adapted into a CBC miniseries. Vanderhaeghe is an Officer of the Order of Canada, a Member of the Saskatchewan Order of Merit and a Fellow of the Royal Society of Canada. He balances a full-time writing career with teaching at the University of Saskatchewan.

Saskatchewan Artist:

Ruth Cuthand

Sponsored by PotashCorp

Photo: Thirza Cuthand



Ruth Cuthand uses painting, beading, drawing and photography to explore issues of colonialism,

stereotyping, residential school abuse and institutionalized racism. Her work was included in the *Oh, Canada* survey at Massachusetts Museum of Contemporary Art, and her retrospective, *BACK TALK (works 1983-2009)*, has exhibited at galleries across Canada. Cuthand's work is featured in the permanent collections of the MacKenzie Art Gallery, Mendel Art Gallery, Department of Indian and Northern Affairs (Ottawa), and the Saskatchewan Arts Board. For more, visit mendel.ca/ruth-cuthand-artist-feature.

Emerging Artist:

Andrew Salgado

Sponsored by Cameco

Photo courtesy of the artist



Andrew's bold, large-scale paintings have garnered global attention, as well as critical and

commercial acclaim. Through convention-defying, abstract canvases, he explores ideas of masculinity, sexuality and identity using broad strokes and vivid colours. He has been profiled in *Maclean's* magazine, *The Globe and Mail*, and the 2011 Channel 4 (UK) documentary *What Makes a Masterpiece*. The fall 2013 solo exhibition, *The Acquaintance*, at the Art Gallery of Regina marked his hometown debut. For more, visit andrewsalgado.com.

Leadership – Individual:

Chrystene Ells

Sponsored by Her Honour, the Honourable Vaughn Solomon Schofield, Lieutenant Governor of Saskatchewan

Photo: Clara Edvi-Antunes



Interdisciplinary artist Chrystene Ells spent 20 years working in the film special-effects industry in

California before moving to Saskatchewan for her master's degree. She has since completed several short films and presented the acclaimed play, *KaleidoCycle*, at the Globe Theatre. In 2012, she served as artist-in-residence at the Saskatchewan FilmPool Cooperative, guiding artists to make puppet films and creating Regina's inaugural International Puppet Underground Film Festival. Her latest project, *Hello in There*, guides seniors in expressing poignant memories through visual art. For more information, visit chrystene.com.

Leadership – Organization: Saskatchewan FilmPool Cooperative

Sponsored by the Saskatchewan Arts Board



SASKATCHEWAN
FILMPOOL
COOPERATIVE

Saskatchewan FilmPool Cooperative is a non-profit, artist-run centre that supports independent film and video production through programming, equipment, education and financial support. The organization hosts about 50 annual events, including local and international exhibitions, technical workshops and a summer camp for novice filmmakers. It collaborates with other organizations on unique projects, such as a puppet film festival, outdoor film screenings and Saskatchewan's Culture Days events. It also supports the film program at the University of Regina by hosting student screenings. For more, visit filmpool.ca.

Arts and Learning:

Misty Wensel

Sponsored by Shurniak Art Gallery

Photo: Peter Scoullar



Misty Wensel is the founder of FadaDance School, as well as a collaborator, dancer and

choreographer with the innovative and whimsical FadaDance Troupe. Along with her fellow teachers, Misty has trained and inspired dancers of all ages, while creating unique opportunities for students of all abilities to explore contemporary dance. The FadaDance Troupe and its youth company, Prairie Dance Seeds, have traveled to stages, festivals and workshops across Canada and beyond. For more, visit fadadance.ca.

Volunteer: Shona Stapleton

Sponsored by SaskCulture Inc.

Photo: Ron Merasty



Shona Stapleton has managed the Prince Albert Grand Council Fine Arts Festival for 20 years,

steering a large, dedicated volunteer committee and growing the week-long festival from 300 annual participants to 1,600 students, teachers, chaperones and other helpers. This unique event gathers First Nations students from kindergarten through Grade 12 and showcases talent in visual arts, crafts, mixed media, dance, song, poetry and literature, as well as stories and legends often performed in both traditional language and English. For more, visit pagc.sk.ca.

excerpt from
Guy Vanderhaeghe's

Lifetime Achievement Award

acceptance speech:

I would like to extend my congratulations to the Saskatchewan Arts Board, which is this year celebrating its 65th year as an organization dedicated to supporting artists and sharing their work with the people of Saskatchewan. Speaking for myself, I find it difficult to see how I could have made a career in Saskatchewan without the assistance that the Arts Board provided me when I was learning and refining my craft as a writer of fiction. And I am sure that many other artists, in a wide array of disciplines, can testify to the influence this remarkable institution has had on their careers and in fostering the unique and vibrant culture of this province....

I consider myself very fortunate because for 40 years I have written fiction that interested me and which I hoped would interest others. That life has been a great gift. Although art is a largely individual enterprise, like any human activity it is also communal. The remarkable success of all the Saskatchewan arts in the past 40 years is not due solely to the individual visions of the province's artists, but also to the strong professional arts organizations, to the selfless arts volunteers, to the arts educators, to the generous arts patrons, and to the perceptive legislators who recognized that in providing support for the arts they were helping to enrich the lives of the citizens they served. And I cannot forget to acknowledge a public willing to engage with and support the work of the artists who live among them. Some of these people I

have met over the years, but many I have not. To all of them I extend my gratitude and the hope that a new generation of artists, some of whom are present this evening, will receive what I have been given.



Jeffery Straker at the Viña del Mar International Song Festival

Photo courtesy of the artist



Pile of Bones Brass Band joined FadaDance Troupe and its youth company to kick off the awards ceremony with a high-energy march.

Photo: Mark Taylor

Feature Performance: FadaDance and Tamara Unroe

In *Les Valseuses*, FadaDance and multidisciplinary artist Tamara Unroe collaborated to present an evolving performance that featured shadow dance, puppeteering and stop motion animation to interpret the spirit of growth that sustains and inspires the people of Saskatchewan.

For more on FadaDance, visit fadadance.ca.

Host: Jeffery Straker

Not too long after he hosted the Lieutenant Governor's Arts Awards, singer/songwriter/pianist Jeffery Straker became an international star. In February 2014, he won the prestigious Viña del Mar International Song Festival in Chile, receiving the Gaviota de Plata (Silver Seagull) trophy and \$50,000 US. He is only the second Canadian to win in the history of the competition. Straker performs more than 100 shows of his piano-folk-pop music each year across Canada. In 2013, he launched his latest album, *Vagabond*, to critical acclaim. For more, visit jefferystraker.com.



YOU SEE?

NO, I DON'T. AM I SUPPOSED TO BE HEARING THE GRASS GROW? SEEING RAINBOWS IN THE EVENING? ALL THAT BUSINESS?



I CAN FEEL AND SEE EVERYTHING. THE UNDERLYING NATURE OF ALL THINGS.

EXACTLY HOW EVERYTHING IS.

WHAT WE SEE MOST OF THE TIME IS JUST A FRACTION OF THIS...IS-NESS...

THIS SENSE OF INTERCONNECTEDNESS

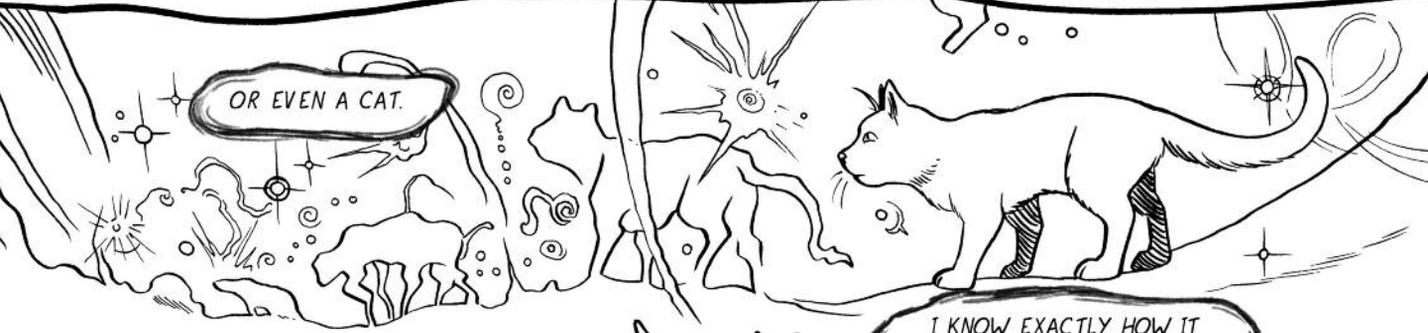
THAT PERVADES EVERYTHING



I CAN SEE AND FEEL EVERY ATOM, VIBRATING IN PERFECT HARMONY, ALL JUST FOR ME.

AND I AM A PART OF THEM ALL.

IF I WANTED TO RIGHT NOW, I COULD TURN MYSELF INTO A BLADE OF GRASS.



OR EVEN A CAT.

I KNOW EXACTLY HOW IT



Opposite page: A page from Elaine Will's graphic novel, *Look Straight Ahead*.

Left: Cover of *Look Straight Ahead*.

Photos courtesy of the artist

cultivate

Breaking down and rising up

Despite numerous awareness campaigns, depression and mental illness carry a stigma, partially because the experience is difficult to understand. Elaine Will's graphic novel, *Look Straight Ahead*, aims to bridge that gap.

When the Saskatoon artist had her own breakdown in 2002, she struggled to explain it to family and friends, eventually turning to art to articulate her thoughts and feelings. "Putting it into images was easier than putting it into words," she says.

She began *Look Straight Ahead* in 2009, releasing issues serially on her website and selling hard copies in Saskatoon. "I put it online for free because I knew that the people who needed it most would not be able to access a print version," Will says. In 2012, she received a grant from the

Xeric Foundation in the United States, which led to representation from an international comic book distributor. She completed and self-published the graphic novel in spring 2013.

The novel tells the story of a teenage boy struggling with depression and bullying. Will brings readers into Jeremy's world with changes in illustration style, tone and colour to show the dramatic shifts between his dizzying highs and devastating lows. She notes, "Some reviewers say they can't believe the pages were drawn by the same person."

Public response has been positive. "I've had people tell me, 'Thank you for explaining what I never could,'" Will says. "One woman came up to me at the Seattle comicon in tears because she was going through a bad bout of

depression. Her partner came by later to thank me again. That was amazing."

About 700 copies of the novel have sold so far, with another 6,000 read online. "I'm thankful for having the strength to 'draw myself back to life' and let others know they are not alone," she says.

Will's latest project is a graphic novel about Tom Sukanen, a Finnish immigrant who built a ship in the middle of Saskatchewan in the 1930s. She hopes to have it published by the end of 2015.

For more on Elaine Will, visit blog.e2w-illustration.com.

The creation of Look Straight Ahead was supported with funding from the Independent Artists program.



Left and opposite page:
Saskatoon drummer
Christian Kongawi

Photos: Amber Buchholz

reinvesting in the community

As a child, Christian Kongawi liked to tap rhythms on his mother's pots and pans. He was formally introduced to music in Prince Albert's French school system, where he dabbled in piano and guitar before turning to the drums due to (what his teacher referred to as) his "stubby fingers." The province's Fransaskois musical community nurtured his talents further, through workshops and mentorship with local artists.

Today, Kongawi plays drums with well-known Saskatoon acts like The Rebellion, Alexis Normand, Jen Lane, John Antoniuk, and the Pistolwhips, even recording with The Sheepdogs on the band's Platinum-selling album, *Learn and Burn*.

Wanting to hone his skills and gain a better understanding of the industry, he auditioned for the internationally renowned Musicians Institute in Hollywood, California, and was accepted in fall 2013 into the two-year bachelor of arts program in music performance, with a minor in music business. Students there have weekly opportunities to audition for representatives of acts such as Rihanna, Maroon 5, Macy Gray, Avril Lavigne and the Smashing Pumpkins.

However, Kongawi has no plans to relocate permanently to the City of Angels. "My goal isn't to move away from Saskatchewan but to gain new skills and reinvest them in the communities that shaped me," Kongawi says. He wants to use his business knowledge to provide marketing, music publishing and contract advice to emerging Saskatchewan musicians, and hopes his performance degree will make him a better workshop instructor in the Fransaskois music community. "I'm teaching the same workshops that my friends and I used to take. I'm in house bands with my old instructors — we're colleagues now. It's a really cool transition," he says.

Living in Los Angeles for a year has made Kongawi love Saskatchewan even more. "We live in a beautiful place that we take for granted." He notes that funding programs like those offered by the Saskatchewan Arts Board and the intensive music education he received in the French school system "are unheard of" in the United States. "I'm positive that without that support, that my group of friends and I wouldn't be professional musicians today," he says.

For more on Christian Kongawi, visit his band's website at therebellion.ca.

The Premier's Centennial Arts Scholarship program is funded through gifts and contributions from Eva Mendel Miller, Wally Mah, and Fred Mennie.

The program also includes funds received through the 2005 Canada Games Building Dreams and Champions Legacy program, which provides support to Saskatchewan youth to further their career-oriented training in the arts. Christian Kongawi was a designated beneficiary of this provision in 2013-14.





Collaborative artwork created by visitors to the Queen City Ex and Saskatoon EX.

Left: *Thingvasion!* creatures

Photo: Twyla Exner

Above: *LightPlay* light drawing

Photo: Gabriela García-Luna

let there be light... and things

Art invaded and illuminated the 2013 Queen City Ex and Saskatoon EX through two artist residency projects presented by the Saskatchewan Arts Board. Gabriela García-Luna and Twyla Exner engaged as many as 500 visitors a day in the creation of collaborative artwork that grew and changed with each participant's contribution.

In *LightPlay*, photography-based artist García-Luna helped visitors interpret stories by creating "light drawings" using coloured glow sticks and LED and solar-powered lights in a darkened tent. The light traces were digitally photographed and transferred to a computer to create a video projection outside the tent. Selected images were printed and displayed and also posted on the Arts Board's Facebook page.

"At first, people were a bit shy. They started with small movements but ended up abandoning themselves to the experience of playing. When I showed them the results, they were surprised that these dynamic images

were made by them," García-Luna says. "It was amazing to see how meaningful this activity was for many people."

Visual artist Twyla Exner encouraged visitors to use telephone wires, Styrofoam balls, beads and markers to create three-dimensional "things" inspired by seeds, pods, aquatic creatures, microscopic organisms, cacti, and anything else imaginable. Finished "things" were strung from hanging cloud-shaped structures, creating an alien-like hailstorm of people's creations, or *Thingvasion!*

"I was elated at the amount of people who spent a significant amount of time on their creations, especially since they were asked to leave them behind," says Exner. "It was not uncommon for a young family, group of teens, or middle-aged couple to hang out twisting wires, colouring spheres, and gluing googly eyes for 30 to 60 minutes."

Both artists found the residency personally fulfilling. This was García-Luna's first public engagement

project. She says, "Being able to share a 'spark of the spirit of art-making' with others was very inspiring to me. I've learned a lot, and I feel nourished for further explorations in this field." Exner noted that sometimes artists can feel isolated in their art-making. "Engagement projects such as this are a wonderful reminder that people still enjoy working with their hands to create things, and given the opportunity, may surprise artist facilitators — and themselves — with what they create."

Alongside the artist residencies at the Queen City Ex and Saskatoon EX, the Arts Board and the Organization of Saskatchewan Arts Councils (OSAC) presented Creative Play: The Saskatchewan Arts Board's 65th Anniversary Touring Exhibition.

For more on Gabriela García-Luna, visit gabrielagarcialuna.com.

For more on Twyla Exner, visit twylaexner.com.



Right: Marlene Rodie with a painting rented from the Saskatchewan Arts Board's Permanent Collection: Doris J. Sawchen, *Inside Looking Out "Flowers on a Window Ledge"*, 1987, oil on canvas

Photo: Mark Greschner

Art in your workplace

Have you ever wanted a piece of original artwork but couldn't afford to buy it? How about renting it, instead?

The Saskatchewan Arts Board rents art from its Permanent Collection to workplaces across the province in the government, non-profit and corporate sectors. It is a convenient and affordable way to appreciate original Saskatchewan art, while enhancing your office. Employees and clients benefit from a dynamic atmosphere, and artists benefit from having their work in a public place.

The Court of Appeal in Regina has been an art rental client for more than 20 years. Executive Officer Marlene Rodie says, "The work of the courts is very serious business, not only for the litigants, but also for the judiciary. The paintings from the Saskatchewan Arts Board beautify our walls and also provide us with the opportunity to enjoy and contemplate the meaning behind the artists' creation." While Rodie has a favourite painting that she has rented repeatedly, she appreciates the variety of artwork available. "There is a favourite for all tastes in art and the opportunity for much conversation and discussion," she says.

Visit artsboard.sk.ca/permanent-collection/art-rental for information on how to rent Saskatchewan art for your workplace.



Revisiting the Indigenous Continuum

In 2014, the Saskatchewan Arts Board partnered with Wanuskewin Heritage Park to bring Indigenous art from the Arts Board's Permanent Collection to the park's Grand Hall Gallery.

The exhibition, *Revisiting the Indigenous Continuum*, highlighted a selection of two-dimensional work in photography, painting, printmaking and digital and mixed-media. Featured artists include Bob Boyer, David Garneau, Neal McLeod and Adrian Stimson.

Curator Mary Longman notes that some of these artists draw inspiration from traditional beadwork, design, quilting and the powwow to bring Indigenous concepts into contemporary practice, while "other artists utilize the strategy of mapping

a specific place related to experience and history, to redefine Indigenous reality in the past and present." The exhibition ran from January 16 to May 28, 2014.

Above: A piece featured in *Revisiting the Indigenous Continuum*, an exhibition at Wanuskewin Heritage Park curated by Mary Longman:

**Richard K. Agecoutey
Bustle #1 - Piapot Powwow, 1987
cibachrome print**

Photo courtesy of the Saskatchewan Arts Board Permanent Collection





Left and opposite page: Academy Award-winning musician and activist Buffy Sainte-Marie gave a lecture and performance at the Broadway Theatre in March 2014.

Photos: Barbara Reimer

grow

Educate, entertain, inspire

When Saskatoon's historic Broadway Theatre closed in 1993, the community banded together to save it, with a goal larger than preserving the structure. "If a building is just what it used to be, it's a museum," says Kirby Wirchenko, executive director of the theatre. "We want to reflect the community and affect the culture around us."

The Broadway has since grown from an art house movie theatre into a thriving cultural hub. Its governing body, the Friends of the Broadway Theatre, is a non-profit, charitable community organization dedicated to ensuring the theatre provides opportunities for education, entertainment and inspiration.

In 2010, the theatre transitioned from a rental venue into an active programmer and presenter of live events. It now

boasts close to 1,400 members and more than 55,000 patrons each year.

Wirchenko collaborates with many organizations to make the Broadway a venue of choice for events of all genres. Partners include CFCR Saskatoon Community Radio, SaskMusic, MoSoFest, PotashCorp Fringe Theatre Festival, Persephone Theatre, SaskTel Saskatchewan Jazz Festival and Saskatoon schools.

When a provincial youth film festival wound down in 2012, the Saskatchewan Arts Board approached the Broadway to revamp the festival. The theatre partnered with the PotashCorp Children's Festival of Saskatchewan in February 2014 to present The SCENE: Youth Media Festival, which featured screenings, presentations, workshops and

curriculum components. The goal was to reach 600 students. Instead, almost 1,400 participated.

The organization also promotes the diversity of the province's arts community. It co-presents a Saskatchewan film series with the University of Saskatchewan and books local musicians as opening acts for national tours. Most of all, the Broadway Theatre brings the community together. "When we engage in cultural, artistic and educational endeavours, it gives us an opportunity to live richer lives," Wirchenko says.

For more, visit broadwaytheatre.ca.

Friends of the Broadway Theatre receives annual funding from the Professional Arts Organizations Program.



Left and opposite page:
Cover images of *kimiwan*
zine issues 1, 2 and 3

zine celebrates Indigenous artists and writers

When photo-based artist Joi Arcand moved back to Saskatoon from Vancouver in 2012, she saw an opportunity to use her publication skills to promote Indigenous artists. “I was seeing a lot of really exciting artwork, especially from youth, and I wanted to share it with people,” she says.

She joined forces with recent University of Saskatchewan graduate Leah Arcand and community-focused activist Jarita Greyeyes to create *kimiwan* (“rain” in Plains Cree) zine, a hand-made, independent quarterly publication. The zine explores themes of Indigenous identity and cultural resurgence through art forms such as photography, painting, drawing, short stories, poems and personal essays.

The first issue, published in fall 2012, received an overwhelming response — all 300 issues sold. Word spread around the globe through social media, resulting in submissions from across Canada and as far as Hawaii and New Zealand. “When I started, I didn’t even know that there would be a second issue!” Arcand exclaims.

The collective is now embarking on its seventh issue and focusing on ways to expand distribution.

The special kisisaskāciwani (Saskatchewan) issue, to be released in June 2014, was made possible through the Indigenous Pathways Initiative — Grants to Artists program. Previously, the publication was financed by the collective members, with support from fundraisers and donations. Arts Board funding enabled the zine to compensate artists and writers for the first time and also pay collective members for their tireless work.

Each issue is launched with a party that features contributing artists and writers, as well as Indigenous musicians. Participants in launch and fundraising events reflect the zine’s national popularity — CBC personality Wab Kinew, comedian Ryan McMahon and Juno award-winning band A Tribe Called Red have all lent their support.

kimiwan zine features contributors from age 8 to 80, with emerging and established artists given equal billing. Collective members give talks

at schools to raise awareness of the publication among youth. “We believe that an artist is an artist at any age. There’s no shortage in the quality of art that’s being produced, so it leaves us with an easy job,” says Arcand.

Issues may be purchased online or at Turning the Tide and McNally Robnson Booksellers in Saskatoon. For more, visit kimiwan-zine.com.

ᐅᐅᐅᐅ
kimiwan

issue #3 / nīpin 2013





Left: Maymont Central School in Maymont was host to a LIVE Arts broadcast with dance artist Karla Kloeble. The broadcast was part of the “Dance Across Living Sky” project, a collaboration between Living Sky School Division and Dance Saskatchewan.

Above: Students work the technical equipment for the broadcast.

Photos: Jan Friesen

A LIVE

arts experience

Saskatchewan’s expansive geography can be a challenge for teachers wanting to bring artists into their schools. “Opportunities for rural students to interact with an artist in the community are more limited than in urban centres,” says multi-media artist Heather Cline. “With LIVE Arts, any school in the province can have that experience.”

LIVE Arts engages teachers and students in all corners of Saskatchewan in an interactive distance learning experience. Professional artists provide grade-specific broadcast programs in drama, dance, music and the visual arts, through the Ministry of Education’s LIVE Satellite Network. Cline has been the program’s manager since its inception in 2005.

That school year, LIVE Arts engaged 1 artist, 6 schools, 7 teachers and 107 students. It has since evolved to meet the needs of teachers and the new provincial curriculum, and by 2012-13 included 12 artists, 34 schools, 63 teachers and more than 3,700 students. A “studio-in-a-box,” introduced in 2012, enables artists to tour and broadcast from schools in even the most remote areas of the

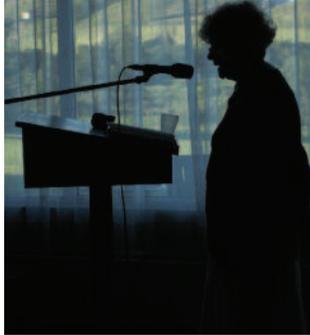
province. At host schools, older students learn how to work the cameras and other technical equipment, while younger students interact with the artist.

LIVE Arts provides tangible benefits for everyone involved. “We support the curriculum in all strands, model how artists and teachers can cooperate, and empower teachers to do hands-on activities even when the artist is not there. We also support Saskatchewan artists by providing short-term employment to supplement the challenge it is to work as an artist,” she says, adding, “It’s important to model to kids that there are people working as artists, in dance, theatre, music and visual arts.”

Cline is retiring as program manager at the end of the 2013-14 school year. “It has been exciting to see the impact on students involved in hosting the broadcast, and to hear from teachers from a distance that this is a rewarding and valuable learning experience for them,” she says. “There is unlimited potential for artists to tap into using technology to engage people in the arts.”

For more on LIVE Arts, visit liveartsaskatchewan.com.

LIVE Arts is supported by the Saskatchewan Arts Board, SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Saskatchewan Ministry of Education in partnership with host school divisions.



Above: Sandra Birdsell reads at Sage Hill Writing Experience.

Right: Sage Hill participants rejoice at the quality of writing they completed during the summer program.

Photos: Philip Adams



helping good writers write better

When Sage Hill Writing Experience executive director Philip Adams attends literary events across Canada, it's rare for him to find someone who has not heard of the organization. "Most of our faculty have won major literary awards, and Governor-General's award winners have studied here," he says. The faculty alumni list is a "who's who" of Canadian literature, including Guy Vanderhaeghe, Jane Urquhart, Lawrence Hill and Louise Halfe.

With distinguished faculty, low instructor-to-writer ratios, affordable tuition, and quiet Saskatchewan settings, Sage Hill offers writers ideal conditions to develop their craft. Applications pour in from all over the country and are adjudicated by an anonymous jury. "It's like a national contest. People say to me, 'I can't believe I got in!'" Adams exclaims.

Programs serve writers of all genres, in three levels of proficiency: emerging, intermediate and colloquium. The latter provides one-on-one mentorship to prepare manuscripts for publication. In addition to its ten-day summer retreat, Sage Hill offers a two-week intensive poetry colloquium in the spring. All programs include public readings by participants and faculty. Since Sage Hill's inception in 1989, roughly 850 writers and more than 160 instructors have participated.

While there is no quota of local writers in adult programs, a large number are selected each year. "These are strong writers who are adjudicated against a national audience. I'm proud that we don't make any special arrangements," says Adams.

The organization also mentors teens through its summer program as well as week-long writing workshops in Regina, Saskatoon, Moose Jaw, Prince Albert and La Ronge. Amy Baldwin, a participant in the Teen Writing Experience, says, "My favourite part is hearing what other teens think about my writing. I've built my ability to give meaningful criticism and have learned about the business side of writing."

Sage Hill celebrated its 25th anniversary by featuring faculty readings at the 2014 Saskatchewan Festival of Words and partnering with JackPine Press to create a province-wide chapbook of writing by teen workshop participants. "We thought about having a big party, but we'd rather just help writers write better," Adams says.

The Sage Hill Writing Experience receives multi-year funding from the Professional Arts Organizations Program.

Saskatchewan Poet Laureate Judith Krause has been involved in Sage Hill in varying capacities since the early 1990s, serving as faculty, on the board of directors and as a keynote speaker.

She is a big fan of the program and says writers from Saskatchewan and across Canada are fortunate to have the opportunity to access it.

"To live under one roof in a scenic valley for ten days every summer, with no household worries, working under the guidance of a gifted instructor, in the company of a diverse group of high-energy creative individuals — well, what more could a writer seeking professional development ask for?" she says. "Thanks to the continued support of the Saskatchewan Arts Board and other funding agencies, Sage Hill thrives and its literary reputation grows."

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

Permanent Collection: New Acquisitions

PURCHASES:

Griffith Baker

- 1** *OCD Series (#3), 2010*
post-consumer compact discs

Heather Benning

- 9** *The Death of the Dollhouse: Fire #2*
 The Death of the Dollhouse: Fire #3
 The Death of the Dollhouse: Living Room
2013
Kodak Endura digital c-print

Tyler Brett

SK Architectural Future Series:
 Regina Hotel

- 6** *Dance Hall*
2010
giclée prints

Martha Cole

- 10** *Scots Pine 2, 2009*
unbleached cotton, Setacolor fabric
paints, coloured pencil, assorted threads,
needlepunch polyester batting

Marc Courtemanche

A Floral Chair, 2010
stoneware

Joyce Deutscher

Psychedelic, nd
acrylic on panel

Lorenzo Dupuis

- 7** *En marchant - Walk Your Children to*
 School, 2011
egg tempera on panel

Dagmara Genda

Corrupted Animals (Moose), 2013
collage, paint and ink on paper

George Glenn

Kaufman Series - #1 Wet Street
 Kaufman Series - #2 Dry Street
1983
acrylic on canvas

Michael Hosaluk

Chair Lift, 2006
mixed media

Marie Lanoo

- 5** *Scroll with Bulges, 2013*
acrylic on folded mineral powder paper

Alison Norlen

Luna (Colorado Bridge/Home), 2013
stainless steel, carbon steel base

Geoff Phillips

Loch Lomond, 2010
oil on canvas

Ward Schell

Embedded, 2012
acrylic on canvas

Ward Schell

Bearded Tree, 2013
acrylic on canvas

David Thauberger

Prairie Sentinel/Winter Sentinel, 2003
lenticular photograph, lightbox

Ida Tremblay

- 3** *Moss Bag, 2012*
moose hide, fabric, glass beads

DONATIONS:

Griffith Baker

Discards Drawing I
 Discards Drawing II
 Discards Drawing III
 Discards Drawing IV
 Discards Drawing V
2012
ink on Arches paper

Marc Courtemanche

- 4** *Trompe L'oeil, 2009*
acrylic paint, metal and wood

Joyce Deutscher

Psychedelic (Rug), nd
wool/cotton

Leah Dorion

Return of Thoughts
 Giving Baskets and Potatoes
 Hauling Wood
 Mounting the Horse
 Visitors at the Door
 Carrying Baskets
 Offering Tobacco to Willow Grove
2012
acrylic on canvas board

Lorenzo Dupuis

In and Out - Edmonton Ukrainian Church
 - Winter View, 2011
egg tempera on panel

Ted Godwin

Untitled (Rainforest), 1961
oil on canvas

Ron Kostyniuk

Saskatchewan Tower I/Agnes Martin
 Saskatchewan Tower II/Jean Sauve
 Saskatchewan Tower III/Louis Riel
 Saskatchewan Tower IV/Ray Hnatyshyn
 Saskatchewan Tower V/Chief
 Poundmaker
 Saskatchewan Tower VI/Grant MacEwen
 Saskatchewan Tower VII/John
 Diefenbaker
 Saskatchewan Tower VIII/Roy Romanow
 Saskatchewan Tower IX/Gordie Howe
 Saskatchewan Tower X/Tommy Douglas
 Saskatchewan Tower XI/Allan Blakeney
 Saskatchewan Tower XII/W.O. Mitchell
 Saskatchewan Tower XIII/Gabriel Dumont
 Saskatchewan Tower XIV/Johnny Bower
2 *Saskatchewan Tower XV/Joni Mitchell*
1994
spray enamel on MDF

Alison Norlen

Luna (Roller Coaster), 2013
stainless steel, carbon steel base

Otto Rogers

Summer Garden, 2000
acrylic, wood and paper on canvas

Anthony Thorn

Interior with Glass, 1969
enamel and oil on Belgian linen

Anthony Thorn

Sketch for a Figure Composition, 1964
acrylic and gold paint on masonite

Anthony Thorn

Untitled (Abstract), 1965
acrylic, gold paint and oil on masonite

Anthony Thorn

Demon Figure, 1964
sumi and tempera on brown paper

Anthony Thorn

Etchen Bodhisattva, 1969
gesso, egg shells, and marble dust

Anthony Thorn

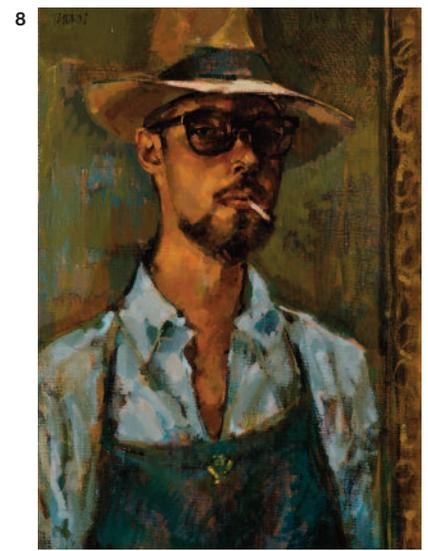
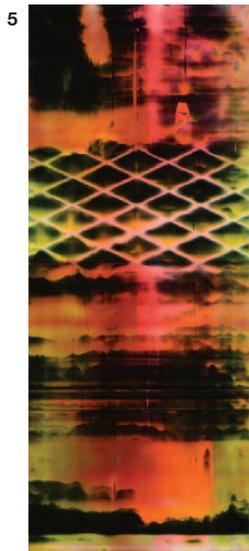
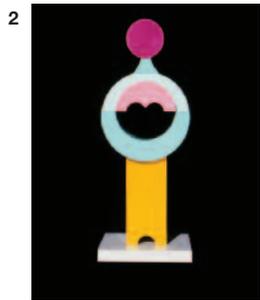
Untitled (White Abstract), nd
gesso on masonite

Anthony Thorn

- 8** *Self Portrait Age 41, 1968*
enamel and oil on linen

Opposite page:

1 (detail), 2, 4 (detail), 6, 7, 9, 10 (detail): courtesy of the artist
3, 8: Gary Robins, Available Light Photographics
5: Gabriela Garcia-Luna



In Memory



David Gilhooly
Gentleman Baboon, 1969, paper mache,
tempera, chicken wire

David Gilhooly (1943-2013) was acclaimed internationally for his imaginative ceramic works of animals, food and other subjects. Born in California, he moved to Regina in 1969 to teach ceramics at the university, where he developed a series of ceramic frogs as historical figures. His work has been exhibited in Canada, the US and Japan and is in the Saskatchewan Arts Board's Permanent Collection.



Ben Checkoway (1951-2014) was a photographer based in Regina who has developed and

added to musician, model and actor portfolios across Canada. He provided event photography for events such as the Western Canadian Music Awards, Rock'N the Valley, Queen City Ex, Flatland Music Festival, the Regina Folk Festival and Prairie Music Week.



Kelly Churko (1977-2014) was an experimental musician. He was born in Moose Jaw and spent ten

years in Japan, where he taught English and composed and performed music in the "noise" genre, for which he was internationally renowned.



John Nugent (1921-2014) was a sculptor who worked in bronze and steel. He moved to

Lumsden in 1948, where he established a studio and bronze casting foundry. His sculpture and photographic works have appeared in solo and group exhibitions across Canada and are part of many collections, including the Saskatchewan Arts Board and the Canada Council Art Bank.



Audrey Piper (1925-2013) was a Saskatoon artist well-known for her representational landscape

paintings. Her work has been exhibited in Saskatchewan, Alberta, Manitoba and Ontario and is featured in several major collections, including those of the Saskatchewan Arts Board, Mendel Art Gallery and University of Saskatchewan.



Joan Rankin (1927-2014) was an artist and teacher in Moose Jaw who served on the board that

guided the development of the Moose Jaw Art Museum. She was president of the Saskatchewan Society for Education through Art, a board member of the Saskatchewan Summer School of the Arts and a founding director of the Saskatchewan Centre of the Arts. Her artwork can be found in the Saskatchewan Arts Board's Permanent Collection.



Delores Reimer (1957-2013) was active in the Saskatchewan writing community for nearly 25

years, serving as a volunteer, bookseller, publicist, editor, publisher and author. She wrote two books, *Ladies and Escorts* and *Stone Baby*, the latter of which was nominated for a Saskatchewan Book Award. She was also a former president of the Saskatchewan Writers' Guild.



Gertrude Story (1930-2014) was a writer whose work included poetry and fiction for adults and

children and often focused on her experiences in rural Saskatchewan. She was a strong member of the Saskatchewan Writers' Guild and taught writing at workshops across the Prairies. Her work has been studied in university classes in Germany and Australia.



Lilja Stefansson (1921-2013) discovered her passion for writing while taking classes at the

Seniors' Education Centre at the University of Regina. Her work was featured in various publications from the centre, in *Folklore* magazine and in *Lögberg-Heimskringla*, an Icelandic publication. Her partner of 41 years plans to publish a book of Lilja's many poems and poignant stories.



John Yewman (1948-2013) was a passionate supporter of the province's music and cultural

community. He was the founding chair of the board that established the Saskatchewan Cultural Exchange Society and its performance complex, and he was also a volunteer, board member and main stage manager of the Regina Folk Festival over the last two decades.

Strategic Plan Progress Report

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

- Lieutenant Governor's Arts Awards public consultation leads to new award category, increased cash awards and a refreshed gala event.
- GénieArts launched as a pilot incentive under the ArtsSmarts program, providing new opportunities to connect Fransaskois artists and schools.

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

- Arts Board matches 5% funding increase from provincial government to provide supplemental funding to organizations. Agency fulfills all funding recommendations of Professional Arts Organization Program juries.
- Through the support of SaskCulture Inc., significant additional funding was allocated in support of the broad range of festival activity in the province.

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

- *Creative Play: The Saskatchewan Arts Board's 65th Anniversary Touring Exhibition* (in partnership with Organization of Saskatchewan Arts Councils) tours Saskatchewan, reaching 1,600 people.
- Partnerships with the Queen City Ex, Saskatoon EX, Western Canadian Agribition, and the Federation of Saskatchewan Indian Nations Powwow bring professional art to diverse audiences.

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

- Development of Arts Entrepreneurship and Business Development Course, in partnership with Creative Saskatchewan and Ideas Inc. of Saskatoon. Course equips arts entrepreneurs with tools to be commercially viable.
- Arts Board assists Creative Saskatchewan with program juries in fiscal year 2013-14, the first full year of grant delivery for the agency.

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

- Sale of Saskatoon industrial land donated to Arts Board in 1980s (see note 12(a) [Tangible Capital Assets] in audited financial statements) is completed. Proceeds form a legacy fund that will support the Saskatchewan arts in perpetuity.
- Program and administrative staff reorganized around pillars of strategic plan — artists, arts organizations and communities — to maximize effective service to clients.

Grants & Funding

ARTSSMARTS

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

Balcarres Community School	Media	Balcarres	\$10,000
Caswell Community School	Multidisciplinary	Saskatoon	\$10,000
École College Park School	Theatre	Saskatoon	\$10,000
Edenwold School	Visual	Edenwold	\$10,000
Holliston School	Visual	Saskatoon	\$10,000
James L. Alexander School	Visual	Saskatoon	\$5,594
Living Sky School Division No. 202	Theatre	North Battleford	\$9,455
Living Sky School Division No. 202	Music	North Battleford	\$8,500
Living Sky School Division No. 202	Visual	North Battleford	\$10,000
Lumsden High School	Literary	Lumsden	\$9,000
Nutana Collegiate	Music	Saskatoon	\$10,000
Ranch Ehrlo Society	Multidisciplinary	Pilot Butte	\$10,000
St. Anne School	Multidisciplinary	Saskatoon	\$10,000
Thomson Community School	Music	Regina	\$7,932
Tompkins School	Visual	Tompkins	\$10,000
Turtleford Transition High School	Music	Turtleford	\$10,000
W.S. Hawrylak School	Literary	Regina	\$6,923

GénieArts

École Boreale	Multidisciplinary	Ponteix	\$10,000
École de Bellegarde	Music	Bellegarde	\$10,000
École Monseigneur de Laval	Literary	Regina	\$6,095
École Wilfrid Walker	Visual	Regina	\$5,900
Lakeview School	Media	Saskatoon	\$2,000
L'école canadienne-française, pavillon élémentaire	Multidisciplinary	Saskatoon	\$10,000
L'école canadienne-française, pavillon Gustave Dubois	Visual	Saskatoon	\$10,000
Monseigneur de Laval	Multidisciplinary	Regina	\$9,929

Raising the Bar

Prairie Sky School	Visual	Regina	\$10,000
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TreatySmarts

Eagles Nest Youth Ranch	Visual	Prince Albert	\$8,500
North Valley Elementary School	Visual	Neudorf	\$4,906
St. Frances School	Multidisciplinary	Saskatoon	\$9,700

CREATIVE PARTNERSHIPS

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

Collaborative Projects

Friends of Cypress Hills Park Inc. – Art in the Park	Visual	Maple Creek	\$25,000
Prairie Wind and Silver Sage – Friends of Grasslands – Art in the Park	Visual	Mankota	\$25,000
Government House Residency	Multidisciplinary	Regina	\$50,000
Legislative Building Residency	Multidisciplinary	Regina	\$10,000
LIVE Arts	Multidisciplinary	Regina	\$50,000
Regina 2014 North American Indigenous Games	Multidisciplinary	Regina	\$85,000
Saskatchewan Writers' Guild – Poet Laureate Program	Literary		\$15,000

Explorations

Eastend Historical Museum & Cultural Centre	Explore and Connect	Eastend	\$10,000
École College Park School	Explore and Develop	Saskatoon	\$10,000

Family Resource Centre

Swift Current	Explore and Develop	Swift Current	\$10,000
Heritage Community Association	Explore and Connect	Regina	\$10,000
Okanese First Nation	Explore and Connect	Balcarres	\$5,500
Paper Crane Community Arts Centre	Explore and Develop	Regina	\$10,000
Ravenis, Christine	Explore and Develop	Air Ronge	\$10,000
Saskatoon Mothers' Centre Inc.	Explore and Connect	Saskatoon	\$10,000
Summer School for the Solo Voice	Explore and Connect	North Battleford	\$7,500
Tant per Tant Theatre in Translation Inc.	Explore and Connect	Saskatoon	\$10,000
Walter W. Brown High School	Explore and Develop	Langham	\$9,800
Wascana Centre Authority	Explore and Develop	Regina	\$10,000
Windhover Artists & Events	Explore and Develop	Regina	\$7,200
Write Out Loud	Explore and Connect	Saskatoon	\$10,000

Innovations

Common Weal Community Arts Inc.	Community	Regina	\$40,000
Creative City Centre	Community	Regina	\$40,000
Last Mountain Lake Cultural Centre Inc.	Community	Regina Beach	\$40,000
MacKenzie Art Gallery Inc.	Community	Regina	\$40,000
Prairie South School Division	School	Moose Jaw	\$35,000
Regina Work Preparation Centre	Community	Regina	\$40,000
Saskatchewan Film Co-operative	Community	Regina	\$40,000

CREATIVE INDUSTRIES

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

Transition Fund

25th Street Theatre Centre Inc.	Theatre	Saskatoon	\$20,000
Dean Renwick Design Studio	Visual	Regina	\$45,000
DriverWorks Ink	Publishing	Regina	\$24,000
Experience First Design Inc.	Screen-Based Media	Saskatoon	\$42,363
Globe Theatre Society	Theatre	Regina	\$30,000
Grain Magazine	Publishing	Saskatoon	\$13,494
Hagios Press Inc.	Publishing	Regina	\$7,215
Hagios Press Inc.	Publishing	Regina	\$6,600
New Dance Horizons Inc.	Dance	Regina	\$5,980
Persephone Theatre	Theatre	Saskatoon	\$19,822
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	\$43,005
SaskMusic	Music	Regina	\$21,600
Thistledown Press Ltd.	Publishing	Saskatoon	\$15,000
University of Regina Press	Publishing	Regina	\$25,000
Zima Junction Productions Inc.	Screen-Based Media	Regina	\$24,000

CULTURE ON THE GO — TOURING

Funded by the Government of Saskatchewan through an agreement with the Ministry of Parks, Culture and Sport.

Independent Artists

Hamon, Tracy	Literary	Regina	\$2,500
Horizon String Quartet	Music	Regina	\$7,430
Lane, Jen	Music	Saskatoon	\$17,450
Martina, Natasha	Theatre	Saskatoon	\$8,000
Royal Red Brigade	Music	Regina	\$2,566
Straker, Jeffery	Music	Regina	\$12,495

Organizations

Curtain Razors Inc.	Multidisciplinary	Regina	\$16,000
Dance Saskatchewan Inc.	Dance	Saskatoon	\$15,000
Estevan Arts Council	Visual	Estevan	\$2,450
Globe Theatre Society	Theatre	Regina	\$100,000
La Troupe du Jour Inc.	Theatre	Saskatoon	\$10,109

Organization of Saskatchewan Arts Councils	Multidisciplinary		\$7,500
Persephone Theatre	Theatre	Saskatoon	\$16,000
Regina Symphony Orchestra Inc.	Music	Regina	\$15,000
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	\$10,000
Saskatchewan Native Theatre Company Inc.	Theatre	Saskatoon	\$15,000

CULTURE ON THE GO — TRAVEL

Funded by the Government of Saskatchewan through an agreement with the Ministry of Parks, Culture and Sport.

Barsi-Cunningham, Ilona	Music	Moosomin	\$750
Calderon, Ramses	Music	Regina	\$750
Christensen, Amber	Media	Christopher Lake	\$700
Combat Improv	Theatre	Regina	\$1,500
Cuthand, Thirza	Media	Saskatoon	\$750
Emel, Tod	Media	Saskatoon	\$750
Evans, Dennis J.	Visual	Regina	\$750
Gronsdahl, Troy	Visual	Saskatoon	\$750
Hainsworth, Alexa	Visual	Saskatoon	\$750
Herriot, Trevor	Literary	Regina	\$750
Irwin, Kathleen	Theatre	Regina	\$750
Kimiwan Zine	Literary	Saskatoon	\$1,500
King, Karlie	Visual	Mervin	\$750
Logan, Zachari	Visual	Saskatoon	\$750
Macdonald, Daniel	Theatre	Regina	\$750
Moore, Timothy	Visual	Shellbrook	\$750
Neufeld, Clint	Visual	Osler	\$750
Noël-Maw, Martine	Literary	Regina	\$750
Pantel, Rowan	Visual	Regina	\$750
Paoli, Loretta	Visual	Regina	\$750
Pettigrew, Laura	Music	Regina	\$750
Pottle, Adam	Literary	Saskatoon	\$635
Pufahl, Jeffery	Theatre	Saskatoon	\$750
Regina Slam Team / Word Up Wednesday	Literary	Regina	\$1,500
Savage, Candace	Literary	Saskatoon	\$750
Standing, Cory	Theatre	Saskatoon	\$500
Turner Prize*	Visual	Regina	\$1,150
Varro, Gary	Visual	Regina	\$750
Weber, Joanne Catherine	Literary	Regina	\$685
Wright, Johnna	Theatre	Saskatoon	\$450

INDEPENDENT ARTISTS

Creative Emerging

Anderson, Joseph	Visual	Saskatoon	\$5,500
Brotzel, Matthew	Music	Saskatoon	\$6,000
Brown, Jesse	Music	Saskatoon	\$6,000
Coulterman, Troy	Visual	Regina	\$6,000
Diederichs, Callen John	Media	Saskatoon	\$4,000
Duddridge, Noelle	Media	Regina	\$5,000
Edlund, Elias	Music	Saskatoon	\$6,000
Gunner & Smith Music	Music	Saskatoon	\$5,883
Herranen, Kyle	Visual	Regina	\$5,500
Hosaluk, Laura	Visual	Saskatoon	\$4,000
Redenbach, Daniel	Media	Yorkton	\$3,731
Richardson, Colby and McFadzean, Jonah	Theatre	Regina	\$6,000
Robert, Tammy	Literary	Saskatoon	\$4,000
Schewaga, Cory	Visual	Saskatoon	\$4,000
Schick, Brendan	Visual	Regina	\$6,000
Smith, Kristen	Visual	Regina	\$6,000

Solheim, Tara Dawn	Literary	Regina	\$3,700
The Little Brothers	Music	Saskatoon	\$4,000
Thomson, Joan Mary	Visual	Saskatoon	\$4,250
Wagner, Bernadette	Literary	Regina	\$5,230
Weisgerber, Sean	Visual	Saskatoon	\$5,500

Creative Established

Antoniuk, John	Music	Saskatoon	\$10,000
Armstrong, Melody	Visual	Regina	\$15,000
Birdsell, Sandra	Literary	Regina	\$15,000
Brenna, Beverley	Literary	Saskatoon	\$3,000
Broner, Megan Courtney	Visual	Saskatoon	\$1,108
Burke, Kelley Jo	Literary	Regina	\$12,300
Calderon, Ramses	Music	Regina	\$10,000
Chambers, Ruth	Visual	Banff	\$11,000
Crepeau, Paul Gui	Media	Saskatoon	\$9,225
Cuthand, Thirza	Media	Saskatoon	\$13,000
Dupuis, Lorenzo	Visual	Saskatoon	\$12,000
Duvall, Linda	Visual	Saskatoon	\$15,000
El Juego	Theatre	Saskatoon	\$10,000
Fay, Holly	Visual	Regina	\$9,000
Hale, Laura	Visual	Tisdale	\$5,000
Hodgson, Heather	Literary	Regina	\$17,000
Johnson, Ashley	Dance	North Battleford	\$6,000
Jordan, Terry	Literary	Saskatoon	\$12,700
Lalonde, Michel	Music	Regina	\$8,000
Mason, Christopher	Music	Warman	\$8,000
McIntyre, David	Music	Regina	\$17,000
Pettigrew, Laura	Music	Regina	\$5,000
Peyachew, Lionel	Visual	Buena Vista	\$7,700
Philips, Elizabeth	Literary	Saskatoon	\$15,000
Poitras, Robin	Dance	Regina	\$8,500
Ratzlaff, Lloyd	Literary	Saskatoon	\$11,925
Richards, Harriet	Literary	Saskatoon	\$16,000
Salgado, Andrew	Visual	London	\$10,000
Streiffler, Leesa	Visual	Regina	\$15,000
Tate, Kent	Visual	Shaunavon	\$7,200
We Were Lovers	Music	Saskatoon	\$8,500
Wensel, Judy	Theatre	Regina	\$5,000

Criticism and Curatorial Established

Matheson, Elizabeth	Visual	Regina	\$5,400
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Production & Presentation Emerging

Ball and Chain Theatre Company	Theatre	Saskatoon	\$9,000
Durey, Lucien Serge	Visual	Creighton	\$9,000
Embrace Theatre	Theatre	Saskatoon	\$9,000
Gee, Erin	Media	Montreal	\$4,500
Howe, Nathan	Theatre	Saskatoon	\$6,000
Myrtle & Oak Pictures	Media	Regina	\$8,000

Production & Presentation Established

Atkins, Amalie	Visual	Saskatoon	\$11,931
Brick and Mortar Theatre	Theatre	Saskatoon	\$12,000
Bundon, Johanna	Dance	Regina	\$4,519
Evans, Dennis J.	Visual	Regina	\$5,144
Ferguson, Clark	Media	Saskatoon	\$10,000
Gardiner, Christopher Campbell	Visual	Silton	\$9,725
Handerek, Kelly	Theatre	Regina	\$4,475
Moffat, Ellen	Media	Saskatoon	\$10,000
Moker Wernikowski, Connie	Dance	Regina	\$8,500
Nolan, Yvette	Theatre	Saskatoon	\$10,000

Grants & Funding

Per Sonatori	Music	Regina	\$11,175
Stimson, Adrian	Visual	Saskatoon	\$17,000
Sum Theatre Corp.	Theatre	Saskatoon	\$12,000
Theatre Naught	Theatre	Saskatoon	\$10,000
Wozny Siemens, Gladys	Visual	Rush Lake	\$4,000

Professional Development Emerging

Gasper, Larry	Literary	Saskatoon	\$2,000
Gibson, Dee	Visual	Saskatoon	\$3,498
Giesbrecht, Jody John	Music	Langham	\$2,322
Hill, Lucy	Theatre	Regina	\$2,000
Langhorst, Barbara	Literary	Humboldt	\$2,995
LaRocque, Meredith	Dance	Regina	\$4,000
Lowe, Shelby Lyn	Theatre	Regina	\$2,000
Maslany, Daniel	Theatre	Regina	\$2,000
Pantel, Rowan	Multidisciplinary	Regina	\$2,100

Professional Development Established

Kongawi, Christian	Music	Saskatoon	\$7,500
Pufahl, Jeff	Theatre	Saskatoon	\$3,700
Semple, Tara	Music	Regina	\$2,645
Van Damme, Kelly	Dance	Saskatoon	\$1,000

Research Emerging

Fidelak, Terri	Visual	Regina	\$2,000
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Research Established

Popoff, Alexandra	Literary	Saskatoon	\$5,000
Wilcox, Zane	Visual	Regina	\$3,419

INDIGENOUS PATHWAYS INITIATIVES

Bellegarde, Shane	Literary	Regina	\$7,500
Birch Narrows Dene Community School	Multidisciplinary	Turnor Lake	\$3,500
Burnouf, Larissa *	Media	Saskatoon	\$7,500
Charles, Cory Jonathon	Media	Saskatoon	\$7,209
Deegan, Nathaniel	Visual	Fort Qu'Appelle	\$7,500
Dorion, Leah	Multidisciplinary	Prince Albert	\$4,775
George-Heese, Tracey	Visual	Regina	\$7,500
Goforth, Langan	Traditional Song/ Dance	Regina	\$5,200
Goulet, Frances	Visual	Creighton	\$2,828
Kimiwan Zine	Literary	Saskatoon	\$6,775
King, Karlie	Visual	Mervin	\$6,070
Lewis, Wilma J.	Visual	Cut Knife	\$5,000
Lonechild, Shana	Visual	Regina	\$7,500
Masuskapeo, Raymond	Visual	Air Ronge	\$7,500
McDonald, John Adrian	Visual	Christopher Lake	\$5,000
Musaskapeo, Mary	Visual	Debden	\$6,000
Musaskapeo, Mary	Visual	Debden	\$2,827
Naytowhow, Violet	Music	Prince Albert	\$7,500
Naytowhowcon, Lillanohna *	Music	Prince Albert	\$7,025
Pelly, Josephine	Visual	Cumberland House	\$7,500
Regina 2014 North American Indigenous Games *	Traditional Song/ Dance	Regina	\$7,500
Shatilla, Robert	Visual	Saskatoon	\$2,500
Starchief, Charmaine	Visual	North Battleford	\$7,500
Taypotat, Selena	Traditional Song/ Dance	Maple Creek	\$6,000
Thunderingsky Dance Troupe	Traditional Song/ Dance	Prince Albert	\$7,500
Tootoosis, Mylan	Media	Cutknife	\$7,500
Tsinigine, Marilyn	Literary	Saskatoon	\$7,500
Vincent, Angus	Music	Yorkton	\$3,000
Waditaka, Samantha	Visual	Prince Albert	\$6,000
Waditaka, William	Visual	Prince Albert	\$7,500

Willow Cree Broadcasting	Music	Duck Lake	\$7,500
Wilson, Ashley Marie	Craft	Prince Albert	\$7,500

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

ORGANIZATIONAL SUSTAINABILITY INITIATIVE

Buffalo Berry Press Inc.	Literary	Saskatoon	\$14,300
Coteau Books	Literary	Regina	\$7,900
Curtain Razors Inc.	Multidisciplinary	Regina	\$7,150
Friends of the Broadway Theatre Inc.	Performing	Saskatoon	\$30,875
Globe Theatre Society	Theatre	Regina	\$47,750
Hagios Press Inc.	Literary	Regina	\$12,950
La Troupe du Jour Inc.	Theatre	Saskatoon	\$36,275
Neutral Ground Inc.	Media	Regina	\$6,725
New Dance Horizons Inc.	Dance	Regina	\$14,275
Regina Symphony Orchestra Inc.	Music	Regina	\$27,100
Sakewewak Artists' Collective Inc.	Visual	Regina	\$23,100
Saskatchewan Native Theatre Company Inc.	Theatre	Saskatoon	\$10,150
Saskatoon Opera Association	Music	Saskatoon	\$40,450
Saskatoon Symphony Society	Music	Saskatoon	\$43,000

PREMIER'S CENTENNIAL ARTS SCHOLARSHIP

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

Davis, Ryan	Music	Saskatoon	\$2,500
Johnston, John	Music	Regina	\$2,000
Kongawi, Christian *	Music	Saskatoon	\$2,500
Kuz, Tessa *	Dance	Regina	\$1,400
Lam, Austin *	Dance	Regina	\$2,000
Leidal, Stephen	Music	Regina	\$1,400
Lett, Andrea	Music	Winnipeg	\$1,400
MacDonald, Joel	Music	Regina	\$2,000
Milatz, Meagan	Music	Weyburn	\$2,500
Nazarenko, Elizabeth	Music	Winnipeg	\$1,400
Newman, Katie	Music	Regina	\$1,400
Ramsay, Jessica	Music	Regina	\$2,000
Schuster, Bronwyn	Visual	Eastend	\$2,500

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

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

Funded by the Saskatchewan Arts Board and, under the terms of a partnership agreement with SaskCulture Inc., the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Annual

Articulate Ink Inc.	Visual	Regina	\$10,700
FadaDance Troupe Inc.	Dance	Regina	\$19,950
Free Flow Dance Theatre Company Inc.	Dance	Saskatoon	\$19,950
Friends of the Broadway Theatre Inc.	Performing	Saskatoon	\$14,975
Gordon Snelgrove Gallery	Visual	Saskatoon	\$10,000
Hagios Press Inc.	Literary	Regina	\$19,200
Sakewewak Artists' Collective Inc.	Visual	Regina	\$65,000
Saskatchewan Native Theatre Company Inc.	Theatre	Saskatoon	\$26,913
Saskatoon Opera Association	Music	Saskatoon	\$30,000
Saskatoon Symphony Society	Music	Saskatoon	\$84,825
Southwest Cultural Development Group Inc.	Multidisciplinary	Swift Current	\$9,000
Strandline Curatorial Collective Inc.	Visual	Regina	\$20,100

Tonight It's Poetry Performance Series Inc.	Literary	Saskatoon	\$11,000
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Multi-Year

AKA Gallery Inc.	Visual	Saskatoon	\$65,000
Art Gallery of Regina Inc.	Visual	Regina	\$45,575
Art Gallery of Swift Current	Visual	Swift Current	\$34,600
Buffalo Berry Press Inc.	Literary	Saskatoon	\$27,475
Common Weal Community Arts Inc.	Multidisciplinary	Regina	\$145,100
Community Radio Society of Saskatoon Inc.	Music	Saskatoon	\$15,975
Coteau Books	Literary	Regina	\$137,750
Curtain Razors Inc.	Multidisciplinary	Regina	\$19,100
Dancing Sky Theatre Inc.	Theatre	Meacham	\$88,825
Dunlop Art Gallery	Visual	Regina	\$114,075
Estevan Art Gallery & Museum	Visual	Estevan	\$38,050
Globe Theatre Society	Theatre	Regina	\$279,450
Godfrey Dean Art Gallery Inc.	Visual	Yorkton	\$54,325
Indigenous Peoples Artist Collective of Prince Albert Inc.	Visual	Prince Albert	\$28,225
JackPine Press	Literary	Saskatoon	\$23,625
Kenderdine Art Gallery	Visual	Saskatoon	\$34,850
La Troupe du Jour Inc.	Theatre	Saskatoon	\$79,850
Last Mountain Lake Cultural Centre Inc.	Visual	Regina Beach	\$16,375
MacKenzie Art Gallery Inc.	Visual	Regina	\$167,475
Mendel Art Gallery	Visual	Saskatoon	\$250,000
Moose Jaw Museum & Art Gallery	Visual	Moose Jaw	\$104,200
Neutral Ground Inc.	Media	Regina	\$101,400
New Dance Horizons Inc.	Dance	Regina	\$79,850
On the Boards Staging Company, Inc.	Multidisciplinary	Saskatoon	\$29,950
PAVED Arts	Media	Saskatoon	\$143,275
Persephone Theatre	Theatre	Saskatoon	\$249,510
Regina Symphony Orchestra Inc.	Music	Regina	\$204,600
Sage Hill Writing Experience Inc.	Literary	Saskatoon	\$87,650
Saskatchewan Book Awards Inc.	Literary	Regina	\$17,700
Saskatchewan FilmPool Co-operative	Media	Regina	\$110,675
Saskatchewan Playwrights Centre Inc.	Literary	Saskatoon	\$60,500
Saskatoon Jazz Society Inc.	Music	Saskatoon	\$29,950
Station Arts Centre Cooperative	Multidisciplinary	Rosthern	\$21,409
The City of North Battleford Galleries	Visual	North Battleford	\$57,850
The Mann Art Gallery Inc.	Visual	Prince Albert	\$68,375
ThistleDown Press Ltd.	Literary	Saskatoon	\$132,825
Tribe Inc.	Visual	Saskatoon	\$57,625
Weyburn Arts Council	Visual	Weyburn	\$10,898
Wide Open Theatrical Escapades Inc.	Theatre	Saskatoon	\$19,955

SASKFESTIVALS

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

Project

AfroFusion Entertainment Inc.	Multidisciplinary	Regina	\$8,000
Anskokh Aboriginal Writers' Circle Inc.	Literary	Saskatoon	\$8,000
Bruno Arts Bank	Music	Bruno	\$8,000

Dalmeny Merchants Association	Multidisciplinary	Dalmeny	\$1,242
Farm Fest Terre Ferme Festival Ltd.	Multidisciplinary	Regina	\$8,000
Friends of Katepwa Provincial Park Inc.	Multidisciplinary	Regina	\$4,500
Gustin/Trounce Heritage Committee Inc.	Music	Saskatoon	\$8,000
Latin Elements Entertainment Inc.	Multidisciplinary	Regina	\$8,000
Leipzig Music Festival	Music	Wilkie	\$5,000
Library Services for Saskatchewan Aboriginal Peoples Inc.	Multidisciplinary	Regina	\$5,000
Mane Productions	Multidisciplinary	Saskatoon	\$5,000
Prairie New Music Festivals Inc.	Music	Saskatoon	\$6,500
Regina Drum Festival	Music	Regina	\$8,000
Regina Highland Festival Inc.	Multidisciplinary	Regina	\$8,000
Regina Jazz Society Corp.	Music	Regina	\$8,000
Regina Pride Inc.	Multidisciplinary	Regina	\$8,000
Saskatchewan Canadian Caribbean Association	Multidisciplinary	Regina	\$8,000
Saskatoon Blues Society Inc.	Music	Saskatoon	\$8,000
Saskatoon Diversity Network	Multidisciplinary	Saskatoon	\$8,000
Société historique de la Saskatchewan Inc.	Theatre	Regina	\$8,000
Southern Saskatchewan Summer Solstice Festival Inc.	Multidisciplinary	Gravelbourg	\$6,000
Street Meet Festival	Visual	Saskatoon	\$5,000
The Vertigo Series, Inc.	Multidisciplinary	Regina	\$7,550
The Word on the Street Saskatoon Inc.	Literary	Saskatoon	\$8,000

Annual

Bengough Municipal Arts Council Inc.	Multidisciplinary	Bengough	\$25,000
Cathedral Area Community Association	Multidisciplinary	Regina	\$13,000
mispon: A Celebration of Indigenous Filmmaking	Media	Regina	\$14,065
MoSo Conference Inc.	Music	Saskatoon	\$11,000

Multi-Year

25th Street Theatre Centre Inc.	Theatre	Saskatoon	\$47,000
Cultural Festivals	Multidisciplinary	Swift Current	\$33,000
Fédération des Francophones de Saskatoon	Media	Saskatoon	\$12,000
John Arcand Fiddle Fest Inc.	Multidisciplinary	Saskatoon	\$22,500
Ness Creek Cultural and Recreational Society, Inc.	Multidisciplinary	Saskatoon	\$49,000
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	Music	Saskatoon	\$19,000
Northern Saskatchewan International Children's Festival Inc.	Multidisciplinary	Saskatoon	\$87,500
Queer City Cinema Inc.	Media	Regina	\$32,160
Regina Folk Festival Inc.	Music	Regina	\$85,000
Regina International Open Theatre Society	Theatre	Regina	\$13,000
Saskatchewan Festival of Words Inc.	Literary	Moose Jaw	\$42,000
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	\$80,000
Shakespeare on the Saskatchewan Festival Inc.	Theatre	Saskatoon	\$85,000
Yorkton Short Film & Video Festival	Media	Yorkton	\$54,775

Grants & Funding

SASKATCHEWAN LOTTERIES TRUST FUND

Provincial Cultural Organizations

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

Eligible Cultural Organizations

MacKenzie Art Gallery	Visual
Mendel Art Gallery	Visual
Saskatchewan Express Society Inc.	Performing

LOTTERY FUNDING

Under the terms of a partnership agreement with SaskCulture Inc., the Saskatchewan Arts Board was provided with lottery funding from the Culture Section of the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, totaling \$2,159,000 in 2013/14. These funds were expended as follows:

Description	Lottery \$	Other \$	Total (per listing)
Creative Partnerships Grant Fund	\$605,000	\$50,000	\$655,000
Festivals Grant Fund	\$580,000	\$310,792	\$890,792
Professional Arts Organizations: Gallery Grant Fund	\$309,000	\$526,823	\$835,823
Professional Arts Organizations: Media Arts Grant Fund	\$250,000	\$136,300	\$386,300
ArtsSmarts/TreatySmarts Grant Fund	\$225,000	\$29,434	\$254,434
Program delivery	\$190,000	\$101,651	\$291,651
Total	\$2,159,000	\$1,155,000	\$3,314,000

Jurors, Assessors & Advisors

Access Copyright Foundation

Events
Candas Jane Dorsey
Elizabeth Eve
Sean Wilson

Professional Development

Dianna Bonder
Helen Humphreys
Paul Vermeersch

ArtsSmarts

Judy Anderson
Daniel Fortier
Clare Middleton

GénieArts

Francis Marchildon
Daniel Paquet

Creative Industries Transition Fund

Sam Baardman
Jane Bisbee
Skye Boyes
Ross Bradley
Adam Holmes
Lori Kuffner
Margaret Reynolds
Joyce Rosario
Kim Selody

Creative Partnerships

Explorations
Judy McNaughton
Adrian Stimson
Judy Wensel

Innovations

Devon Coles
Laura Hale
Lindsay Knight

Culture on the Go — Touring

Yvette Nolan
Skip Taylor
Misty Wensel

Independent Artists

Dance/Theatre
William Brooks
Heather Cameron
Robin Poitras
Vanda Schmockel
Rob van Meenen
Johnna Wright

Literary Arts

Madeleine Blais-Dahlem
Harold Johnson
Jeanette Lynes
Harriet Richards
Arthur Slade

Media Arts

Berny Hi
Robin Poitras
Vanda Schmockel
Rob van Meenen
Biliana Velkova

Multidisciplinary

Robin Poitras
Vanda Schmockel
Rob van Meenen

Music

Cris Derkson
Richard Haubrich
Alexis Normand
Josh Palmer
Gilles Zolty

Visual Arts

Heather Benning
Troy Gronsdahl
Risa Horowitz
June J. Jacobs
Mary Longman
Jeff Nye
Ian Rawlinson

Indigenous Pathways Initiative — Grants to Artists

John Cuthand
Audrey Dreaver
Tim Eashappie
Lindsay Knight
Michael Lonechild
Mary Longman
Jacob Pratt

Lieutenant Governor's Arts Awards:

Brenda Baker
Darrell Bell
Ann Kipling Brown
Louise Halfe

Professional Arts Organization Program Annual and Multi-Year

Literary Arts
Lorraine Flyer
Nancy Flight
Russell Wangersky

Performing Arts

Sandra Butel
Howard Jang
Yvette Nolan
Barbara Richman

Visual/Media Arts

Alexandra Badzak
Alf Bogusky
Anthony Kiendl
Helen Marzolf
Wanda Nanibush

Provincial Cultural Organizations

Daniel Fortier
Ian Nelson
Terry Schwalm
Jan Seibel

SaskFestivals

Annual and Multi-Year

Chris Frayer
JoAnne James
Michael Murray

Projects

Carol Cairns
Carol Greyeyes
Jack Walton

Saskatchewan Foundation for the Arts

Katherine Boyer
Del Surjik

Indigenous Arts Advisory Council

Jason Chamakese
Tim Eashappie
Kevin Joseph
Lindsay Knight
Irene Oakes
Curtis Peeteetuce
Curtis Standing
Adrian Stimson

financials

MANAGEMENT RESPONSIBILITY FOR FINANCIAL INFORMATION

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

On behalf of management:



David Kyle

Chief Executive Officer



Peter Sametz

Associate Executive Director

INDEPENDENT AUDITOR'S REPORT

To: The Members of the Legislative Assembly of Saskatchewan

I have audited the accompanying financial statements of the Saskatchewan Arts Board, which comprise the statement of financial position as at March 31, 2014, and the statements of operations and accumulated surplus, changes in net financial assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards for Treasury Board's approval, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

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

Opinion

In my opinion, the financial statements present fairly, in all material respects, the financial position of the Saskatchewan Arts Board as at March 31, 2014, and the results of its operations, changes in net financial assets and cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Regina, Saskatchewan
June 24, 2014


Judy Ferguson, FCA
Acting Provincial Auditor

	2014	2013
Financial Assets		
Cash – operations	\$ 1,794,983	\$ 2,174,620
Cash – Flexible Loan Program (Note 13)	143,535	1,197,600
Accounts receivable	29,599	55,112
Loans receivable – operations (Note 4 and 8)	91,590	139,773
Loans receivable – Flexible Loan Program (Note 4 and 13)	6,465	36,688
Managed funds receivable (Note 10)	5,525,643	1,671,076
	7,591,815	5,274,869
Liabilities		
Accounts payable		
Grants payable	1,057,958	2,062,771
Accrued employee benefits payable	61,801	86,557
Other	337,477	338,676
Unearned revenue		
Permanent collection fees	21,348	20,649
Deferred revenue (Note 17)		
Leasehold inducement	1,088	14,143
Other	19,429	36,381
Canada Games Legacy	140,000	186,000
	1,639,101	2,745,177
Net financial assets (Statement 3, Note 15)	5,952,714	2,529,692
Non-Financial Assets		
Prepaid expenses	57,760	43,367
Tangible capital assets (Note 12)	322,866	420,561
	380,626	463,928
Accumulated surplus (Statement 2)	\$ 6,333,340	\$ 2,993,620
Collections (Note 9)		
Permanent Collection	\$ 2,616,216	\$ 2,345,538
Musical instruments	46,575	46,575

Contingent liabilities (Note 11)

(See accompanying notes to the financial statements)

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

Statement 2

	2014	2013
Revenues:		
Transfers from General Revenue Fund	\$ 6,955,000	\$ 8,049,000
Contribution from SaskCulture Inc.	2,159,000	1,874,400
Program support	94,510	290,634
Permanent collection	64,372	65,715
Project support	144,881	73,400
Donations (Note 9)	202,075	2,440
Other earned income	322,350	171,280
Sale of Land (Note 12a)	3,615,550	-
	13,557,738	10,526,869
Expenses:		
Grants (Note 16)	7,221,597	8,188,722
Transfers and other payments	193,864	241,430
Permanent collection		
Purchases and donations (Note 9)	270,678	62,430
Project expenses	164,081	123,273
Program delivery		
Grants	1,242,617	1,359,680
Permanent collection	299,066	294,581
Operations	647,470	780,451
Communications	178,645	227,877
	10,218,018	11,278,444
Annual surplus/(deficit)	3,339,720	(751,575)
Accumulated surplus, beginning of the year	2,993,620	3,745,195
Accumulated surplus, end of the year (Statement 1)	\$ 6,333,340	\$ 2,993,620

(See accompanying notes to the financial statements)

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

Statement 3

	2014	2013
Net financial assets, beginning of the year	\$ 2,529,692	\$ 3,226,708
Net operating results for the year	3,339,720	(751,575)
Changes in prepaid expenses	(14,393)	(10,081)
Acquisition of tangible capital assets (Note 12)	(9,619)	(21,930)
Amortization (Note 12)	107,314	86,570
Changes in net financial assets during the year	3,423,022	(697,016)
Net financial assets, end of the year (Statement 1)	\$ 5,952,714	\$ 2,529,692

(See accompanying notes to the financial statements)

	2014	2013
Cash flows from operating activities:		
Cash receipts:		
Allocation from General Revenue Fund	\$ 6,955,000	\$ 8,049,000
Contribution from SaskCulture Inc.	2,159,000	1,881,900
Fees and other	4,114,187	506,434
Other contributions	56,784	52,383
	13,284,971	10,489,717
Cash disbursements:		
Grant and transfer payments	8,454,398	7,787,502
Salaries and benefits	1,549,704	1,790,124
Space and accommodation	273,355	277,180
Supplies and other	659,558	682,216
	10,937,015	10,537,022
Net increase (decrease) in cash from operating activities	2,347,956	(47,305)
Cash flows (used in) from capital activities:		
Additions to tangible capital assets	(5,288)	(24,034)
Net (decrease) in cash from capital activities	(5,288)	(24,034)
Cash flows (used in) from investing activities:		
New loan payments	–	(60,000)
Loan repayments	78,197	68,748
New investments in managed funds	(3,602,986)	–
Reinvestments in managed funds	(251,581)	(87,894)
Net (decrease) in cash from investing activities	(3,776,370)	(79,146)
Net (decrease) increase in cash for the year	(1,433,702)	(150,485)
Cash position, beginning of the year	3,372,220	3,522,705
Cash position, end of the year	\$ 1,938,518	\$ 3,372,220
Cash consists of:		
Cash – operations	\$ 1,794,983	\$ 2,174,620
Cash – Flexible Loan Program	143,535	1,197,600
	\$ 1,938,518	\$ 3,372,220

(See accompanying notes to the financial statements)

1. PURPOSE AND AUTHORITY

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

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements are prepared in accordance with generally accepted accounting principles as recommended by the Public Sector Accounting Board of Chartered Professional Accountants Canada. 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 managed funds investments. As a result, all income attributable to its managed funds investments is recorded in Other Earned 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.
- iii) Musical instrument purchases are charged at cost as an expense in the Statement of Operations and Accumulated Surplus in the year of purchase.

b) Tangible Capital Assets

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

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

c) Designated Assets

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

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

d) Grant Expenses

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

e) Cash

Cash consists of interest-bearing money on deposit with the bank. The interest rate during the year was 1.000% (2013 – 1.000%).

f) Use of Estimates

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

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

g) Revenues

Revenues are recognized as they are earned and measurable.

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

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

3. PENSION PLAN

Employees make contributions to the Public Employees' Pension Plan, a defined contribution plan. Funding requirements are established by *The Superannuation (Supplementary Provisions) Act*. During the year, the employee contribution rate was changed from 6% to 6.25% effective October 1, and the employer contribution rate was also changed from 7% to 7.25%. This plan is fully funded. During the year the Board's total contributions were \$90,828 (2013 – \$100,311) and are included in Salaries and benefits in Note 7.

4. FINANCIAL INSTRUMENTS

a) Fair value

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

b) Credit risk

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

5. ASSESSMENT SERVICES

The Board has entered into agreements with several organizations to provide assessment and program delivery services on their behalf.

In cases where the grant amounts recommended are paid directly by the partner organization, the grant amounts are not reported in these financial statements. During 2014 the Board convened juries leading to the recommendation of 129 grants to be paid by partner organizations (2013 – 92 grants).

Fees earned by the Board for assessment services are recorded as revenues. During 2014 the following assessment fees were recognized:

Client	2014	2013
SaskCulture	\$ 190,000	\$ 139,050
Parks, Culture and Sport (CIGS)	-	190,000
Parks, Culture and Sport (CoGo)	18,130	120,000
Access Copyright Foundation (ACF)	26,667	37,500
Creative Saskatchewan	44,000	-
	\$ 278,797	\$ 486,550

6. CONTRACTUAL OBLIGATIONS

Operating lease

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

Fiscal Year	Operating Leases
2014/15	134,084
2015/16	126,016
2016/17	126,016
2017/18	126,016
2018/19	126,016

7. COMPARISON OF PLANNED AND ACTUAL RESULTS BY OBJECT

	2014 Budget	2014 Actual	2013 Actual
Revenues			
General Revenue Fund	\$ 7,380,000	\$ 6,955,000	\$ 8,049,000
SaskCulture Inc.	2,159,000	2,159,000	1,874,400
Other	504,153	4,443,738	603,469
Total Revenues	10,043,153	13,557,738	10,526,869
Expenses			
Grants and transfers	7,365,561	7,415,461	8,430,152
Permanent Collection			
Purchases	117,550	270,678	62,430
Programming	46,000	8,596	25,676
Projects	134,000	164,081	123,273
Operations			
Salaries and benefits	1,922,000	1,572,856	1,816,402
Office and administration	355,500	347,756	335,541
Furniture and equipment	162,500	176,700	160,831
Programs and services	136,542	127,540	162,814
Travel and meetings	116,000	72,395	110,305
Communications	95,500	61,955	51,020
Total expenses	10,451,153	10,218,018	11,278,444
Net operating results	\$ (408,000)	3,339,720	\$ (751,575)

The original budget for the 2013/14 year was approved by the Board on April 26, 2013.

8. LOANS RECEIVABLE – OPERATIONS

In 2002 and 2004, the Board entered into two loan agreements with a non-profit organization for the total amount of \$265,000. The interest rate on these loans was set at prime less two percent. In 2006, the terms of repayment were amended to restructure and extend the repayment timeline. The first loan has now been paid in full. In 2012, two loans with two different non-profit organizations were finalized with interest rates of 1% and 3% respectively. The principal amounts borrowed were \$60,000 and \$40,000. The \$40,000 loan with 3% interest has been completely paid off. Future payments to the Board, pursuant to these agreements, are as follows:

Fiscal Year	Principal Repayment
2014/15	26,137
2015/16	12,344
2016/17 & beyond	53,109
	<u>\$ 91,590</u>

9. COLLECTIONS

	2014	2013
Art	\$ 2,588,746	\$ 2,318,068
Archives	27,470	27,470
Permanent Collections	\$ 2,616,216	\$ 2,345,538
Musical Instruments	\$ 46,575	\$ 46,575

During the year the Board purchased art objects for the permanent collection totaling \$68,603 (2013 – \$60,280). In addition, art objects valued at \$202,075 (2013 – \$2,150) were donated to the collection. In January 2002, the permanent collection was appraised by members of the Professional Art Dealers Association of Canada and assigned a value of \$2,903,173 on the basis of market value. In 2014, 0 objects (2013 – 796 objects) were appraised at a value of \$0 (2013 – \$1,279,430). With the addition of 2014 acquisitions, the appraised value of the collection is increased to \$4,894,790 (2013 – \$4,624,112). The remaining objects in the collection will be appraised in due course.

10. MANAGED FUNDS

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

The total funds on hand are pooled by the Foundation with other participants' assets and invested through a fund manager. Rates of return are declared by the Foundation each quarter and applied to funds on hand as of the beginning of the quarter. During the year, the Board consigned \$3,602,986 (2013 – \$0) to the Managed Fund.

10. MANAGED FUNDS (continued)

	Balance as at March 31, 2013	Net change to capital	Earnings	Fees	Balance as at March 31, 2014
Externally Designated Amounts					
Canada Games Legacy Funds	\$ 220,000	\$ (42,425)	\$ 19,435	\$ 1,010	\$ 196,000
Prince Edward Drama Scholarship	35,686	–	3,677	181	39,182
	255,686	(42,425)	23,112	1,191	235,182
Internally Designated Amounts:	408,485	(45,574)	38,894	1,967	399,838
Total designated funds	664,171	(87,999)	62,006	3,158	635,020
Non-Designated Amounts	1,006,905	3,690,985	199,881	7,148	4,890,623
Total Funds	\$ 1,671,076	\$ 3,602,986	\$ 261,887	\$ 10,306	\$ 5,525,643

11. CONTINGENT LIABILITIES

The Arts Board has been named as a co-defendant in two claims that have been served prior to 2014. As at March 31, 2014, the likelihood of resolution of these claims against the Arts Board is not determinable.

12. TANGIBLE CAPITAL ASSETS

	Leasehold improvements	Furnishings	Other equipment	Electronic equipment	2014 Total	2013 Total
Opening costs of tangible capital assets	\$ 772,782	\$ 212,236	\$ 63,727	\$ 554,435	\$ 1,603,180	\$ 1,581,250
Additions during year	–	3,926	–	5,693	9,619	21,930
Disposals during year	–	–	–	–	–	–
Closing costs of tangible capital assets	772,782	216,162	63,727	560,128	1,612,799	1,603,180
Opening accumulated amortization	487,107	167,011	63,582	464,919	1,182,619	1,096,049
Annual amortization	59,848	5,945	–	41,521	107,314	86,570
Disposals during year	–	–	–	–	–	–
Closing accumulated amortization	546,955	172,956	63,582	506,440	1,289,933	1,182,619
Net book value of tangible capital assets	\$ 225,827	\$ 43,206	\$ 145	\$ 53,688	\$ 322,866	\$ 420,561

a) Land

In July 1998, Order-in-Council 485/98 authorized Saskatchewan Environment to sell, and the Board to acquire, provincial lands identified in the Order-in-Council for the total value of \$1. During 2006 the Board sold the portion of these lands described as Certificate of Title No. 88S52861 in the above Order-in-Council for \$442,677. These proceeds were recognized as revenue during 2006.

In December 2010, the Board sold a portion of the remaining land to the City of Saskatoon for \$560,000. \$90,000 was held back by the City of Saskatoon pending the purchase of an adjacent segment of land by the Board from the City of Saskatoon. The purchase concluded in 2014 in the amount of \$77,436. This purchase price was offset against the \$90,000 that was held back by the City of Saskatoon. As a result, the difference of \$12,564 was paid to the Board by the City of Saskatoon.

In 2014, all remaining parcels of land were sold by the Board to various parties in the combined amount of \$3,602,986.

13. FLEXIBLE LOAN PROGRAM

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

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

13. FLEXIBLE LOAN PROGRAM (cont)

	2014	2013
Opening Cash balance	\$ 1,197,600	\$ 1,151,918
Proceeds		
Principal repayments	30,222	32,267
Interest on loans	760	1,704
Interest accrued on balance	2,957	11,720
Total proceeds	33,939	45,691
Disbursements		
Loans issued	--	--
Other costs		9
To Creative Industries Transition Fund	1,000,000	--
Total Disbursements	1,000,000	9
Transfer to Cash - Operations	88,004	--
Closing Cash Balance	143,535	1,197,600
Loans receivable	6,465	36,688
Closing balance, Flexible Loan Program	\$ 150,000	\$ 1,234,288

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

Fiscal Year	Principal Repayment
2014/15	6,465
	\$ 6,465

14. RELATED PARTY TRANSACTIONS

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

	2014	2013
Revenues		
General Revenue Fund	\$ 6,955,000	\$ 8,049,000
Creative Saskatchewan	58,091	--
Ministry of Education	46,000	46,000
Permanent Collection fees	28,236	22,582
Expenses		
Conexus Arts Centre	58,312	45,097
Ministry of Central Services	36,099	51,671
SaskEnergy	3,515	2,968
SaskPower	11,886	11,632
SaskTel	35,388	36,166
Saskatchewan Workers' Compensation Board	15,802	18,435
	\$ 161,002	\$ 165,969

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

15. NET FINANCIAL ASSETS

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

	2014	2013
Designated:		
Flexible Loan Program (Note 13)	\$ 150,000	\$ 1,234,288
Culture on the Go	178,356	278,356
Creative Industries Growth & Sustainability	--	--
Managed funds (Note 10)	635,020	664,171
	963,376	2,176,815
Undesignated		
Managed funds (Note 10) and other	4,989,338	352,877
Net Financial Assets	\$ 5,952,714	\$ 2,529,692

16. GRANTS

	2014	2013
Organizations		
Professional Arts Organizations	\$ 3,916,885	\$ 3,178,775
Creative Industries Growth & Sustainability	–	718,000
Creative Industries Transition Fund	343,079	656,921
Festivals	890,792	777,501
Special Initiatives Fund	–	147,050
Artists		
Independent Artists	675,000	875,000
Indigenous Pathway Initiative	200,000	181,000
Scholarships	25,000	25,000
Projects		
Culture on the Go	281,870	511,025
Creative Partnerships	665,000	554,900
Project Assistance	–	–
Portail culturel fransaskois	–	345,000
ArtsSmarts	254,434	260,809
Grants returned	(30,463)	(42,259)
	\$ 7,221,597	\$ 8,188,722

17. DEFERRED AND UNEARNED REVENUE

In 2010, the Board received a leasehold inducement in the amount of \$65,274. This inducement is to be amortized over the length of the lease. During the year, \$13,055 (2013 – \$13,055) was recorded as revenue.

During 2007, the Board received \$340,000 from Sask Sport Inc. to operate three specified programs over a ten-year period beginning April 1, 2007, using funds made available for this purpose from proceeds of the 2005 Canada Summer Games designated for Cultural legacy initiatives. During the year, \$46,000 (2013 – \$36,000) was recorded as revenue. Other deferred revenue recorded on the Statement of Financial Position comprises payments pertaining to subsequent periods for the rental of art objects from the Permanent Collection.

18. COLLECTIVE BARGAINING AGREEMENT

In 2014, the Arts Board & SGEU local 2288 concluded a collective bargaining agreement for the period October 1, 2012 – September 30, 2016. Amounts payable to members of the local pursuant to the agreement were calculated and paid following its ratification.

19. COMPARATIVE FIGURES

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



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