

SASKATCHEWAN ARTS BOARD 2017-2018 ANNUAL REPORT

MAKING WAVES



cultivating the arts

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MISSION:

The Saskatchewan Arts Board recognizes, encourages and supports the arts to enrich community well-being, creativity, diversity and artistic prosperity.

VISION:

A creative society where the arts and artistic expression play a dynamic role and are accessible to everyone in Saskatchewan.

VALUES:

Excellence: We support artists, organizations and communities striving for excellence in the arts.

Diversity: We are committed to supporting artists and arts activities that are reflective of the diversity of Saskatchewan.

Adaptability: We support artists and arts organizations as they pursue new and innovative practices.

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

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

Cover:
Terry Billings
Revealed Wasp Drawing 03 (detail), 2007
wasp paper, acrylic medium on canvas

Photo: University of Regina
Photography Dept.

MAKING WAVES

“I grew up in rural Saskatchewan without a single art class. I’m always interested in teaching in rural schools with kids who aren’t necessarily excelling at sports or other things most often celebrated in rural Saskatchewan. The idea that I could impact one of those kids and show them it’s possible to be an artist is motivating for me.”

—Terri Fidelak

Letter of Transmittal

The Honourable Gene Makowsky
Minister of Parks, Culture and Sport

Dear Minister Makowsky:

On behalf of the Board of Directors of the Saskatchewan Arts Board, it is my pleasure to present to you the Annual Report of the Saskatchewan Arts Board for the period April 1, 2017 to March 31, 2018.

Respectfully submitted,

A handwritten signature in black ink, appearing to read 'R Heidecker', with a horizontal line extending to the right.

Rachel Heidecker, Chair (Acting)

Message from the Chair

It was a great honour to be appointed Vice-Chair of this vital organization in January 2018. It's an exciting time to be a part of the Saskatchewan Arts Board, as February 2, 2018 marked our 70th anniversary. The Saskatchewan Arts Board is the oldest public arts funder in North America, and the oldest in the world after the Arts Council of Great Britain. The same model was subsequently replicated across Canada, and we continue to build on a strong legacy of providing essential funding to support the vibrant artistic community of our province.

As we celebrate this impressive milestone, we also celebrate the many artists and arts organizations that contribute to the thriving arts landscape of our province that makes Saskatchewan the kind of place we all want to live. By telling the diverse stories of our province and its people, our artists build the bridges that help us understand one another and ourselves. The work of the Arts Board is effective when any Saskatchewan resident has a chance to create, to hear, to see and to engage with those stories. They are our own stories, our own voice – the true prairie spirit.

Our vision statement is reflective of this imperative:

"A creative society where the arts and artistic expression play a dynamic role and are accessible to everyone in Saskatchewan."

In their most recent reporting year, organizations receiving operating support from the Arts Board reached over 1.8 million people with their exhibitions, performances and other activities – and this does not even include the work of individual artists supported or students who participated in the Artists in Schools programming. Our grants create a ripple effect throughout our communities, touching the lives of many more than those who directly receive funding.

It is important that people understand that the exhibition or performance that they are enjoying, the free event they are attending in a public space, or the educational workshop that they are participating in are all made possible by public support for the arts. We could not provide this level of service to the public without ongoing funding from the Government of Saskatchewan and partners such as SaskCulture and Saskatchewan Lotteries.

The past year also marked the term beginnings and endings for several Board members, including the past Chair and Vice-Chair. We are all grateful for the dedicated commitment and expert leadership of our outgoing board members. At the same time, I am excited to be moving forward with fresh additions to our talented and deeply experienced Board. In the coming year, we will engage with Arts Board employees and community stakeholders to develop and present a new strategic plan that will build on the rich legacy of this organization and set the stage for the future beyond 2019.

I regard it as a great privilege to have met many remarkable Saskatchewan artists in these past few months and look forward to meeting many more in the coming years. It is clear to me that Saskatchewan's artists are parallel to none in both talent and passion. Through their work and outreach, they enrich our communities and province in every sense. I am deeply honoured by this opportunity to support them and their work.



Rachel Heidecker
Chair (Acting)

Message from the Chief Executive Officer

MAKING WAVES

As was mentioned in the message from the Acting Chair, on February 2, 2018, the Saskatchewan Arts Board marked our 70th anniversary. As significant as that achievement is, this is not really a story about us – it is the story of the achievements of all of the amazing artists and organizations that have made Saskatchewan their home. Accordingly, our anniversary campaign, 70 for 70, acknowledges the achievements of many of those people and companies as much as it celebrates the history of the Arts Board.

Telling stories of our achievements, trumpeting our successes, making waves – these are not actions typically associated with “modest” Canadians, but we need to do them more often. The stories in this annual report tell of remarkable achievements. These stories represent successes by artists at all stages of their career, from Nathaniel Ritter-Magot, pursuing his professional training at the Royal Winnipeg Ballet School, through to Rosella Carney and Margaret Harrison, senior artists who are passing on traditional skills and knowledge. We also look at the accomplishments of companies at all stages of development, from Girls Rock Regina, at the completion of their first season, through to Remail Modern, opening a spectacular new facility that places them on the world stage. These are stories worth making waves about!

In my mind, the image of making waves also evokes ripples, the continuing and spreading results of an action or event. The ripple effect of the arts can take many forms, whether it is the major grants that AKA Artist-Run and Common Weal Community Arts were able to access as a result of small seed funding from the Arts Board, the impact that the visit of an international artist like John Waters can have on the film and media arts community in Regina, or the large number of people reached by the Library Services for Saskatchewan Aboriginal Peoples during Aboriginal Storytelling Month.

We need to celebrate these successes, and we need to be conscious of the important role that public support for the arts has in making these things possible.

Since arriving in Saskatchewan, I have been able to see a variety of performances, exhibitions, screenings, and readings, for audiences both large and small. I have seen

public funding acknowledged in a variety of ways, but I have also seen missed opportunities. Our strongest advocates will always be our audiences – the ones who have been taught that public funding impacts everyone, including them! As we celebrate 70 years of the Arts Board, we hope that the arts community understands the importance of making waves of this type as well.

Of course, the Arts Board's ability to celebrate and to do this work is the result of the tireless efforts of many people, particularly our Board and staff. I am, as always, grateful for the commitment, the leadership, and the sense of fun that they bring to the agency on a daily basis.



Michael Jones
Chief Executive Officer

BOARD



Jason Aebig, Dwayne Brenna, Gale Hagblom, Rachel Heidecker (Vice-Chair), Nancy Martin, Lionel Peyachew, Rae Staseson

Photos: Mark Greschner, Artec Photographic Design

STAFF



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

Photos: Mark Greschner, Artec Photographic Design

FINDING PURPOSE THROUGH PAINTING



Above: Craig Erickson
Meadow Green, 2017
oil on panel

Opposite: Craig Erickson
Living Sky, 2017
oil on panel

Photos courtesy
Darrell Bell Gallery

Craig Erickson began painting in 1983. He went to art school and did well in classes where he worked with his hands; however, he was unable to pass the electives due to undiagnosed dyslexia. He ended up dropping out and working in the oil patch, where he painted during his down time. He says art is a way for him to communicate despite his dyslexia. “My language isn’t really written. It’s in paint. Without paint, I would be lost in this world.”

In 1992, he had a fire where all his paintings, except one, were destroyed. The next year, his girlfriend died and Erickson stopped painting altogether. His return to art-making resulted from a chance encounter in 2001. He was walking down a street in Saskatoon when he came across a sign for the Darrell Bell Gallery and decided to check it out. The work he saw there made his heart skip a beat. Erickson struck up a conversation with Bell, the owner of the

gallery and the artist who had created the work, and told him that he used to paint. Bell encouraged him to bring his work by the gallery and was impressed by what he saw.

However, Erickson hadn’t painted seriously in so long that he needed to work hard to get back to his previous skill level. “We represent artists, but we also mentor them,” says Bell. “Some people never get back to where they were. But I kept telling him to keep painting. His work got better and better over the course of eight years, and we eventually took him on.”

Erickson says that getting his skills back felt like an accident. “One day, it just happened. I thought, ‘Ah, I remember this. That’s all I have to do – play with the paint.’ The more you play with paint, the more the paint tells you what to do,” he says. “You can’t make a painting – the painting makes you.”

Erickson’s day job is in construction framing. He wakes up at 3 a.m. and paints before work, as well as on weekends. An Independent Artists grant enabled him to create 60 new works, many of which have already been purchased by patrons of Bell’s gallery.

“Much in the way construction happens, I like putting the little pieces together for a final product,” he says. “Painting helps me to make sense of the world. It gives me purpose. I’m just lucky to paint.”





Artists Join Permanent Collection

The Saskatchewan Arts Board added 40 pieces of art by 27 artists to our Permanent Collection in 2017-18. A number of those artists are new to the collection, such as Judy Anderson.

We collected Anderson's piece, *She is Worth Celebrating*, which honours fellow Saskatchewan artist Sheila Nourse, whose work is also featured in the collection. Anderson created the work as part of the exhibition, *The Sole Project*, which she presented with Nourse and Loretta Paoli at the Art Gallery of Regina in 2016. Each artist chose four women to feature who were influential in their lives. Unbeknownst to Nourse, Anderson chose her as one of her subjects. "She is so humble and kind. If I had told her I was going to make a piece about her, she would have said, 'Don't do that. I'm not important enough.' So, I didn't tell her," Anderson says. "I chose the title because I wanted her to know she's worth celebrating and she's important."

The piece is inspired by the traditional parfleche carrying containers of Indigenous people on the Plains. The plexiglass box is filled with a variety of items packed in

vials, a nod to Nourse's own artistic practice.

Nourse found out about the piece right before the exhibition's opening. She didn't believe the artwork was about her at first, but after some convincing, it sunk in. "We had a moment. I cried and she cried. It was great," Anderson says.

Anderson is thrilled to have her work as part of the Arts Board's collection. "I feel like I'm joining these great Saskatchewan artists, like Sheila, that I've looked up to."

The new acquisitions also include a donation of ten photographs by Valerie Zink, another artist whose work is appearing in the collection for the first time. Her black-and-white photos are part of a series she shot in summer 2014 at the height of the oil boom in Saskatchewan. Zink travelled to oil-producing communities around the province, from Shaunavon and Estevan to Thunderchild First Nation, to tell the stories of people affected by the boom – such as those working directly in the industry, Indigenous land defenders, and farmers and ranchers. "They document a landscape in transition in a particular moment in time,"

she says. "I'm interested in the complex and often ambivalent relationship rural communities have with the oil industry and the boom/bust cycle."

The photographs are touring the province, along with work by Rick Pelletier, as part of the Organization of Saskatchewan Arts Councils' Arts on the Move exhibition, *Boom*. In the description of the show, curator Amber Andersen wrote, "Rather than critiquing the industries that determine a rapid economic upturn, this exhibition focuses on the human component, the workers and community members themselves."

The photos are also published in a book, *Fault Lines*, a collaboration between Zink and University of Regina geographer Emily Eaton. The publication was nominated for a 2017 Saskatchewan Book Award.

"It's an honour to have my work included in the Permanent Collection and to be part of this historical record of Saskatchewan artists," Zink says.

For a full listing of work added to our collection in the past year, flip to page 36.

Left: Judy Anderson
She is Worth Celebrating
(detail), 2016
beads, plexi, various objects,
sinew, rabbit fur

Photo: Charlie Fox

Right: Valerie Zink
Roughneck, 2014
archival ink on paper

Photo courtesy of the artist

Right: Members of The Ellipses Apocalypse, a band formed at Girls Rock Regina 2017

Photo: Brittney MacFarlane



GIRLS ROCK!

The momentum of the #metoo movement has shone a light on the objectification of female-identifying performers and the general lack of representation of women in the music industry. Amanda Scandrett, co-organizer of Girls Rock Regina (GRR), wants to help change that. “Rock music is still seen as male-dominated. It’s a time in our society where we need to look at how to make space for women, trans and gender non-conforming folks to be in the music industry and making it a safe space,” she says.

GRR is part of an international network of summer music camps where participants (ages 10-14) learn an instrument, form a band, write and record an original song and perform at a live music venue, all over the course of one week. While the camp has operated in Saskatoon for a number of years, 2017 marked the first time it was held in Regina. The event was supported by an Artists in Communities – Arts After Hours grant.

The camp encourages youths’ creativity, provides a variety of musicians as role models and mentors, and offers a broad introduction to the world of music. “We want

to provide a space for youth where they can identify as musicians and ‘rock’ in any way they choose to,” Scandrett says. GRR 2017 involved Saskatchewan musicians Melanie Hankewich (Belle Plaine), Megan Nash, Beth Curry (Belle Plaine), Julia McDougall, Amber Phelps-Bondaroff, Kristina Hedlund (Rah Rah) and Scandrett (Library Voices), who instructed and inspired the campers.

Scandrett noticed some major changes in the campers throughout the week. “When we had our opening circle at the beginning of camp, there was that tentativeness and shyness – they weren’t sure how to express themselves. People were nervous to make noise and were unsure of what their voice would be. By Wednesday, it got louder. And by Friday, we had five rock bands. The noise level changed from the beginning to the end. They learned that this is a place to get loud, and this is a place to express your voice. We heard voices at the end.”

The bands – The Ellipses Apocalypse, Pop Rockz, The Moon is Fading, The Electric Sunsets and The Fatal Five – performed to a packed house

and enthusiastic crowd at The Exchange. “People got to see the power of what happens when we all get together to create over a week. A lot of audience members came up to me to say, ‘This is what community programs should look like,’” she says. “We’ve formed an amazing community of musicians and artists who are interested in doing the work and in coming together and collaborating.”

SHARING TRADITIONS

WITH FUTURE GENERATIONS



Above: Rosella Carney with one of her birch bark bitings

Photo courtesy of the artist

Indigenous artists Margaret Harrison and Rosella Carney are working hard to ensure their traditional art forms will continue to be practiced by future generations.

Harrison learned Métis rug hooking from her mother and other women in her family, while growing up in a road allowance community in the Qu'Appelle Valley. The women made and sold rugs to nearby farmers to provide food for the family, and created them for special occasions, such as weddings.

The local landscape inspired her family's rugs, which were typically made in floral patterns like those used in traditional Métis beading and embroidery. The women sorted and saved rags from old clothes until they had the right combination of patterns and colours to realize their vision. If more variety were needed, they coloured the

rags using crepe paper or dyes made from local plants. "My mother could create something from nothing. Any kind of rug hooking is beautiful, whether it's made from a tweed coat or a tablecloth," Harrison says.

Now living in Zenon Park, Harrison believes she is the only Métis artist from the Qu'Appelle Valley who still practices the art form. "I continue to make these rugs so that I can help to preserve and promote this history and Métis artistic traditions, but also so I can help pass on this art to young people and the next generation."

Harrison conducts workshops throughout the province at schools, events such as the John Arcand Fiddle Fest and the museum at the Batoche National Historic Site. She received an Indigenous/Métis Art and Artists grant to create a multimedia manual for rug hooking, to be

published by the Gabriel Dumont Institute. "I am often asked during workshops for handouts that students can take home. I have found that workshops are never long enough for students to learn more than the basics of rug hooking. Creating a how-to manual provides ongoing support, tips and techniques for new rug hookers, as well as provides a history of Métis rug hooking," she says.

Carney is a Cree language instructor and cultural teacher in La Ronge. In 1989, she invited an elder into the classroom to teach students about birch bark biting. She was captivated. The elder gave her a piece of birch bark and taught her how to fold it and make patterns by biting it with her canine teeth. "I started by doing birds, bees, butterflies – nature stuff. I went from there and got addicted to it, and I've been doing it ever since," she says.



Above: Margaret Harrison teaches a workshop on Métis rug hooking.

Photo: Donna Heimbecker

There are very few people who practice birch bark biting, so Carney makes an effort to teach it across the province, to everyone from children to elders. “I want to pass on the tradition, so it won’t be a dying art,” she says.

One of the biggest challenges of birch bark biting is harvesting the bark. It must come from the white birch tree and be picked in the spring, after which it is stored in plastic bags, so it doesn’t dry out over the fall and winter. “It’s a lot of work, but I look forward to the joy of making designs on it, so I don’t worry about how long it takes to pick or prepare it,” Carney says.

An Indigenous Pathways Initiatives grant meant she could hire others to help with the sometimes dangerous task of harvesting bark in the forest, and it also enabled her to conduct

workshops at northern Saskatchewan schools.

She enjoys teaching the youth and watching them get excited about their creations. “They just love it. When they make a biting and open it up, they’re overjoyed because they see something that seemed kind of impossible for them to do in the first place. Some people say it’s magic. But it’s not magic. It’s just the joy of creating an artwork on a piece of birch bark.”

Carney says that the process of birch bark biting is also meditative. “It’s good for the mind. It relaxes you. All you’re thinking about is what kind of design you’re going to make,” she says.

Her students are now teaching the art form to others across the province. “It’s going out, and it’s spreading. I’m happy about that,” she says. The bitings

also create income for artists, who sell them to people looking for unique gifts for their loved ones.

“I’m still doing birch bark biting, and I will continue to pass it on,” Carney says, noting she has been teaching her children, grandchildren and great-grandchildren. “When they learn, they can pass it on, so they don’t lose the tradition. It’s the same thing as language – language and tradition are dying – we need to keep it up, keep it going and pass it on to the next generation.”



Left: *Overhear* performance in Saskatoon, fall 2017

Photo: Sarah Grummett

THEATRE OUTSIDE THE BOX

Staging a traditional theatre production has its challenges: theatre rental costs, rehearsal schedules and attracting audiences for independent productions. It's Not a Box Theatre tackles these challenges by using technology to reach an audience of one.

The theatre company presents pod-plays, where audience members receive audio via smartphones, engage with performers and navigate local geography throughout the show.

Overhear was launched in Saskatoon in 2016, with additional performances in 2017 and 2018. It was also mounted in Paris in 2017 and Toronto in 2018; plans are in place to offer it in Vancouver in 2019. The show, supported by an Independent Artists grant, takes place outdoors and is experienced by one person at a time. Audience members walk to specific locations, where they encounter performers and listen to recordings of their stories. Storytellers were selected from the Indigenous and newcomer communities of each city based on the strength, creativity and courage of their stories. Performances were “pay what you decide” after the show, making them accessible to all.

“I see so many diverse voices in my community, and too few of them are represented on stage, especially in a traditional theatre dynamic in which most people are the audience, not the artists,” says Torien Cafferata of It's Not a Box Theatre. “I believe this can be flipped around, that theatre can be inclusive and interactive, much like with gaming and social media, where everyone can be a storyteller.”

The format creates a unique bond between storytellers and audiences. A participant in *Overhear Paris* noted, “It's a strange sort of intimacy that happens when you have a situation like this where two people, seemingly isolated with their headphones on, are in fact connected via virtual and corporeal transmission of a narrative.” Another audience member said, “I felt a responsibility to hold or carry these stories with the same level of care as that of a family member or close friend. I felt an honest connection with a stranger from my community, as though I understood just a little better the place I live in with the people who share this living space with me.”

It's Not a Box Theatre wants to make *Overhear* not only a

play, but a platform, providing a smartphone app that will allow anyone to create their own version of the show. “This is what we believe theatre can bring to social media, to use augmented reality to actually get us back outside and engaged with the spaces around us, letting our stories escape our screens and play out in the world – and teach us how to really listen to each other,” says Cafferata.



Reaching out to Rural Schools

Located in southwestern Saskatchewan, Shaunavon is nestled in an ecologically rich landscape, with Grasslands National Park, Cypress Hills Provincial Park and the Great Sand Hills nearby. Christ the King School teacher Yvonne Fidelak felt it was important for students to broaden their understanding of the land and local environmental concerns.

With the support of an Artists in Schools grant, she invited Indigenous artist Joseph Naytowhow and multidisciplinary artist Terri Fidelak to engage Grades 3 and 4 students on the topic through storytelling, art and technology. “In addition to the value of Joseph’s cultural perspective, his skills as a storyteller helped the students learn about audience engagement through narrative structure,” says Yvonne.

Terri led the students in drawing exercises and helped them develop stop-motion animation videos. Each video is approximately one minute in length and incorporates up to 200 images.

Yvonne says it’s important to have projects like these in rural schools. “Teachers here

are able to teach art, but we aren’t specialized in it. To have an artist come here is amazing.”

“I grew up in rural Saskatchewan without a single art class,” says Terri. “I’m always interested in teaching in rural schools with kids who aren’t necessarily excelling at sports or other things most often celebrated in rural Saskatchewan. The idea that I could impact one of those kids and show them it’s possible to be an artist is motivating for me.”

Many of the students were so engaged that they downloaded the stop-motion app at home after the first day of workshops. One student exclaimed, “My experience was amazing! My favourite thing was when Terri showed us a variety of stop-motion films and let us create our own film with different materials.”

Another student remarks, “I’ve learned that art can be a part of a lot more subjects than just art.” Yvonne says her main goal is for art to be cross-curricular. “Students are always so excited to be able to bring art into social studies and language arts. It’s great to see them hitting outcomes in all subject areas

and seeing how art can be part of that.”

Terri and Naytowhow are undertaking a similar project with students at Maryfield School in southeast Saskatchewan. Students at both schools will exchange videos to learn more about each other’s locale. The films will also be screened for the community at a local theatre. “It creates an opportunity for everyone to experience art in a less traditional form and space, expanding their understanding of art in everyday life,” says Yvonne.

Left: Christ the King School students work on their stop-motion animation videos.

Right: Joseph Naytowhow shares stories and traditional knowledge with the students.

Photos: Terri Fidelak

BRINGING POETRY

TO THE PEOPLE

Brenda Schmidt, an author, naturalist and visual artist from Creighton, began a two-year term as Saskatchewan's Poet Laureate in 2017.

In her first year, Schmidt travelled to La Ronge, Rockglen, Flin Flon, Regina, Edmonton and Ottawa. She has become known for the poems that she writes specifically for the events she attends. "I really like writing occasional poems. It's not a requirement of the Poet Laureate, but when you write something new for the audience you appear before, it creates a point of connection and something to talk about," she says.

Schmidt usually focuses on current events in these poems. In a sonnet she read in Ottawa, she referenced a fireball that burned up on re-entry in the skies over Saskatchewan and Alberta (it turned out to be space junk) and used it as a metaphor for poetry. Often, the poems are humorous. At Bushwakker Brew Pub in

Regina, she read an ode to a cheesecake. "I'm a big lover of puns. It tickles me when people laugh."

Serving in a province-wide role while living in northern Saskatchewan has its challenges, as there are limited funds for the poet to make her rounds. Many of her appearances are near home, which northern residents appreciate. "Distance is always a challenge up here," Schmidt says. "People feel it's really cool that someone living in this part of the province can be in a position like this and bring our sensibilities to it."

She turns to social media to reach people in all corners of Saskatchewan. "I frequently post images of the natural world along with a caption, often a haiku. This is part of my art practice, and during my time as Poet Laureate has been a way to celebrate Saskatchewan on Facebook and Twitter," she says.

Schmidt emphasizes the environment in her work. For

National Poetry Month, she took a photograph she captured while standing in a Saskatchewan ditch, wrote an evocative haiku and printed both on the front of a custom seed pack from Blazing Star Wildflower Seed Company in Aberdeen. Inside are wildflower seeds – a bee and butterfly mix. "I don't need to say pollinators are in trouble; I don't need to say species of wildflowers are disappearing. We all get the news. Handing people a pack of wildflower seeds is message enough," she says.

Her favourite part of the job has been meeting people from all over Saskatchewan. "It's been so rewarding artistically. I've been inspired by the people and the places, and it's lead to new work for me. It's been pretty amazing."

Follow Schmidt at [facebook.com/skpoetlaureate](https://www.facebook.com/skpoetlaureate) and on Twitter [@borealstage](https://twitter.com/borealstage).



Left: Poetry on seed packets were distributed by the Poet Laureate during National Poetry Month in 2018.

Photo courtesy of the artist

Opposite: Poet Laureate Brenda Schmidt reads at the National Arts Centre / Centre national des Arts in Ottawa in December 2017.

Photo: Harvey Schmidt

ARCPOETR

BEST IN
VIEWS,
VIEWS
ICISM



Sonnet for Laureate City (2)

So. On Monday it snowed and I thought whoa
what am I going to say in Ottawa
that's worthy of recording? I could go
on about the fireball people saw

burning through the dark over Saskatchewan
last Friday, but that mystery was solved
before this week began. I guess for fun
I could claim, like space junk, I too revolve

around something much larger, simply caught
in an orbit not my own. I could claim
I fell into this fine atmosphere. What
old rocket body wouldn't do the same?

Poets propel resupply missions then
re-enter. I think. I feel. The friction.

Continued Success for Indigenous Editing Program

Historically, much of the literature in Canada about Indigenous people has been written by non-Indigenous writers. In recent years, Indigenous stories, poems and academic texts written by Indigenous authors have proliferated. However, there is a shortage of Indigenous editors and few non-Indigenous editors with the knowledge and cultural sensitivity to address the complex issues that arise in publishing Indigenous manuscripts. The Indigenous Editors Circle (IEC) and Editing Indigenous Manuscripts (EIM) programs aim to address these issues.

Both programs were developed by the Saskatchewan Arts Board after a ten-year process of informal consultation with Indigenous writers and advocacy with Canadian publishers and funders. In 2014 and 2015, the Arts Board partnered with the Saskatchewan Writers' Guild and the Canada Council for the Arts to host a program for Indigenous editors and publishers from across Canada. In 2015, we partnered with the Access Copyright Foundation, which sponsored a pilot program for mainstream editors and publishers. Since the interest was national, the Arts Board

decided it was beyond our mandate to continue the primary funding and program delivery role. We created a new partnership with Humber College's School of Creative Publishing and, with support from the Canada Book Fund and the Canada Council for the Arts, moved the programs to Humber's Toronto Lakeshore Campus.

For the August 2017 rollout, organizers hoped to attract eight Indigenous editors for the Editors Circle and 16 non-Indigenous publishers for the Indigenous Manuscript program. Enrollment had to be cut off at 34 publishing participants, and a jury was struck to select the eight Indigenous participants. The latter were fully funded by the Canada Council, and a ninth Indigenous editor was admitted, sponsored by the Ontario Ministry of Education.

The response was overwhelmingly positive. Many publishers announced their intention to come back the next year with more editorial staff. Participants observed that the experience would profoundly change their editorial and publishing practices.

"I'm feeling full, challenged and reinvigorated as an editor," Amanda Lewis wrote on the Page Two Strategies blog in August 2017. "This week, I listened, shared and learned. I felt a softening toward myself and the editorial process in general, and a renewed sense of responsibility we have as editors and publishers. I've definitely made mistakes in protocol when working with Indigenous writers over the years, even though I was trying my best at the time. This course was a reminder that we will make mistakes along the way, but the work is in learning from those mistakes."

Above: Arts Board consultant Joanne Gerber (right) with IEC/EIM faculty member Cherie Dimaline

Photo courtesy of Humber College



LIVE ARTS GOES NATIONAL

Right: Students participate in Yvette Nolan and Michelle Olson's LIVE Arts 150 broadcast.

Photo courtesy of LIVE Arts



A learning opportunity created in Saskatchewan went national in fall 2017. Established in 2005, LIVE (Live Interactive Video Education) Arts engages teachers and students in an interactive distance learning experience. For the first time, teachers from across Canada were invited to sign up their Grades 3-8 classes for a series of LIVE Arts broadcasts as part of Canada's 150 celebrations. These curriculum-based lessons featured Indigenous artists living in Saskatchewan and collaborators from other regions and focused on the topics of resilience, respect and reconciliation.

The partnerships resulted in hip hop broadcasts with Brad Bellegarde aka InfoRed and David Nelson aka Emotionz, theatre broadcasts with Yvette Nolan and Michelle Olson, and visual arts broadcasts with Kevin Wesaquate and Nyle Johnston.

InfoRed and Emotionz explored the main elements of hip hop culture and demonstrated how the art forms of hip hop have the ability to educate and connect people with Indigenous history. Students had the opportunity to

practice rapping, beatboxing and graf writing during the broadcast and to write a song collectively.

Nolan and Olson led students through a process called storyweaving, a theatrical technique using gesture, voice, song, movement and repetition. Students experiencing the broadcasts from a distance were also able to participate.

Students at St. Mary School in Saskatoon wrote this story during the storyweaving broadcast:

"A mountain of ice carries three *mistasini* ("big rocks" in Cree) for hundreds of years. The ice slowly moves over the prairie. The warm sun begins to melt away the ice and rivers flow, carving the land. The grassland takes over and teems with bison, mammoth, giant deer and sabre-tooth cats, running and hiding among the *mistasini*. European humans arrive and Saskatoon is built around the *mistasini*, threatening their existence. The St. Mary students hike to the *mistasini* and join in their ancient history."

Wesaquate and Johnston explored Indigenous stories and storytelling in their

broadcasts. Students wrote their own stories and used them as the basis for a visual artwork that combines text, image and colour.

More than 8,200 students from across the country tuned in for the LIVE Arts 150 workshops.

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.

LIVE Arts 150 was supported by additional funding from the Canada 150 Fund at Canadian Heritage / Patrimoine canadien as part of the Resilience and Respect: Canada 150 and Beyond partnership involving SaskCulture, the Saskatchewan Arts Board, Buffalo People Arts Institute, Gabriel Dumont Institute, Saskatchewan Aboriginal Writers' Circle and Saskatchewan Indigenous Cultural Centre.

PUTTING SASKATCHEWAN

ON THE INTERNATIONAL STAGE



Above & Opposite: Visitors at the Rемаi Modern

Above photo: Dave Stobbe
Opposite photo: Studio D

October 2017 marked a historic occasion for the province: the opening of the Rемаi Modern art gallery in Saskatoon. On its first weekend, approximately 10,000 people visited the museum, including 1,000 at the opening party. “We couldn’t put another person in the building! To have that sort of endorsement was fantastic,” says Gregory Burke, Executive Director and CEO of the Rемаi Modern.

The gallery’s goal was to have 1,000 members after one year of operations. In just five months, it reached 7,500 members and a total attendance of 100,000, a remarkable accomplishment in a city with a relatively small population. The prediction for the first year is 190,000 guests, but Burke says that, if current visitation continues, attendance could reach 200,000 or even 250,000. The Saskatoon Regional Economic Development Association conducted an economic impact report

indicating that the Rемаi Modern would produce \$17 million annually toward the city’s gross domestic product.

The opening attracted international notice, including two mentions in *The New York Times*, an article in *The Guardian* and a feature on the front page of the Arts and Life section of *The Wall Street Journal*. “The accolades keep coming in, and the coverage is extraordinary,” says Burke. “It’s profound that we’ve been able to achieve this level of world attention.”

The gallery is subsidized by the City of Saskatoon and receives funding from the Saskatchewan Arts Board’s Professional Arts Organizations Program. It also benefits from the generosity of philanthropist Ellen Rемаi, for whom the gallery is named. Since 2011, she has pledged \$103 million, one of the largest donations to the arts in Canadian history. This

includes 405 linocuts by Pablo Picasso, the most comprehensive collection of its kind. “Ellen Rемаi wanted a world-class gallery that could bring the world to Saskatoon. We want to engage with the world of art, but from a Saskatchewan point of view. To do that, we put local artists on the same level and playing field as important international artists,” Burke says.

While there is an entrance fee, there is no charge to visit the ground floor gallery and, thanks to a sponsorship from Rawlco Radio, admission is free for the public six times per year. School visits are also free, attracting 3,000 students per month. “We’re focused on being able to afford to run the institution, but also on providing access to those who truly have limited means to cover the admission charge,” says Burke.





Left: Iryn Tushabe

Photo: Robin Schlaht

Mentorship Inspires Emerging Writer

Iryn Tushabe says the decision to write full-time was thrust upon her in 2015. The Uganda-born journalist's work permit had expired, and she had to leave her job while she waited on the results of her permanent residency application. "Suddenly, I had time on my hands, time that I spent worrying about money, my status and my family," she says. "All through that spring and summer, I thought a lot about the idea of 'home,' how it applied to me, an immigrant writer without status, but also what it meant to different people at different times."

So, she began writing and exploring that idea – in non-fiction articles and personal essays at first, then in short stories and a semi-autobiographical novel, *Finding Kamara*. She enjoyed it so much that, even once it was legal for her to work again, she chose to continue writing fiction instead of returning to journalism.

Tushabe has received numerous accolades for her work. She was a runner-up for the City of Regina's Writing Award in 2017 and 2018, longlisted for the 2016 CBC Creative Nonfiction Prize and received second place in a *Readers Digest* competition in 2015.

An Independent Artists grant enabled her to work toward the first draft of her novel and attend a ten-day retreat at Sage Hill Writing Experience with Toronto writer Alissa York. Before arriving at the workshop, Tushabe was close to abandoning the novel. But York helped her work through elements of her draft that were problematic, such as timelines, scene writing and point of view. "I overcame all of the challenges that were holding me back," Tushabe says. "I feel like I know how to solve those problems now, so I don't get discouraged."

She continues to be mentored by York, this time through a creative writing course at Humber College. "I feel like I've gotten better through working with her. I'm happy where the novel is now and what the story has become compared to the first draft," she says. *Finding Kamara* has already received interest from publishers, and Tushabe is seeking an agent.

In 2017, she also participated in the Saskatchewan Writers' Guild's Mentorship Program, which pairs an established writer with an emerging one. "I am constantly overwhelmed by how much support there is for emerging

writers in Saskatchewan. I don't think I could be at this stage with this novel if there wasn't the support that I've been able to tap into," Tushabe says.

Right: Patuanak youth, Ryanne Apeis, assisting in the *Axenet'i Tth'al* installation at Wanuskewin Heritage Park in 2017

Photo: Patricio Del Rio



A RIPPLE EFFECT

Our grants often have a ripple effect on both communities and organizations. In the past year, two organizations that received Arts Board grants have built on those projects to gain major funding from the Canada Council for the Arts.

With an Artists in Communities (AiC) grant, Common Weal Community Arts undertook a residency in Patuanak, 700 kilometres north of Saskatoon, in 2015. Artist Michèle Mackasey led workshops in studio painting and drawing, and supported Elders and artisans to guide exploration in basket-making, beadwork and moose hair tufting. These creative activities were valued as ways to keep youth, Elders and the community integrated and engaged, thus helping to build community strength and resilience.

The Arts Board grant laid the groundwork for Common Weal to receive a \$150,000 Canada Council for the Arts New Chapter grant to undertake the art exhibition, *Axenet'i Tth'al* (or *Fringe* in English) in 2017 at Wanuskewin Heritage Park in Saskatoon. The exhibition evolved from Mackasey's residency and featured a

large forest installation, complete with light, sound and smells.

Another AiC grant funded AKA Artist-Run to engage B.C. artist Justin Langlois to conduct place-based research in Saskatoon's core neighbourhood of Riversdale, which faces pressures from gentrification and challenges related to food security. "The grant allowed me to spend some dedicated time in the neighbourhood and share a lot of conversations and meals with people who are long-term members of the community," Langlois says. "Across so many of our discussions, we heard similar concerns on issues in the neighbourhood."

The resulting Locals Only project responds to the neighbourhood's needs by partnering with CHEP Good Food Inc. on a mobile service truck. CHEP provides a food market and AKA provides socially engaged artistic programming. Launched in fall 2017, the project runs until June 2019.

AKA leveraged its initial research into a \$250,000 grant from the Canada Council for the Arts to fund the realization of the project. "The Canada Council New Chapter grants require that

we have a very solid and refined vision for a project. That can be really difficult to do if you haven't had support to undertake in-depth research. The Saskatchewan Arts Board grant gave us that. It allowed us to have a year-long relationship with an artist and to have continued conversations as part of the research that we would do together," says Tarin Dehod, Executive Director of AKA.

SHARING STORIES, BUILDING UNDERSTANDING



Above: Storytelling with Elder Hazel at St. Timothy School in Regina

Opposite: Jason Chamakese at the 2018 launch of Saskatchewan Aboriginal Storytelling in North Battleford

Photos courtesy of Library Services for Saskatchewan Aboriginal Peoples

Every culture has its stories. These stories are used to entertain, educate, reinforce values and unite communities. The sharing of Aboriginal stories with both Aboriginal and non-Aboriginal audiences has become increasingly important as a means for intercultural understanding and reconciliation.

The Government of Saskatchewan proclaimed February 2018 as “Saskatchewan Aboriginal Storytelling Month”. To celebrate, Library Services for Saskatchewan Aboriginal Peoples (LSSAP) coordinated storytelling events across the province that brought Aboriginal teachings, culture and entertainment to people of all ages and backgrounds. The events were supported by funding from the SaskFestivals program.

“Aboriginal storytellers have a lot to offer,” says LSSAP Committee Chair Harriet Roy. “They tell a lot of different types of stories, from creation stories to legends,

that have been passed down from generation to generation. Through Saskatchewan Aboriginal Storytelling, they’re able to pass them on not only to Aboriginal people but to people in general.”

The first Saskatchewan Aboriginal Storytelling celebration was presented in 2004, with 21 sessions and 2,813 people participating. In 2018, stories by 64 storytellers and Elders were shared with 21,344 people at 345 events all over the province, from remote communities to major centres. The project involved about 100 schools, colleges, universities and community libraries, as well as literacy organizations and Aboriginal-based organizations. The winter timing of the event observes the First Nations traditional season for storytelling. The definition of “storytelling” is broad and includes activities such as hoop dancing and Native American flute playing. All events were free and open to the public.

The project aims to increase province-wide cultural activity and learning levels of Aboriginal peoples, have Elders and Aboriginal storytellers demonstrate the cultural and historical value of storytelling, and foster cross-cultural learning, particularly among people unfamiliar with First Nations and Métis culture.

Feedback from Saskatchewan Aboriginal Storytelling events has been overwhelmingly positive. After attending a session in Weyburn, a community member noted, “I was not aware of all the details and the history behind what happened to the First Nations People.” A teacher at an Estevan school remarked, “Any exposure to First Nations’ culture brings awareness and helps reduce stereotypes. If that’s not education, what is?” And a Grade 3 student in Regina said, “This wasn’t just cool, this was super cool!”

storage





Expression through Movement

Nathaniel Ritter-Magot has loved ballet since he was three years old. In his preschool years, instead of watching children's programs, he watched his sister's dance recital DVDs over and over again, studying and practicing the choreography. "I began dancing at age four and studied other genres, but ballet is, and always has been, my passion," he says.

Now 13 years old, the Regina dancer is attending the Royal Winnipeg Ballet (RWB) School with the help of a Prince Edward Arts Scholarship. His schedule is intense. With academic classes followed by ballet classes and homework, a typical day runs about 12 hours. "You always have to be working," he says. "I've learned a lot in my ballet training and also how to live on your own and take responsibility for yourself." It's difficult for him to be away from his home in Regina, but he says, "It's a sacrifice I'm willing to make, because it's my dream."

Before he even attended the school, Ritter-Magot was cast in RWB's Regina production of *Romeo and Juliet*. "I was so impressed! I knew then and there that ballet was my future and

Royal Winnipeg Ballet was a perfect fit for me!" he exclaims. In his three years at the school, he has been cast in three of the company's productions: *The Nutcracker*, *The Princess and the Goblin* and *The Sleeping Beauty*. He says of the shows, "You just learn so much. At first it was really hard because you have to learn all the choreography, but after one show, you get the hang of it, and it was fun."

His plan for the future is to become a principal dancer in a classical ballet company. He says that dance is important because, "It's an art. You're providing people with something to watch, and I want to make sure people enjoy it," adding, "It's a way that I get to be happy and express myself through movement."

Left: Nathaniel Ritter-Magot

Photo: Free Lense PhotoGraphic

Right: Nathaniel Ritter-Magot with fellow students of the Royal Winnipeg Ballet School

Photo: Stanislav Belyaevsky

COLLABORATION BRINGS RECONCILIATION

As it celebrates its 110th season, the Regina Symphony Orchestra (RSO) continues to prove that classical music is meaningful to our society.

In March 2018, the RSO launched the Forward Currents Festival. While many orchestras host festivals based on genres or composers, the RSO wanted to do something different – a festival centred on socially relevant issues. For its first year, the theme was “Listen and Hear: Towards Prairie Reconciliation”, with the goal of inspiring conversations around Truth and Reconciliation.

Tanya Derksen, Executive Director of the RSO, references Louis Riel’s famous words, “My people will sleep for one hundred years, but when they awake, it will be the artists who give them their spirit back.” She says, “That quote shows an understanding of the critical role artists and musicians play in moving these ideas forward. We wanted to play that role in an important way as well.”

The RSO engaged a volunteer Indigenous Advisory Council to inform the project, and to receive their guidance on Indigenous protocols, culture

and heritage. “The RSO is not planning to change the core of what we do, but we want to expand it,” Derksen says. “We’re going to keep doing the great music of Beethoven and Mozart, but we want to grow and develop, being more inclusive and having a deeper impact and engagement in the wider community. Our Indigenous Advisory Council walks alongside us so we do it in the right way.”

The RSO receives funding from the Professional Arts Organizations Program. The symphony’s multi-disciplinary three-day festival, which took place at the MacKenzie Art Gallery, had a diverse lineup that included film, dance, storytelling, spoken word, hip hop, jazz and classical music. It was also about collaboration – pieces by Saskatoon hip-hop artist Eekwol and Toronto-based composer and vocal artist Jeremy Dutcher were arranged for RSO’s Chamber Players to perform with them. “Bringing different genres together reflects how you can bring two different communities together, and they can create something new and beautiful that they couldn’t on their own. That was our way of

demonstrating what reconciliation can look like,” says Derksen.

Audiences were enthusiastic – two of the three nights sold out. “We had a number of people share that they had tears running down their faces because of the journey they took that weekend,” Derksen says. “A lot of people said that this was a great way to figure out what their role as an individual is in Truth and Reconciliation.”

Future festivals will focus on a new socially relevant theme each year, such as mental health, LGBTQ and women’s issues, and will continue to engage Indigenous artists, communities and perspectives.



Right: Jeremy Dutcher performs at the Regina Symphony Orchestra’s Forward Currents Festival.

Photo: Chris Graham

70TH ANNIVERSARY

70 FOR 70
1948 - 2018

The Saskatchewan Arts Board marks our 70th anniversary in 2018, and we have a lot to celebrate. The Arts Board could not be successful without the many artists and organizations that make our province exceptional. Our 70 for 70 campaign, launched in February, features 70 stories about our arts community on our social media pages and website.

Here are some highlights – one from each of seven categories – of the events, artwork, artists, arts organizations and memories we've collected for the campaign.

For more, visit saskartsboard.ca/70for70



10 HISTORICAL EVENTS

1950: The first artwork purchased for the Arts Board's Permanent Collection. The piece was McGregor Hone's *By the Radio* oil painting. Hone was born in Prince Albert in 1920. He graduated from the University of Saskatchewan and studied art in Saskatoon and in London, England.

10 WORKS FROM OUR PERMANENT COLLECTION

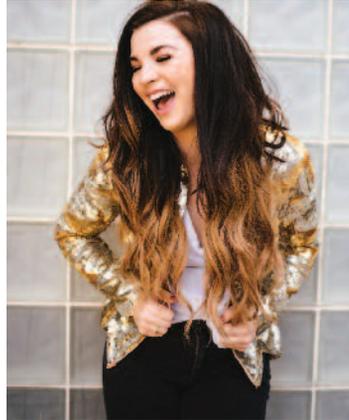
The Dollhouse was created in 2007, during a Saskatchewan Arts Board artist-in-residence program at Redvers, SK. Heather Benning renovated a wooden house into a life-sized dollhouse, complete with vintage furnishings and a transparent wall on one side, so you could see the interior. In October 2012, the house began to show its age; the foundation was compromised. The house was only meant to stand as long as it remained safe. In March 2013, *The Dollhouse* met its death with fire.

10 NATIONALLY AND INTERNATIONALLY SUCCESSFUL ARTISTS

Jess Moskaluke describes herself as a small-town girl from Langenberg and proud resident of Rocanville. When she first posted her music online, no one could have anticipated the bright future that lay ahead. Many years later with her growing fan base, she now has over 32 million views on YouTube, and she received her first JUNO Award for Country Album of the Year in 2017, and third consecutive Canadian Country Music Association Award for Female Artist of the Year in 2016, the first resident of Saskatchewan to achieve this title.

10 INFLUENTIAL ARTISTS AND ARTS ORGANIZATIONS

Allen Sapp is widely regarded as one of Canada's foremost Indigenous painters. His work depicts daily aspects of his life with his grandparents on the Red Pheasant Reserve in northern



Opposite above: Saskatchewan Arts Awards at Casino Regina

Photo: Michael Bell Photography

Opposite below: Heather Benning
The Death of the Dollhouse Fire #2, 2013
Digital C-print on Kodak ENDURA lustre

Photo courtesy of the artist

Top left: Fiddle Finale at the John Arcand Fiddle Fest

Photo: Original Cyn Photography

Bottom left: Allen Sapp
The Hockey Game, 1968
acrylic on canvas

Photo courtesy of Saskatchewan Arts Board Permanent Collection

Bottom right: Jess Moskaluke

Photo: Delaney Royer

Right: McGregor Hone
By the Radio, 1950
oil on panel

Photo courtesy of Saskatchewan Arts Board Permanent Collection

Saskatchewan and is viewed as a sensitive portrayal of the Northern Plains Cree in the early 20th century. In 1989, a public gallery was opened in his name in North Battleford, where you can find the most extensive collection of his paintings in the world. His work is also represented in public and private collections across the country, including that of the Saskatchewan Arts Board. Sapp was an Officer of the Order of Canada, one of the first recipients of the Saskatchewan Order of Merit, recipient of the Governor General's Literary Award and a member of the Royal Canadian Academy of Arts. He passed away in 2015.

10 OFF-THE-BEATEN-PATH EVENTS

The John Arcand Fiddle Fest celebrates 21 years in 2018. The weekend includes more than 100 free workshops in fiddle, guitar, jigging and square dancing, including evening and afternoon concerts, old-time dances and one of the largest fiddle contests in Canada. There is

also a children's activity area (children are admitted free) and a Métis Cultural Camp with traditional workshops in finger weaving, beading, storytelling, dancing and more.

10 MEMORIES

"I came to Saskatchewan from Calgary in 1999, for a job at the University of Regina. In Alberta, the arts were continuously under siege. I regularly appeared on radio defending the arts against censorship, funding cuts, and charges of elitism. What a surprise to now be in a province where the arts are embraced by media, government, and regular people. A few years ago, during a Sask Arts Board event, thinking I might catch him out, I asked Education Minister Russ Marchuk how he defends the arts to his less supportive colleagues and constituency members. Without a beat, he gave a most eloquent reply about art being a social good, like libraries, museums, and health care. I credit the Sask

Arts Board for its wise management, public relations, and egalitarian policies for creating such an arts smart province."
—David Garneau, artist and former Board member

10 RECEPTIONS

The Saskatchewan Arts Awards celebrate the achievements of individuals, groups and organizations in all arts disciplines. The 2018 awards will be held on October 25 at Casino Regina.

SHAKESPEARE WITH A TWIST

Stabbing, maiming, amputation and decapitation: Shakespeare's *Titus Andronicus* has them all. It's no wonder the play is rarely performed – the logistics of depicting these horrors on stage with live actors are daunting. Shakespeare on the Saskatchewan is taking on the challenging play in summer 2018, but with a twist: all the characters will be played by puppets.

"We've never worked with puppets before," says Will Brooks, Artistic Director for Shakespeare on the Saskatchewan. "A big part of this is about audience diversification. This particular piece is not one of the normal blockbusters of Shakespeare. *Titus* is a bit out of the box, and the way we're doing it is a bit outside of the box as well. The hope is that it will intrigue people who don't have interest in seeing an average Shakespeare production."

Titus A. puppet revenge will be performed at Shakespeare on the Saskatchewan's second stage, an intimate venue that seats 100 audience members. Actors will control tabletop rod puppets and incorporate shadow puppets, projection and masks into the show.

Two Independent Artists grants funded Stumped Productions to build the puppets and stage a three-day workshop and reading of select scenes in advance of the production. The 44 rod puppets they created vastly outnumber the characters in the play, but several versions of each are needed for when there are costume changes or when characters reappear after having their hands cut off. Each puppet has 14 parts, not including hats, wigs, costumes and tiny pairs of Roman sandals, all handcrafted specifically for the characters.

"Puppetry puts the audience at ease. There is this unspoken reality that puppets get away with more onstage than live actors do. By making the audience feel safe, we can end up with them feeling more moved by the production," says Crispi Lord of Stumped Productions.

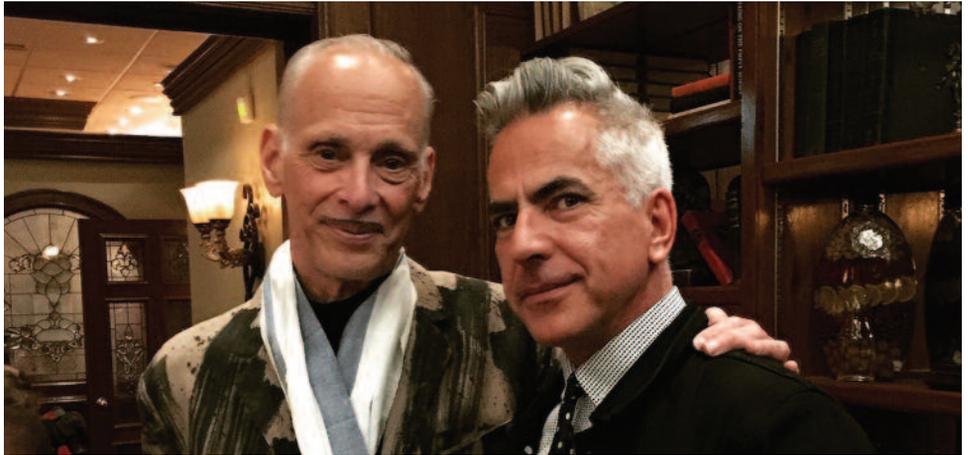
The show presented some unique casting challenges. Shakespeare on the Saskatchewan, which receives funding from the SaskFestivals program, typically presents two productions each summer, with the same cast for both. This time, the actors had to play comedic roles in *The Merry Wives of Windsor* and

Left: A puppet from Shakespeare on the Saskatchewan's 2018 production, *Titus A. puppet revenge*

Photo: timkip IMAGING

Right: Filmmaker John Waters with Gary Varro at Camp, Trash, Filth: John Waters Visits Regina

Photo: Maureen Varro



John Waters Visits Regina

In June 2017, close to 450 film lovers packed a Westminster United Church in Regina for a lecture by the renowned American filmmaker nicknamed “Pope of Trash”, “Sultan of Sleaze” and “Prince of Puke” – John Waters.

Queer City Cinema (QCC) brought Waters to the Queen City to participate in Camp, Trash, Filth: John Waters Visits Regina, an eight-day event that screened all his films and culminated in the 90-minute presentation. “He complements a lot of what Queer City Cinema has been doing for the last 22 years, presenting work that is a bit risk-taking and audacious and playful at the same time, and presenting an alternative to mainstream queer film and video. He’s an icon,” says Gary Varro, Executive and Artistic Director of QCC.

The church was used to its fullest extent, with an organist playing Top 40 hits, such as Madonna’s “Like a Virgin”, to warm up the crowd. Waters received a standing ovation before he even began. He also got one at the end of his talk.

“People seemed to be completely engaged with what he was talking about.

He’s a very funny guy,” Varro says. “One person had seen him do a similar presentation twice before and said this was the best one they’d seen.”

Varro says that the event was a bit of a departure from QCC’s previous activities. “John’s visit was a fun time. It was meant to be lighter, where our other programming is sometimes more serious and takes on issues that are of a concerning nature, such as trans issues and issues around race, as well as general LGBTQ rights.”

QCC receives funding from the SaskFestivals program. Its annual festivals of independent film and performance art are unique in Saskatchewan and reflect the artistic, cultural and political dimensions of what it means to be queer. The organization’s goal is to promote the work of artists – local, national and international – who might not otherwise be shown in the region and to provide audiences with the opportunity to view daring, challenging and acclaimed cinema and performance art.

Camp, Trash, Filth: John Waters Visits Regina helped QCC continue its vision of

bringing to Regina a calibre of art and artists that would typically be found in much larger cities. “Regina, for its size, possesses a highly aware, diverse, active and appreciative arts community that is eager to support more unusual and exciting endeavours,” says Varro.

SASKATCHEWAN

ARTS AWARDS



Above: Courtney Atkins of Little Opera on the Prairie performs at the 2017 Saskatchewan Arts Awards.

Opposite: Lieutenant Governor's Lifetime Achievement Award recipient Jack Sures with Her Honour The Honourable Vaughn Solomon Schofield. Sures passed away in May 2018.

Photos: Michael Bell Photography

The 2017 Saskatchewan Arts Awards were held on October 26 at the Remai Modern in Saskatoon. It was the first external event held at the newly opened gallery. The awards celebrate the achievements of individuals, groups and organizations in all arts disciplines.

An exhibition of artwork by Lieutenant Governor's Lifetime Achievement Award recipient Jack Sures was featured in the reception area. Sures was one of Canada's premier ceramists and art educators. He taught some of Canada's most notable ceramic artists, including Victor Cicansky, Jeannie Mah, Carole Epp and Anita Rocamora.

Some of the artwork on display was donated to the Saskatchewan Arts Board's Permanent Collection by Sures in 2017. He had a basement full of his art, dating from 1971 to 2008. He invited Arts Board staff to select 30 pieces for the collection that represent the

scope of his career. "The Arts Board didn't have many of my pieces before now," Sures said. "Artists make art to be seen, not to lie in storage. What better place for it than a body that disperses art throughout the province?"

Host Dawn Dumont, a Saskatoon author, comedian and actor, entertained the audience at the awards with her wit. Other performers included slam poets Brent Chappell and Shanda Stefanson, Indigenous flute player Jason Chamakese, bass player Felipe Gomez, and Little Opera on the Prairie.

Along with cash prizes, recipients were given a one-of-a-kind award sculpture by ceramist Jody Greenman-Barber.

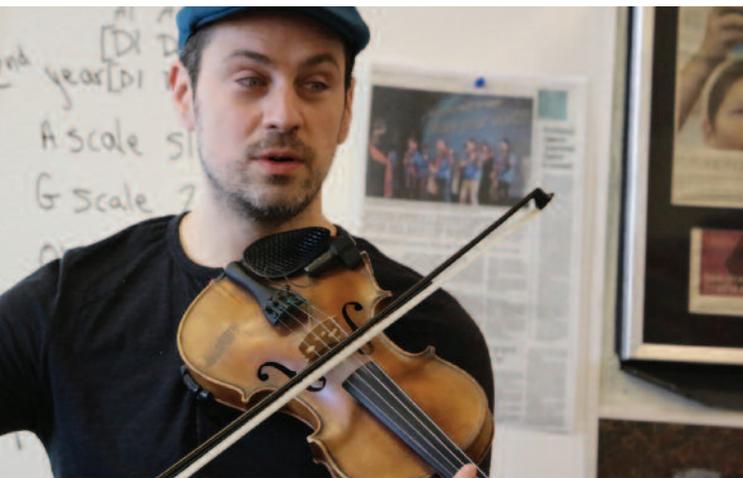
THE 2017 AWARD RECIPIENTS WERE:

- **Lieutenant Governor's Lifetime Achievement Award:** Jack Sures
- **Artistic Excellence Award:** Kenneth T. Williams
- **RBC Emerging Artist Award:** Catherine Blackburn
- **Leadership – Individual Award:** Michel Boutin
- **Leadership – Organization Award:** ACTRA Saskatchewan
- **Arts and Learning Award:** Daniel Macdonald

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Celebrating Métis Culture

Saskatoon students are collaborating with professional musicians to explore how Métis fiddle music and dance can be expressions of reconciliation.

St. Michael Community School has a population of about 150 students, 90 per cent of whom are Indigenous. École St. Paul School has a similarly sized population, but only ten per cent of students self-declare as Indigenous. A partnership between the schools, supported by an Artists in Schools grant, gives Grades 5-8 students the opportunity to work with Métis fiddle master John Arcand and JUNO Award-winning fiddler Karrnnel Sawitsky to create and record their own Métis-inspired fiddle tunes.

Fiddle teacher Cristin Dorgan Lee says the project creates a forum for students to discuss the direct relationship that French-Canadian culture has to Métis identity and culture. “Exploring that connection is a way for students to understand and appreciate the impact of colonization on Indigenous communities, resulting directly in the creation of a unique and distinct culture – the Métis.”

The Métis fiddle program at St. Michael Community

School began in 2016, when renowned Canadian musician Natalie MacMaster donated 25 fiddles to the school. Both Arcand and Sawitsky have been involved in the program over the years.

The students’ CD, recorded in May 2018, contains versions of some of Arcand’s music, as well as pieces written by students under Sawitsky’s mentorship and the Métis national anthem. As part of the project, students also learned to jig and choreograph their own square dance set.

Response to the program has been overwhelmingly positive. Dorgan Lee notes attendance on fiddle class days is higher than on other school days, and students have been more engaged in the classroom: “We had a student who switched schools, but he came back a few weeks later, saying, ‘They didn’t have fiddle at the school that I went to, and I missed it.’”

The program’s impact goes beyond the school. “Students go home and share their experience with their family members and community. It helps to build the community as a whole. It’s an opportunity for us to grow, to heal and build relationships

in a positive way, moving forward,” says Dorgan Lee. “This is a really strong example of what reconciliation can bring about. This is about all cultures learning Indigenous ways of knowing. Métis music is not just for Métis people. It’s for all members of our community.”

The program has been featured on CTV Saskatoon, CBC Radio and in the Saskatoon *StarPhoenix*. Students are often asked to perform publicly, including at a Central Urban Métis Federation event, the Think Indigenous conference at the University of Saskatchewan and the ceremony installing Saskatoon’s Chief of Police. A Grade 7 student interviewed on CTV said, “I think it’s great, because it’s part of our Métis culture. I just feel happy that all my friends are there learning it with me.”

Above: Karrnnel Sawitsky instructs St. Michael Community School students on the fiddle.

Photos courtesy of Greater Saskatoon Catholic Schools

CREATING SPECIAL MOMENTS



Right: Amy Nelson

Photo: Kelsey Porter Photography

The music industry has changed drastically with the digital revolution. Many fans no longer buy CDs, choosing to stream music and download singles. For musicians to build careers that support them financially, they have to focus less on selling a product and more on selling an experience. Fans are still willing to invest in music by attending concerts.

“An artist’s biggest asset is their ability to take the music they have created and develop a performance to showcase it. But there is a science to creating ‘special moments’ within a performance and highlighting certain elements to connect with others,” says Regina singer/songwriter Amy Nelson.

Nelson’s career has been on fire the last several years. She has been nominated for 36 Saskatchewan Country Music Association awards, including Female Artist of Year six times, and received the 2018 Fan’s Choice Entertainer of the Year Award. She also recently had two Top 10 singles on Australian Country Radio. With these accolades under her belt, she knew her live performance was even more important.

An Independent Artists grant is helping her work with three coaches – voice, piano and performance – to develop a show that will engage and delight audiences.

Nelson has a classical music background in voice and piano. One of her coaches works behind the scenes as a vocal coach on the NBC television show, *The Voice*. She assisted Nelson to create a sound that is more current within the country music genre. Two piano coaches, one in Australia and one in Nashville, are helping her build her skills so she can accompany herself at smaller shows. A performance coach will help her rewrite her songs, which were originally written with the assistance of an Independent Artists grant, to create room to tell stories and banter with the audience on stage.

While the training is ongoing, Nelson has already noticed a difference in her performance skills, which she highlighted at 2018 Canadian Music Week showcases in Toronto. “I have more confidence to play piano on stage and sing more openly. These showcases are a perfect example of how you need a

performance instead of just singing songs. You’re expected to put on a show. When you’ve got that many artists that are all performing in a small place, it helps you to stand out,” she says. “That’s what gets people excited, when they’re able to connect with a performer on an emotional level and feel like they’re experiencing it with you.”

Nelson is excited to continue improving. “Once you have been doing something for a long time, you forget that you always have room to grow. I find it really inspiring because it feels like there’s no limit to what you can do,” she says.

HEALING THROUGH ART



Chris Campbell Gardiner with an anxiety-filled box

Photo courtesy of the artist

Parents of children with disabilities face many challenges: providing specialized care; worrying about the child's safety, health and future; and feeling isolated from the community, with few people to turn to who understand their struggles. When the child passes on, the grief is intense and unending. "The love felt for their children is unmeasurable, and maybe that is because children with life-long disabilities are not valued in our society," says Elisabeth Scheepers, facilitator of Families Experiencing Exceptional Loss (FEEL), a support group for those mourning the loss of children with disabilities.

Saskatchewan Beach artist Chris Campbell Gardiner has an affinity with these families, as he has a foster son living with complex disabilities. He felt his art practice, which takes objects of anxiety and seals them in vessels, could help them process their grief. Until recently, his practice has focused nearly exclusively on his own anxieties. "I'm not afraid to get naked, to be vulnerable. I'm not afraid to go places where people are afraid to go. I'm attracted to those places. I'm hopeful that it leads people to the belief that healing is possible," he says.

With support from an Independent Artists grant, Campbell Gardiner is collaborating with four families in the FEEL group to create individualized pieces of art around the loss of their child. "After I told them what I do, there was a sense of hope, a lightness in the room, something they couldn't give words to or have the poetry to describe. I was offering a simple process for them to engage with," he explains.

He asked the families to provide an object, such as their child's favourite toy, an autopsy report, or another meaningful item, and place it in a small box. Campbell Gardiner covers the box in fabric, stitches it closed and seals it with multiple coats of paint. Only the families know what is contained within. "There is a transformation inside the box, where ideas, feelings and hopes all come together," he says.

With the permission of the families, Campbell Gardiner would like to show the works in a public gallery to honour the memory of the children. "I want us to give a gift to the public, so they will be able to see how tragic, hard and complex this terrain is." After the exhibition, he will

give the boxes back to the families.

He says the project would not be possible without public funding, as the artwork is not for sale. "I create abstract, non-commercial work. The Saskatchewan Arts Board has been nothing but a constant support for me, like a lighthouse. I'm off, adrift, and I've been able to rely on this place to keep my practice afloat."

Opposite: Jeffrey Taylor
Antler Handle Vase, 2015
Whitetail deer antler, ceramic,
copper, solder, patina

Photo courtesy of the artist



Permanent Collection: New Acquisitions

PURCHASES

5 Bruce Anderson
Under a Big Sky, Dry Wind, 2007
oil on canvas

Judy Anderson
She is Worth Celebrating, 2016
beads, plexi, various objects, sinew, rabbit fur

Joi Arcand
Here on Future Earth: Amber Motors, 2009
photographic print

Joi Arcand
Here on Future Earth: Duck Lake, 2009
photographic print

Joi Arcand
Here on Future Earth: Northern Pawn, South Vietnam, 2009
photographic print

Joi Arcand
Here on Future Earth: Town Hall, 2009
photographic print

Joi Arcand
Here on Future Earth: Young's Garage, 2009
photographic print

4 Melody Armstrong
Citron Neckpiece, 2013
sterling silver, 14k gold settings, 14k gold plated rings, enamel on copper, diamonds

Rigmor Clarke
Pin Cherries, 2008
oil on canvas

6 Terry Fenton
Password, Near Davidson, Saskatchewan, 2016
oil on panel

Cara Gay Driscoll
Pockets of Coils, 2016
porcelain, glaze

Charley Farrero
3 in a Boat, 2005
stoneware clay, refractory castable, copper tubing, solder

9 Gabriela Garcia-Luna
Walden, 2017
photographic digital collage, archival ink, pigment, rag paper mounted on birch panel

Laura Hosaluk
XX Chromosome, 2014
wood, acrylic medium and paint, porcelain

June Jacobs
Flower Deflowered, 2009
wool hand-felted, lace, hand embroidery, acrylic medium, metal stand

Mike Keepness
Formations, 2017
oil on canvas

Kathryn Kozak, Lucien Durey
May 6 (Parade), 2013
lightjet print face mounted on acrylic glass

2 Michèle Mackasey
Glenna Grandberg, honouring her late son Cody, 2014
oil on linen

3 Laureen Marchand
Dear Night, 2017
oil on board

10 Tim Moore
Legs with Hobble, 2017
aqua resin, acrylic, wool, hobble, metal

Jeff Nachtigal
Wild Man 6, 2016
acrylic, latex on panel

8 Dawna Rose
Smeaton, 2014
oil on stonehenge paper

Vera Saltzman
Cry of the Lake Dwellers No. 4, 2014
Epson archival ink on Epson archival fine art paper

Brendan Schick
Outside, 2017
oil on panel

Jeffrey Taylor
Antler Handle Vase, 2015
Whitetail deer antler, ceramic, copper, solder, patina

1 Zane Wilcox
Field Diptych 1, 2015
reduction fired stoneware

11 Carol Wylie
The Scholar, 2015
oil on canvas

DONATIONS

Cara Gay Driscoll
Wedding at Cana, 2011
porcelain, glaze
gift of the artist

12 Debbie Potter
Midnight, circa 1980
clay, glaze
gift of Loretta Elford

Kathryn Kozak, Lucien Durey
November 4 (Sweater), 2013
lightjet print face mounted on acrylic glass
gift of the artists

7 Jeff Nachtigall
Crownsnest Pass, 2013-2015
acrylic, latex, enamel spray paint on found doors
gift of the artist

Tyler Rock
Still Water, 2012
glass, LED lights, electronic components, water
gift of the artist

Valerie Zink
Adrian's Trailer, 2014
archival ink on paper
gift of the artist

Valerie Zink
Cultivating, 2014
archival ink on paper
gift of the artist

Valerie Zink
The Crush Kitchen, 2014
archival ink on paper
gift of the artist

Valerie Zink
Canstay Motel, 2014
archival ink on paper
gift of the artist

Valerie Zink
Drilling Rig, 2014
archival ink on paper
gift of the artist

Valerie Zink
Hunger Strike, 2014
archival ink on paper
gift of the artist

Valerie Zink
Pumpjacks, 2014
archival ink on paper
gift of the artist

Valerie Zink
Coffee Row, 2014
archival ink on paper
gift of the artist

Valerie Zink
Centre Street, 2014
archival ink on paper
gift of the artist

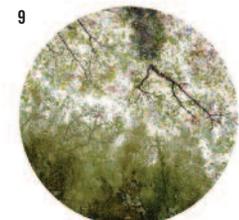
PHOTO CREDITS

1, 2, 3, 4, 5, 6, 7, 9, 10 Photo courtesy of the artist

8. Photo: Linda Stark

11. Photo: Trent Watts

12. Photo courtesy of Saskatchewan Arts Board Permanent Collection



Permanent Collection: Works on Loan

MANN ART GALLERY, PRINCE ALBERT
MARCH 31 - MAY 13, 2017

Heather Benning
The Altar, 2013

ALLIE GRIFFIN ART GALLERY, WEYBURN
APRIL 1 - 29, 2017

Grace Rose Holyer
My Trip, 1991
The Passport, 1991

THE UNIVERSITY CLUB, UNIVERSITY OF REGINA
MAY 9 - JUNE 29, 2017

Susan Wiebe
The Forest, 1994

ROYAL ONTARIO MUSEUM, TORONTO
JUNE 17 - NOVEMBER 19, 2017

Wally Dion
Ghost Dancer, 2010

MISTASINIHK PLACE, LA RONGE
JUNE 21, 2017 - JUNE 20, 2019

William V. Hazzard
Long-Eared Owl, 1977

Roger Jerome
2nd Stage Maquette - Northern Traditions and Transition, 2007

Chris St. Amand
Portage (SK Centennial Maquette), 2005

LAST MOUNTAIN LAKE CULTURAL CENTRE, REGINA BEACH
JUNE 28 - AUGUST 6, 2017

Ward Schell
Bearded Tree, 2013
Embedded, 2012

ART GALLERY OF SWIFT CURRENT, SWIFT CURRENT
JULY 1 - SEPTEMBER 2, 2017

Eric Uglem
Wheat Field and Coulee, 2000

GODFREY DEAN ART GALLERY, YORKTON
JULY 3 - AUGUST 31, 2017

Gerald Kortello
Austerity Program Train, 1976

3 KAMLOOPS ART GALLERY, KAMLOOPS
JULY 15 - SEPTEMBER 9, 2017

Wally Dion
Star Blanket, 2006

ESPLANADE ARTS & HERITAGE CENTRE, MEDICINE HAT
SEPTEMBER 17 - NOVEMBER 4, 2017

Kevin McKenzie
Ghost and God, 2003

5 PLUG IN INSTITUTE OF CONTEMPORARY ART, WINNIPEG
SEPTEMBER 30 - DECEMBER 31, 2017

Lori Blondeau
Lonely Surfer Squaw, 1997-2016

4 VANCOUVER ART GALLERY, VANCOUVER
OCTOBER 28, 2017 - FEBRUARY 4, 2018

Hansen-Ross Pottery
Cheese Bell with Plate, 1963
Bottle Vase, 1967
Lamp Base, 1975

2 COURT OF QUEEN'S BENCH, SASKATOON
NOVEMBER 1, 2017 - OCTOBER 31, 2019

Sean Woodruff Whalley, John Henry
Fine Day
Somewhere in Between #3, 2005-2006

GODFREY DEAN ART GALLERY, YORKTON
JANUARY 8 - FEBRUARY 28, 2018

Iris Hauser
Intension, 2009
The Changeling, 2012

COLLEGE GALLERIES, UNIVERSITY OF SASKATCHEWAN, SASKATOON
JANUARY 22 - APRIL 16, 2018

Brenda Francis Pelkey
Mr. Edward's Train, Frank Edwards, 1989, 1990
pond, 1999
field/ocean/field, 1997
feet, 2000
key, 2000
needle, 2000
hand and tubing, 2000

CUMBERLAND GALLERY, LEGISLATIVE BUILDING, REGINA
JANUARY 29 - JUNE 24, 2018

Patrick Adams
Rug #8106, 1981

Judy Anderson
She is Worth Celebrating, 2016

Robert Bellegarde
Princess Angeline, Daughter of Chief Seattle, 1974

Lorne Beug
Time Table, 1985

Catherine Blackburn
The Ties that Bind, 2015

Bob Boyer
A Smallpox Issue, 1983

Victor Cicansky
Corn Harvest, 1993

Marc Courtemanche
A Floral Chair, 2010

Reta Summers Cowley
September Afternoon, 1972

Ruth Cuthand
Boil Water Advisory #1, 2016

David Didur
Fibula, circa 1976

Zach Dietrich
Tea Set, 1980

Joe Fafard
Sheep, 1970

Brian Gladwell
Table, 1984

Ted Godwin
Sunday Morning Breakfast (Tartan Follies), circa 1967

Don Hall
Rev. O. Pasichnick, 1979
Roleau, Sask., 1980

Folmer Hansen/David Ross
Bowl, 1971

Ann Harbuz
Coming Home, 1979

McGregor Hone
By the Radio, 1950

Zhong-Yang Huang
Two Dream Walkers by Zhen Fei Well, 2010

Robert N. Hurley
Winter, 1952

Ann James
Urn with Flowers, circa 1967

Ron Kurenda and Rusty Kurenda
Coffee Set (12 pieces), circa 1976

William Laczko
Canada Goose, 1984

Molly Lenhardt
Crocus, no date

Marilyn Levine
Laced Boot Cup, circa 1973

Ernest Lindner
Self-Portrait, 1976

Michèle Mackasey
Glenna Grandberg, honouring her late son Cody, 2014

Lorraine Malach
Butterflies, 1969

Laureen Marchand
Dear Night, 2017

Grant McConnell
Somme Nation, 1991

Arthur F. McKay
No End, 1978

Maryann McKay
Pair of Moccasins, circa 1966

Wynona Mulcaster
Horse, 1971

Ann Newdigate
Finally A Lesson From Tapestry/It Ain't What You Do, It's The Way That You Do It, 1988

Sheila Nourse
Ideatus Cylynder Cycle, 1999

Wiif Perreault
Christmas Tracks, 1990

Mary Lynn Podiluk
Intonation, 2012

Susan Rankin
Wing Vessel, 1990

Otto Rogers
Trees in Spirit, 1965

Jamie Russell and Robert Billyard
Tile Table, 1980

Dmytro Stryjek
Village, no date

Elyse St. George
Night Messengers, 1985

Jack Sures
Black Vase, circa 1965

David Thauberger
A Fine Kettle of Fish, 1970

Mindy Yan Miller
Universe, 2014-2015

Valerie Zink
Pumpjacks, 2014
Coffee Row, 2014

**MOOSE JAW MUSEUM & ART GALLERY, MOOSE JAW
FEBRUARY 2 - APRIL 29, 2018**

Kevin McKenzie
Ghost and God, 2003

PHOTO CREDITS: OPPOSITE PAGE

Top: Exhibition of loaned work at the MacKenzie Art Gallery

Photo courtesy of Saskatchewan Arts Board Permanent Collection

Top right: Sean Woodruff Whalley, John Henry Fine Day, *Somewhere in Between #3*, 2005 - 2006, at the Court of Queen's Bench in Saskatoon

Photo courtesy of Saskatchewan Arts Board Permanent Collection

Middle left: Wally Dion, *Star Blanket*, 2006, in the *Alternation* exhibition at the Kamloops Art Gallery

Photo courtesy of Kamloops Art Gallery

Middle right: Installation view of Hansen-Ross Pottery in the *True Nordic: How Scandinavia Influenced Design in Canada* exhibition at the Vancouver Art Gallery

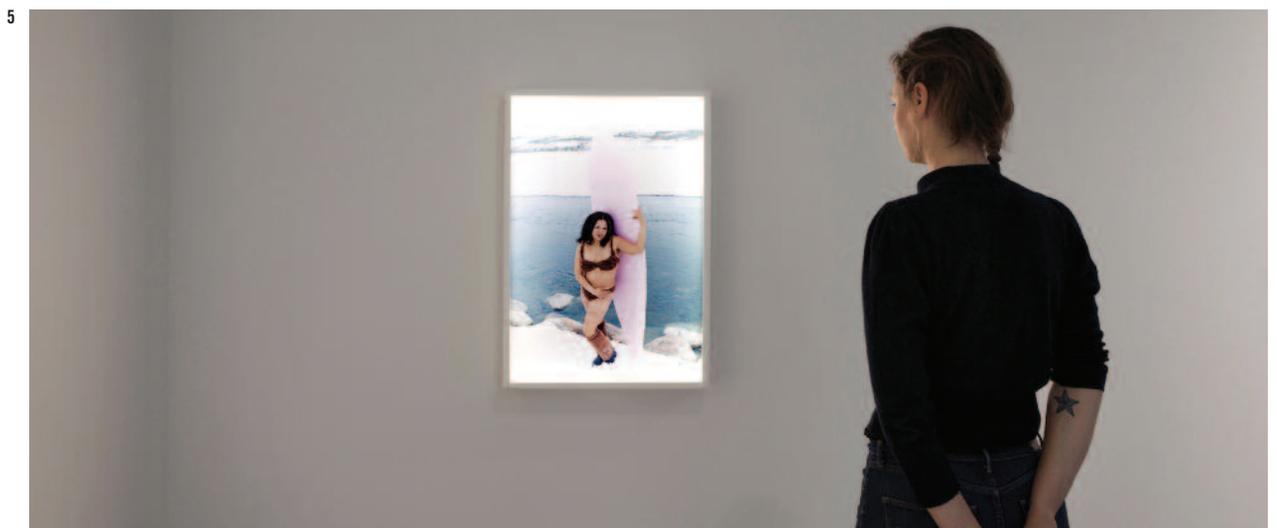
Photo: Maegan Hill-Carroll and Rachel Topham, Vancouver Art Gallery

Bottom: Lori Blondeau, *Lonely Surfer Squaw*, 1997 - 2016, in the *Entering the Landscape* exhibition at Plug In Institute of Contemporary Art in Winnipeg

Photo: Karen Asher

**1 MACKENZIE ART GALLERY, REGINA
MARCH 3 - JUNE 24, 2018**

Sarain Stump
After the Last of the Buffalo, 1972
In One Feather the Power of Light, 1972
Just Resting, 1971
The Appaloosa Colt, 1970
Three Witches, 1971
Untitled, 1972
Untitled (Man Carrying Spirit Child on Back), no date
Untitled (Man and Woman and Tree), no date



Marla Cole was the principal violinist as well as the founder, director and manager of the Amati Quartet in Saskatoon. She began taking violin lessons in Grade 1 and played in a multitude of orchestras and ensembles. In 2016, she realized her dream of recording an album with the Amati Quartet, with proceeds donated to the Saskatchewan Cancer Agency to create a music therapy room for patients in Saskatoon and Regina.

Bob Crowe was a co-owner of Angel Entertainment and Bamboo Shoots and was a producer of feature films, TV series, commercials and live events. He was behind series such as *Rabbit Fall* and *The Other Side*, as well as the film *Big Muddy*, which screened at the Toronto International Film Festival. He served on committees and boards of the Canada Media Fund, SaskCulture, Canadian Media Production Association and SMPA.

Brent Johnson grew up in Regina. Music was his one great love and was enthralling to him from the time he learned to walk. He worked at the City of Regina for several years, then moved to Vancouver, where he was a concrete leveler. He quickly became part of that city's music scene and played bass with several bands, touring Canada, the United States, Europe and Australia.

Greg LeBlond grew up with a passion for art, initially focussing on cartoons and later producing beautiful paintings that brought landscapes and animals to life on the canvas. He majored in social studies and minored in fine arts at the University of Regina and taught art at Sheldon Williams Collegiate in Regina for 31 years, inspiring countless students. After retirement, he taught painting at the Last Mountain Lake Cultural Centre and served on the executive.

Justin Lee was originally from Trinidad. He went to music engineering school in Montreal before moving to Saskatoon in 2008. A year later, he started playing guitar with local band The Steadies. Nicknamed "Juice", he was a regular at the Tuesday night jam at the Capitol Music Club. Other musicians say they have been touched by his grace, happy-go-lucky spirit and amazing guitar playing.

Gregory McIntyre had a vast love for art and was often found attending art openings and other events in Regina. He had an extensive collection of Saskatchewan art and collaborated with local artists on projects. Gregory also contributed a number of paintings to the touring exhibition, *A Sublime Vernacular: The Landscape Paintings of Levine Flexhaug*, which was on view at the MacKenzie Art Gallery in 2015.

Patrick O'Rourke was the Editor-in-Chief of *Thistledown Press* from 1985 to 2001. He co-edited the poetry anthology *Dancing Visions*, the short story anthology *The Last Map is the Heart* and the poetry anthology *In the Clear*, which was the recipient of the 1998 Saskatchewan Book Award for Publishing in Education. He was also the co-author of *The Last Map is the Heart Teacher Resource Guide*.

Irene Salemka grew up in Saskatchewan and later became a superstar of Europe's opera scene. She received her first role in an opera production in 1952, as the lead in *Romeo and Juliet* in Montreal. She travelled to Florence, Italy, to further study opera and became the leading soprano in an opera company in Germany, at the age of 29. She made guest appearances in productions in cities such as Berlin, London, Zurich, Naples, Milan and Paris.

John Schoen began a lifetime career in music at the age of five, when he learned to play the cornet. By the age of 15, he had already conducted two or three concerts. During the late 1940s, he conducted the Saskatoon Boys Band and founded and conducted the Saskatoon Concert Band. He also founded the Auxiliary Band and the Saskatoon Philharmonic Orchestra.

Kenny Shields was born in Nokomis and first came to prominence as the lead singer for Regina-based band Witness Incorporated. His most famous project was Streetheart, a quintet that put out a string of hits through the late 1970s and early 1980s, including "Action, Hollywood" and a cover of the Rolling Stones' "Under My Thumb." Streetheart toured with bands such as AC/DC, Styx and Max Webster.

Jeannie Straub was well-known in the Regina arts scene. With her graphic design and marketing expertise, she helped up-and-coming artists promote their careers. She shared her talents with numerous organizations, including the Regina Folk Festival, Saskatchewan Libraries Association and Saskatchewan Fashion Week. Jeannie was also a popular fixture at FadaDance parties and local music festivals, playing as DJ Eujan.

Larry Warwaruk authored *Bone Coulee*, *The Ukrainian Wedding*, *Rope of Time*, *Red Finns of the Coteau* and *Andrei and the Snow Walker*, as well as short stories published in *Grain* and *NeWest Review* and broadcast on CBC. His work received several Saskatchewan Writers' Guild literary awards and was shortlisted for the Saskatchewan Book Awards. He also founded the Snakebite Players in Beechy, and received several best director awards in Saskatchewan community theatre festivals.

Patricia Wiens graduated in fine arts from the University of Manitoba in 1952, and taught children's art there. She taught pottery in Calgary, then moved to Regina, where she was an assistant to the Executive Secretary of the Saskatchewan Arts Board and a pottery teacher in Eastend. She served on the board of the Visiting Committee of the National Museums of Canada and on the Art Collection Advisory Board of the National Gallery of Canada.

Andrew Wilhelm-Boyles founded and managed the Yukon Arts Centre and went on to positions with the Royal Winnipeg Ballet, the Winnipeg Arts Council, the Saskatchewan Arts Board and the Creative City Network of Canada. He also served as the director of the Greater Vancouver Alliance for Arts and Culture, interim director of Ballet BC and director of the Maple Ridge Choral Society.

Geralyn Wraith was an acclaimed makeup artist who was an integral part of Canadian television shows, including *Kids in the Hall* and *Kim's Convenience*. She did the makeup and prosthetics for dozens of wide-ranging projects, many with the CBC, where she started working in 1975. Geralyn also taught at the CMU College of Makeup Art & Design in Toronto and was a mentor to many, including young Indigenous women.

Strategic Planning

2017/18 marks the first full year under our new strategic plan, which will guide our operations through 2019. It is focused around specific tasks that will help us work toward three primary goals. We are pleased to report on the progress that we have made to date.

Goal 1: Champion of the Arts

- Research was commissioned on general public awareness campaigns celebrating the arts sector. In February 2018, on the 70th anniversary of the Saskatchewan Arts Board's creation, we launched a campaign called 70 for 70, which celebrates the accomplishments of the province's arts community by sharing 70 stories with the public throughout the year.
- Tools were created to recognize the Arts Board and the value of public support of the arts sector. Messaging has been developed for funded partners to reaffirm the importance of public support.
- As we transition to a new grants management system and online application process, we are making provisions for different types of reporting tools that will allow us to strengthen our case for continued public support of the arts.
- After researching potential formats and technologies for an interactive online map of arts activities around the province, we have decided to explore working with other partners to explore how this task could be better handled – more robust, more up-to-date, more valuable – if we all work on it together.

Goal 2: Art- and Artist-Centred

- Program reviews have been completed on the Professional Arts Organizations Program, Artists in Communities, Artists in Schools, Independent Artists and the (renamed) Indigenous/Métis Art and Artists programs. We have also begun work on a review of our last major program, SaskFestivals, which will be completed in 2018/19.
- In September 2017, we piloted our Program Consultant in Situ program in La Ronge. During the Artists in Communities and Artists in Schools review, we included a live community consultation in the far north and an interactive online consultation process. Service to rural and remote communities has also been targeted for professional development at the Canadian Public Arts Funders and Western Canada Arts Funders, both of which include the Arts Board in their membership.
- We have implemented a new grants management system, accepting online applications for the new Micro-Grant Program as well as the Prince Edward Arts Scholarship in spring 2018, with plans to expand this offering to other programs by fall 2018.
- Early results from our new Micro-Grant Program suggest that it will be a valuable tool for reaching people, organizations and communities that traditionally have been underserved, and we are also investigating programming offered by other provincial arts funders to serve Indigenous artists, artists in remote and rural areas, and newcomer artists.

Goal 3: Public Engagement

- Prior to the presentation of the 2017 Saskatchewan Arts Awards, we used the nominee videos to increase the presence of the event on social media. On Facebook, the videos were shared 746 times, resulting in 15,484 views and 982 interactions (likes, comments). On Twitter, they generated 25 retweets, 39 likes and 5,500 views. We also increased the prominence of the media conference in advance of the event, holding it in an arts venue and inviting all sponsors to participate.
- We have been implementing learning opportunities for Professional Arts Organizations Program-funded organizations, such as Digital Strategy Days held in March 2018, which strongly relates to public engagement. Plans are underway to address other topics of interest, like diversity and equity, governance and organizational lifecycle.
- Five new partnerships brought new revenues to the Arts Board in 2017/18: Canada Council for the Arts for the presentation of a digital strategies summit in Saskatoon; Conexus Credit Union for additional support toward the Arts Entrepreneurship and Business Development Course; Canadian Heritage (through Canada 150 funding) for additional LIVE Arts programming; SaskGalleries (through the Art Now Saskatchewan Fine Art Fair opening reception) for purchases for the Permanent Collection; and the South Saskatchewan Community Foundation for the Independent Artists program.

Grants & Funding

ARTISTS IN COMMUNITIES

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

All Nations Healin' Thru Artz Inc.	Projects	Regina	\$9,000
Articulate Ink Press Inc.	Projects	Regina	\$9,000
Camp fYrefly Saskatchewan	After Hours	Saskatoon	\$2,250
Carlton Trail College	Projects	Humboldt	\$9,000
Cecilian Concert Series Inc.	Projects	Regina	\$9,000
CHEP Good Food Inc.	Residencies	Saskatoon	\$30,000
City of Saskatoon, Community Services Division	Projects	Saskatoon	\$9,000
Common Weal Community Arts Inc.	Projects	Regina	\$9,000
Conservatory of Performing Arts	Projects	Regina	\$9,000
Dunlop Art Gallery	Projects	Regina	\$9,000
Girls Rocks Camp Regina	After Hours	Regina	\$7,500
Gustin/Trounce Heritage Committee Inc.	Projects	Saskatoon	\$9,000
Heritage Community Association	After Hours	Regina	\$7,500
Hospitals of Regina Foundation	Projects	Regina	\$9,000
La Ronge Public Library	Residencies	La Ronge	\$30,000
Lac La Ronge Indian Band	Residencies	La Ronge	\$30,000
Listen to Dis' Community Art Organization Inc.	Residencies	Regina	\$30,000
Lumsden Beach Camp Inc.	Projects	Regina	\$9,000
Northern Saskatchewan International Children's Festival Inc.	Projects	Saskatoon	\$9,000
Parkinson Regina Chapter	Projects	Regina	\$9,400
Paul Dojack Youth Centre	After Hours	Regina	\$5,281
Regina Public Interest Research Group	Projects	Regina	\$6,150
Rockglen Arts in the Park	Projects	Rockglen	\$3,300
Sākēwēwak First Nations Artists' Collective Inc.	Projects	Regina	\$9,000
Saskatchewan Abilities Council Inc.	Projects	Regina	\$9,000
Saskatchewan Cultural Exchange Society	Residencies	Regina	\$7,408
Saskatchewan Registered Music Teachers Association – Yorkton Branch	Projects	Yorkton	\$3,556
Saskatchewan Writers' Guild	Special Initiative		\$10,000
Saskatoon Community Youth Arts Programming Inc.	After Hours	Saskatoon	\$7,500
Saskatoon Spinners & Weavers Guild	Projects	Saskatoon	\$7,584
Swift Current Museum	Projects	Swift Current	\$9,000
The Vertigo Series	Projects	Regina	\$9,000
Viva Violins	After Hours	Regina	\$3,571
Wanuskewin Heritage Park	Residencies	Saskatoon	\$30,000

ARTISTS IN SCHOOLS

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

Aden Bowman Collegiate	Residencies	Saskatoon	\$15,850
Asiniw-Kisik Education Campus	Projects	Raymore	\$7,436
Christ the King School	Projects	Shaunavon	\$10,000
Creighton Community School	Projects	Creighton	\$10,000
Dene High School	Projects	La Loche	\$10,000
École Connaught Community School	Projects	Regina	\$8,816
Maryfield School	Projects	Maryfield	\$10,000
Midale Central School	Residencies	Midale	\$11,650
Mother Teresa Middle School	Residencies	Regina	\$17,500
Mother Teresa Middle School	Projects	Regina	\$10,000
Muskowekwan School	Projects	Lestock	\$7,419
Nakoda Oyade Education Centre	Projects	Sintaluta	\$10,000
North Valley Elementary School	Projects	Neudorf	\$3,037
Northwest College	Projects	Meadow Lake	\$10,000
Nutana Collegiate	Residencies	Saskatoon	\$17,500
Ocean Man Education Centre	Projects	Stoughton	\$7,289
Piyewiw Awasis School	Projects	Turtleford	\$10,000
Riverside Public School	After Hours	Prince Albert	\$10,000
Seven Stones Community School	Projects	Regina	\$10,000
St. Frances Cree Bilingual School	Projects	Saskatoon	\$9,079
St. Michael Community School	Projects	Saskatoon	\$10,000
Thom Collegiate	Residencies	Regina	\$17,500
Thom Collegiate	Projects	Regina	\$10,000
Thomson Community School	Projects	Regina	\$10,000
Turtleford Transition School	Projects	Turtleford	\$5,324

INDEPENDENT ARTISTS

Altman, WL	Multidisciplinary	Regina	\$5,544
Alvarez, Kris	Theatre	Regina	\$5,200
Andino Suns	Music	Regina	\$7,000
Antoniuk, John	Music	Saskatoon	\$3,698
Atkins, Amalie	Media	Saskatoon	\$11,931
Baerwaldt, Wayne	Visual	Assiniboia	\$13,500
Bartlett, Edward	Visual	Regina	\$7,500
Bennett, Andrew	Music	Saskatoon	\$6,000
Blackburn, Catherine	Visual	Leask	\$6,000
Bolen, Mel	Visual	Humboldt	\$15,000
Brophey, Erin	Music	Saskatoon	\$3,000

Grants & Funding

Buchwaldt, Andreas	Visual	Saskatoon	\$15,000
Burdick, Richard	Music	Regina	\$5,500
Burke, Kelley Jo	Literary	Regina	\$5,000
Cameron, Ian	Music	Regina	\$7,500
Campbell, Tammi	Visual	Saskatoon	\$8,000
Dowling, Katherine	Music	Regina	\$800
Dunlop, Bonnie	Literary	Swift Current	\$6,327
Elixir Ensemble	Music	Saskatoon	\$8,200
Emel, Tod	Media	Saskatoon	\$7,000
Erickson, Craig	Visual	Saskatoon	\$4,212
Evans, Kaley	Music	Saskatoon	\$2,671
Fidelak, Terri	Visual	Regina	\$14,000
Garcia-Luna, Gabriela	Visual	Moose Jaw	\$15,000
Gardiner, Christopher Campbell	Visual	Silton	\$12,000
Gebremichael, Elsa	Music	Saskatoon	\$7,000
Goodwyn, Amber	Music	Regina	\$4,500
Gregorio, Dominic	Music	Regina	\$13,239
Groat, Gordon	Media	Saskatoon	\$1,000
Gronsdahl, Todd	Visual	Saskatoon	\$6,558
Haftner, Keeley	Visual	Saskatoon	\$7,476
Hankewich, Melanie	Music	Regina	\$10,200
Herriot, Trevor	Literary	Regina	\$9,000
Hill, Gerald	Literary	Regina	\$16,135
Hip Hop Hoop Dance	Theatre	Regina	\$4,405
Hobsbawn-Smith, Denise	Literary	Saskatoon	\$5,400
Hunter, Jennie	Literary	Saskatoon	\$7,500
It's Not a Box Theatre	Theatre	Saskatoon	\$15,000
Johnson, Ashley	Dance	Regina	\$6,000
Kazan, Lina	Dance	Saskatoon	\$4,000
Kacy & Clayton	Music	Glentworth	\$6,000
Kirkby, Mary-Ann	Literary	Prince Albert	\$3,750
Langhorst, Barbara	Literary	Humboldt	\$4,500
Lannoo, Marie	Visual	Saskatoon	\$13,000
LaRiviere, David	Media	Saskatoon	\$9,499
Loberg, Courtney	Literary	Saskatoon	\$4,500
Longman, Mary	Visual	Saskatoon	\$14,335
Lorer, Danica	Literary	Saskatoon	\$9,000
Lloyd, Astrid	Multidisciplinary	Regina	\$5,543
Loustel, Cassandra	Music	Regina	\$3,000
Lundy, Randy	Literary	Pense	\$10,000
Meneley, Barbara	Visual	Regina	\$15,000
Metcalfe, Shayne	Media	Waldheim	\$4,000
Monahan, Lynda	Literary	Prince Albert	\$10,800
Morrison, Heather	Theatre	Saskatoon	\$8,948
Murawsky, Graham	Music	Saskatoon	\$6,000
Neher, Jonathon	Music	Regina	\$3,000

Nelson, Alisha	Music	Regina	\$2,600
Nelson, Amy	Music	Regina	\$7,500
Parovsky, Karley	Music	Regina	\$3,019
Payne, Laura	Visual	Saskatoon	\$3,751
Per Sonatori	Music	Regina	\$10,000
Peters, Charles	Theatre	Saskatoon	\$4,000
Pettigrew, Laura	Music	Regina	\$9,500
Pridmore, Helen	Multidisciplinary	Regina	\$6,000
Ricketts, Kathryn	Multidisciplinary	Regina	\$1,924
Roher, Amy	Literary	Regina	\$3,000
Roher, Amy	Literary	Regina	\$7,500
Rosie & the Riveters	Music	Saskatoon	\$8,421
Rosie & the Riveters	Music	Saskatoon	\$11,000
Rowley, Mari-Lou	Literary	Saskatoon	\$10,000
Roy, Armand	Visual	Wadena	\$11,000
Rozema, Olivia	Visual	Regina	\$6,000
Savage, Candace	Literary	Saskatoon	\$10,000
Schick, Brendan	Visual	Regina	\$6,000
Scott, Tallus Adam	Music	Saskatoon	\$3,500
Selkirk, Jesse	Music	Saskatoon	\$4,500
St. Pierre, Laura	Visual	Saskatoon	\$8,000
Strikes Twice Productions	Theatre	Saskatoon	\$15,500
Stumped Productions	Theatre	Saskatoon	\$10,000
Theatre Naught	Theatre	Saskatoon	\$5,660
Truskowski, Sarah	Visual	Regina	\$3,000
Tushabe, Iryn	Literary	Regina	\$4,445
Varro, Gary	Visual	Regina	\$2,911
Verigin, Stacia	Visual	Saskatoon	\$12,000
Wallace-Lewis, Teiji	Visual	Regina	\$6,000
Weber, Gerard	Music	Saskatoon	\$2,500
Wensel, Judy	Theatre	Regina	\$7,500
Wensel, Misty	Dance	Regina	\$6,023
Wihak, Mark	Media	Regina	\$17,000
Wild, Ava	Music	Regina	\$4,500
Wildeman, Tatum (The Saskatchewan Dance Project)	Dance	Saskatoon	\$3,000
Wright, Johnna	Literary	Saskatoon	\$2,250
YXE Shakespeare Lab	Theatre	Saskatoon	\$14,000

INDIGENOUS/MÉTIS ART AND ARTISTS (FORMERLY INDIGENOUS PATHWAYS INITIATIVE)

Bigeagle-Kequahtoway, Joely	Literary	Regina	\$7,500
Breton, R. Curtis	Visual	Domrey	\$7,500
Carney, Rosella	Visual	La Ronge	\$6,000
Cuthand, Laura	Traditional Song/ Dance	Battleford	\$6,500
Daniels, Belinda	Multidisciplinary	Saskatoon	\$7,500

Daniels, Carol	Visual	Peter Ballantyne Cree Nation	\$6,500
Dorion, Leah	Multidisciplinary	Prince Albert	\$7,500
Fineday, Irene	Visual	Spiritwood	\$7,500
Fox, Candy	Media	Piapot First Nation	\$4,520
Gareau, June	Visual	Christopher Lake	\$6,630
Harrison, Margaret	Visual	Lloydminster	\$3,320
Ketchemonia-Cote, Eunice	Visual	Keeseekoose First Nation	\$7,500
Kinistino, Night Song	Literary	Ochapowace	\$4,520
Knight, Lancelot	Music	Saskatoon	\$7,500
Knutson, Cole	Music	North Battleford	\$7,500
Lafond, Jolon	Visual	Marcelin	\$7,500
Lafond, Mika	Literary	Saskatoon	\$7,500
Martin, Adam	Visual	Regina	\$7,500
Mosquito, Terry	Visual	Regina	\$7,345
Naytowhow, Violet	Music	Prince Albert	\$4,500
Parent, Kimberly	Dance	Martensville	\$4,840
Pederson, Krystle	Music	Saskatoon	\$4,500
Pederson, Krystle	Music	Saskatoon	\$7,500
Pelletier, Sharon	Visual	Regina	\$4,525
Petit, Marcel	Media	Saskatoon	\$7,000
Powell, Christopher	Visual	Peepeekisis	\$6,300
St. Germaine, Yvonne	Music	Saskatoon	\$7,500
Standing, Cyrus	Storytelling	Prince Albert	\$7,500
Standing, Lorraine	Multidisciplinary	Wahpeton Dakota Nation	\$5,000
Thunderchild, Richard	Visual	Thunderchild First Nation	\$5,500
Wuttunee, Lisa	Media	Red Pheasant	\$7,500

PRINCE EDWARD ARTS SCHOLARSHIP

Batycki, Alex	Theatre	St. Denis	\$2,000
Brock, Mackenzie	Theatre	Regina	\$2,500
Eisenzimmer, Elka	Multidisciplinary	Milestone	\$2,000
Findlay, Mikhala	Theatre	Regina	\$2,000
Guina, Danielle	Music	Wynyard	\$2,000
Keene, Max	Visual	Regina	\$1,000
McKenzie, Tiess	Music	Saskatoon	\$2,500
Merasty, Marcus	Dance	Prince Albert	\$2,500
Peng, Joanne Zichen	Music	Regina	\$500
Petit, Emma	Dance	Regina	\$500
Ritter-Magot, Nathaniel	Dance	Regina	\$2,500
Salazar, Victor	Theatre	Regina	\$2,000
Warriner, McKenzie	Music	Alameda	\$500
Weger, Rebecca	Music	Regina	\$2,500

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

AKA Gallery Inc.	Visual	Saskatoon	\$32,500
Allie Griffin Art Gallery	Visual	Weyburn	\$10,639
Art Gallery of Regina Inc.	Visual	Regina	\$22,788
Art Gallery of Swift Current	Visual	Swift Current	\$34,600
Articulate Ink Press Inc.	Visual	Regina	\$20,000
Buffalo Berry Press Inc.	Literary	Saskatoon	\$27,475
City of North Battleford Galleries	Visual	North Battleford	\$57,850
Common Weal Community Arts Inc.	Multidisciplinary	Regina	\$142,198
Community Radio Society of Saskatoon Inc.	Music	Saskatoon	\$10,000
Coteau Books	Literary	Regina	\$133,618
Creative City Centre Inc.	Multidisciplinary	Regina	\$20,000
Curtain Razors Inc.	Multidisciplinary	Regina	\$20,000
Dancing Sky Theatre Inc.	Theatre	Meacham	\$87,937
Dunlop Art Gallery	Visual	Regina	\$111,794
Estevan Art Gallery & Museum	Visual	Estevan	\$38,050
FadaDance Troupe Inc.	Dance	Regina	\$22,000
Free Flow Dance Theatre Company Inc.	Dance	Saskatoon	\$20,000
Friends of the Broadway Theatre Inc.	Media	Saskatoon	\$50,500
Globe Theatre Society	Theatre	Regina	\$265,478
Godfrey Dean Art Gallery Inc.	Visual	Yorkton	\$54,325
Gordon Tootoosis Nikanawin Theatre	Theatre	Saskatoon	\$56,500
Indigenous Peoples Artist Collective of Prince Albert Inc.	Visual	Prince Albert	\$28,225
JackPine Press Inc.	Literary	Saskatoon	\$23,625
Kenderdine Art Gallery	Visual	Saskatoon	\$32,759
La Troupe du Jour Inc.	Theatre	Saskatoon	\$79,052
Last Mountain Lake Cultural Centre Inc.	Visual	Regina Beach	\$10,000
MacKenzie Art Gallery Inc.	Visual	Regina	\$80,807
Mann Art Gallery Inc., The	Visual	Prince Albert	\$68,375
Moose Jaw Museum & Art Gallery	Visual	Moose Jaw	\$102,116
Neutral Ground Inc.	Visual	Regina	\$98,358
New Dance Horizons Inc.	Dance	Regina	\$79,052
On the Boards Staging Company, Inc.	Theatre	Saskatoon	\$29,950
PAVED Art + New Media	Media	Saskatoon	\$69,489
Persephone Theatre	Theatre	Saskatoon	\$237,035
Regina Symphony Orchestra Inc.	Music	Regina	\$197,439
Remai Modern Art Gallery of Saskatchewan	Visual	Saskatoon	\$237,500
Sage Hill Writing Experience Inc.	Literary	Regina	\$86,774

Grants & Funding

Sâkewêwak First Nations Artists' Collective Inc.	Visual	Regina	\$65,000
Saskatchewan Book Awards Inc.	Literary	Regina	\$15,000
Saskatchewan Filmpool Cooperative	Media	Regina	\$53,678
Saskatchewan Playwrights Centre Inc.	Literary	Saskatoon	\$56,265
Saskatoon Jazz Society Inc.	Music	Saskatoon	\$29,950
Saskatoon Opera Association	Music	Saskatoon	\$30,000
Saskatoon Symphony Society	Music	Saskatoon	\$135,000
Southwest Cultural Development Group Inc.	Multidisciplinary	Swift Current	\$20,000
Station Arts Centre Cooperative	Multidisciplinary	Rosthern	\$21,400
Sum Theatre Corp.	Theatre	Saskatoon	\$20,000
Thistledown Press Ltd.	Literary	Saskatoon	\$128,840
Tonight It's Poetry Performance Series Inc.	Literary	Saskatoon	\$20,000
Wide Open Theatrical Escapades Inc.	Theatre	Saskatoon	\$17,960

SASKFESTIVALS

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

25th Street Theatre Centre Inc.	Theatre	Saskatoon	\$44,000
Ânskohk Aboriginal Writers' Circle Inc.	Literary	Saskatoon	\$8,000
Association of Manitou Arts & Cultures Inc.	Multidisciplinary	Manitou Beach	\$4,000
Bengough Municipal Arts Council Inc.	Music	Bengough	\$27,000
Carlyle Fun Dayz	Music	Carlyle	\$4,000
Cathedral Area Community Association	Multidisciplinary	Regina	\$15,000
Cultural Festivals	Multidisciplinary	Swift Current	\$33,000
Farm Fest Terre Ferme Festival Ltd.	Music	Regina	\$5,800
Fédération des Francophones de Saskatoon	Media	Saskatoon	\$10,000
John Arcand Fiddle Fest Inc.	Multidisciplinary	Saskatoon	\$21,000
Library Services for Saskatchewan Aboriginal Peoples Inc.	Multidisciplinary	La Ronge	\$6,000
Ness Creek Cultural and Recreational Society, Inc.	Music	Saskatoon	\$50,000
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	Music	Saskatoon	\$19,000
Northern Saskatchewan International Children's Festival Inc.	Multidisciplinary	Saskatoon	\$30,200
Nuit Blanche Regina	Multidisciplinary	Regina	\$6,000
Nuit Blanche Saskatoon Contemporary Arts Festival Inc.	Multidisciplinary	Saskatoon	\$8,210

One Take Super 8 Event	Media	Regina	\$6,000
Oxbow Arts and Cultural Committee Inc.	Multidisciplinary	Oxbow	\$8,000
Prairie New Music Festivals Inc.	Music	Saskatoon	\$4,800
Prairie Puppet Underground Inc.	Multidisciplinary	Regina	\$6,650
Queer City Cinema Inc.	Media	Regina	\$30,000
Regina Blues Association	Music	Regina	\$6,000
Regina Folk Festival Inc.	Music	Regina	\$85,000
Regina International Open Theatre Society	Theatre	Regina	\$12,000
Regina Pride Inc.	Multidisciplinary	Regina	\$8,000
Ritornello Chamber Music Festival	Music	Saskatoon	\$8,000
River Road Festival	Multidisciplinary	St. Louis	\$8,000
Saskatchewan Festival of Words Inc.	Literary	Moose Jaw	\$39,000
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	\$78,000
Saskatoon Blues Society Inc.	Music	Saskatoon	\$6,000
Saskatoon Poetic Arts Festival	Multidisciplinary	Saskatoon	\$6,000
Shakespeare on the Saskatchewan Festival Inc.	Theatre	Saskatoon	\$86,000
Swamp Fest Inc.	Music	Regina	\$6,000
Unheard Sound Collective	Media	Saskatoon	\$6,000
Word on the Street Saskatoon Inc., The	Literary	Saskatoon	\$8,000
Yorkton Film Festival	Media	Yorkton	\$52,775

Jurors & Assessors

LOTTERY FUNDING

Under the terms of a partnership agreement with SaskCulture Inc., the Saskatchewan Arts Board was provided with lottery funding from the Culture Section of the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation totaling \$1,865,000 in 2017/18. Of this, \$135,000 was allocated towards program delivery. The remaining funds were expended as follows.

Description	Lottery \$	Other \$	Total (per listing)
Artists in Schools / LIVE Arts Grant Fund	290,000	116,463	406,463
Artists in Communities Grant Fund	375,000	0	375,000
Gallery Grant Fund	300,000	454,308	754,308
Media Arts Grant Fund	250,000	165,190	415,190
Festivals Grant Fund	515,000	246,435	761,435
Totals	1,730,000	982,396	2,712,396

Notes

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



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

Read stories about the work supported through these programs on pages 9, 13, 14, 17, 21, 22, 28, 29 and 32 of this report.

ARTISTS IN COMMUNITIES AND ARTISTS IN SCHOOLS

Brad Bellegarde
Johanna Bundon
Lacey Eninew
Louisa Ferguson
Catherine Joa
Scott Richmond
Laura St. Pierre

INDEPENDENT ARTISTS

Shelley Banks
Brad Bellegarde
Sheri Benning
Lisa Bird-Wilson
Joanne Bristol
Kirby Criddle
Ruth Cuthand
Adrian Dean
Audrey Dreaver
Amy Jo Ehman
Louisa Ferguson
Kristi Friday
Carol Greyeyes
Melanie Hankewich
Terry Jordan
Michèle Mackasey
Chelsea Mahan
Graham McKelvie
Chris Merk
Ellen Moffat
Gordon Pepper
John Reichert
Tara Dawn Solheim
Ray Stephanson
Erin Walton
Sean Whalley
Kenneth T. Williams

INDIGENOUS/MÉTIS ART AND ARTISTS (FORMERLY INDIGENOUS PATHWAYS INITIATIVE)

Lori Blondeau
Doug Cuthand
Dawn Dumont
Sheryl Kimbley
Violet Naytowhow
TJ Warren

PRINCE EDWARD ARTS SCHOLARSHIP

Roxanne Dicke
Spencer McKnight
Heather Morrison

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

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

SASKATCHEWAN ARTS AWARDS

Kelley Jo Burke
Ruth Cuthand
Angus Ferguson
Jeffrey Morton

SASKFESTIVALS

Denise Bolduc
Suzanne Campagne
Kerry Clarke
Randy Goulden
JoAnne James
Deb Jones
Krystle Pederson
Michael Peterson



FINANCIAL STATEMENTS

Terry Billings
First Light, 1995
mixed media

Photo courtesy of Saskatchewan
Arts Board Permanent Collection

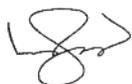
Management of the Saskatchewan Arts Board is responsible for the preparation and presentation of the financial statements and other financial information reported by the Board of Directors. This obligates management to use its best judgment in preparing and presenting financial information in accordance with established Board policy and principles which are acceptable to the accounting profession.

The Board has established a system of internal controls to govern the management and accountability of financial resources entrusted to it. Management relies upon the system of internal controls to ensure that financial transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. It is, therefore, responsible for all amounts reported therein, including valuations determined externally by specialists. Management believes that the existing system of internal control provides a reasonable assurance that the assets are safeguarded and that the financial records are reliable for preparing financial information and maintaining accountability for assets. Management is responsible for providing reasonable assurances to the Board and the general public through the Legislature that the Board's financial information satisfies standards of validity and reliability. This requires that quantitative data be based on relevant parameters of measurement that are consistently applied over time.

Management provides the Board with the necessary information for it to make governance decisions at the highest meaningful level in connection with the objectives articulated in *The Arts Board Act, 1997*. Management discharges its responsibility for financial information under the stewardship of the Board and its Finance Committee.

In accordance with Article 28 of *The Arts Board Act, 1997* the Board's financial statements are audited annually by the Provincial Auditor or any other auditor or firm of auditors appointed by the Lieutenant Governor in Council. The Finance Committee is available to meet with the designated auditors as required.

On behalf of management:



Michael Jones
Chief Executive Officer

INDEPENDENT AUDITOR'S REPORT

To: The Members of the Legislative Assembly of Saskatchewan

I have audited the accompanying financial statements of the Saskatchewan Arts Board, which comprise the statement of financial position as at March 31, 2018, 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, 2018, 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 22, 2018



Judy Ferguson, FCPA, FCA
Provincial Auditor

STATEMENT OF FINANCIAL POSITION As at March 31

Statement 1

	2018	2017
Financial Assets		
Cash – operations	\$ 1,700,016	\$ 680,533
Cash – Flexible Loan Program (Note 15)	150,000	150,000
Accounts receivable	66,252	14,850
Loans receivable – operations (Note 8 and 12)	110,000	110,000
Investments (Note 4, 10 and 11)	6,152,240	5,949,668
	8,178,508	6,905,051
Liabilities		
Accounts payable		
Grants payable	965,609	413,273
Accrued employee benefits payable	45,857	53,131
Other	59,475	59,518
Deferred revenue (Note 19)		
Permanent Collection fees	25,410	23,903
Other	-	16,981
	1,096,351	566,806
Net financial assets (Statement 3, Note 17)	7,082,157	6,338,245
Non-Financial Assets		
Prepaid expenses	51,051	45,868
Tangible capital assets (Note 14)	390,523	415,095
	441,574	460,963
Accumulated surplus (Statement 2)	\$ 7,523,731	\$ 6,799,208
Accumulated surplus consists of:		
Operations	\$ 2,258,261	\$ 1,707,152
Endowment Fund (Note 10a)	5,265,470	5,092,056
	\$ 7,523,731	\$ 6,799,208

Collections (Note 9)
Contingent liabilities (Note 13)

(See accompanying notes to the financial statements)

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

Statement 2

	2018	2017
Revenues:		
General Revenue Fund	\$ 6,610,000	\$ 6,808,000
Contribution from SaskCulture Inc.	1,865,000	1,853,000
Other public revenue	179,503	157,592
Permanent Collection revenue	70,431	71,507
Other earned revenue	82,333	104,074
Investment income	271,708	522,311
Donations and sponsorships	87,353	272,975
	9,166,328	9,789,459
Expenses:		
Grants (Note 18)	5,692,629	6,652,494
Community outreach & services	344,491	296,729
Permanent Collection		
Purchases and donations (Note 9)	95,542	318,997
Permanent Collection costs	24,559	22,981
Program operating costs	1,000,387	1,092,552
General administration costs	1,284,197	1,315,521
	8,441,805	9,699,274
Annual surplus	724,523	90,185
Accumulated surplus, beginning of the year	6,799,208	6,709,023
Accumulated surplus, end of the year (Statement 1)	\$ 7,523,731	\$ 6,799,208

(See accompanying notes to the financial statements)

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

Statement 3

	2018 Budget (Note 7)	2018	2017
Net financial assets, beginning of the year	\$ 6,338,245	\$ 6,338,245	\$ 6,384,409
Net operating results for the year	16	724,523	90,185
Changes in prepaid expenses	-	(5,183)	(6,618)
Acquisition of tangible capital assets (Note 14)	(121,000)	(98,596)	(235,726)
Amortization (Note 14)	122,000	123,168	105,995
Changes in net financial assets during the year	1,016	743,912	(46,164)
Net financial assets, end of the year (Statement 1)	\$ 6,339,261	\$ 7,082,157	\$ 6,338,245

(See accompanying notes to the financial statements)

	2018	2017
Cash flows (used in) operating activities:		
Cash receipts:		
Allocation from General Revenue Fund	\$ 6,610,000	\$ 6,808,000
Contribution from SaskCulture Inc.	1,865,000	1,853,000
Fees and other	312,227	343,190
Other contributions	35,785	35,173
	8,823,012	9,039,363
Cash disbursements:		
Grant and transfer payments	5,232,518	6,913,936
Salaries and benefits	1,459,553	1,622,132
Space and accommodation	338,526	341,208
Supplies and other	678,584	609,330
	7,709,181	9,486,606
Net increase (decrease) in cash from operating activities	1,113,831	(447,243)
Cash flows (used in) capital activities:		
Additions to tangible capital assets	(94,348)	(235,726)
Net (decrease) in cash from capital activities	(94,348)	(235,726)
Cash flows (used in) from investing activities:		
New loan payments	-	(10,000)
Loan repayments	-	-
New investments	-	-
Proceeds from investments	-	-
Net (decrease) in cash from investing activities	-	(10,000)
Net increase (decrease) in cash for the year	1,019,483	(692,969)
Cash position, beginning of the year	830,533	1,523,502
Cash position, end of the year	\$ 1,850,016	\$ 830,533
Cash consists of:		
Cash – operations	\$ 1,700,016	\$ 680,533
Cash – Flexible Loan Program	150,000	150,000
	\$ 1,850,016	\$ 830,533

(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 recognizes, encourages, and supports the arts to enrich community well-being, creativity, diversity and artistic prosperity. The Act continues the Saskatchewan Arts Board Fund through which all financial transactions are conducted which pertain to fulfilling the purposes of the agency as indicated in the Act.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements are prepared in accordance with Canadian Public Sector Accounting Standards issued by the Public Sector Accounting Board. These statements do not present a Statement of Remeasurement Gains and Losses as it is not practical to determine the unrealized portion of investment income relating to its investments. As a result, all income attributable to its investments is recorded in Investment income on the Statement of Operations and Accumulated Surplus. The significant policies are as follows:

a) Collections

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

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

b) Tangible Capital Assets

Leasehold improvements, equipment, and furnishings are recorded at cost less accumulated amortization. The net book value of these capital assets is detailed in Note 14. Tangible capital assets are amortized on a straight-line basis over their estimated useful lives which are as follows:

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

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

c) Restricted Assets

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.

Designated Assets: the Board periodically restricts amounts from cash to be allocated for specified purposes. In restricting these amounts, the Board takes into account the amounts and stated preferences of contributors. These amounts are not available for other purposes without approval of the Board of Directors.

d) Grant Expenses

Except where specified by direct Board motion, grants are expensed in the year in which they are budgeted and approved by the Board, the applicant has met the eligibility criteria, and the amount of the grant can be estimated.

e) Cash

Cash consists of interest-bearing money on deposit with the bank. The interest rate during the year was 0.70% to 1.45% (2017: 0.70%).

f) Use of Estimates

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

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

g) Revenues

Revenues are recognized as they are earned and measurable.

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

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

h) Investments

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

i) Contractual Rights

The Board has entered into contracts related to the art rental program that the Board expects to generate economic resources from in the form of future revenue in the amount of \$23,840 over the next three fiscal years.

j) Changes to Public Sector Accounting Standards

The following new standards, effective for annual periods beginning on or after April 1, 2017, have been analyzed in preparing these financial statements:

- PS 2200 Related Party Disclosures
- PS 3420 Inter-Entity Transactions
- PS 3210 Assets
- PS 3320 Contingent Assets
- PS 3380 Contractual Rights

The adoption of these standards has had no material impact on these financial statements except for contractual rights noted in 2 i.

3. PENSION PLAN

Employees make contributions to the Public Employees' Pension Plan, a defined contribution plan. Funding requirements are established by *The Public Employees Pension Plan Act*. During the year, the employee contribution rate remained at 6.25%, and the employer contribution rate also remained at 7.25% for in-scope employees. The out-of-scope employee contribution rate remained at 6% and the employer contribution rate also remained at 7.60%. During the year, the Board's total contributions were \$91,743 (2017: \$96,411) and are included in Salaries and benefits in Note 7.

4. FAIR VALUE OF FINANCIAL INSTRUMENTS

The Board's significant financial instruments consist of cash, investments, 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 15. As described in Note 2h, the investments are carried at fair value. The fair values of the other financial instruments approximate their carrying value due to their short-term nature.

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

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

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

2018

Pooled Funds	Level 1	Level 2	Level 3	Total
Balanced Funds	\$ 0	\$ 6,142,399	\$ 0	\$ 6,142,399
Fixed Income Funds		9,841		9,841
Total	\$ 0	\$ 6,152,240	\$ 0	\$ 6,152,240

2017

Pooled Funds	Level 1	Level 2	Level 3	Total
Balanced Funds	\$ 0	\$ 5,903,119	\$ 0	\$ 5,903,119
Fixed Income Funds		46,549		46,549
Total	\$ 0	\$ 5,949,668	\$ 0	\$ 5,949,668

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 2018, the Board convened juries leading to the recommendation of 48 grants to be paid by partner organizations (2017: 48 grants).

Fees earned by the Board for assessment services are recorded as revenues. During 2018 the following assessment fees were recognized:

Client	2018	2017
SaskCulture Inc.	\$ 135,000	\$ 123,000
Parks, Culture and Sport (CoGo)	-	20,000
Access Copyright Foundation (ACF)	43,500	43,500
	\$ 178,500	\$ 186,500

6. CONTRACTUAL OBLIGATIONS

Operating lease

The Board leases office space in Regina and Saskatoon and storage space for its Permanent Collection in Regina. The Regina office space lease expires January 31, 2019. The future minimum lease payments are:

Fiscal Year	Operating Leases
2018/19	165,930
2019/20	60,917
2020/21	60,917
2021/22	63,661
2022/23	63,661

7. COMPARISON OF PLANNED AND ACTUAL RESULTS BY OBJECT

	2018 Budget	2018 Actual	2017 Actual
Revenues			
General Revenue Fund	\$ 6,610,000	\$ 6,610,000	\$ 6,808,000
SaskCulture Inc.	1,865,000	1,865,000	1,853,000
Other	577,467	691,328	1,128,459
Total revenues	9,052,467	9,166,328	9,789,459
Expenses			
Grants	6,109,094	5,692,629	6,652,494
Activities and projects	327,466	344,491	296,728
Permanent Collection			
Acquisitions	106,100	95,542	318,997
Programming	42,860	24,559	22,981
Operations			
Salaries and benefits	1,586,414	1,473,996	1,508,526
Office and administration	414,425	411,328	419,045
Furniture and equipment	202,000	197,870	180,065
Programs and services	80,042	58,824	113,129
Travel and meetings	105,500	76,069	104,255
Communications	78,550	66,497	83,054
Total expenses	9,052,451	8,441,805	9,699,274
Annual surplus/(deficit)	\$ 16	\$ 724,523	\$ 90,185

The budget for the 2017/18 year was approved by the Board on May 12, 2017.

8. LOANS RECEIVABLE - OPERATIONS

In 2015, the Board entered into a loan agreement for \$100,000 at an interest rate of 1%. It was agreed that accrued interest will be repaid, but the principal repayment for this loan would not begin until January 1, 2020. As of this date, principal and interest would be repaid according to a yearly schedule yet to be determined.

In 2017, the Board entered into a loan agreement for \$10,000 at an interest rate set at prime.

9. COLLECTIONS

	2018	2017
Art	\$ 3,235,065	\$ 3,139,523
Archives	27,470	27,470
Permanent Collections	\$ 3,262,535	\$ 3,166,993

During the year, the Board purchased art objects totaling \$59,217 (2017: \$70,297) for the Permanent Collection. In addition, art objects of \$36,325 (2017: \$248,700) 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 2018, 92 objects (2017: 88 objects) were appraised at a value of \$506,465 (2017: \$248,700). With the addition of 2018 acquisitions, the appraised value of the collection is increased to \$6,121,077 (2017: \$5,767,920). The remaining objects in the Collection will be appraised in due course.

10. INVESTMENTS

In January 2017, the Board changed investment managers and entered into a new investment fund agreement.

Rates of return are declared by the investment manager each quarter. Any earnings on investments are recognized at the end of the month based on statements from the investment manager. Fees consist of custodial fees and management fees. Custodial fees are incurred monthly, while management fees are incurred on a quarterly basis. During the year, the Board consigned \$0 (2017: \$0) to the Investment Fund and withdrew \$0 (2017: \$0).

a) Endowment Fund

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

	Balance as at March 31, 2017	Net change to capital	Earnings	Fees	Balance as at March 31, 2018
Designated assets:					
Fred Mennie Fund	\$ 44,679	\$ (1,500)	\$ 1,797	\$ (278)	\$ 44,698
Prince Edward Arts Scholarship	43,851	-	1,763	(272)	45,342
Endowment Fund	5,092,056	-	205,050	(31,636)	5,265,470
Total restricted assets	5,180,586	(1,500)	208,610	(32,186)	5,355,510
Non-restricted assets	769,082	1,500	30,926	(4,778)	796,730
Total	\$ 5,949,668	\$ -	\$ 239,536	\$(36,964)	\$ 6,152,240

11. INVESTMENT PERFORMANCE

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

	2018	Four-year annualized return
Actual (a)	3.4%	3.6%
Benchmark (b)	5.0 to 6.0%	5.0 to 6.0%

a) The annual returns are net of investment expenses.

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

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

12. FINANCIAL RISK MANAGEMENT

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

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

a) Credit Risk

Credit risk is the risk that a party owing money to the Board will fail to discharge that responsibility. The Board is exposed to credit risk from the potential non-payment of accounts and loans receivable. Loans receivable: operations are secured against grant allocations. Therefore, the credit risk is minimal. All loans receivable – Flexible Loan Program have been paid, and there are none outstanding.

Credit risk within investments is primarily related to fixed income pooled funds. It is managed through the Board's investment policy that limits these fixed term investments to those of high credit quality (BBB is the minimum rating for bonds, and the minimum quality rating of any short-term note is R-1 Low as rated by DBRS). The maximum credit risk the investments is exposed to at March 31, 2018 is limited to \$2.4 million (2017: \$2.2 million) which represents investment in bonds; and cash and cash equivalents.

b) Liquidity Risk

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

c) Market Risk

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

Interest Rate Risk

Investments are exposed to changes in interest rates in their fixed income investments. Duration is a measure used to estimate the extent that market values of fixed income instruments change with changes in interest rates. Using this measure, it is estimated that an increase of 100 basis points in interest rates would decrease net assets by \$0.15 million, representing 7.5% of the \$2.1 million fair value of fixed income investments.

Foreign Exchange

Investments are exposed to changes in the U.S. dollar exchange through their U.S. Equities. Also, they are exposed to international currencies through their International and Emerging Markets Equities. As at March 31, 2018, the investments' exposure to U.S. Equities was 17.9% (2017: 19.6%), their exposure to International Equities was 18.8% (2017: 19.7%) and their exposure to Emerging Markets Equities was 2.5% (2017: n/a).

Equity Prices

Investments are exposed to changes in equity prices in Canadian, U.S., international and emerging markets through their equity investments. Equities comprise 60.7% (2017: 62.3%) of the carrying value of the investments. The Investment Policy limits the investment in equities to no more than 25% of the total market value of the fund in any one index-defined corporate group.

13. CONTINGENT LIABILITIES

The Arts Board has been named as a co-defendant in one claim that was served prior to 2014. As at March 31, 2018, the likelihood of resolution of this claim against the Arts Board is not determinable.

14. TANGIBLE CAPITAL ASSETS

	Leasehold improvements	Furnishings	Other equipment	Electronic equipment	2018 Total	2017 Total
Opening costs of tangible capital assets	\$ 958,160	\$ 125,586	\$ 20,364	\$ 472,131	\$ 1,576,241	\$ 1,340,515
Additions during year	11,874	4,588	-	82,134	98,596	235,726
Disposals during year	-	-	-	-	-	-
Closing costs of tangible capital assets	970,034	130,174	20,364	554,265	1,674,837	1,576,241
Opening accumulated amortization	695,810	62,448	18,600	384,288	1,161,146	1,055,151
Annual amortization	65,395	10,640	542	46,591	123,168	105,995
Disposals during year	-	-	-	-	-	-
Closing accumulated amortization	761,205	73,088	19,142	430,879	1,284,314	1,161,146
Net book value of tangible capital assets	\$ 208,829	\$ 57,086	\$ 1,222	\$ 123,386	\$ 390,523	\$ 415,095

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

15. FLEXIBLE LOAN PROGRAM

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

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

	2018	2017
Opening cash balance	\$ 150,000	\$ 150,000
Proceeds	-	-
Less: disbursements	-	-
Closing cash balance	150,000	150,000
Loans receivable	-	-
Closing balance, Flexible Loan Program	\$ 150,000	\$ 150,000

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

16. RELATED PARTY TRANSACTIONS

Included in these financial statements are transactions with various Saskatchewan Crown corporations, ministries, agencies, boards and commissions related to the Board by virtue of common control by the Government of Saskatchewan, and non-Crown corporations and enterprises subject to joint control 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:

	2018	2017
Revenues		
General Revenue Fund	\$ 6,610,000	\$ 6,808,000
Creative Saskatchewan	25,000	50,000
Ministry of Education	49,900	49,900
Ministry of Parks, Culture and Sport	832	5,335
Tourism Saskatchewan	7,310	2,000
Saskatchewan Workers' Compensation Board	-	16,666
Other - Permanent Collection fees	28,651	25,292
	6,721,693	6,957,193
Expenses		
Conexus Arts Centre	44,753	44,261
Ministry of Central Services	37,503	35,296
SaskEnergy	5,647	2,907
SaskPower	9,349	13,644
SaskTel	32,215	34,908
Saskatchewan Gaming Corporation	1,000	13,168
Saskatchewan Workers' Compensation Board	14,380	14,868
Tourism Saskatchewan	1,500	1,500
	\$ 146,347	\$ 160,552

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

17. NET FINANCIAL ASSETS

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

	2018	2017
Restricted:		
Flexible Loan Program (Note 15)	\$ 150,000	\$ 150,000
Restricted funds (Note 10 and 10a)	5,355,510	5,180,586
	5,505,510	5,330,586
Non-restricted:		
Non-restricted funds (Note 10) and other	1,576,647	1,007,659
Net financial assets	\$ 7,082,157	\$ 6,338,245

18. GRANTS

	2018	2017
Professional Arts Organizations Program	\$ 3,311,899	\$ 3,924,532
SaskFestivals	761,435	761,435
Independent Artists	697,375	695,000
Indigenous/Métis Art and Artists	200,000	200,000
Artists in Communities	375,000	375,000
Artists in Schools	258,400	249,900
Culture on the Go	-	331,435
Scholarships	25,000	22,216
Other granting initiatives	70,000	105,000
Grants returned	(6,480)	(12,024)
	\$ 5,692,629	\$ 6,652,494

Prior to fall 2017, the Indigenous/Métis Art and Artists program was known as Indigenous Pathways Initiative.

19. DEFERRED & UNEARNED REVENUE

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.

20. COLLECTIVE BARGAINING AGREEMENT

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

21. COMPARATIVE FIGURES

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



cultivating
the arts

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