



A New Energy



TABLE OF CONTENTS

Letter of Transmittal	2
Message from the Chair	3
Message from the Chief Executive Officer	4
Board & Staff	5
Stories	6
Permanent Collection: New Acquisitions	38
Permanent Collection: Works on Loan	40
In Memory	42
Strategic Directions	43
Grants & Funding	44
Peer Reviewers	51
Management Responsibility for Financial Information	53
Auditor's Report	54
Financial Statements	56
Notes to the Financial Statements	59

VISION:

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

MISSION:

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

VALUES:

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

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

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

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

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

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

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

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

Cover: Laura Payne
Untitled 07-2018 (radial series) (detail), 2018
acrylic on panel

Photo: Gary Robins

A New Energy

“We are now SK Arts, with a renewed focus on supporting the development of a distinct Saskatchewan voice in all art forms and creating opportunities for all Saskatchewan residents to participate in the arts.

“Our new name and identity convey the new energy that is driving change across the agency and creativity in Saskatchewan.”

Jason Aebig, Chair, SK Arts

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, operating as SK Arts, it is my pleasure to present to you our Annual Report for the period April 1, 2019 to March 31, 2020.

Respectfully submitted,



Jason Aebig, Chair

Message from the Chair

RESILIENCY

Before the pandemic, your Saskatchewan Arts Board was taking steps to modernize and strengthen the agency to serve a new generation of Saskatchewan artists and arts organizations. Today, building a resilient agency has taken on greater meaning and importance.

As our province emerges from the crisis, and the arts sector begins the process of rebuilding, reopening and returning to creative work, we remain focused on providing support where we can and positioning the agency for relevance, success and impact into the future.

Recent years have focused on significant updates to our governance and internal policies aimed at streamlining decision-making, strengthening agency relationships and making efficient use of resources.

This year, we held up a mirror and asked: "After 72 years, does our name and visual identity reflect who we are today and, more importantly, the creativity and dynamism of the arts community we serve?"

The response came in the form of a name change and a new identity that is as bold, colourful, contemporary and distinct as the sector itself. We are now **SK Arts**, with a renewed focus on supporting the development of a distinct Saskatchewan voice in all art forms and creating opportunities for all Saskatchewan residents to participate in the arts.

Our new name and identity convey the new energy that is driving change across the agency and creativity in Saskatchewan. Thank you to agency staff and our

friends at Bradbury Brand + Design Experts for leading the charge on this important initiative. While our resiliency as an organization is tied to the strength of our brand, governance, programs and finances, there is a critical fifth pillar that underpins everything we do: partnerships.

We could not fulfill our mandate without collaboration and critical funding from the Government of Saskatchewan and Sask Lotteries and without our ongoing partnership relationships with agencies like SaskCulture. We are especially grateful that the government was able to maintain their commitment to us in 2019/20, despite challenging economic conditions. Thank you to Minister Makowsky and officials in the Ministry for your advice, advocacy and ongoing support.

Our agency's strength and resilience are owed to the work of my colleagues on the Board, our agency staff and the energy and dedication they bring to the work of SK Arts every day. Each is a thoughtful and engaged leader who cares deeply about the future of the arts in Saskatchewan. It is a privilege to serve among them.



Jason Aebig
Chair

Message from the Chief Executive Officer

A NEW ENERGY

This may be the most unusual introductory letter to an Annual Report that I have written during my time with SK Arts – if not ever.

Although this report covers activities from the period between April 1, 2019 and March 31, 2020, I am writing these notes from my virtual office at home more than eight weeks into the social distancing restrictions imposed by the COVID-19 pandemic. Current world situations have impacted the arts sector in unprecedented ways. Galleries and performance halls are closed to the public, and we have neither a target date for reopening nor any clear idea of how we will have to operate when we are finally able to do so. Among my greatest sources of pride during this time, however, have been the unique ways that artists and arts companies have found to stay connected with their audiences.

The creativity that has been shown by individuals and companies during this difficult time is also evident in the stories from last year told in this annual report. The new energy demonstrated by these artists is changing lives and transforming communities. Angus and Louisa Ferguson, for example, have spent 25 years transforming the small community of Meacham, a village of 87 people, into the home for Dancing Sky Theatre; the company and the village now welcome almost 2,500 audience members annually. A first-ever performance in a national competition has propelled Saskatoon's Indigenous Poets Society into the spotlight, with new invitations to perform from around Canada and in the United States. A photography project hosted by UR Pride Centre for

Sexuality & Gender Diversity has helped individuals take control of “how [they] wanted to be portrayed, [and] how [they] wanted to be posed.” Japanese-born Hanna Yokozawa Farquharson has found a “warm feeling of belonging” in Saltcoats, and her incorporation of cultural elements and aesthetics from her natal country provide a new way of looking at her adopted prairie landscape.

I believe that the arts community is well positioned to be a leader as Saskatchewan moves into our new, post-COVID reality, and the hard-working Board and staff of SK Arts are ready to help facilitate that work. I will always be grateful for the effort and commitment that they bring, together, to these efforts.

Let's all harness a new energy as we build our future together – a future that will be made even more rich by a thriving arts sector.



Michael Jones
Chief Executive Officer

BOARD



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

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

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

STAFF



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

Photos: Mark Greschner, Artec Photographic Design

Photos of Chip McDaniel and Geoff Smith: David Stobbe

Rural Artists Added to Collection



Both Hanna Yokozawa Farquharson of Saltcoats and Catherine Joa of Denare Beach are new to the SK Arts Permanent Collection.

Yokozawa Farquharson was born in Japan and moved to Canada in 2011. The textile artist incorporates traditional Japanese cultural elements and aesthetics in her work, at the same time reflecting the land and environment where she now lives.

The piece SK Arts purchased is the quilt, *Zen Garden*. "A key influence in my artwork is the concept of 'Wabi-sabi', the beauty in imperfection. It finds richness and grace in simplicity.

I try to capture the negative space, and I limit the number of colours I use in my art to help find that beauty in simplicity. 'Wabi-sabi' requires people to use wider and deeper thinking to find meaning in the artwork," she explains.

She also finds inspiration in the landscape of east central Saskatchewan. "I find the prairie landscape has a simplicity, purity and depth. Living in a rural area and small town gives me a warm feeling of belonging. The world of nature, and the smallest components within it, such as a piece of bark, can address me, say something to me. It is as if that piece of nature says, "Look at me.

See the beauty in me. Feel the connection between me and you," she says.

Joa feels a similar connection to nature. "Being outdoors and in nature influences my life a lot. That being a backdrop to everything that happens in my life is calming to me and makes me feel grounded. If I am going to paint anything, I want to paint what is most important and most beautiful. That would be nature," she says.

Denare Beach is a northern village on the east shore of Amisk Lake, more than 400 kilometres northeast of Prince Albert. The remoteness of the community means that residents spend a lot of time on the road. Joa did a series of work called the Hanson Lake Road paintings about the four-hour-long drive people take to go south.

SK Arts purchased the acrylic painting, *"Now that's some easy wood right there."* The work is named for a conversation she and her husband had on their journey down Highway 106.

"Residents of northern communities share this drive in common and likely do similar things to pass the time in the car. The landscape outside of everyone's window is the same, despite any differences in the people. The land is there whether we notice it, appreciate it, like it, or not. It is a constant, and it binds us," she remarks.



Above: Catherine Joa

Photo: Sadie Joa-Hall

Left: Catherine Joa
"Now that's some easy wood right there.", 2019
acrylic on canvas

Photo courtesy of the artist

Right: Hanna Yokozawa Farquharson
Zen Garden, 2018
machine-pieced and quilted
cotton and linen fabric,
hand stitching and embroidery

Photo: Donald Stein





Serving the Community

The Estevan Art Gallery & Museum stands alone in the southeast corner of the province. “You have to go 200 kilometres in each direction to find a gallery and museum with a similar focus to ours,” says Director/Curator Amber Andersen.

The gallery, which receives funding from the Professional Arts Organizations Program, brings the area contemporary Saskatchewan and Canadian art that is on par with many urban centres, while balancing the need for community classes and family activities.

The gallery offers free admission to make it more accessible to the public. “We even do that for the school tours. Even two dollars can sometimes be distancing, especially in the economy we’re in right now,” Andersen says.

The economic downturn has hit the Estevan area particularly hard, given its reliance on the energy sector. “Our numbers continue to grow in an economic decline. To have that sanctuary where you can do things with your family that are affordable is an important thing to have in your community,” she explains.

In the past year, the gallery has undertaken “guerrilla mini artist residencies” aimed at Indigenous and newcomer audiences. “Artists from those communities were in the driver’s seat, and it drew new people to the gallery,” notes Andersen.

The museum side of the gallery recently worked with an Indigenous Elder to collect his

experiences of residential school survival. “That plays a part in bringing people to the gallery – bridging contemporary visual cultural elements with heritage elements.”

The gallery was dealt a tough blow in 2018, when its funding from the city was cut by 20 per cent. “It’s significant, because the city basically covers our wages and utilities for the building. We lost our Curator of Collections.” Its board quickly mobilized to come up with a unique fundraiser: the Rafferty Rumble.

The event was a resurrection of a street dance held in the late 80s and early 90s. Estevan Art Gallery & Museum Board Treasurer Josh LeBlanc spearheaded the initiative. “It was always in the back of my mind to bring it back. We needed to put on a large fundraiser, but with the way the economy is going in Estevan, typical fundraisers hadn’t been successful. We knew we needed to do something completely different,” he says. The rebooted event was held in July 2019, with a street dance, artisan market, live local music and other family-friendly activities. It was supported by more than 200 volunteers, with 2,500 people filling the streets at any given time over the weekend.

“This was something that took over the downtown and turned into a celebration for Estevan and for people to get out and experience something new,” says Andersen. “The community needed to come together and have something to hold onto and feel united in.”

Above: Hook N’ Nail performs on the main stage in downtown Estevan at the 2019 Rafferty Rumble.

Photo: Byron Fichter

Left: Cast members and founding partners Brendan Dickie and Jennifer Graff-Litzenberger, played Man 1 and Woman 1 in Exclamation Productions' musical, *I Love You, You're Perfect, Now Change!*

Right: Exclamation Productions cast and crew. Back row: Jennifer Graff-Litzenberger, Wayne Gibson, Brendan Dickie, Kody Krahenbil, Katlyn Redding. Front row: Cory Rennebohm, Makayla Heslip and Kaiden Thompson

Photos: Brendan Dickie



Bringing Musicals to Rural Areas

When Brendan Dickie was growing up in Strasbourg, there wasn't much opportunity to experience live theatre, either as an audience member or a performer. To bridge that gap, he banded together with Jennifer Graff-Litzenberger and Katlyn Redding to produce professional musical theatre in rural communities around Regina.

"We want to bring theatre to our hometowns," Dickie says. "Music has always been a gateway for people to connect with emotions and their lives. I believe that it is important to have opportunities for paid musical theatre actors in a professional setting."

The three artists formed Exclamation Productions on a shoestring two years ago. They began by producing a two-person musical with performances in Regina and Indian Head. All expenses came out of their own pockets, and actors and musicians donated their time.

In 2019, the company received an Independent Artists grant to

produce the musical, *I Love You, You're Perfect, Now Change!* The funding allowed them to expand their cast to four performers, tour to Regina, Indian Head and Strasbourg, and fairly compensate actors, musicians, directors and technicians. It was also important for them to keep tickets affordable. At only \$20 each, performances were accessible to members of the community.

"The grant allowed us to do extra work with our musical, as it freed up funds that we could use to put towards creating props – we had a car this year! – and getting proper costumes," Dickie says. "Without the SK Arts grant, there was no way we would be able to keep the costs as low as we have and still pay the people involved."

The show ran three nights in a row, one at each location, and reached 350 audience members. "For each show, the cast arrived early enough to set up the stage and then had to tear down the stage afterwards and move it to

the next location. It was taxing, physically, by the end of the run," says Dickie.

For its first two years, the company tapped performers and musicians that they knew to join the show – there were no auditions. However, a number of people who saw *I Love You, You're Perfect, Now Change!* indicated they were interested in becoming part of future productions. "So, we did auditions for this year's show," Dickie says.

Going forward the company would like to visit other small communities around the province. "We would like to do more of an actual tour and go to some First Nations communities to provide a subsidized show for people. We would also like to offer shows in inner-city Regina," says Dickie. The company has also been asked to provide a musical theatre workshop in Indian Head over the summer. "We just want to get the love of musical theatre out there."

Raising Awareness



Intermedia artist Tod Emel has unusual questions at the base of his work. “I’m sharing something about what it’s like to be in a particular place for me. If I can do that by combining all the elements that I’ve experienced in that place, I can come closer to claiming these impressions in space,” he explains, going on to ask, “If you were walking in the woods and you saw a painting on an easel, would you look at the woods or the painting? I’ve always wanted to make something as interesting as walking in the woods.”

To create his multidisciplinary work, Emel starts with field recordings. He takes speakers into the woods and plays synthetic sounds with applications on an iPad. “I’m interested in taking artificial, unnatural things and

putting them in that environment, so there is a tension between the two.” He records the result: the ambient sounds of the forest mixed with synthetic noise. The audioscape becomes an integral part of his exhibitions, which include drawing, painting and sculpture-based installation.

Emel also uses his woodworking skills to router texture into his paintings, echoing the patterns mountain pine beetles make on tree bark. “I consider the social role of the work I’m making. For viewers unaware of the forestry crisis gripping British Columbia, I want to share that story,” he says.

Environmental concerns are at the heart of this Saskatoon artist’s work. “I spent my time growing up playing in the woods by my

parents’ house in British Columbia, and that felt like home,” he says. In the mid-90s the mountain pine beetle began taking over the forest. Trees started dying off, making them more flammable and leading to massive forest fires, with severe environmental and economic consequences.

Emel also notes that firefighting policies – extinguishing naturally occurring fires instead of letting them burn – have resulted in an overabundance of undergrowth in the forest and widespread larger fires. Higher temperatures due to climate change have made the problem even worse. “These are the real-world effects of things that we’ve done and policies that seemed to be a good idea at the time that didn’t work out as we had hoped.”

An Independent Artists grant enabled him to pursue his studio practice on a full-time basis for a year, including a one-month artist residency at the Banff Centre for Arts and Creativity. In this project, Emel is incorporating elements from his mountain pine beetle work into abstract representations of the prairies.

“Over the years I’ve come to appreciate the subtle beauty of the prairies. It’s not the same as big mountain ranges and trees. It’s the simplicity of those prairie landscapes that is influencing my work recently. I’m trying to emphasize the quality of life that is on the prairies.”



Left: Tod Emel
Field (Atmosphere), 2020
mixed media on custom
carved mdf panel

Above: Tod Emel
Plain (Lean), 2020
mixed media on custom
carved mdf panel

Photos courtesy of the artist

Right: Tod Emel
A Forest (detail), 2019
mixed media installation, (20
Lodgepole Pine logs – 6’ long
each, enamel and acrylic,
hardware, 4 channel audio)

Photo: Carey Shaw





Enchanting Audiences

When musician Mario Lepage was looking for a stage name, he was drawn to the small community of Ponteix. “They still speak French out there. Being a French speaker, I really value the importance of staying true to yourself, staying true to your values, being authentic no matter where you are, no matter what difference surrounds you,” he says.

Lepage has made St. Denis, another small French community, his home. His bilingual music is heavily influenced by the vast landscapes surrounding his town, as well as his own roots. In his latest album, *Bastion*, he explored his background as someone whose heritage is half from Quebec and half from France. “I always feel like I’m in a no-man’s land culturally, because my culture is not from Quebec, entirely, and it’s not from here in Saskatchewan, either. Apparently I speak with an accent in both languages,” he quips.

“It was my effort to sort of legitimize and understand my culture and what makes me a bastion, which means a resilient force that continues on and battles whatever it’s battling. My community in St. Denis has done that for me, and Saskatchewan has done that for me. It was really a concept album to honour what special background I have and how interesting it is to be out here creating and being able to share that with the rest of the world.”

Lepage received an Independent Artists grant to take that album and translate it into an innovative live show that could be packaged and taken on tour. He collaborated with multimedia artist Stephanie Kuse, who created original video material to project onto the musicians during performances. Kuse’s combination of atmospheric yet electronic images complements Ponteix’s music, which Lepage describes as “a little bit of dreamy pop with some psychedelic moments.”

Kuse collects images from nature and incorporates geometric elements and graphics to add interest and variety to her abstract work, while still maintaining its naturalness. Lepage says, “That’s kind of how I make music as well. I’ll make something that you can play on an acoustic guitar, but I’ll push it to a very orchestrated, very processed end result. But at the end of the day, I always try to maintain the integrity of the emotion I started out with.”

Prior to receiving the grant, the collaborators piloted the concept on a tour to Ontario, Quebec, Manitoba and Saskatchewan. Lepage says audiences were “enchanted. It helped us play better – it enchanted us as well on stage. You could really tell that there were moments being created, and she was adding to the emotions that we were building musically. When all those things connect, and when all those energies are just right, it feels magical.”

Above: Mario Lepage collaborated with Stephanie Kuse to create unique multimedia concerts.

Photo: Alix Forgeot

Left: The cast and crew of *Will & Ernest*, produced by La Troupe du Jour in February 2020. Standing: Frank Engel, Denis Rouleau, Stephanie Kuse, Gabrielle Dufresne, Rory Jewiss, Will Brooks. Around the couch: Nicole Lavergne-Smith, Miranda Hughes-McKnight, Jesse Fulcher Gagnon, Caroline Touchette. On the couch: Bruce McKay, Martine Noël-Maw. Not in the picture: Brooklynn Bitner, Connor Brousseau, Shavaun Liss

Right: Martine Noël-Maw

Photos: Tim Maw



Exploring a Hidden Identity

A chance viewing of a National Film Board documentary on the iconic American cowboy, writer and artist Will James changed Martine Noël-Maw's artistic life. It led her on a five-year journey of research and writing that would take her to Montana, Arizona and Nevada to retrace James' steps, admire his art and dig into his archives.

Her fixation revolves around his identity, or rather his hidden identity. "Twenty-five years after his death, his real identity was revealed. He was French Canadian. He had fooled the world and become a big star. I found it fascinating how he carved a destiny for himself," Noël-Maw says. "My reaction was, 'I HAVE to write his story!'"

She received an Independent Artists grant in 2015 to write a full-length play, *Will & Ernest*. But that wasn't enough to get the cowboy's story out of her system. So she wrote a youth novel, *Le secret de Luca*, in which James' spirit plays an important role in the life of a troubled teenager.

But she wasn't done yet. Another Independent Artists grant enabled her to adapt the play into another novel, this time for adults.

"Writing the youth novel and the play was a joy, but I was frustrated at times, because I could not show as much interiority as I could have in a novel destined for a mature audience. This creative exercise allows me to expand and dig deeper into the life of this very rich character," she says. "I never thought I would do three different projects in three different forms based on the same character."

Noël-Maw is unique, because she writes in both official languages. The novels are in French, while the play is in French with an English translation. "All the research I've done about Will James was in English. I had to make an effort to translate everything into French to write about him, so it was easy to translate back into English," she says. The Saskatoon French-language theatre company, La Troupe du Jour, produced *Will &*

Ernest in its 2019-20 season and projected English surtitles for audience accessibility.

It has not always been easy for Noël-Maw to be a French-language writer in the middle of the prairies. "The main challenge that I faced at the beginning of my career is I didn't know a soul who wrote in French here. After a few years, I started connecting with writers from Quebec, when I got invited to different festivals. Later on it picked up here in the province and people started writers' circles in Saskatoon and Regina. More and more people are getting involved, and more people are publishing in French. It's more comfortable now for me."

Experimentation Inspires



When multidisciplinary artist Amber Goodwyn (a.k.a. Natural Sympathies) was writing her latest sequence of songs, it made sense for her to name the resulting album *Porous*.

“Porous refers to the sense of being transparent or sensitive or open to communication. In the period of writing these songs, world leadership changed, my mother died, I was raising a small child, and I was pushing my art practice to do things that scare me. Those things made me feel very porous,” she says. “It’s like a mesh grocery bag. It looks fragile, but there’s a strength in the porosity, an ability to expand to hold more experiences. The songs were coming from the feelings of sadness, betrayal, joy, strength and change that come with being a

caregiver and trying to become an uninhibited artist.”

Goodwyn received an Independent Artists grant in 2017 to write the songs and another grant in 2019 to translate the album into “an episodic, experimental, feminist, science fiction musical” with the help of eight filmmakers and 25 collaborators in total. Goodwyn served as composer, producer, supervising editor and lead actor.

The film, also named *Porous*, is a story about an extraterrestrial named Natural Sympathies whose spaceship crashes on Earth and her journey to fix it before ultimately discovering that she has everything she needs and wants (a safe and loving community) right where she landed. “The film presents a universal allegory about

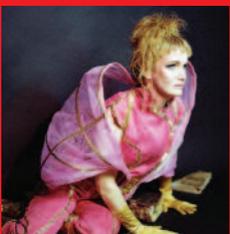
the importance of building community to heal personal and cultural hurts.”

Each filmmaker directed a segment that was sequenced together to construct the greater narrative. They worked separately and made their section of the story their own, reflecting the aesthetics of their filmmaking practices, which included paper animation and 16-mm photography.

“We were not going for traditional narrative logic. We were playing with dream logic and a poetic sensibility. Some of the filmmakers are quite abstract or experimental in their approaches, and I felt that suited the nature of the songs and the project,” Goodwyn notes. “I’ve always been really excited by juxtaposition in any medium, so I sequenced the filmmakers and songs with an eye on how they might play off each other.”

The film segments were rolled out online, one per day, with the completed work released on the final day. Plans are in development to tour the film with a live musical component and submit it to film and music festivals.

“Many people have told me that they feel inspired by the project and have started working on new projects of their own or taking their music or other work more seriously,” Goodwyn says. “It’s a pretty over-the-top, ambitious musical. It felt like ‘serious playtime’ for all of us making it. The hutzpah was contagious.”



Left and above:
Amber Goodwyn as her
extraterrestrial character
Natural Sympathies

Photos: Gina Brass

Right: *Porous* album cover





Helping Others through Song

Berkley Jodoin of Leader has been playing music for almost two decades but only started writing his own material five years ago. “The songwriting seemed to come naturally, but I am constantly seeking out other songwriters and attending songwriter shows and events in hopes of learning,” he says.

Many of the musician’s songs deal with difficult issues facing Indigenous people in Canada, such as Missing and Murdered Indigenous Women, addiction and suicide. “I find you can speak all day long, and no one will listen, but if they hear it in a song on the radio, they tend to pay a bit more attention,” he notes.

Once Jodoin has written a song and is ready to share it, he records a video in his basement and posts it to his Facebook page. “I get a lot of great feedback from people I don’t know. That’s the most important feedback, because they’re not obligated to be nice to me,” he says. The response has been overwhelmingly positive. “I’ve been performing for a few years on stages but never really laid it out on the table as far as being a songwriter is concerned. I was really nervous about putting some of these songs out there.”

Two songs that have garnered a strong response are “One Day”, about Missing and Murdered Indigenous Women, and “Starlight Tour”, about how some Saskatoon police

officers had taken young Indigenous men outside the city and left them to walk back in the extreme cold. “People are really feeling the music. They’re really feeling the words. I get a lot of messages from people who have been through this or have lost loved ones. It’s very touching to me.”

The Métis singer/songwriter received an Indigenous Peoples Art and Artists grant to record some of the songs and release an EP. “This project is important to me, because I believe I have some songs that may be able to help some people out there,” he says. “I write what I know. I’m very honest when I write, as the listeners would be able to tell from my lyrics.”

Jodoin says that without the grant, the project never would have happened. “To write the music, all you need is a pen and paper. I couldn’t afford to record the music. I can’t take money out of my household fund and have my family do without. The grant has enabled me to share my music on a larger stage and with more people.”

Once the album is released, he plans to perform shows to promote it, including in northern Saskatchewan, where he was born and raised. “It’s not every day that you get an opportunity like this. I’m taking it and running with it.”

Above: Berkley Jodoin

Photo: Jenny Jodoin

Left: A student works on the mosaic project led by Leah Dorion

Right: Leah Dorion with students at École Dundonald School during a field trip on the land

Photos courtesy of École Dundonald School



Mother Earth Inspires Students

École Dundonald School in Saskatoon has gone through a number of changes in the past two years. Its population shifted after 250 students moved to a new school, and it has added a French immersion program. Students come from diverse backgrounds, representing Indigenous, newcomer and settler groups.

Principal Sharon Champ and her school team felt turning to the arts and land-based learning would help the school and the students discover their identity. An Artists in Schools grant enabled the school to engage Métis artist Leah Dorion to work with Grade 4 students. "It was really important for us to work along someone who sees the world in another way. Leah, as an artist and Métis person, helped us begin to co-construct our school identity," Champ says.

Students spent time at natural locations around Saskatoon, such as Wanuskewin Heritage Park, Gabriel Dumont Park and the Meewasin Valley Trail, learning about how land is

central to an Indigenous world view, exploring their own connections to nature and sketching their impressions. Back at school, students reflected on their experiences and represented their new ideas through workshops with Dorion.

Some students who struggled with classroom-based learning thrived outdoors. "It was fun to see them take the lead outside," Champ says. "They were focused on the tasks, but it was a different environment than the school."

One student says: "Leah was so nice and amazing. She showed us that we can all be great at art and that nature can inspire us to learn from it." Another notes, "We learned many things through working with Leah that we kept bringing back into our classroom, even after she was gone."

This was the first time many teachers at the school had collaborated with an artist. "Working with Leah Dorion was a once-in-a-lifetime experience. Her teachings encouraged both

myself and the students to look at Mother Earth from different vantages and viewpoints. The beauty in the everyday we captured from her teachings and incorporated in our sketches empowered us as storytellers and artists. We feel honoured to have learned alongside such a wonderful Métis inspiration and recognize that art truly lives within us," one teacher says.

The original plan was to collaborate on a mural, but students steered the project in another direction, leading to the creation of a mosaic tile installation.

Dorion appreciated how open the school was to her approach. "They are such an innovative group. I feel they really valued my expertise and leadership. It's so great, as an artist, to have a wonderful support system, so I can just be creative and share what I know."

Unlimited Potential



Perhaps one of the most challenging aspects of dementia, for both people who live with it and their caregivers, is a breakdown of communication. Short-term and long-term memory loss can make it difficult for people to connect with one another, leading to feelings of isolation. An Artists in Communities residency devised by the Art Gallery of Swift Current has demonstrated that art can help bridge that divide.

The project engaged Eastend artist Shon Profit to lead weekly creative art classes with residents at long-term care facilities in Maple Creek, Shaunavon and Eastend. "It is important to have programs with dignity," says Heather Benning, Contemporary Curator and Educator Coordinator at the gallery. "We are trying to promote the

freedom of working like a child but with a dignified art project."

Profit, an expressive arts educator with a licensed practical nurse diploma, was the perfect choice for the project. As someone who is recovering from post-concussion syndrome, she has great empathy for those living with brain trauma. "I see it as a teacher. It has taught me so much about tapping into that creative side of people, how much potential there is to create, even if you've had a brain injury," she says.

About a dozen residents participate in regular visual art classes at each of the facilities. They have shown considerable growth in their artistic ability, dexterity, hand-eye coordination, decision-making abilities and social skills, as well as improvement in overall moods.

When 81-year-old Ray Dube first started painting in the classes, he only used one colour. Afterward Profit would hold up his painting for him, and he had no idea who had created it.

Profit quickly discovered that music was a huge joy for Dube. "We often sing together while he paints. I use specific music that fits the theme of his painting, because it helps to keep him present and remembering what we are working on," she says. "We can now hold a discussion about the painting. I can hold it up and Ray knows we did this!" When his family saw what he was able to accomplish, they wept.

While some participants are living with dementia, others may be visually impaired or have mobility issues from conditions such as Multiple Sclerosis. Profit tailors her instruction to the individual instead of conducting classes in a workshop format. "Given the right environment – a safe environment – the potential for what people can create never ends. It doesn't matter if they don't have any short-term memory or if they can only move a few fingers. It doesn't matter if they're 106 years old. The potential for a sense of well-being because of art is just limitless," she says.



Left: Myrtle "Muzz" Armstrong, age 94, of Eastend, with her artwork

Above: Dorothy Armstrong, age 93, of Eastend, with Shon Profit

Right: Ray Dube, age 81, of Eastend, says, "This painting together, it's so nice. It makes a person feel they are a part of things."

Photos: Jim Etzkorn





Theatre can be used to escape reality, but it is also a place to address difficult and challenging issues. In its 2019-20 season, Saskatoon's Persephone Theatre confronted one of the most divisive events in the province's history: the outcome of the Gerald Stanley and Colton Boushie case.

In 2015 Artistic Director Del Surjik commissioned local playwright Joel Bernbaum to write a play about race relations in Saskatoon. Supported by an Independent Artists grant, Bernbaum conducted interviews with people from all walks of life to serve as the basis of a piece of verbatim theatre.

Then the trial happened, and everything changed. "There was no generalized broaching of the topic in the interviews. It was pointed, it was passionate, people were being less polite," Surjik says. It was something the team couldn't ignore, so Yvette Nolan and Lancelot Knight were added and, at Bernbaum's suggestion, the commission of the play was refocused with the Stanley trial as the centerpiece, "because that's what our community was telling us they wanted to talk about."

Choosing to publicly mount the production, *Reasonable Doubt*, was not a decision the theatre took lightly. There were many risks — not only artistic but also financial. The divisive nature of the subject matter could lead to the loss of subscribers or even sponsors. "A lengthy and thoughtful discussion at the board

level over this project concluded that the reasons to do it were as clear as the reasons not to: it starts the kind of conversation that theatre is uniquely suited to inviting," says Surjik. "This project highlights the importance of public funding for the arts, as we hoped and believed that funding bodies would support this significant work on this significant issue." (Persephone receives funding from the Professional Arts Organizations Program.)

With some trepidation, they moved forward. Persephone promoted the show widely, reaching out to both rural and Indigenous audiences. A key element of Persephone's promotion was to create awareness with the public that there were no judgements or solutions offered in the play. "We tried to give people as much of a sense of comfort as we could, about coming to a play about such a hot issue in our community," he continues.

The performance run sold out, reaching more than 6,000 people, many of whom said that it was nothing like they had expected, "and they meant that in a good way," Surjik says. "Some of the magic and power of the theatre is that gradually, over the course of an evening, people can change from individual audience members at a play to an audience listening together. The experience is undeniable. Nothing is solved. It's a sad, sad story, but talking works."

Addressing Challenging Issues

Above: Lancelot Knight, Krystle Pederson, Nathan Howe, Kris Alvarez, Tara Sky and Colin Wolf in Persephone Theatre's production of *Reasonable Doubt*

Photo: Liam Richards, Electric Umbrella

Left and right:
Nevada Wightman
Plant Analysis Study (details),
2020
watercolour paint, polymer
clay, gold leaf foil, and mixed
media on cold-pressed
watercolour paper

Photos courtesy of the artist



Constantly Being Creative

Nevada Wightman has always dreamed of having a career in the arts. In high school, she gravitated toward graphic design. "I knew that graphic design was a growing industry, and it would still allow me to pursue my own personal creative projects alongside a career," she says.

Growing up in Davidson, she faced some obstacles in gaining the arts education she needed. "There's not much of an option for the arts in such a small area. We didn't really have art classes and especially not in specialized areas like graphic design. My high school is extremely lacking in technology — I used to have difficulty accessing a colour printer." She taught herself how to use design programs, such as Adobe Photoshop. "That was kind of difficult to do on my own. I just figured it out."

A Prince Edward Arts Scholarship has enabled Wightman to attend OCAD University in Toronto, which she says has state-of-the-art technology accessible to students. "Now I am able to learn

a lot of new design processes and techniques. Coming here to art school, I am given the opportunity and the tools I need to pursue graphic design."

Wightman has just wrapped up her first year, which introduced basic design programs and how to use them. "We learned a lot about printing and actually formatting your documents properly. We learned a lot of technical stuff, and we learned a lot of basic drawing techniques. You have to work on your fundamentals before you start working on something larger."

She appreciates the importance the university places on process work. "I like that I can look back and see where I've improved, because I have a bunch of proofs of older work that I've done." Wightman enjoys experimenting with different styles, though she focuses mainly on watercolour and digital portraits.

Her favourite part about the program? "I like that I get to constantly be creative," she says.

"Graphic design is kind of everything. It can be anything from industrial design to product packaging and logos to just straight visuals to illustrations. That's what I like about it. I don't specifically know what I want to do, but with graphic design, I can reach the broadest field possible."

Once she has an established career, Wightman hopes to return to Davidson and share her expertise with high school students there. "We used to have students come back and teach a course on a specialized area. So I could do something like that and talk about design process steps."

Of Nature and Knowledge



An apple is pressed between two books bound by twine. “Apple’ is a slur – red on the outside, white on the inside – leveled at Indigenous folks thought to be internally colonized by non-Native teachings and ways. The apple is pressed between books, as if knowledge is being forced into or out of the fruit,” David Garneau explains of his still-life painting.

The Métis artist received an Independent Artists grant to create more than 50 metaphoric paintings, which feature simple household and natural objects to address issues faced by Indigenous people. These include prosaic themes, such as aging, real and imagined fears, food, and waste, as well as more dramatic themes, such as Truth and Reconciliation, Indigenization, the appropriation and

misappropriation of Indigenous knowledge, and climate change.

Most of the works contain books and rocks. “Each painting describes a struggle. The rock and book paintings show the tension between natural knowledge and book learning. While traditional knowledge keepers value lived experience over books, many see value in being recorded. What teachings can be translated into text? What can only be known through people and the land? To break the binary, I see the rocks as not only representing grandfathers but also the process of learning from the land, and the books represent authors struggling to learn and share,” says Garneau.

Garneau has spent a year creating the series, releasing pieces on Facebook as they were completed.

“I’ve had more comments on this series than other projects. Perhaps the appeal is because the compositions are strong, simple and clear, and you can follow subtle changes, notice visual rhymes, and sense a world view unfolding over the series. There is also pleasure in figuring out my meanings and making your own.”

The work is a departure from his previous pattern paintings. “I wanted to create academic work, idea pictures,” he says. Inspired by Alex Janvier’s abstract paintings from the mid-70s, which have provocative, humorous and cryptic titles, Garneau wanted his titles “to have a conversation with the images and for viewers/readers to create meanings that align with but also exceed my intentions.”

The Regina artist has been featured in dozens of national group shows but hasn’t had a solo exhibition for more than a decade. “I’ve been busy curating and writing and just haven’t given myself the time to focus on a single cohesive body of work. The grant has given me focus and motivation. I’ve been drawing out these still-life ideas for years. Now, I am finally able to concentrate my efforts and assemble an entire exhibition.”



Left: David Garneau
Apple Press, 2019
acrylic on Masonite

Above: David Garneau
Indigenous. Academic. Solidarity., 2019
acrylic on canvas

Right: David Garneau
Glacial Erratic., 2020
acrylic on canvas

Photos courtesy of the artist





At the Brightwater Science, Environmental, and Indigenous Learning Centre, they recognize that there is more to learning than sitting in a classroom. “You can teach kids in a classroom about the world around them, but it is abstract until they get to touch and see. For example, you can teach kids about soil and show them pictures, but contrast that with digging in dirt and seeing the life that is in soil,” says Project Leader Samantha Gunn.

The centre, run through Saskatoon Public Schools, focuses on ecologically based programming. Students engage in subjects such as science, social studies, art, physical education and language, while out on the land.

One of the centre's major features is the food forest garden, an interdisciplinary learning space about regenerative agriculture, food security and ecology. “The idea behind the food forest is that you create an edible ecosystem. Principles of permaculture help you plan how to improve the health of the landscape, while you feed yourself,” Gunn explains.

She says that incorporating artistic and playful elements into the food forest's design was essential. In contrast with most ecological sites, where visitors are told not to touch anything, the centre wanted to create a place where people feel free to explore.

An Artists in Schools Micro-Development grant enabled the centre to collaborate with Saskatoon sculptor Kevin Quinlan and Cree language teacher Trevor Iron to create a larger-than-life white-tailed deer sculpture in the food forest. They engaged with a Cree immersion class from Confederation Park School to incorporate language, visual art and science into the students' growing bond with the landscape.

Quinlan taught the students to sculpt deer out of masking tape. “That gave everybody a chance to experience sculpture on a small scale before we went to the large scale,” he says. The students then gathered wood and caragana shrub deadfall, tying pieces together with hemp twine to create the sculpture, which they named *âpîsimôsas*, the Cree word for “deer”. Using natural materials ensures the piece is part of the ecosystem, as it will biodegrade over time and add nutrients to the food forest.

“We tied a lot of sticks together to create the sculpture,” says Quinlan. “That's a really accessible medium for kids. They could do something like that on their own. All they have to be able to do is tie a bow, and they're ready to go.”

The sculpture is already inspiring others. “As soon as the deer went up, another group came and wanted to do it with their class!” Gunn says. “Now that we know how to make the sculpture, we want to make two more.” The goal is that students will begin to use the materials around them to create sustainable sculptures in their own schoolyards and neighbourhoods.

Learning On the Land

Above: White-tailed deer sculpture created by Kevin Quinlan, Trevor Iron and Cree immersion students at the Brightwater Science, Environmental, and Indigenous Learning Centre in Saskatoon

Photo: Kevin Quinlan

Left: "The Swamp Swarm", directed by Judy Wensel and FadaDance, performing at Swamp Fest 2018

Photo: Simon Fuh

Right: Marissa Burwell performing on Willow Island at Swamp Fest 2019

Photo: Andrew Parry



Supporting Independent Musicians and Artists

In 2017 a group of five Regina-based artists, musicians and small business owners had an idea: put on an independent music and arts festival in Wascana Park. The name? Swamp Fest. "It's a little bit of a tongue-in-cheek reference to Wascana Lake. Late in the summer, it can get a bit swampy," says founding member Amber Phelps Bondaroff.

The festival even has a mascot: a swamp monster known as TAB, or "Toxic Algae Blob," which Phelps Bondaroff refers to as a unifying character. "We were thinking of fictional and fantastical creatures that exist in other places, and how that can serve to bring people together through storytelling and the lore around the validity of the existence of such a creature." Artists have written the backstory of the monster, made films about it and even created fan art in the form of comic books and stickers.

In its first year, Swamp Fest drew a crowd of 250 people. Last year it was closer to 450. "It has

expanded but still remains true to its initial commitment to supporting independent musicians and artists," she says. For the last two years, the festival has received funding from the SaskFestivals program.

Its main venue is Willow Island, which Phelps Bondaroff claims is "a world apart. You feel transported to another place, while still being nestled in the city." The island has a broad appeal for festival goers, as it is open to all ages and is family friendly. Other venues include the Soundstage and the Royal Saskatchewan Museum, both in walking distance. Attendees are encouraged to travel between events on foot or bicycle, stimulating businesses throughout the area and enlivening city streets.

Swamp Fest features Saskatchewan musicians alongside musical talent from across Canada, promoting the local independent music community to audiences in Regina and beyond. "Most of the

members on our programming committee are involved directly with musicians and bands in the city," notes Phelps Bondaroff. "We always have our ears and eyes open for local musicians, especially newer projects that are coming about."

While the festival is largely music-focused, partnerships with organizations such as Neutral Ground and FadaDance have brought a mix of different art forms to the festival. For instance theatre-based artists have coordinated a young group of swamp creatures, the Swamp Swarm, who engage people and stage "strange happenings" throughout the festival.

Phelps Bondaroff says that there has been an outpouring of interest for the initiative, which has been very motivating for organizers and has fueled the continuation of the festival. "Initially I wasn't sure how long this project would go on for. After one year it was clear that the support of the community was there, and it was something people wanted and needed."

Proud Self-Expression



When Evie Ruddy saw the call for trans and non-binary people to participate in a photography project, they signed up right away. Unfortunately, it was not a positive experience. “The clothes I brought were dismissed. I was misgendered by the photographer and lighting assistant. I was never asked how I wanted to be portrayed, or how I wanted to pose, or the kind of mood I wanted to convey,” they say.

UR Pride Centre for Sexuality & Gender Diversity heard about Ruddy’s experience and wanted to rebuild relationships with members of the community who were harmed by the project. One idea was a new photography project, with Ruddy, an interdisciplinary artist, at the helm.

“It was important for a trans or non-binary artist to lead the

project. Within arts communities, we talk about challenging the male gaze. This was about us challenging the cisgender gaze,” says Jacq Brasseur, Executive Director of UR Pride. “We wanted to offer trans people opportunities to see themselves in art that is through their own lens.”

The new project was supported by an Artists in Communities grant. Says Brasseur, “That SK Arts was willing to fund a project that was a direct response to a different project was really special. Art is often a conversation – to be able to respond to art with art is always great.”

Ruddy and Brasseur committed to ensuring participants were co-creators. Rielly, a participant who is only using his first name, says, “Doing this project with Evie required a fair bit of introspection

on my part. I’m no stranger to introspection, I needed to do a whole lot of it to come to the conclusion that I was trans myself and then to examine how I wanted to live my life. This required a different type of introspection. I needed to examine who I really was at my core, what I wanted to show the world, what story I wanted to tell about myself and about what I think is important for people to know about being trans.”

The project also presented personal narratives written, voiced and recorded by participants. “When you look at a photograph, your interpretation of it is influenced by your own biases and assumptions. The digital narratives help the participants share more of their story in their own words,” explains Ruddy.

Charlie Paisley appreciated the opportunity to participate. “During the entire process of this project, I felt I was genuinely listened to and respected. It felt easy to discuss my thoughts and ideas with Evie. They made my experience a very positive one,” he says.



Left: Rielly, Rielly and the battle against toxic masculinity, 2020

Photo: Evie Ruddy

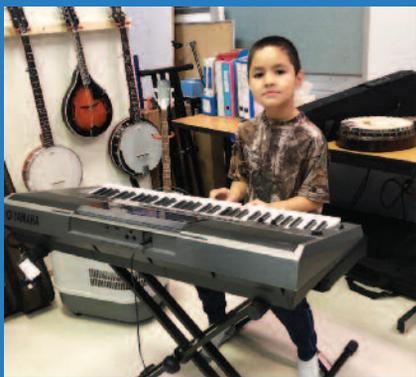
Above: Evie Ruddy

Photo: Charity Marsh

Right: Cat Haines, School Girl, 2020

Photo: Evie Ruddy





The community of Stanley Mission has a rich history of fiddling, jigging and square dancing. However, they have noticed over the years that fewer and fewer youth are engaging in these activities due to lack of music teachers, loss of culture, under-exposure and low self-confidence. With limited funding available for music education, the Stanley Mission First Nation formed a partnership with Eliza Doyle to re-engage the community in musical activities.

Doyle spent five weeks there in early 2019 as an artist-in-residence through the Saskatchewan Cultural Exchange Society, teaching community music lessons and hosting open stages. The experience laid the groundwork and inspiration for a year-long residency funded through the Artists in Communities program. This time she brought three other musicians – Erik Mehlsen, Ralph Opikokew and Mitch Dureault – with her.

Each artist spent 12 weeks in the community, teaching everything from fiddle to banjo to

songwriting. None had previous artist residency experience. Doyle explains, “You learn. Your skills are drawn out of you. You’re thrown into the pen, and you get creative about ways to engage people. You develop your own strengths.”

The program was about more than just offering music lessons and performances – it was meant to engage the entire community and create mentorship opportunities. “People from the community are helping out and working in schools, leading community jams and teaching drumming,” Doyle says. Students also earned music career work experience credits through the high school and participated in an after-school band program. “Everyone is so excited to see youth out in the community being engaged with mentors.”

Tuesdays were jam nights, where people of all ages could take lessons together. “It was important for me, because people weren’t able to get out because they had to look after their kids. This way, everyone can come, and they can play songs together,” Doyle says. Many children would teach their parents and grandparents what they had learned through school lessons. “Any time you can have an experience where people from different generations are playing music together, that’s a connection. That’s a win.”

The biggest change Doyle noticed was in the high school students. “When they write a song and express themselves, and people say, ‘That’s a good song,’ you see them get filled up a little bit. It’s easier to help strengthen that self-esteem and confidence when they’re eight than when they’re 18.”

Doyle’s goal is to apply for funding for another two years to continue to mentor local musicians. “This model identifies leaders within the community and gives them specific training that can teach them to be the music teachers. This will help ensure that they will be able to continue the programming once the project has ended.”

Building Capacity

Above: Students in Stanley Mission discover new instruments.

Photos: Eliza Doyle

Right: Indigenous Poets Society spoken word team: Shawn Joseph (Overflo), Keccia Cook, Kevin Wesaquate (Poetik), Alexandra Jarrett (Axis) and Alex Allery (LoudVoice)

Photo courtesy of Indigenous Poets Society



Bringing Knowledge Home

It was the night before the semi-finals of the 2019 Canadian Festival of Spoken Word. The Indigenous Poets Society, a Saskatoon team of spoken word artists, were waiting to find out if they had progressed to the next round. The announcement came: they weren't on the list. "That was confusing for me – I was keeping track of the scores, and I thought we had made it in there," says team coach Kevin Wesaquate. It was the first time the group had competed at the national level, so they were happy they had made it as far as they did.

Then, close to midnight, Wesaquate got a text: the judges had miscalculated, and the Indigenous Poets Society were in the semi-finals after all! "I sent a message to the team and they were like, 'This is a joke, right?'" In shock, the poets scrambled to figure out which pieces to perform.

"We went in unprepared and very much the underdog," Wesaquate explains. Team member Shawn Joseph chose to perform a poem

that he had written the night before for the semi-finals. Wesaquate was on the edge of his seat the entire time, thinking, "I hope he stays within the rules." It turns out there was nothing for him to worry about. "He blew everyone away. He absolutely rocked it and brought in the highest scores of our team that night." While they didn't make the finals, the Indigenous Poets Society were proud of how they did, placing eighth overall. They were also recognized as the first Indigenous team in the history of the spoken word festival.

A Micro-Grant helped Wesaquate, Joseph, Alex Allery, Alexandra Jarrett and Keccia Cook pay for flights and accommodation to attend. Since they only found out they were accepted into the October competition in July, they didn't have much time to fundraise or practice. The group threw together online art raffles and solicited donations.

"Thankfully, here in Saskatchewan, we have a very supportive arts community," Wesaquate says.

To hone their spoken word skills for the competition, the team put together pop-up poetry sessions on street corners in downtown Saskatoon, streaming them live on social media. "We created little events that led to bigger events," says Wesaquate.

Participating in the festival has had a lasting impact on the Indigenous Poets Society, leading to requests for them to perform in Canada and the United States. Wesaquate notes the importance of "the experience of these poets going to a national event and bringing back that knowledge to our home community. If we send other poets to events in the future, we're more experienced in what to expect and how to mentor and support each other as poets and community members."

Celebrating Excellence



Jingle dress dancer Randi Candline performs at the 2019 Saskatchewan Arts Awards.

Photo: David Stobbe

The 2019 Saskatchewan Arts Awards were held at the Frank and Ellen Remai Arts Centre in Saskatoon on November 4. The awards celebrate the achievements of individuals, groups and organizations in all arts disciplines.

Entertainment included host Kris Alvarez and performances by Flamenco Borealis, jingle dress dancer Randi Candline, Rosie & the Riveters, and jazz duo Kim Salkeld and Gent Laird. In the lobby was an exhibition of works from the SK Arts Permanent Collection by lifetime achievement award recipient Martha Cole.

In her acceptance speech, Cole shared her artistic journey:

"I worked part-time as a clerk typist for 15 years to pay the bills. That

freed up the rest of my time to make art. After that, I continued to teach workshops to stabilize the income. I worked hard and spent a lot of time trying to figure out what I wanted to say. I'm self taught in textiles, so I needed to acquire practical skills to say it well. Basically, I did it wrong until I learned to do it right. I just kept working. From this vantage point, I can say absolutely that there is no plan and there never was!

"I was in my 40s before I realized that perfectionism was a bad thing. I used to expect 120 per cent of myself all the time. Now, at the end of every artwork, I ask myself, 'Is there anything else I can do to improve it? Is it finished?' If it is finished, I rate it. My criterion now is 87 per cent. (I know, the bar is still high.) If it doesn't measure up, it doesn't leave the studio...."

"By looking back, I can now say that the greatest achievement of my life has been that I have been able to make art continuously all these years. This simply couldn't have happened without all this support!"

The 2019 award recipients were:

- Artistic Excellence: David L. McIntyre
- RBC Emerging Artist: Mary Lynn Podiluk
- Arts and Learning: Zoey Roy
- Leadership – Organization: Common Weal Community Arts
- Leadership – Individual: Kim Houghtaling
- Lieutenant Governor's Lifetime Achievement: Martha Cole

Thank you to our generous supporters:

- Alt Hotels
- Bradbury Brand + Design Experts
- Creative Display Saskatchewan
- Impact Printers
- Jarislowsky Fraser Partners Foundation
- Ministry of Parks, Culture and Sport
- RBC
- SaskCulture
- Tourism Saskatchewan
- Veritiv
- Village Auto Group



Above: Marie Lannoo
North, South, West, East – Nothing, Something, Wavelengths, Everything
(Saskatchewan Arts Award),
2019
mixed media – painted
aluminum, acrylic, fabric, cord

Photo courtesy of SK Arts
Permanent Collection

Right: Flamenco Borealis

Photo: David Stobbe





Angus and Louisa Ferguson had a dream 25 years ago: to move to rural Saskatchewan and start a theatre company. "If we'd have known what we were doing, we might not have done it, because it was a crazy thing to do," Artistic Director Angus Ferguson laughs.

The gamble to establish Dancing Sky Theatre in Meacham, a village of 87 people, quickly paid off. Audiences now travel from 50 nearby communities, within a 150-kilometre radius, to attend shows, though it's not unheard of to have people from Regina or Lloydminster in the audience. "Rural people are more willing to travel. If you have a kid who plays hockey, you're going to be driving three-to-four days a week. Everyone's kind of used to travelling," says Ferguson.

There are numerous challenges to running a theatre in a rural community. Infrastructure costs can't be shared with other companies. Supplies aren't readily available. And if you miss the courier delivery, you have to drive two hours to the city to pick it up.

Some challenges lead to opportunities, however, such as the theatre serving meals before shows. "If people are going to drive for an hour and a half to visit us, they need to eat a meal. But there's no restaurant in town," Ferguson notes. "Theatre is a communal art form. Eating together before you go to the theatre adds to that sense of community."

There are also advantages. With low overheads, the theatre can take more risks with its programming. When it began, Dancing Sky Theatre committed to producing only Canadian scripts. That transitioned into the practice of developing new work by both Canadian and Saskatchewan playwrights. "Our intent was to give our local audience the empowering experience of finally seeing themselves portrayed within the culture," Ferguson says. Of its 56 productions, 40 were world premieres, many by emerging playwrights. Numerous scripts have since gone on to be published and produced by other theatres.

Dancing Sky's nimbleness also allows it to respond to artists' needs. Ferguson often asks established artists, "What do you wish you could do?" and then works with them to create professionally gratifying opportunities. This led to a senior artist putting on his first one-man show and a married couple finally being able to perform together.

The theatre, which receives funding from the Professional Arts Organizations Program, is committed to hiring Saskatchewan artists exclusively, both on stage and backstage. "A lot of people get their first professional gig here," Ferguson says. Dancing Sky also brings back artists originally from Saskatchewan. "Part of that is to give them roots at home, but we also want to bring those skills back so people who have more experience get to share that with younger artists."

Empowering Artists and Audiences

Above: Aaron Hursh and Joshua Beaudry in Dancing Sky Theatre's 2017 production of James O'Shea's *Dogbarked*. Set design by Angus Ferguson

Photo: Brittany Zapshalla

Students at the Chief Gabriel Cote Education Complex learn to create traditional Indigenous art forms.

Photos: Holly Yuzicapi



The Original Art of the Land

The Chief Gabriel Cote Education Complex recently did a survey with its students that showed a low sense of belonging and self-esteem. Students expressed that they wanted more arts and cultural activities to help them understand who they are and where they come from. The school, located on the Cote First Nation, just north of Kamsack, responded by bringing in artist Holly Yuzicapi to teach traditional, land-based art.

“I call it the original art of the land. When I go into schools, it’s to have people go through the experience of recognizing the relationship to the land and also see all the cool things that can be made out of things from the land,” Yuzicapi says. “I try to help people recognize that this is what it was like a long time ago, collecting and caring for natural materials and then creating art forms. We didn’t have books or written publications of stories. Our stories and history are done in design.”

An Artists in Schools grant enabled Yuzicapi to introduce teachers and students to

traditional techniques, which included beading, sewing and quillwork. At the beginning of each lesson, she contextualizes the cultural and environmental significance of the medium, through the lens of her own Dakota and Lakota background.

In quillwork, she talks about respect for the porcupine and how to collect and store quills. In beadwork, she points out that beads aren’t originally part of First Nations culture and reflects on how they came to be used. “You can’t talk about how to bead, quill or sew without talking about what it means to you. I feel if you don’t have that conversation, it almost tokenizes the act. I don’t want culture to become a subject-based topic, because it has meaning and significance.”

Yuzicapi recognizes that First Nations cultures are not the same, and she can only speak from her own background. She engages with local Elders and Knowledge Keepers to bring other cultural perspectives into her art teachings.

“We talk about the connection to the environment: ‘These are the plants and animals that come through our community – what comes through yours? These are our traditional stories; what are yours?’” she explains.

“It’s about recognizing our individual community- or background-specific information,” she continues. “That’s one of the things I’m scared of, that we’re going to blanket everybody with common teachings. I don’t like how we’re all lumped together. You can find the commonalities of culture, but we are uniquely different.”

At the end of the project, Yuzicapi organized a showcase where students showed others how they made their art. “That was my favourite part – hearing them retell the stories and seeing the different ways kids appropriate what I did in the classroom.”



Right: Allen Sapp
Carrying the Baby, 1970
acrylic on canvas

Gift of the artist

Photo courtesy of SK Arts
Permanent Collection

Learning Language Through Lullabies

In North America numerous Indigenous languages are at risk of disappearing, but many people are striving to change that at local levels. Robert McArthur, a Nakoda musician from White Bear First Nation near Carlyle, is doing his part to help preserve language through song.

As a young boy he would sit and listen to his late grandfather Alfred sing and speak about songs. He remembers him saying, "We have a song for everything," and so from an early age, he knew singing was something he liked to do. McArthur has been composing songs in his language for more than 25 years.

Today he gives thanks to his relatives, both north and south of the border, for helping him along

the way. The lullaby idea came to him about five years ago. He explains that, in his culture, a lullaby was created in the moment for a little one, usually by the mother. "As I did my work, I quickly found that the baby lullaby concept was something that had fallen asleep. Since then I have been trying to find a way to wake it back up."

McArthur says, "By going back to the beginning and singing to the little ones when they are still being carried, you are teaching them the sounds of our languages." His thinking is that "you would be giving them a head start in language before they enter this world."

An Indigenous Peoples Art and Artists grant enabled McArthur to research further, translate and

record the lullabies, which contain simple phrases that are repeated over and over. These range from "You are your ancestors. You are fierce, and you are strong," to "You arrived here riding a falling star and made me happy," to "I smell stinky feet." By keeping the songs simple, he hopes to light a fire in someone, so they want to learn language. "Even if it's just one," he says.

The lullabies are for everyone. "I hope they will find it within themselves to be creative and create their own. At one time every family had their own. This is the exciting part: knowing you may be helping one person find language," he says.

Showcasing Different Cultures



It started with a giant bowl of guacamole 11 years ago. The Saskatoon Salsa Dance Company held a fundraiser to continue dancing and competing as a team. The event, with award-winning dancing, no budget and, of course, guacamole, drew nearly 50 people from the dance community.

Today the Holy Guacamole Dance Festival is a three-day Latin dance festival that attracts 350 people each year from across Canada and beyond. “The name was originally about the guacamole we served at the fundraiser, but now I feel the phrase means, ‘Wow, look at this incredible showcase!’ It suits the event, because it’s such an amazing gathering for dance,” says Kimberley Parent, Artistic Director of the festival.

Parent personally financed the festival as a passion project for a decade. Feedback from the community led to the creation of a non-profit organization that could be eligible for funding, such as the SaskFestivals grant it received in 2019.

“The grant impacts us in a really meaningful way. We can now host the event at a professional venue, and we were able to rent more dance flooring, which we really need. Most venues are carpeted, and there are costs to bring in flooring so people can actually dance,” she says. “We are also able to bring in more professionals and more DJs.”

The festival has evolved based on the needs of the community, incorporating multiple dance styles, a variety of programming, public and private workshops with dance professionals, and social events. “Years ago it was just a few of us who wanted to salsa. Now it’s something the larger community can enjoy. It’s more inclusive – everything from beginners to advanced dancers,” says Parent.

It has also moved beyond being strictly about Latin dance. Recent years have included middle eastern, Ukrainian, and urban and hip hop dancers. Parent also hopes to incorporate First Nations and Métis dance. “I’m Métis, and I’ve always wanted to include our culture in the festival. There are so many similarities between Métis social dancing and Latin social dance.”

She feels this social aspect of dance is important to bring to the community of Saskatoon. “It’s a language, it’s a way to communicate, it’s a healthy way to socialize, it brings people together. It’s for all ages, all backgrounds. You don’t have to be fit and young,” she says. “I feel sometimes dance excludes, because if you’re dancing certain genres or certain levels, that’s the way it has to be. With Latin dance, it’s so community-focused; it’s the social aspect that really enhances our community at large. It’s also about diversity and showcasing different cultures.”

Above: Dancing with the pros at the Holy Guacamole Dance Festival

Photo: Jon Miller



The Blessings of Parenthood

Regina Beach writer Carol Rose GoldenEagle refuses to be defined by a genre, choosing to publish not only fiction, but also short stories and poetry. “I have three children, and it’s like asking me, ‘Which one of your kids do you love the most?’ It’s impossible to do. Why do I have to pick a genre if I enjoy writing in each of them?” she asks.

GoldenEagle has received acclaim in both fiction and poetry. Her novel, *Bearskin Diary*, received an Indigenous Literature Award in Ontario, and its French translation received a Saskatchewan Book Award. Her book of poetry, *Hiraeth*, was nominated for two Saskatchewan Book Awards. All of her titles have also made it onto CBC Books’ suggested reading lists.

While she was most interested in being a creative writer, GoldenEagle worked as a broadcast journalist for 32 years. “I had young children to support, so I had to make sure I had a job where I could feed them,” she says. Once her kids reached adolescence, she pursued writing full-time. “There came a day where I said, ‘Okay, if I don’t get started now, I’m never going to do it, or I’m going to be 70 before anything even happens!’”

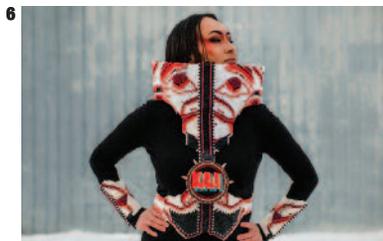
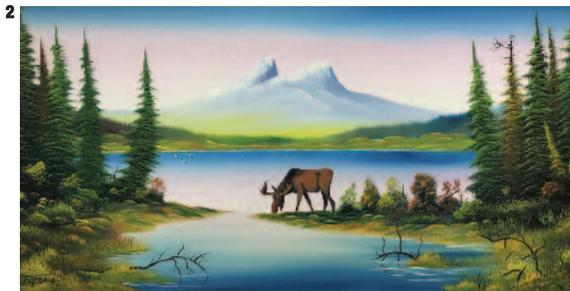
The Cree and Dene writer recently received an Indigenous/Métis Art and Artists grant to create a manuscript of poetry, *Essential Ingredients*, which celebrates the joys, struggles and blessings of single parenthood. “Being a parent is the best thing I’ve ever done. I felt the need to write this work, because all single parents, and parents in general, go through similar turmoil, challenges and questions. We need to be reminded that being our child’s parent is a blessing, even through struggle.”

GoldenEagle felt poetry was the right genre for the content, because it’s “little moments in time. Whether it’s the sunrise, you’re listening to children laughing, then you’re talking about the smell of pancakes, poetry really reflects that.”

She describes the book as “kind of like love letters to my kids... What I like about it is, even though it’s based on my memories of my own kids, everybody goes through the same stuff as a parent. Readers will be able to identify with removing a first tooth or going driving for the first time,” she says. “It’s really precious, and I thought it needs to be written down and preserved.”

Above: A painting by Carol Rose GoldenEagle, which will serve as the cover of her book of poetry, *Essential Ingredients*.

Photo: Carey Shaw



Permanent Collection: New Aquisitions

PURCHASES

12 **Joi T. Arcand**
Ēkawiya nepēwisi, 2019
edition: 2/2
neon tubing, aluminum
casing

1 **Lindsay Arnold**
Wearing, 2018
acrylic on stained, cradled
birch panel

Catherine Blackburn
*Armour, The Churchill
Challenger, fwd.2075*, 2018
plastic beads, plastic lace,
nylon

6 **Catherine Blackburn**
The Churchill Challenger,
2018
Edition: 1/1
inkjet on dibond

Louise Cook
Heartland, 2018
oil on canvas

Tod Emel
Wilderness, 2019
acrylic on panel

Craig Erickson
Dusk to Dawn, 2019
oil on panel

Twyla Exner
Adaptation 2 (cell tower),
2016
India ink and watercolour
on arches

Hanna Yokozawa Farquharson
Zen Garden, 2018
machine-pieced and quilted
cotton and linen fabric, hand
stitching and embroidery

Charley Farrero
Sangre, 2019
stoneware, slip cast
porcelain, refractory concrete

Robert Froese
Twelve Tone Study, 2018
earthenware clay, glaze,
wood, paint

Erin Gee
Larynx 3, 2014
Edition: 1/5
ultrachrome ink on paper

7 **Todd Gronsdahl**
G.A.S.P.R., 2014
foam core, plastic, duct tape,
wood, thermal adhesive

Catherine Joa
*"Now that's some easy wood
right there."*, 2019
acrylic on canvas

11 **Josephine Tambwe Feza Kabibi**
Dance Around the Fire, 2019
copper

8 **Madhu Kumar**
*So far from home life in
Canada*, 2015
oil on canvas

Jacqueline Faye Miller
Good Morning Sunshine,
2019
oil pastel on paper

Alison Norlen
Paris Fountain, 2014
ink, pastel on black paper

Alison Norlen
Pineapple Folly, 2013
ink, pastel on black paper

Julie Oh
Drawings from the past, 2019
crayon, acrylic on paper

Gerry Ruecker
Blue Dance, 2019
wood, metal, brass, mirror

4 **Maia Stark**
Despite Everything, 2019
gouache on panel

Maia Stark
Inside Voice I, 2019
oil on canvas

Maia Stark
Inside Voice II, 2019
oil on canvas

10 **Martin Tagseth**
Rocker #8, 2019
wood fired stoneware, apple
wood

Martin Tagseth
Small House Rocker, 2019
wood/salt fired stoneware,
copper, elk antler

David Thauburger
Mid-Autumn, 2016
acrylic on panel

DONATIONS

Cathi Beckel
Untitled, 1980
batik on fabric
Donated by Gary Essar

Cathi Beckel
UNTITLED #2, 1979
batik on fabric
Donated by Gary Essar

Kathleen Bould
Untitled, no date
watercolour on paper
Donated by Sonia Wilkie

Kenneth Branston
Untitled (lakeshore
landscape), no date
watercolour on paper
Donated by Gary Essar

Warren Brownridge
Evening Clouds, 1978
edition: 8/12
lithograph on paper
Donated by Gary Essar

Warren Brownridge
Inconnu, 1977
oil on linen
Donated by Gary Essar

Warren Brownridge
Saint Johns Harbour, 1979
graphite on paper
Donated by Gary Essar

Warren Brownridge
Self Portrait, 1972
Edition: AP
etching on paper
Donated by Gary Essar

Warren Brownridge
Untitled (arch), 1976
pastel on paper
Donated by Gary Essar

Warren Brownridge
Untitled (organic forms),
1976
pastel on paper
Donated by Gary Essar

Warren Brownridge
Untitled (two trees), 1977
pastel on paper
Donated by Gary Essar

Louise Cook
Forest I, 2003
oil on canvas
Donated by Louise Cook

Louise Cook
Near the River Bend, 2005
oil on canvas
Donated by Louise Cook

Louise Cook
North, 2008
oil on canvas
Donated by Louise Cook

Louise Cook
Red and Alkali, 2014
oil on canvas
Donated by Louise Cook

Louise Cook
September Morning, 1996
oil on canvas
Donated by Louise Cook

9 **Louise Cook**
Shore Line, 2015
oil on canvas
Donated by Louise Cook

Louise Cook
Song of the Grasslands, 2011
oil on board
Donated by Louise Cook

Louise Cook
Vivaldi, 2007
oil on canvas
Donated by Louise Cook

Louise Cook
Winter Evening 1, 2010
oil on panel
Donated by Louise Cook

Zach Dietrich
White Wheat Vase, 1985
porcelain, glaze
Donated by Donald J.
Thauburger

Levine Flexhaug
Untitled (deer looking left),
no date
oil-based house paint on
beaver board
Donated by Donald J.
Thauburger

Levine Flexhaug
Untitled (deer looking right),
1947
oil-based house paint on
beaver board
Donated by Donald J.
Thauburger

Levine Flexhaug

Untitled (moose), no date
oil-based house paint on
beaver board
Donated by Donald J.
Thauberger

2 Levine Flexhaug

Untitled (moose drinking),
no date
oil-based house paint on
beaver board
Donated by Donald J.
Thauberger

Levine Flexhaug

*Untitled (waterfall with
birds)*, 1948
oil-based house paint on
beaver board
Donated by Donald J.
Thauberger

Hansen-Ross Pottery

*Untitled (cream and sugar
set)*, 1990
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery

*Untitled (Fort Qu'Appelle
mug)*, 1993
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery

*Untitled (Fort Qu'Appelle
mug)*, 1994
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery

Untitled (goblet), 1984
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery

Untitled (mug), 1993
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery

Untitled (mug), 1993
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery

*Untitled (mug with nut
handle)*, 1988
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery –

Don Parker
Untitled (cachepot), 1980
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery –

Don Parker
*Untitled (cup with textured
grip)*, 1979
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery –

Don Parker
Untitled (geometric cup),
1991
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery –

Don Parker
Untitled (geometric tealight),
1990
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery –

Don Parker
Untitled (hanging pot), 1977
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery –

Don Parker
*Untitled (Kamamopicik
mug)*, 1993
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery –

Don Parker
*Untitled (Kamamopicik
mug)*, 1993
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery –

Don Parker
*Untitled (Kamamopicik
mug)*, 1993
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery –

Don Parker
Untitled (lidded jar), 1978
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery –

Don Parker
*Untitled (mug with nut
handle)*, 1988
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery –

Don Parker
*Untitled (mug with nut
handle)*, 1988
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery –

Don Parker
Untitled (vase), 1981
ceramic
Donated by Donald J.
Thauberger

Hansen-Ross Pottery –

Don Parker
Untitled (Williamson vessel),
1989
ceramic
Donated by Donald J.
Thauberger

Ann Newdigate

35 Silk Symbols Rug, 1979
linen, wool, silk
Donated by Doris Wall
Larson

Odette Nicholson

Longboard, 2008
gouache on board
Donated by Odette
Nicholson

Lorna Russell

Bluffs #2, 1975
oil on canvas
Donated by Gary Essar

Leesa Streifler

Fairytale, 2012
acrylic on canvas
Donated by Leesa Streifler

5 David Thauberger

Captains of Industry, 1996
acrylic on canvas
Donated by David Thauberger

David Thauberger

Late Show, 1993
acrylic on canvas
Donated by David Thauberger

David Thauberger

Sunday Morning, 2004
acrylic on canvas
Donated by David Thauberger

PHOTO CREDITS

1. Photo courtesy of the artist
2. Photo courtesy of SK Arts Permanent Collection
3. Photo: Gary Robins
4. Photo courtesy of the artist
5. Photo courtesy of SK Arts Permanent Collection
6. Photo: Tenille Campbell
7. Photo: Sam de Lange
8. Photo courtesy of the artist
9. Photo courtesy of SK Arts Permanent Collection
10. Photo courtesy of the artist
11. Photo courtesy of the artist
12. Photo courtesy of SBC Gallery of Contemporary Art, Montreal

- 3 Leesa Streifler**
*Priorities: Vanity and Bodily
Preservation*, 2012
acrylic on canvas
Donated by Leesa Streifler

Permanent Collection: Works on Loan

- 10** SASKATOON PUBLIC LIBRARY, SK (Apr. 29, 2019 to Apr. 28, 2021)
Frances Morrison Library, 2nd Floor
Joe Fafard
Reveille, 2012
-
- MOOSE JAW MUSEUM AND ART GALLERY, SK (May 23 to Sept. 1, 2019);
ESPLANADE ARTS AND HERITAGE CENTRE, Medicine Hat, AB (Nov. 1, 2019 to Jan. 18, 2020);
BUHLER GALLERY, Winnipeg, MB (Mar. 19 to Aug. 16, 2020);
ART GALLERY OF SWIFT CURRENT, SK (Sept. 12 to Nov. 8, 2020);
ART GALLERY OF SOUTHWESTERN MANITOBA, Brandon, MB (Jan. 14 to Mar. 13, 2021)
A PRAIRIE VERNACULAR
-
- Amalie Atkins
Scenes from a Secret World, 2010
-
- Henry Beaudry
Treaty No. 6 Battleford Area, no date
-
- Lorne Beug
Time Table, 1985
-
- Victor Cicansky
Corn Harvest, 1993
Heritage Seeds, 1985
-
- Allen Benjamin Clarke
Mother Soup-erior, 1994
Sins of the Father, 1994
-
- Ruth Cuthand
Thunder Head: Pink Clouds over a Lake, 1990
January Thaw, Edge of Town, 1990
-
- Joe Fafard
Bird's Eye, 1978
Ford, 1976
Pieta, 1980
-
- Sherry Farrell Racette
Riel's Vision of Death, 1885, 1992
-
- Laura Harness
Monarch, 1966
-
- Jerry Kaiser
Rockin' Mulroney, 1991
-
- William C. McCargar
Winter Highway, 1963
-
- Fred Moulding
Farming 3, circa 1980
Hand Washer 3, circa 1978
-
- Wendy Parsons
Season's End, 2006
-
- Graeme Patterson
The Shop, 2006
-
- Allen Sapp
Sharpening Willow Pickets, 1983
-
- Bette Spence
Yukon River, 1978
-
- Sam Spencer
Kil (sic) (Leopard and Deer), 1980
-
- Adrian Stimson
Bison Heart XXI, 2007
-
- Russell Yuristy
Work in Progress – My Farmer Brother and Me, Spring '78, 1976-78
-
- Jane Zednik
Bull, 1980
-
- ART MUSEUM AT THE UNIVERSITY OF TORONTO, ON (Jun. 5 to Jul. 27, 2019)
IN AND OUT OF SASKATCHEWAN
-
- Pat Adams
10:00 am Any Morning During the First 10 Days of New Spring Growth in Saskatchewan, 1983
-
- Ryan Arnott
Emma Lake Letter, 2001
-
- Dagmara Genda
Limp Landscape, 2010
-
- Edward Poitras
Offensive/Defensive, 1988
-
- 8** SÂKÊWÊWAK ARTISTS' COLLECTIVE IN PARTNERSHIP WITH NEUTRAL GROUND CONTEMPORARY ART FORUM, Regina, SK (Jun. 6 to Aug. 3, 2019);
CHAPEL GALLERY, North Battleford, SK (Sep. 13 to Oct. 20, 2019);
ART GALLERY OF SWIFT CURRENT, SK (Mar. 7 to May 3, 2020);
CATHERINE BLACKBURN: NEW AGE WARRIORS
-
- Catherine Blackburn
Armour, The Churchill Challenger, fwd. 2075, 2018
-
- Catherine Blackburn
The Churchill Challenger, 2018
-
- 1** MACKENZIE ART GALLERY, Regina, SK (Jun. 8, 2019 to Apr. 19, 2020)
WALKING WITH SASKATCHEWAN
-
- McGregor Hone
By the Radio, 1950
-
- ESPLANADE ARTS AND HERITAGE CENTRE, Medicine Hat, AB (Jun. 8 to Aug. 3, 2019)
TERRESTRIAL BEINGS
-
- Zachari Logan
Wildman 3, 2013
-
- MACKENZIE ART GALLERY, Regina, SK (Jun. 8 to Oct. 23, 2019)
VICTOR CICANSKY: THE GARDENER'S UNIVERSE
-
- Victor Cicansky
The Pantry Shelf, 1979
-
- 4** CITY OF REGINA, SK (Jun. 12 to Sept. 17, 2019)
City Hall, lobby
-
- Paula Cooley
Lucent, 2014
-
- MINISTRY OF CENTRAL SERVICES, La Ronge, SK (Jun. 21, 2019 to Jun. 20, 2021)
Mistastinihik Place, lobby
-
- William Hazzard
Long-Eared Owl, 1977
-
- Roger Jerome
2nd Stage Maquette – Northern Traditions and Transition, 2007
-
- Chris St. Amand
Portage (SK Centennial Maquette), 2005
-
- UKRAINIAN MUSEUM OF CANADA, Saskatoon, SK (Oct. 25, 2019 to Feb. 15, 2020)
MICHAEL HOSALUK: FROM THE GARDEN
-
- Michael Hosaluk
Bird Cabinet, 1995
-
- 3** MINISTRY OF JUSTICE, Saskatoon, SK (Nov. 1, 2019 to Aug. 31, 2020)
Court of Queen's Bench, lobby
-
- John Henry Fine Day and Sean Woodruff Whalley
Somewhere in Between #3, 2005-2006
-
- 9** ART GALLERY OF REGINA, SK (Dec. 12, 2019 to Feb. 22, 2020)
TODD GRONSDAHL: THE SASKATCHEWAN MARITIME MUSEUM
-
- Todd Gronsdahl
G.A.S.P.R., 2014
-
- 6** CITY OF SASKATOON, SK (Jan. 21, 2020 to Jan. 20, 2025)
Jump located outside the Frances Morrison Library
Youth Gates located on 23rd Street E
-
- Don Foulds
Youth Gates, 1992
-
- Brian Newman
Jump, 1972
-
- 5** MACKENZIE ART GALLERY, Regina, SK (Jan. 24 to May 15, 2020)
ERIN GEE: TO THE SOOE
-
- Erin Gee
Larynx 3, 2014
-
- 7** CITY OF REGINA, SK (Feb. 3 to Jul. 30, 2020)
City Hall, lobby
-
- Alison Norlen
luna (rollercoaster), 2013
-
- 2** MOOSE JAW MUSEUM AND ART GALLERY, SK (Feb. 6 to Aug. 30, 2020)
ROBERT FROESE: MEASURED COMPOSITION
-
- Robert Froese
Twelve Tone Study, 2018
-
- OTTAWA ART GALLERY, ON (Feb. 8 to Jul. 26, 2020)
RUSSELL YURISTY: THE INSIDE OF ELEPHANTS AND ALL KINDS OF THINGS
-
- Russell Yuristy
Homecoming '71, 1971
-
- Russell Yuristy
Work in Progress – My Farmer Brother and Me, Spring '78, 1976-1978
-
- LA TROUPE DU JOUR, Saskatoon, SK (Feb. 11, 2020 to Feb. 10, 2021)
-
- Otto Rogers
Migration No. 2, 1958
-
- Photos courtesy of SK Arts Permanent Collection



In Memory

Donna Caruso was passionate about films. She worked with the Saskatchewan Lung Association on her first full-length documentary, *Chasing the Cure*, which chronicled the Fort Qu'Appelle Sanatorium and the early days of the fight against tuberculosis. She was also a talented writer, penning *Journey without a Map: Growing Up Italian*, an award-winning memoir.

Kenneth Chesko founded the Regina Guild of Folk Music, the first of its kind in Western Canada, helping it evolve into the Regina Folk Festival over the years. He played and toured with numerous bands, including for more than 30 years with the group Summit. He also taught music and was involved in creating jingles for film and video scores.

Christa Donaldson was passionate about art and creativity. She worked and studied in Canada and the United States, sharing her love of art with youth and others. Her career at the Neil Balkwill Civic Arts Centre, Regina International Children's Festival and Regina Plains Museum garnered her much respect in the arts community. She received numerous awards, including a YWCA Women of Distinction Award.

Bruce Ferguson was recognized internationally as an innovative curator, writer and academic leader. He was widely influential in the field of the contemporary arts and identified many important artists in the early stages of their careers. He served as President of Otis College of Art and Design, Los Angeles; Founding Director of Arizona State University's F.A.R.; and Dean of the School of Arts at Columbia University.

Leon Herperger was not classically trained, but there wasn't an instrument he couldn't play or teach to someone else. He started with guitar and then moved on to

the double bass, playing in the South Saskatchewan Youth Orchestra, alongside the Regina Symphony, while he was in high school. He played in several bands over the years and influenced many other musicians.

Bob Klassen performed in numerous bands and groups throughout his professional music career, including the Saskatoon Symphony Orchestra, Saskatoon Philharmonic Orchestra, Bridge City Dixieland Jazz Band, Saskatoon Hobby Band, Don Watson Octet and Saskatoon Klezmer Band. His great love was jazz, and he made a considerable contribution to the Saskatoon jazz community as a mentor, leader and musician.

Bill Klebeck was a writer and lawyer from Wynyard. He published with Coteau Books and ThistleDown Press and was one of the original members of the Poets Coterie. He served as president of SaskCulture's predecessor, the Saskatchewan Council of Cultural Organizations, and as a member of the SK Arts Board of Directors.

Luella Newman believed strongly in the power of reading to change lives. She loved children's literature and was co-owner of the Children's Corner (Reader's Corner) Bookstore in Regina for 17 years. She was an active volunteer with many organizations, such as Coteau Books, the Saskatchewan Book Awards and the Lifelong Learning Centre book sale.

Darren Okemaysim was a Cree language teacher (or as he called himself, a "Cree-ture"). He is remembered for his laughter, humour and passion for language and culture. One of the agencies he supported was SaskCulture, where he served as a cultural advisor and volunteer funding assessor for more than a decade.

Brandon Parfitt began his theatre journey in high school in Yorkton. At the University of Saskatchewan, he switched majors from computer science to theatre and fell in love with design. In 2019 he worked for Shakespeare on the Saskatchewan. He enjoyed lighting and set design, but his passion was in writing and directing his own plays.

Otto Rogers was a well-known painter and sculptor. Born in Kerrobert, he studied at Saskatoon Teachers' College with Wynona Mulcaster and earned a bachelor's and master's degree in art from the University of Wisconsin. He was a mentor to many, teaching art at the University of Saskatchewan for almost 30 years. His work is held in more than 30 public collections, including that of SK Arts.

Lorraine Standing, of the Wahpeton Dakota Nation, engaged in the art form of storytelling, because it helped her to reaffirm and share the cultural stories she grew up with as the daughter of Nakota-, Anishnabe- and Cree-speaking parents. Her goal in storytelling was to share how life was prior to her attending residential school and to help other Indigenous people and youth learn cultural practices.

Noel Starblanket, of the Star Blanket First Nation, motivated youth to believe in themselves, get a sound education and to pursue sport, culture, language and fine arts. He spent decades learning about Indigenous spirituality from elders and eventually became involved in education, serving as an elder-in-residence, teaching Indigenous history and worldview at 50 public schools across Regina and working with the University of Regina's Office of Indigenousization.

Gordon Staseson was best known for his work in the Regina sports community, but he also made major contributions to the arts community, raising funds for numerous initiatives and causes, including the MacKenzie Art Gallery. He was recognized with an honorary doctorate from the University of Regina and was appointed a member of the Saskatchewan Order of Merit and the Order of Canada.

Trudy Stewart was an award-winning filmmaker from the Flying Dust First Nation who also worked at Mispon: A Celebration of Indigenous Filmmaking. She was a central figure in documenting efforts to protect and commemorate the Regina Indian Industrial School cemetery and in gathering statements from residential school survivors for the Truth and Reconciliation Commission of Canada.

Simon Streatfeild made a significant impact on the classical music scene in Canada and beyond in his nearly seven-decade-long career. He was conductor and director of the Regina Symphony Orchestra and the Quebec Symphony Orchestra in the 1980s and served as a guest conductor of numerous orchestras in Canada and around the world.

Clifford Wiens was a distinguished architect born near Glen Kerr. He studied painting and agriculture before graduating with his degree in architecture and design. He was a contemporary of the Regina Five, and his work was part of a continuing conversation with artists and makers. His well-known designs include the University of Regina Heating and Cooling Plant and the CBC Building on Broad Street in Regina.

Strategic Directions

Late in 2018/19, our Board met to begin a planning process. Because so many of the Board members were brand new, they decided not to articulate a full strategic plan at that time. Instead they developed a list of strategic directions to guide our work. SK Arts is very pleased to report the progress that we made towards those strategic directions in 2019/20.

Reaffirm the Value of the Individual Artist

- increased the level of funding to our Independent Artists program by almost 30% – SK Arts was able to award 26 additional IA grants in 2019/20
- established means to purchase a major work annually for the Permanent Collection
- refined our collection of statistical information, so that we could track the manner in which our grants were supporting the work of the province's individual artists

"This week, I focused on writing, and being away in new surroundings sparked my creativity. A huge thank you to the...Independent Artists grant program. Coming home tonight with my heart, mind, and spirit full." – Ryan Hicks, musician

Provide Access

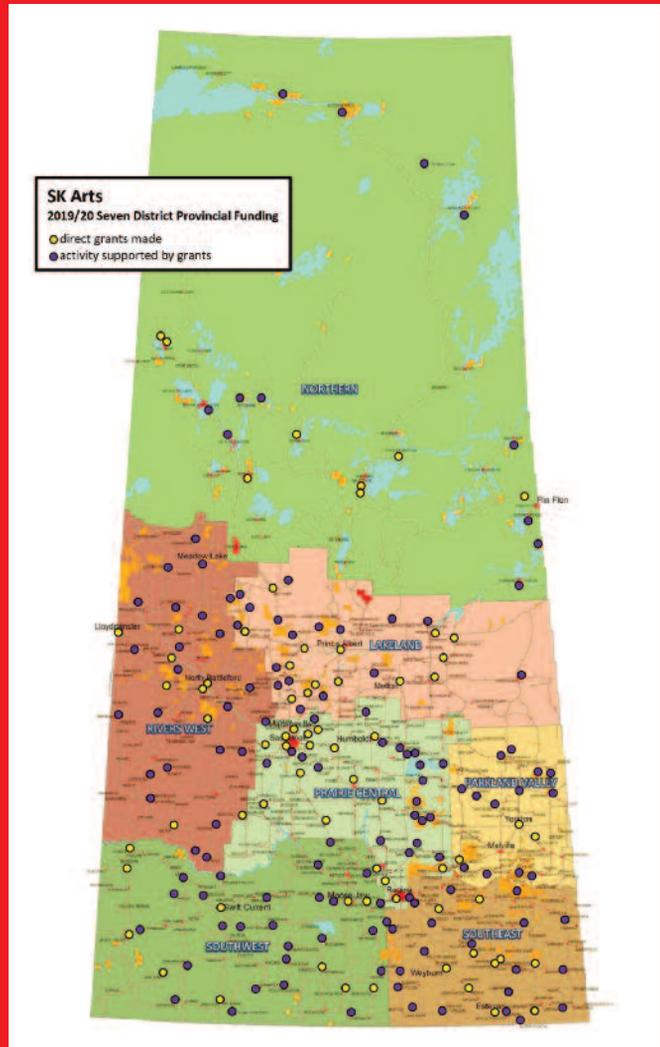
- launched Accessibility Fund, with monies available for both Access Support and Project Support
- refined our definition of "professional artist" to make sure that definition did not exclude any marginalized peoples
- more than 50% of Micro-Grant Program grantees represented first-time recipients
- SK Arts funding impacted more than 200 communities all around the province – number of communities in which direct grants were received increased by more than 15%

"Many people with chronic illness face barriers like higher costs of living and non-flexible timelines of... professional arts careers, since things like stress can cause health conditions to flare. There are so many more disabled stories waiting to be heard, and we need to find those voices." – Carla Harris, writer

Champion the Arts

- conducted communications audit to ensure that our work celebrated the stories of Saskatchewan artists and arts organizations
- more than 90% of self-generated social media stories spoke of the community – less than 10% were used to promote SK Arts activities

"Thank you for hosting the Saskatchewan Arts Awards, which celebrates the rich and inspiring artistic landscape of Saskatchewan."
– Risa Payant, Common Weal Community Arts



Build a Resilient Agency

- codified agency processes related to Board self-assessment, review of CEO performance, staff engagement, collection of metrics
- developed three new partnerships that brought additional revenue into SK Arts

"It's important to honour our heritage of more than 70 years, but also to build new processes that will ensure the health of SK Arts for the next 70."
– Jason Aebig, Chair

Grants & Funding



Grants & Funding

Opposite: Maia Stark
Despite Everything, 2019
gouache on panel

Photo courtesy of the artist

ARTISTS IN COMMUNITIES

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

17 Wing Detachment Dundurn	Micro-Development	Dundurn	1,000
25th Street Theatre Centre Inc. Hale, Laura	Projects	Saskatoon	10,000
Art Gallery of Swift Current Profit, Shon	Residencies	Swift Current	45,000
asokan Project Camps Nordstrom, Alexandra	Projects	Battleford	10,000
Big River Métis Local #59 Mclean, Shannon	Projects	Big River	10,000
Broadway Business Improvement District Pershcke, Kurt	Projects	Saskatoon	5,000
Camp fYrefly Saskatchewan West, Devin	Projects	Saskatoon	9,000
Collectif Sans-atelier Mackasey, Michèle	Residencies	Saskatoon	46,500
Creative City Centre Inc. King, Karlie	Projects	Regina	10,000
Creative Options Regina, Inc.	Micro-Development	Regina	1,000
Dunlop Art Gallery MacDonald, Logan	Projects	Regina	10,000
Dureault, Mitchell	Micro-Development	Regina	1,000
Eastend Historical Museum & Cultural Centre Jensen, Trea	Projects	Eastend	10,000
Eden Care Communities Foundation Inc. Wensel, Misty	Projects	Regina	9,781
Ells, Chrystene	Micro-Development	Regina	1,000
Free Flow Dance Theatre Company Litzenberger, Shannon	Projects	Saskatoon	10,000
Gauvin, Vanessa	Micro-Development	Swift Current	1,000
Girls Rock Camp Saskatoon Doyle, Eliza Mary	Projects	Saskatoon / Stanley Mission	10,000
Hume, Diana	Micro-Development	Creelman	1,000
L'Association francosaskoise de Zenon Park Inc.	Micro-Development	Zenon Park	903
Northern Saskatchewan International Children's Festival Inc. Hosaluk, Laura	Projects	Saskatoon	6,000
Prairie Sculptors' Association Manitou Beach Recreation Board	Projects	Saskatoon / Manitou Beach	10,000
Regina Folk Festival Inc. Nash, Megan and Jenna	Projects	Regina	10,000
Regina intersectoral Partnership, The (TRiP) Clinton Ackerman Music	Projects	Regina	10,000
Santa Maria Senior Citizens Home	Micro-Development	Regina	990

Santa Maria Senior Citizens Home Goretzky, Barbara	Projects	Regina	10,000
Saskatchewan Council for International Cooperation (SCIC), The Alvarez, Kris	Projects	Regina	9,900
Saskatoon Industry Education Council Al-Katib, Muveddet	Projects	Saskatoon	10,000
Shift Development	Micro-Development	Saskatoon	1,000
Stanley Mission First Nation Doyle, Eliza Mary	Residencies	Stanley Mission / Asquith	46,500
Thorburn, Crystal	Micro-Development	Assiniboia	948
Town of Lumsden	Micro-Development	Lumsden	990
UR Pride Centre for Sexuality & Gender Diversity Inc. Ruddy, Evie	Projects	Regina	10,000
Wild About Saskatoon NatureCity Festival Hale, Laura	Projects	Saskatoon	10,000
Wolseley Public Library	Micro-Development	Wolseley	1,000

ARTISTS IN SCHOOLS

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

Argyle Elementary School Clinton Ackerman Music	Projects	Regina	5,103
Bishop James Mahoney High School	Micro-Development	Saskatoon	1,000
Bishop Lloyd Middle School	Micro-Development	Lloydminster	1,000
Brightwater Science, Environmental, and Indigenous Learning Center	Micro-Development	Grandora	1,000
Cando Community School	Micro-Development	Cando	1,000
Chief Gabriel Cote Education Complex Yuzicapi, Holly	Projects	Kamsack / Cote FN	10,000
Christ the King School Fidelak, Terri	Projects	Regina / Shaunavon	10,000
Churchill Community High	Micro-Development	La Ronge / Kitsakik FN	1,934
Clearwater River Dene School	Micro-Development	Clearwater River Dene Nation	1,684
Dene High School	Micro-Development	La Loche	1,000
Dinsmore Composite School	Micro-Development	Dinsmore	1,000
E.D. Feehan Catholic High School	Micro-Development	Saskatoon	1,000
E.S. Laird Middle School	Micro-Development	Lloydminster	1,000
École canadienne française – Pavillon Gustave Dubois	Micro-Development	Saskatoon	1,000
École Dundonald School Dorion, Leah	Projects	Saskatoon	10,000

Grants & Funding

École Lumsden Elementary School	Micro-Development	Lumsden	962
École St. Mother Teresa School	Micro-Development	Saskatoon	1,000
École Monseigneur de Laval – Pavillon secondaire des Quatre Vents	Micro-Development	Regina	1,000
École Wascana Plains Elementary School Dotson, Allan	Projects	Regina	10,000
Ernest Lindner School	Micro-Development	Saskatoon	1,000
Eston Composite School	Micro-Development	Eston	1,000
F.W. Johnson Collegiate Yuzicapi, Holly	Projects	Regina / Piapot	9,547
Good Spirit School Division	Micro-Development	Yorkton	1,000
Gordon Denny Community School	Micro-Development	Air Ronge	1,000
Keethanow Elementary School	Micro-Development	Stanley Mission	1,000
King, Karlie	Micro-Development	Regina	987
Living Sky School Division No. 202	Micro-Development	North Battleford / Medstead	1,000
Living Sky School Division No. 202 Macnab, Bonny	Projects	North Battleford / Medstead	10,000
Midale Central School Missoula Theatre Group	Projects	Midale	6,600
Minahik Waskahigan Elementary School	Micro-Development	Pinehouse Lake	1,000
Mistawasis Nehiyawak High School	Micro-Development	Leask	1,000
Mistawasis Nehiyawak High School Moffatt, Kris	Projects	Leask	10,000
North Park Wilson School Bernbaum, Joel	Projects	Saskatoon	10,000
Prairie Sky School	Micro-Development	Regina	756
Regina Catholic School Division	Micro-Development	Regina	1,000
Rhoda Hardlotte Memorial Keethanow High School	Micro-Development	Stanley Mission	1,415
St. Michael Community School	Micro-Development	Regina	1,000
Stoughton Central School	Micro-Development	Stoughton	1,000
Thomson Community School Perry, Chanz	Residencies	Regina	39,432
Vibank Regional School	Micro-Development	Vibank	1,000
Warman High School Keighley, Ray	Residencies	Warman	39,433
Westmount Community School Gomez, Felipe	Projects	Saskatoon	7,700
Westview Public School	Micro-Development	Prince Albert	1,000
Winston Knoll Collegiate Ells, Chrystene	Residencies	Regina	39,432

INDEPENDENT ARTISTS

Abrupt Dystopia	Music	Regina	4,000
Allard, Mark	Multidisciplinary	Saskatoon	7,000
Anderson, Bruce	Visual	Regina	9,000
Anderson, Charles	Literary	Regina	10,000
Atkins, Amalie	Visual	Saskatoon	15,500
Ba, Flany	Dance	Regina	2,000
Bates-Hardy, Courtney	Literary	Regina	1,740
Benjamin, Paul	Music	Saskatoon	4,400
Bernbaum, Joel	Multidisciplinary	Saskatoon	5,000
Bernbaum, Joel	Theatre	Saskatoon	5,000
Billings, Terry	Media Arts	Saskatoon	6,000
Billingsley, Alyssa	Theatre	Saskatoon	1,309
Bird, Keith	Visual	Regina	18,000
Blom, Monique	Multidisciplinary	Waldheim	10,000
Bonetto, Estelle	Visual	Regina	5,060
Bonneau, Devon	Theatre	Regina	2,000
Bradford, Michael	Literary	Saskatoon	16,000
Bundon Pfeifer Henderson	Theatre	Regina	12,000
Burke, Kelley Jo	Theatre	Regina	7,000
Burnt Thicket Theatre	Theatre	Saskatoon	5,000
Campbell, John	Visual	Regina	7,500
Carriere, Kenneth	Literary	Air Ronge	7,500
Chabros, Diana	Visual	Val Marie	5,000
Checkley, Shauna	Literary	Regina	3,000
Coffin, Caitlin	Dance	Regina	4,997
Cowan, Hilarey	Multidisciplinary	Regina	7,500
Cummings Truszkowski, Sarah	Visual	Regina	1,500
Deaf Crows Collective	Theatre	Regina	9,000
Elixir Ensemble	Music	Riverside Estates	7,814
Emel, Tod	Visual	Saskatoon	18,000
Epp, Carole	Visual	Saskatoon	7,771
Exclamation Productions	Theatre	Regina	1,750
Favel, Floyd	Multidisciplinary	Paynton	5,751
Fletcher, Étienne	Music	Regina	7,500
Fortier, Zoe	Multidisciplinary	Saskatoon	6,000
Francis, Jaron	Theatre	Saskatoon	2,750
Froese, Robert	Visual	Moose Jaw	15,000
Garneau, David	Visual	Regina	5,000
Gebremichael, Elsa	Music	Saskatoon	10,000
Gereaux, Tara	Literary	Regina	7,369

Grants & Funding

Budgell-Eaglespeaker, Forrest Scott	Music	Saskatoon	7,500
Cameron, Howard	Multidisciplinary	Duck Lake	7,500
Campbell, Tara	Visual	Saskatoon	6,725
Candline, Randi	Visual	Saskatoon	6,500
Cuthand, Shawn	Multidisciplinary	Saskatoon	7,500
Daniels, Carol	Literary	Regina Beach	3,000
Deiter, Christine	Multidisciplinary	Balcarres	7,500
Dorion, Leah	Visual	Prince Albert	7,500
Favel, Floyd	Literary	Paynton	10,000
Janvier, Bobby	Visual	La Loche	6,370
Jodoin, Berkley	Music	Leader	7,500
Johnson, Omar	Music	Regina	7,500
Kozak, Kathryn	Visual	Creighton	7,300
Lavallee, Terri	Multidisciplinary	Saskatoon	4,500
McArthur, Robert	Music	Carlyle	7,500
Nordstrom, Alexandra	Multidisciplinary	Battleford	7,500
Pewapsonias, Janelle	Literary	Paynton	7,500
Poitras-Jarrett, Phyllis	Visual	Regina	7,500
Pooyak, Roberto	Music	Saskatoon	7,500
Sanger, Joslin	Music	Saskatoon	7,500
Standing, Cyrus	Multidisciplinary	Saskatoon	4,488
Standing, Lorraine	Multidisciplinary	Saskatoon	7,500
Thunderchild, Richard	Visual	Spiritwood	6,800
Tienkamp, Christine	Visual	St. Louis	7,500
Tootoosis, Shelly	Visual	Cut Knife	7,500

MICRO-GRANT PROGRAM

25th Street Theatre Centre Inc.	Theatre	Saskatoon	2,000
Alvarez, Kris	Theatre	Regina	1,000
Arnal, Caitlin	Literary	Eastend	1,000
Ba, Flany	Dance	Regina	1,000
Baerwaldt, Wayne	Visual	Assiniboia	1,000
Baggett, Brian	Music	Fort Qu'Appelle	750
Bell, Darrell	Visual	Saskatoon	1,000
Berenbaum, Jenna	Theatre	Saskatoon	1,000
Bergbusch, Sarah	Theatre	Regina	1,000
Bernbaum, Joel	Theatre	Saskatoon	1,000
Blanchette, Cynthia	Visual	North Battleford	1,000
Bosiak, Charlene	Dance	La Ronge	631
Bourque, Marie-Véronique	Music	Regina	757
Bridges Art Movement	Visual	Saskatoon	2,000
Cafferata, Skyler	Music	Saskatoon	1,000
Campos, Yulissa	Theatre	Saskatoon	1,000
Coppens, Nathan	Theatre	Saskatoon	1,000

Corbett, Samuel	Music	Saskatoon	1,000
Craig Penner, Josephine	Dance	Regina	1,000
Creative City Centre Inc.	Literary	Regina	2,000
Daigneault, Nap	Visual	Beauval	1,000
Dale, Danielle	Visual	Saskatoon	1,000
Dancing Sky Theatre Inc.	Theatre	Meacham	2,000
Dekker Centre for the Performing Arts, The	Multidisciplinary	North Battleford	2,000
Dieter, Mark	Theatre	Balcarres	1,000
Dishaw, Jessie	Visual	Regina	1,000
Dunn, Shaunna	Multidisciplinary	Regina	1,000
Dussion, Mary	Multidisciplinary	Nipawin	1,000
Dynamic Video Imaging Corporation	Media Arts	Saskatoon	2,000
Ells, Chrystene	Media Arts	Regina	1,000
Erickson, Craig	Visual	Saskatoon	1,000
Evans, George	Music	Regina	1,000
FadaDance Troupe Inc.	Dance	Regina	2,000
Feheregyhazi, Andrei	Media Arts	Saskatoon	1,000
Free Flow Dance Theatre Company	Dance	Saskatoon	1,500
Friesen, Marcy	Visual	Carrot River	1,000
Garrys, The	Multidisciplinary	Saskatoon	2,000
Glenn, Allyson	Visual	Saskatoon	1,000
Godfrey Dean Art Gallery Inc.	Multidisciplinary	Yorkton	2,000
Gomez, Felipe	Music	Saskatoon	757
Grienke, Jennica	Theatre	Saskatoon	1,000
Grummett, S.E.	Theatre	Saskatoon	1,000
Gwepa	Dance	Regina	2,000
Hagel, Mandie	Literary	Regina	1,000
Haldoupis, Nicole	Literary	Saskatoon	1,000
Hale, Laura	Visual	Saskatoon	1,000
Harris, Carla	Literary	Regina	1,000
Henry, Hugh	Visual	Swift Current	1,000
Indigenous Poets Society	Literary	Paynton	2,000
Kloeble, Karla	Dance	Saskatoon	1,000
Körner, Miriam	Literary	Air Ronge	1,000
Kuse, Stephanie	Media Arts	Saskatoon	1,000
Kuz, Tessa	Dance	Regina	900
Kybalion Movement	Dance	Saskatoon	2,000
Kyuubi Culture	Visual	Saskatoon	2,000
Langwieser, Ruth	Visual	Estevan	973
Lebel, Emilie	Music	Saskatoon	929
Ledingham, Sandra Meryl	Visual	Saskatoon	1,000
Lepage, Mario	Music	St. Denis	1,000

Liu, Lin	Visual	Regina	757
Logan, Faith B.	Visual	Regina	1,000
Mappin, Miki	Dance	Saskatoon	1,000
Mathieu, Veronique	Music	Saskatoon	830
Maxwell, Aralia	Visual	Saskatoon	1,000
McFarlane, Melanie	Literary	Moose Jaw	1,000
McKay, Cameron	Visual	Saskatoon	1,000
Mendez, Edward	Theatre	Saskatoon	1,000
Mitchell, Terri-Lynn	Music	Saskatoon	1,000
Miyawata Culture Association Inc.	Visual	Paynton	2,000
Moose Jaw Museum & Art Gallery	Visual	Moose Jaw	2,000
Muirhead, Laurie	Literary	Shellbrook	500
Nuit Blanche Regina Arts Festival Inc.	Multidisciplinary	Regina	2,000
Pantel, Rowan	Multidisciplinary	Saskatoon	1,000
Paquet, Daniel	Visual	Regina	1,000
PAVED Art + New Media	Media Arts	Saskatoon	2,000
Peters, Charles	Theatre	Saskatoon	700
Pettigrew, Laura	Music	Regina	1,000
Phelps Bondaroff, Amber	Visual	Regina	1,000
Podiluk, Mike	Visual	Saskatoon	1,000
Pogorelova, Anya	Music	Saskatoon	631
Pshebylo, Mila	Visual	Saskatoon	1,000
Radiant Press	Literary	Regina	2,000
Ramsay, Jessica	Music	Regina	1,000
Regina Symphony Orchestra Inc.	Music	Regina	2,000
Rock My Gypsy Soul Music Festival	Music	Prince Albert	2,000
Rymestone	Music	Prince Albert	977
Saltzman, Vera	Visual	Fort Qu'Appelle	1,000
Sedgwick, Edward	Media Arts	Saskatoon	1,000
Sheikh, Sheheryar	Literary	Saskatoon	1,000
Silverthorne, Judith	Literary	Regina	1,000
Simon-Worobec, Hillary	Visual	Saskatoon	1,000
Skjeie, Cooper	Literary	Saskatoon	1,000
Staples-Jetko, Sandra	Media Arts	Regina	550
Stooshinoff, Alexander	Music	Saskatoon	1,000
Suchan, Paul	Music	Saskatoon	1,000
Syverson, Kyle	Dance	Saskatoon	1,000
Tenold, Darla	Literary	Saskatoon	858
These Young Hands	Music	Saskatoon	1,000
Vogel, Kristian	Music	Regina	1,000

Void Gallery	Visual	Saskatoon	2,000
Wilson, James (Nic)	Visual	Regina	1,000
Yokozawa Farquharson, Hanna	Visual	Saltcoats	1,000

PRINCE EDWARD ARTS SCHOLARSHIP

Albert, Isabella	Dance	Regina	800
Duval-Tyler, Madeline	Media Arts	Saskatoon	1,000
Froc, Benton	Music	Melfort	1,000
Hector, Eleanor	Music	Regina	2,500
Hepting, Finnian	Dance	Regina	2,500
Jungwirth, Jessica	Visual	Saskatoon	1,800
Mantyka, Drew	Theatre	Saskatoon	1,500
Merasty, Marcus	Dance	Prince Albert	2,500
Palaschuk, Brett	Dance	Regina	2,500
Rathgeber, Carolyn	Music	Regina	1,500
Ritter-Magot, Nathaniel	Dance	Regina	1,000
Sonntag, Mayson	Theatre	Regina	1,500
Tupper, Annika	Theatre	Saskatoon	1,000
Weger, Rebecca	Music	Regina	2,400
Wightman, Nevada	Media Arts	Davidson	1,500

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

AKA Gallery Inc.	Visual	Saskatoon	70,000
Allie Griffin Art Gallery	Visual	Weyburn	20,000
Art Gallery of Regina Inc.	Visual	Regina	45,580
Art Gallery of Swift Current	Visual	Swift Current	40,000
Articulate Ink Press Inc.	Visual	Regina	20,000
Buffalo Berry Press Inc.	Literary	Saskatoon	27,480
City of North Battleford Galleries	Visual	North Battleford	57,850
Common Weal Community Arts Inc.	Multidisciplinary	Regina	142,200
Community Radio Society of Saskatoon Inc.	Media Arts	Saskatoon	20,000
Coteau Books	Literary	Regina	133,620
Creative City Centre Inc.	Multidisciplinary	Regina	20,000
Curtain Razors Inc.	Theatre	Regina	20,000
Dancing Sky Theatre Inc.	Theatre	Meacham	87,940
Deaf Crows Collective	Multidisciplinary	Regina	17,000
Dunlop Art Gallery	Visual	Regina	111,800
Estevan Art Gallery & Museum	Visual	Estevan	44,000
FadaDance Troupe Inc.	Dance	Regina	22,000
Free Flow Dance Theatre Company	Dance	Saskatoon	20,000
Friends of the Broadway Theatre Inc.	Multidisciplinary	Saskatoon	50,500
Globe Theatre Society	Theatre	Regina	238,930

Grants & Funding

Godfrey Dean Art Gallery Inc.	Visual	Yorkton	49,000
Gordon Tootoosis Nikāniwin Theatre	Theatre	Saskatoon	56,500
Indigenous Peoples Artist Collective of Prince Albert Inc.	Multidisciplinary	Prince Albert	34,000
JackPine Press Inc.	Literary	Saskatoon	23,630
Kenderdine Art Gallery	Visual	Saskatoon	32,760
La Troupe du Jour Inc.	Theatre	Saskatoon	79,000
Last Mountain Lake Cultural Centre Inc.	Visual	Regina Beach	20,000
Listen to Dis' Community Arts Organization Inc.	Theatre	Regina	17,000
MacKenzie Art Gallery Inc.	Visual	Regina	161,620
Mann Art Gallery Inc., The	Visual	Prince Albert	63,000
Moose Jaw Museum & Art Gallery	Visual	Moose Jaw	102,120
Neutral Ground Inc.	Visual	Regina	95,000
New Dance Horizons Inc.	Dance	Regina	82,000
On the Boards Staging Company, Inc.	Theatre	Saskatoon	29,950
PAVED Art + New Media	Media Arts	Saskatoon	138,980
Persephone Theatre	Theatre	Saskatoon	230,000
Regina Symphony Orchestra Inc.	Music	Regina	197,440
Remai Modern	Visual	Saskatoon	213,750
Sage Hill Writing Experience Inc.	Literary	Regina	86,780
Sākēwēwak First Nations Artists' Collective Inc.	Multidisciplinary	Regina	68,100
Saskatchewan FilmPool Cooperative	Media Arts	Regina	102,000
Saskatchewan Playwrights Centre Inc.	Theatre	Saskatoon	50,640
Saskatoon Jazz Society Inc.	Music	Saskatoon	29,950
Saskatoon Opera Association	Music	Saskatoon	30,000
Saskatoon Symphony Society	Music	Saskatoon	150,000
Southwest Cultural Development Group Inc.	Multidisciplinary	Swift Current	20,000
Station Arts Centre Cooperative	Multidisciplinary	Rosthern	20,000
Sum Theatre Corp.	Theatre	Saskatoon	30,200
Thistledown Press Ltd.	Literary	Saskatoon	128,840
Tonight It's Poetry Performance Series Inc.	Literary	Saskatoon	20,000
Wide Open Theatrical Escapades Inc.	Theatre	Saskatoon	20,000

SASKFESTIVALS

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

25th Street Theatre Centre Inc.	Multidisciplinary	Saskatoon	38,000
Ānskohk Aboriginal Writers' Circle Inc.	Literary	Saskatoon / Prince Albert / Ile-à-la- Crosse / La Loche	16,000

Association of Manitou Arts & Cultures Inc.	Multidisciplinary	Manitou Beach	7,995
Bengough Municipal Arts Council Inc.	Music	Bengough	25,000
Cathedral Area Community Association	Multidisciplinary	Regina	10,000
Country at the Creek Music Fest Inc.	Music	Big River	2,000
Cultural Festivals	Multidisciplinary	Swift Current	30,000
Farm Fest Terre Ferme Festival Ltd.	Music	Regina / Willow Bunch	7,000
Fédération des Francophones de Saskatoon	Media Arts	Saskatoon	10,000
Flamenco Borealis	Multidisciplinary	Saskatoon	8,000
Holy Guacamole Dance Festival	Dance	Martensville	8,000
John Arcand Fiddle Fest Inc.	Multidisciplinary	Saskatoon / Windy Acres	21,000
Library Services for Saskatchewan Aboriginal Peoples Inc.	Literary	La Ronge	10,000
Manitou Boogaloo	Multidisciplinary	Saskatoon / Manitou Beach	7,000
Miyawata Culture Association Inc.	Theatre	Paynton / Poundmaker FN	8,000
Ness Creek Cultural and Recreational Society, Inc.	Music	Saskatoon / Big River	50,000
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	Music	Saskatoon / Big River	20,000
Northern Saskatchewan International Children's Festival Inc.	Multidisciplinary	Saskatoon	40,000
Nuit Blanche Regina Arts Festival Inc.	Multidisciplinary	Regina	7,000
Nuit Blanche Saskatoon Contemporary Arts Festival Inc.	Visual	Saskatoon	11,000
One Take Super 8 Event	Media Arts	Saskatoon	5,575
Oxbow Arts and Cultural Committee Inc.	Music	Oxbow	2,500
Prairie New Music Festivals Inc.	Music	Saskatoon	10,000
Queer City Cinema Inc.	Multidisciplinary	Regina	30,000
Regina Blues Association	Music	Regina	8,000
Regina Chamber Music Festival	Music	Regina	8,000
Regina Folk Festival Inc.	Music	Regina	85,000
Regina Highland Festival Association Inc.	Music	Regina	3,815
Regina International Open Theatre Society	Theatre	Regina	10,000
Regina Jazz Society Inc.	Music	Regina	8,000
Regina Pride Inc.	Multidisciplinary	Regina	8,000
Ritornello Chamber Music Festival	Music	Saskatoon	8,000

Rock My Gypsy Soul Music Festival	Music	Prince Albert	7,000
Saskatchewan Festival of Words Inc.	Literary	Moose Jaw	45,000
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	70,000
Saskatoon Jazz Orchestra	Music	Saskatoon	10,000
Saskatoon Poetic Arts Festival	Multidisciplinary	Saskatoon	7,500
Shakespeare on the Saskatchewan Festival Inc.	Theatre	Saskatoon	86,000
Short Cuts Festival Inc.	Theatre	Saskatoon	10,000
Swamp Fest Inc.	Multidisciplinary	Regina	6,000
Unheard Sound Collective	Media Arts	Saskatoon	7,050
Vertigo Series, The	Literary	Regina	10,000
Word on the Street Saskatoon Inc., The	Literary	Saskatoon	8,000
Yorkton Film Festival	Media Arts	Yorkton	53,000

LOTTERY FUNDING

SK Arts was provided with lottery funding from the Sask Lotteries Trust Fund for Sport, Culture and Recreation totaling \$1,930,000 in 2019/20. Of this, \$135,000 was allocated towards program delivery, and \$15,000 was allocated for administrative support of SaskCulture's Creative Kids program. The remaining funds were expended as follows.

Description	Lottery \$	Other \$	Total (per listing)
Artists in Schools / LIVE Arts Grant Fund	285,000	61,995	346,995
Artists in Communities Grant Fund	339,000	512	339,512
Gallery Grant Fund	300,000	478,210	778,210
Media Arts Grant Fund	250,000	156,480	406,480
Festivals Grant Fund	606,000	236,435	842,435
Totals	1,780,000	933,632	2,713,632

Notes

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



SASK LOTTERIES

The Artists in Communities, Artists in Schools, and SaskFestivals programs, in addition to certain galleries and media arts organizations supported under PAOP, are supported with funds from Sask Lotteries. These programs are operated through SK Arts' agreement with SaskCulture Inc. SK Arts is grateful for our ongoing partnership with SaskCulture and the support that relationship brings to our work.

Read stories about the work supported through these programs on pages 8, 17, 18, 24, 25, 26, 28, 33 and 35 of this report.

Peer Reviewers

ARTISTS IN COMMUNITIES AND ARTISTS IN SCHOOLS

Randi Candline
Cristin Dorgan Lee
Felipe Gomez
Adam Martin
Rowan Pantel
Zoey Roy
Sophia Yannitsos

INDEPENDENT ARTISTS

Dance, Theatre, Multidisciplinary

Kathryn Bracht
David Granger
Carol Greyeyes
Troy Gronsdahl
Lina Kazan
Terrance Littlelent
Krystle Pederson
Nathen Wahl

Literary

Beverley Brenna
Tenille Campbell
Tara Gereaux
Ibi Kaslik
Elizabeth Phillips
Adam Pottle
Sue Stewart

Media Arts

Larry Bauman
Marjorie Beaucage
Sande Moore
Anand Ramayya
Ania Slusarczyk
Brian Stockton

Music

John Antoniuk
Melissa Gan
Gordon Gerrard
Dale MacArthur
Lenore Maier
Andrea McCulloch

Visual

Tod Emel
David Garneau
Jean-Sébastien Gauthier
Marsha Kennedy
Karlie King
Vera Saltzman

INDIGENOUS/MÉTIS ART AND ARTISTS / INDIGENOUS PEOPLES ART AND ARTISTS

Tara Campbell
Doug Cuthand
Sherry Farrell Racette
Tracey George Heese
Mika Lafond

PRINCE EDWARD ARTS SCHOLARSHIP

Marcel Petit
Ray Stephanson
Misty Wensel

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

Jan Allen
Renelta Arluk
Alexandra Badzak
Franco Boni
Patricia Fraser
Elwood Jimmy
Kathryn Laurin
Margaret Reynolds
Jennifer Smith
Su Ying Strang
Gregory Younging

SASKATCHEWAN ARTS AWARDS

Alan Long
Kevin McKenzie
Elizabeth Phillips
Tara Semple

SASKFESTIVALS

Michel Boutin
Adriana Chartrand
Kerry Clarke
Charlene Diehl
David Kerr (DK)
Tara Dawn Solheim
Paul Suchan

Financials



Opposite: Catherine Blackburn
The Churchill Challenger, 2018
Edition: 1/1
inkjet on dibond

Photo: Tenille Campbell

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

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

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

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

On behalf of management:



Michael Jones
Chief Executive Officer



INDEPENDENT AUDITOR'S REPORT

To: The Members of the Legislative Assembly of Saskatchewan

Opinion

We have audited the financial statements of Saskatchewan Arts Board, which comprise the statement of financial position as at March 31, 2020, and the statements of operations and accumulated surplus, changes in net financial assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of Saskatchewan Arts Board as at March 31, 2020, 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.

Basis for Opinion

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

Other Information

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

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

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

We have nothing to report in this regard.

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

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

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

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

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

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

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



Regina, Saskatchewan
June 23, 2020

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

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

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

www.auditor.sk.ca

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

	2020	2019
Financial Assets		
Cash (Note 15)	\$ 2,325,585	\$ 2,232,784
Accounts receivable	28,931	19,635
Investments (Note 4, 10 and 11)	6,060,475	6,401,491
	8,414,991	8,653,910
Liabilities		
Accounts payable		
Grants payable	1,085,700	927,106
Accrued employee benefits payable	70,082	49,952
Other	38,379	91,327
Deferred revenue (Note 19)		
Permanent Collection fees	24,146	27,179
Other	10,875	20,875
	1,229,182	1,116,439
Net financial assets (Statement 3, Note 17)	7,185,809	7,537,471
Non-Financial Assets		
Prepaid expenses	40,376	44,624
Tangible capital assets (Note 14)	307,945	314,536
	348,321	359,160
Accumulated surplus (Statement 2)	\$ 7,534,130	\$ 7,896,631
Accumulated surplus consists of:		
Operations	\$ 2,382,942	\$ 2,435,121
Endowment Fund (Note 10a)	5,151,188	5,461,510
	\$ 7,534,130	\$ 7,896,631

Contractual Obligations (Note 6)
 Contractual Rights (Note 7)
 Collections (Note 9)
 Contingent Liabilities (Note 13)

(See accompanying notes to the financial statements)

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

	2020 Budget (Note 22)		2020		2019
Revenues:					
Government of Saskatchewan General Revenue Fund	\$ 6,610,000		\$ 6,610,000		\$ 6,610,000
Contribution from SaskCulture Inc. (Note 20)	1,900,000		1,930,000		1,942,000
Other public revenue	49,900		49,900		94,811
Permanent Collection revenue	70,300		73,248		74,973
Other earned revenue	72,980		85,446		78,969
Investment income	236,000		(102,918)		471,194
Donations and sponsorships	95,000		133,745		76,430
	9,034,180		8,779,421		9,348,377
Expenses:					
Grants (Note 18)	6,357,095		6,270,907		6,137,045
Community outreach and services	215,280		225,976		256,552
Permanent Collection					
Purchases and donations (Note 9)	141,100		164,403		91,547
Permanent Collection costs	28,500		24,585		20,018
Program operating costs	1,146,984		1,068,241		1,092,005
General administration costs	1,395,134		1,387,810		1,378,310
	9,284,093		9,141,922		8,975,477
Annual (deficit)/surplus	(249,913)		(362,501)		372,900
Accumulated surplus, beginning of the year	7,896,631		7,896,631		7,523,731
Accumulated surplus, end of the year (Statement 1)	\$ 7,646,718		\$ 7,534,130		\$ 7,896,631

(See accompanying notes to the financial statements)

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

	2020 Budget (Note 22)		2020		2019
Net financial assets, beginning of the year	\$ 7,537,471		\$ 7,537,471		\$ 7,082,157
Annual (deficit)/surplus	(249,913)		(362,501)		372,900
Changes in prepaid expenses	-		4,248		6,427
Additions of tangible capital assets (Note 14)	(95,000)		(73,543)		(50,826)
Amortization (Note 14)	98,000		80,134		126,813
Changes in net financial assets during the year	(246,913)		(351,662)		455,314
Net financial assets, end of the year (Statement 1)	\$ 7,290,558		\$ 7,185,809		\$ 7,537,471

(See accompanying notes to the financial statements)

STATEMENT OF CASH FLOWS For the Year Ended March 31

Statement 4

	2020	2019
Cash flows (used in) operating activities:		
Cash receipts:		
Allocation from Government of Saskatchewan General Revenue Fund	\$ 6,610,000	\$ 6,610,000
Contribution from SaskCulture Inc. (Note 20)	1,930,000	1,942,000
Fees and other	277,902	393,916
Other contributions	30,010	52,866
	8,847,912	8,998,782
Cash disbursements:		
Grant and transfer disbursements	6,286,020	6,346,264
Salaries and benefits	1,585,338	1,592,972
Space and accommodation	340,617	333,704
Supplies and other	599,569	514,722
	8,811,544	8,787,662
Net increase in cash from operating activities	36,368	211,120
Cash flows (used in) capital activities:		
Additions to tangible capital assets	(76,858)	(48,234)
Net (decrease) in cash from capital activities	(76,858)	(48,234)
Cash flows from investing activities:		
Loan repayments	-	100,000
Proceeds from investments	133,291	119,882
Net increase in cash from investing activities	133,291	219,882
Net increase in cash for the year	92,801	382,768
Cash position, beginning of the year	2,232,784	1,850,016
Cash position, end of the year	\$ 2,325,585	\$ 2,232,784

(See accompanying notes to the financial statements)

NOTES TO THE FINANCIAL STATEMENTS March 31, 2020

1. PURPOSE AND AUTHORITY

The Saskatchewan Arts Board, now operating as SK Arts, was established pursuant to *The Arts Board Act*. It has been continued under *The Arts Board Act, 1997* (the Act). It provides funding and support to the arts for the benefit of all people in Saskatchewan. The Act continues the Saskatchewan Arts Board Fund through which all financial transactions are conducted which pertain to fulfilling the purposes of the agency as indicated in the Act.

2. SIGNIFICANT ACCOUNTING POLICIES

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

a) Collections

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

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

b) Tangible Capital Assets

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

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

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

c) Restricted Assets

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

d) Grant Expenses

Grants are expensed in the year in which they are budgeted and approved by the Board, the applicant has met the eligibility criteria, and the amount of the grant can be estimated.

e) Cash

Cash consists of interest-bearing money on deposit with the bank. The interest rate during the year was 1.24% to 1.95% (2019: 1.45% to 1.95%).

f) Use of Estimates

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

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

g) Revenues

Revenues are recognized as they are earned and measurable.

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

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

h) Investments

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

3. PENSION PLAN

Employees make contributions to the Public Employees' Pension Plan, a defined contribution plan. Funding requirements are established by *The Public Employees Pension Plan Act*. During the year, the employee contribution rate 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 \$97,060 (2019: \$106,775) and are included in Salaries and benefits in Note 8.

4. FAIR VALUE OF FINANCIAL INSTRUMENTS

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

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

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

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

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

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

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 2020, the Board convened review panels leading to the recommendation of 66 grants to be paid by partner organizations (2019: 44 grants).

Fees earned by the Board for assessment services are recorded as revenues. During 2020 the following assessment fees were recognized:

Client	2020	2019
SaskCulture Inc. (Note 20)	\$ 150,000	\$ 150,000
Access Copyright Foundation (ACF)	43,500	43,500
	\$ 193,500	\$ 193,500

6. CONTRACTUAL OBLIGATIONS

Operating lease

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

Fiscal Year	Operating Leases
2020/21	235,019
2021/22	204,196
2022/23	206,156
2023/24	182,733
2024/25	65,621

7. CONTRACTUAL RIGHTS

The Board has entered into contracts related to the art rental program that the Board expects to generate economic resources from in the form of future revenue in the amount of \$15,896 over the next three fiscal years. The Board has entered into one contract related to assessment services that the Board expects to generate economic resources from in the form of future revenue in the amount of \$21,750 in 2020/21.

8. EXPENSE BY OBJECT

	2020	2019
Grants	\$ 6,270,907	\$ 6,137,045
Community programs and services	414,964	368,117
Salaries and benefits	1,620,676	1,607,346
Operating costs	755,241	736,156
Amortization of tangible capital assets	80,134	126,813
Total expenses	\$ 9,141,922	\$ 8,975,477

9. COLLECTIONS

	2020	2019
Art	\$ 3,480,215	\$ 3,325,812
Archives	27,470	27,470
Permanent Collections	\$ 3,507,685	\$ 3,353,282

During the year, the Board purchased art objects totaling \$79,358 (2019: \$66,817) for the Permanent Collection. In addition, art objects of \$85,045 (2019: \$24,730) were donated to the Collection and art objects of \$10,000 (2019: \$800) were de-accessioned. In January 2002, the Permanent Collection was appraised by members of the Professional Art Dealers Association of Canada and assigned a value of \$2,903,173 on the basis of market value. In 2020, 37 objects (2019: 36 objects) were appraised at a value of \$60,710 (2019: \$200,925). With the addition of 2020 acquisitions and the items de-accessioned, the appraised value of the collection is increased to \$6,416,592 (2019: \$6,254,249). The remaining objects in the Collection will be appraised in due course.

10. INVESTMENTS

Rates of return are declared by the investment manager each quarter. Any earnings 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 (2019: \$0) to the Investment Fund and withdrew \$133,291 (2019: \$119,882).

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, 2019	Net change to capital	Earnings	Fees	Balance as at March 31, 2020
Designated assets:					
Fred Mennie Fund	\$ 45,880	\$ (1,500)	\$ (1,215)	\$ (285)	\$ 42,880
Prince Edward Arts Scholarship	46,562	(1,500)	(1,233)	(289)	43,540
Endowment Fund	5,461,510	(133,291)	(143,158)	(33,873)	5,151,188
Total restricted assets	5,553,952	(136,291)	(145,606)	(34,447)	5,237,608
Non-restricted assets	847,539	3,000	(22,445)	(5,227)	822,867
Total	\$ 6,401,491	\$ (133,291)	\$ (168,051)	\$ (39,674)	\$ 6,060,475

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:

	2020	Four-year annualized return
Actual (a)	(3.3%)	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 minimal credit risk from the potential non-payment of accounts receivable.

Credit risk within investments is primarily related to fixed income pooled funds. It is managed through the Board's investment policy that limits these fixed term investments to those of high credit quality (BBB is the minimum rating for bonds and the minimum quality rating of any short-term note is R-1 Low as rated by DBRS). The maximum credit risk the investments is exposed to at March 31, 2020 is limited to \$2.5 million (2019: \$2.5 million) which represents investment in bonds; and cash and cash equivalents.

b) Liquidity Risk

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

c) Market Risk

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

Interest rate risk

Investments are exposed to changes in interest rates in their fixed income investments. Duration is a measure used to estimate the extent that market values of fixed income instruments change with changes in interest rates. Using this measure, it is estimated that an increase of 100 basis points in interest rates would decrease net assets by \$0.17 million, representing 7.58% of the \$2.2 million fair value of fixed income investments.

Foreign exchange

Investments are exposed to changes in the U.S. dollar exchange through their U.S. Equities. Also, they are exposed to international currencies through their International and Emerging Markets Equities. As at March 31, 2020, the investments' exposure to U.S. Equities was 18.3% (2019: 19.0%), their exposure to International Equities was 17.5% (2019: 17.7%) and their exposure to Emerging Markets Equities was 2.5% (2019: 2.4%).

Equity prices

Investments are exposed to changes in equity prices in Canadian, U.S., international and emerging markets through their equity investments. Equities comprise 58.6% (2019: 61.7%) of the carrying value of the investments. The Investment Policy limits the investment in equities to no more than 25% of the total market value of the fund in any one index-defined corporate group.

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, 2020, 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	2020 Total	2019 Total
Opening costs of tangible capital assets	\$ 974,021	\$ 130,174	\$ 24,732	\$ 596,736	\$ 1,725,663	\$ 1,674,837
Additions during year	11,467	-	1,324	60,752	73,543	50,826
Disposals during year	(314,414)	(22,945)	(17,583)	(243,357)	(598,299)	-
Closing costs of tangible capital assets	671,074	107,229	8,473	414,131	1,200,907	1,725,663
Opening accumulated amortization	823,247	82,808	19,741	485,331	1,411,127	1,284,314
Annual amortization	28,537	8,799	1,367	41,431	80,134	126,813
Disposals during year	(314,414)	(22,945)	(17,583)	(243,357)	(598,299)	-
Closing accumulated amortization	537,370	68,662	3,525	283,405	892,962	1,411,127
Net book value of tangible capital assets	\$ 133,704	\$ 38,567	\$ 4,948	\$ 130,726	\$ 307,945	\$ 314,536

15. FLEXIBLE LOAN PROGRAM AND ACCESSIBILITY SUPPORT FUND

Cash includes the amount held by the Board for the Accessibility Support Fund (2020) and the Flexible Loan Program (2019).

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

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

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

	2020	2019
Opening balance, Flexible Loan Program	\$ 150,000	\$ 150,000
Proceeds	-	-
Less: transfer to Accessibility Support Fund	150,000	-
Closing balance, Flexible Loan Program	\$ -	\$ 150,000

	2020	2019
Opening balance, Accessibility Support Fund	\$ -	\$ -
Transfer from Flexible Loan Program	150,000	-
Less: disbursements	(3,263)	-
Closing balance, Accessibility Support Fund	\$ 146,737	\$ -

16. RELATED PARTY TRANSACTIONS

Included in these financial statements are transactions with various Saskatchewan Crown corporations, ministries, agencies, boards and commissions related to the Board by virtue of common control by the Government of Saskatchewan, as well as key management personnel and their close family members and non-Crown corporations and enterprises subject to joint control by the Government of Saskatchewan (collectively referred to as "related parties"). Related party transactions with the Board are in the normal course of operations and are recorded at fair market value. Those transactions and amounts outstanding at year-end are as follows:

	2020	2019
Revenues		
Government of Saskatchewan General Revenue Fund	\$ 6,610,000	\$ 6,610,000
Creative Saskatchewan	2,213	29,911
Ministry of Education	49,900	49,900
Tourism Saskatchewan	3,293	2,000
Other - Permanent Collection fees	34,895	28,379
	6,700,301	6,720,190
Expenses		
Conexus Arts Centre	44,753	44,753
Ministry of Central Services	21,601	28,637
SaskEnergy	6,509	6,848
SaskPower	11,030	11,478
SaskTel	42,862	33,358
Saskatchewan Gaming Corporation	-	8,853
Saskatchewan Workers' Compensation Board	14,659	15,079
Tourism Saskatchewan	1,500	1,500
	\$ 142,914	\$ 150,506

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:

	2020	2019
Restricted:		
Flexible Loan Program (Note 15)	\$ -	\$ 150,000
Accessibility Support Fund (Note 15)	146,737	-
Restricted funds (Note 10 and 10a)	5,237,608	5,553,952
	5,384,345	5,703,952
Non-restricted:		
Non-restricted funds (Note 10) and other	1,801,464	1,833,519
Net financial assets	\$ 7,185,809	\$ 7,537,471

18. GRANTS

	2020	2019
Professional Arts Organizations Program	\$ 3,591,160	\$ 3,591,159
SaskFestivals	842,435	859,945
Independent Artists	901,500	696,500
Indigenous Peoples Art and Artists	200,170	200,000
Artists in Communities	339,512	355,000
Artists in Schools	248,985	254,962
Scholarships	25,000	25,000
Micro-Grant Program	120,000	119,882
Other granting initiatives	70,000	70,583
Grants returned	(67,855)	(35,986)
	\$ 6,270,907	\$ 6,137,045

19. DEFERRED REVENUE

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

20. SASKCULTURE INC. CONTRIBUTION

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

21. COLLECTIVE BARGAINING AGREEMENT

A new collective bargaining agreement between the Arts Board and SGEU Local 2288 was successfully negotiated and expires September 30, 2022.

22. BUDGET

The original budget for the 2019/20 year was approved by the Board on March 29, 2019.

23. COMPARATIVE FIGURES

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

24. COVID-19

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



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

 skartsboard

 saskarts

 saskarts