

***CULTURAL RENAISSANCE:***  
**BUILDING A COMMUNITY**

**Ad Hoc Cultural  
Restructuring Committee  
Final Report**

**October, 1993**



# Foreword

From the onset, the Ad Hoc Cultural Restructuring Committee has been faced with trying to balance what often seemed to be conflicting requirements — **unity of the cultural community**, and **self-determination and autonomy** of like-minded interest groups. We drew diagrams, wrote definitions, flipped the diagrams, altered the definitions — all in an attempt to give equal consideration and weight to each of these requirements.

In the end, we achieved a model which we feel incorporates and strengthens both the need for unity and the need for self-determination in a system of parity and respect. We created **a voice for the cultural community** — one which speaks on behalf of culture for all the participants in cultural activity. We created sectors **which are empowered** to define their own priorities, needs, membership and funding strategies.

We strengthened the cultural community by **including all organizations and individuals** who participate in cultural activity.

We accorded the right of advocacy to all participants in cultural activity. This respect of the right for groups and sectors to speak for themselves and on behalf of their constituents is fundamental to our system. At the same time, we recognized that culture, as a whole, requires a strong resonant voice; in our minds SaskCulture can best be that voice.

We are aware that many are concerned about the balance of power between the cultural community and the sectors. Our response was to meld the cultural community and the sectors together by designating the sectors as subsets of the cultural community.

Our experience on the Ad Hoc Committee is proof that this new relationship is realizable. Through the principles of mutual respect for individual needs and priorities, and the requirement for a strong clear voice, the Ad Hoc Committee itself experienced a transformation from a fractured, suspicious working group to a group committed to hearing and understanding the needs of each of our constituencies — a community of peers respecting each other's goals and assisting one another in achieving them.

We believe that all of us can enjoy this level of trust and awareness. A basic principle of this report is that the model is **evolutionary**. It is fluid and has as its underpinning, the ability to transform, enabling the system to mature through recognition of new needs.

**A thriving cultural community** with healthy and proactive arts, multicultural/intercultural, and heritage components bodes well for the future. Let's take hold of tomorrow with excitement, anticipation and a commitment to ensure that cultural activity — be it arts, multicultural/intercultural, or heritage — flourishes in the coming decade.

It's up to us.

The Members of the Ad Hoc  
Cultural Restructuring Committee



# Letter of Transmittal

October 15, 1993

To: The Cultural Community of Saskatchewan

Dear Colleagues and Friends,

On behalf of the members of the Ad Hoc Cultural Restructuring Committee, I am extremely pleased to present you with our Final Report.

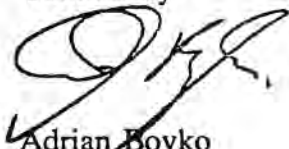
This Final Report is the product of many months of study and deliberation. In October of 1992, you, the members of the cultural community, charged us with the task of completing the restructuring process that has been ongoing for the past two years. Since that date, we have synthesized the results of the previous restructuring activities, obtained additional input from cultural groups and attempted to create a vision for the future.

It is our belief that the vision presented in this Final Report will help guide the cultural community as it continues to contribute to the richness, strength and character of our province.

I would like to specifically thank my Vice-Chair, Lenore Streicker, for her invaluable contribution in helping me facilitate the Restructuring Committee process. I would also like to thank the members of the Committee who gave generously of their time and energy. Their enthusiasm, wisdom and persistence made this Final Report possible.

It has been a privilege for me to chair this committee and I thank you for the challenge.

Yours truly



Adrian Boyko  
Chairperson  
Ad Hoc Cultural  
Restructuring Committee



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# **Members of the Ad Hoc Cultural Restructuring Committee**

## **Chosen by the Cultural Community**

Adrian Boyko, Chair, Saskatoon

Lenore Streicker, Vice-Chair, Saskatoon

Shakeel Akhtar, Saskatoon, Multicultural/Intercultural Representative

Glenda James, Moose Jaw, Heritage Representative

Wade Luzny, Regina, Multicultural/Intercultural Representative

Dawn Martin, Saskatoon, Arts Representative

Helen Marzolf, Regina, Arts Representative

Carmen Milenkovic, Saskatoon, Arts Representative

Herman Slotsve, Esterhazy, Multicultural/Intercultural Representative

Dick Wood, Regina, Heritage Representative

Peter S. Wyant, Regina, Heritage Representative

## **Saskatchewan Municipal Government Liaison**

Keith Rogers, Executive Director, Culture and Recreation Division (January–July, 1993)

Ken Alecxe, Associate Deputy Minister (July–October, 1993)

# Acknowledgements

The Ad Hoc Cultural Restructuring Committee would like to acknowledge the support it received from the entire cultural community. Individuals and groups attended meetings, responded to preliminary drafts and provided background information, so that the Committee might complete its task. The Committee would also like to acknowledge its debt to the Restructuring Steering Committee. The research undertaken by this earlier group and its recommendations provided a background for much of the Ad Hoc Cultural Restructuring Committee's work.

In addition, the Ad Hoc Cultural Restructuring Committee would like to thank:

- Olivia Shumski (seconded from the Saskatchewan Council of Cultural Organizations) — Secretariat and administration
- Loraine Thompson Information Services Ltd. — Report preparation

# Summary

The Ad Hoc Cultural Restructuring Committee was established because of the cultural community's desire and need for **self-examination and self-renewal**. There was a requirement for a system that recognized the **shared goals and vision** that links the members of the cultural community together, but at the same time allowed for **autonomy and self-determination** of like-minded interest groups within that community.

The system recommended by the Committee allows the cultural community to **function as an entity**, but also provides for the **self-determination** of sectors. As well, it **separates funding from the other activities of the cultural community** such as representation of the cultural community, programming and public education.

The foundation of the proposed system is the **cultural community of Saskatchewan** — all those individuals and organizations that participate in cultural activity to enrich the lives of Saskatchewan people. These individuals and organizations are grouped into **three sectors: heritage, multicultural/intercultural and arts**.

**SaskCulture** would be a membership, nonprofit corporation that speaks for the cultural community as a whole. All organizations and individuals who are in agreement with the values of **SaskCulture** would be able to join. Incorporated bodies that qualify for funding within the sector with which they are affiliated would be voting members of **SaskCulture**. All others would be associate members with a voice but no vote. **SaskCulture** would be governed by a **board of directors**. Members of the board of directors would be nominated by the sectors but elected by the broader cultural community. Participants in nominations and voting for the board of directors of **SaskCulture** would have to be voting members of both the sector with which they are affiliated and **SaskCulture**. **SaskCulture**, itself, would be funded by **Sask Lotteries Trust**.

The **three sectors** would establish policy regarding sectoral activity, manage that activity, fund sectoral activity and speak on behalf of the sector. Each sector would establish its own criteria for membership and funding, and each would determine its own internal structure. The management/funding structure might be a board of directors, a legislated agency or a combination of the two.

The mechanism that is used to fund sectors would allow them to receive funding from the Government of Saskatchewan Consolidated Fund and/or **Sask Lotteries Trust** depending upon legal requirements and organizational choice.

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Note: The spelling of the multicultural/intercultural sector's name reflects Canada's two official languages.

A **Tri-Sectoral Financial Committee** would be responsible for financial negotiations including determination of the amount of cultural lottery money that will go to each funding structure, and approval of the annual allocation for SaskCulture. A representative of the Tri-Sectoral Financial Committee and the chairperson of SaskCulture would jointly negotiate with the Government of Saskatchewan and the other two globals (Sask Sport Inc. and Saskatchewan Parks and Recreation Association) to determine the amount of lottery money that will go to the cultural community, as this is the point at which funding and representation on behalf of the cultural community intersect.

The Tri-Sectoral Financial Committee would have three members — one from each sector, selected according to a process of the sector's choice. Each member of this committee would have a veto.

The Ad Hoc Cultural Restructuring Committee recognizes that the cultural community cannot determine its final response to the Committee's structural recommendations until a clear understanding of the cost implications of those recommendations is provided. Therefore, it has outlined the terms of reference for a **cost and effectiveness analysis** and recommended that the final stage of the analysis be done as quickly as possible and that the analysis continue throughout the transition period as decisions are made.

In this time of deficit reduction, our communities can no longer look exclusively to traditional institutions to bind them together. Instead, we must return to the things that have always bound us — our language, our heritage, our stories and our expression. Without strong support for all aspects of culture, we risk losing a lifestyle we have spent a century developing and that we value above all else.

Culture and cultural activities are sustained by the committed efforts of thousands of individuals. However, dollars are required as well as individual effort in order to keep culture vibrant in this province. For this reason, the Ad Hoc Cultural Restructuring Committee strongly urges the Government of Saskatchewan to **maintain present funding levels** for the cultural community. Currently, much of the funding comes from the lottery system. If lottery proceeds should decline due to economic or social forces, the Committee urges the Government of Saskatchewan to allocate funds from other sources to cultural activity.

The Ad Hoc Cultural Restructuring Committee is presenting this Final Report to the cultural community and asking for **approval in principle** of the model that it outlines. Approval must be on a sectoral basis. That is, all three sectors must approve the report before implementation can begin.

# Culture — The Ties That Bind

Culture is a force that permeates all aspects of Saskatchewan life. The way that we spend our time, our values, indeed, what we are as individuals cannot be divorced from our cultural experiences.

In this time of deficit reduction, our communities can no longer look exclusively to traditional institutions to bind them together. Instead, we must return to the things that have always bound us — our language, our heritage, our stories and our expression. These foundations of culture are also the foundations of community.

Culture manifests itself through all of our words and actions. It also manifests itself in a more specific form through cultural activities. Cultural activities benefit the people of Saskatchewan, as individuals and as communities, in many ways. They tie individuals together in common purpose, providing shared interests and goals.

Cultural activities improve our quality of life. They provide a means of self-development for both adults and youth. Growth in knowledge, skills and self-confidence often results from participation in cultural activities. They allow people of all ages to use their leisure time productively in ways that benefit them personally and also benefit society as a whole. For young people, particularly, cultural activities are a positive force that can counteract the many negative forces that exist in today's society. A small financial investment in cultural activity today can reduce the need to spend money on policing and social programs tomorrow.

Cultural activity also contributes to Saskatchewan's economic growth. As the statistics on the right indicate, it has significant financial impact.

*Culture touches, directly or indirectly, every Saskatchewan citizen. It has many forms and dimensions, and includes many different activities. In order to illustrate the diverse nature of culture, examples of cultural activity in Saskatchewan are provided throughout this Final Report.*

*Cultural activities contribute to the economic well-being of our province. Did you know that:*

- *Cultural industries and arts employ about 7,000 people in Saskatchewan — more than the combined industries of uranium, potash and other mining.*
- *At least \$391 million is injected annually into Saskatchewan's economy by cultural industries and arts.*
- *A \$1.8 million economic impact on Saskatoon was generated by the 1990 Saskatoon Jazz Festival, which attracted 20,000 people — 25% of whom were tourists.*
- *Saskatoon's Fringe Festival generates an economic impact of about \$2 million for the city of Saskatoon.*

# A Look at Ourselves

Self-examination and self-renewal are healthy processes for both individuals and organizations. Looking critically at yourself allows you to identify what you have accomplished, to set goals for the future and to assess whether present activities are the best way of achieving those goals. The restructuring of the cultural community that is presently under way is part of a process of self-renewal for the cultural community as a whole and for groups within that community. In addition, there are external social and economic factors which make self-examination particularly appropriate at this time.

The cultural community, despite the diversity of its members, has a feeling of unity, common goals and a common vision. It wants a structure that will facilitate achieving that common vision. Within the cultural community, with its common goals, are groups with specific interests, concerns and priorities. One major purpose of restructuring is to create a system that will allow these groups autonomy and self-determination while maintaining the integrity of the cultural community.

Restructuring will help make the system more equitable and inclusive. Fairness and the inclusion of all are important objectives of the process currently under way.

Restructuring will also help us make the best possible use of scarce resources. Eliminating redundancies, streamlining and making our efforts go further will help us achieve our goals effectively and creatively.

Change is continual in the cultural community, in Saskatchewan, Canada and the world. The system that supports cultural activity must be evolutionary so that it can grow and change in response to the requirements of the cultural community and a changing social and economic environment. The system must also be flexible so that it can accommodate change within one or more of its components without disrupting the whole.

Finally, restructuring at this time will allow us to control and shape change, rather than having change forced upon us by economics or by external forces. Restructuring is an important aspect of self-determination.

*In Saskatchewan there are:*

- 57 arts councils
- 72 community theatre groups
- 15 multicultural councils
- 300 public museums
- 75 elementary and high school debate and speech clubs
- 49 music festivals
- 30,000 participants in band programs
- 100,000 people active in a variety of multicultural and ethnocultural activities
- 3,000 students involved in drama with public audiences of 45,000 per year
- 70 supplementary language schools that provide instruction in heritage languages outside regular school programs



# A Vision for the Future

*The cultural community of Saskatchewan strives to build a future in which the citizens of Saskatchewan value participation in and access to Saskatchewan cultural experiences as a primary need and a basic right. The government and the citizens of Saskatchewan will ensure that all people, regardless of their ethnic, religious, racial, economic or physical status are guaranteed the same access to resources as are the more established groups of our cultural community.*

*The cultural community of Saskatchewan will be an integrated community from which its stakeholders emerge and flourish. The community will actively and willingly participate appropriately in decisions that affect culture and they will challenge and inspire government, the corporate sector and individual citizens of Saskatchewan to unequivocally support cultural activities of all forms. As a consequence, the cultural community of Saskatchewan — organizations and individuals alike — will move closer to a state in which their economic, social and emotional aspirations are realizable.*

*Current and future citizens both inside and outside of Saskatchewan will be the ultimate beneficiaries of the cultural activity.*

Early in its deliberations, the Ad Hoc Cultural Restructuring Committee adopted this vision statement, which is a modification of one originally developed by the Restructuring Steering Committee in 1991. The vision was central to the Committee's work. It provided a framework within which decisions about values, operating principles and specific systems were evaluated. But more importantly, it affirmed the importance of culture, in all its forms, to life in Saskatchewan. The vision emphasized that culture enriches our lives, brings communities closer together, and contributes to the social and economic well-being of our province.

# Values

As the Ad Hoc Cultural Restructuring Committee committed itself to a modified version of the vision statement originally developed by the Restructuring Steering Committee, so it also accepted a modified version of the values identified by this earlier body. These modified values are outlined below.

## **The cultural community of Saskatchewan:**

- (a) recognizes the important economic, intellectual, social, educational and aesthetic contributions of cultural activities and practitioners to the province of Saskatchewan, and that these cultural activities enhance our quality of life and enrich our unique cultural identity;
- (b) values all facets — research, creation, production, challenge, presentation, restoration, preservation, interpretation, development, education, marketing and promotion — of Saskatchewan culture;
- (c) believes in the inherent worth and dignity of all Saskatchewan citizens and is committed to supporting the self-determination, growth and goal realization of all its constituents;
- (d) values organizational structures, systems, and processes that are inclusive, not exclusive, and strives to engage increasing numbers of Saskatchewan citizens in its activities;
- (e) acknowledges the existence of systemic barriers to participation of certain segments of the population (e.g., ethnocultural, First Nations, Métis, disabled, northern, official minorities, etc.); and will strive to ensure that the cultural community provides equality of opportunity and access to all who wish to engage in cultural activities;
- (f) acknowledges its accountability to the people of Saskatchewan and is committed to continually striving to increase the effectiveness of its administrative structures and the excellence of its programs and services for the benefit of its constituency and the people of Saskatchewan;
- (g) values the role of government, including policy and tax-based financial support to Saskatchewan culture;
- (h) supports lottery profits as a source of revenue for culture, sport and recreational activities in the province of Saskatchewan, and is committed to the development and acknowledgement of Saskatchewan Lotteries.

# A System for the Future

## Operating Principles

As the members of the Ad Hoc Cultural Restructuring Committee worked to identify systems for restructuring the cultural community, they identified operating principles which should underlie any system developed. Behind all of these operating principles was the belief that the system which forms the basis of restructuring should preserve and enhance the quality of life in Saskatchewan. These operating principles are:

1. The people of Saskatchewan should feel included in and empowered by the system developed.
2. The system should respect the aspirations of the various components of the cultural community including the right to autonomy and self-determination.
3. The system should ensure that as many resources as possible are directed toward cultural programming.
4. The system should include a voice for all aspects of culture in Saskatchewan.
5. The system should be designed for maximum accessibility, bringing people together with resources and programs.
6. System decision-making should take place at arm's length from government.
7. The system should provide for democratic representation at decision-making levels.
8. The system needs to be flexible and accommodating so that it can evolve to better meet the changing needs of the community.
9. Change to and within the system will occur only after negotiation and consultation with/among affected parties.

*Every year the Saskatchewan Library Association sponsors a summer reading program for children aged six and up. The program is intended to promote children's enjoyment of reading and to provide them with an opportunity to participate in constructive activities during the summer months. One highlight of the program is appearances by performing artists. The performances of musicians, singers, actors, puppeteers and others are on themes that encourage children to read.*

*In the summer of 1992, 7,563 children read 114,513 books at 225 branch libraries in Saskatchewan; 8,491 children attended performance tours; 35,023 attended other activities related to reading and 5,500 entries were received for a summer reading newspaper contest.*

# An Overview of the System

## Key Features of the System

The system that is proposed for restructuring the cultural community has four key features:

1. It provides a structure that will allow the cultural community to identify itself and to function as an entity. The system was designed to be inclusive, giving culture a strong voice.
2. It provides for sectors so that the heritage, multicultural/intercultural and arts communities can focus on their distinctive priorities. The sectoral model was originally developed in 1992 by the Restructuring Steering Committee which recognized the need for a structure that would allow specific issues to be addressed in a focused way. The sectoral model also facilitates self-determination and autonomy for those groups that have such a need.
3. It separates funding from the other activities of the cultural community such as representation of the cultural community, programming and public education.

While funding and representation of the cultural community certainly influence each other, keeping them at arm's length means that both receive their fair share of attention.

4. It recognizes that the funding mechanism and representation of the cultural community, although separate and distinct functions, will intersect at the level of financial negotiations among globals. To accommodate this, the funding and representation mechanisms are brought together for financial negotiations with other globals.

*Wanuskewin Heritage Park near Saskatoon interprets 6,000 years of Northern Plains Indian history. The park includes 19 archaeological sites, such as tipi rings, medicine wheels and buffalo jumps. An interpretive centre features demonstrations, models and exhibits. It also has space for cultural performances, workshops and lectures. Between June 1, 1992 and May 31, 1993, 115,996 people visited Wanuskewin.*

## Components of the System

The components of the proposed system are listed below and each is described briefly. Figure 1 shows how the components relate to each other. The components of the proposed system are discussed in more detail in the sections that follow.

**The Cultural Community** — is made up of all individuals and organizations that participate in cultural activity to enrich the lives of Saskatchewan people. Culture is considered to be that complex whole which includes knowledge, beliefs, art, morals, law, custom and any other capabilities acquired by [an individual] as a member of society.<sup>1</sup>

**SaskCulture** — a membership, nonprofit corporation that speaks for the cultural community as a whole and is responsible for linkages and negotiations among individuals and organizations with an interest in culture.

**SaskCulture Board of Directors** — the entity through which SaskCulture is governed.

**Sectors** — communities that have specified shared interests. There are three designated sectors: heritage, multicultural/intercultural and arts.

**Members of the Sectors** — organizations and individuals who qualify for funding under criteria established by the sectors.

**Tri-Sectoral Financial Committee** — Committee made up of representatives of all three sectors that negotiates financial matters on behalf of the sectors, with the other globals and with government (in equal concert with the chairperson of SaskCulture).

**Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation (Sask Lotteries Trust)** — the body that administers funds raised through Saskatchewan's lottery system.

**Saskatchewan Government Consolidated Fund** — general Government of Saskatchewan funds.

**Legislated agencies** — agencies whose existence and mandate is specified by an Act of the Saskatchewan Legislature.

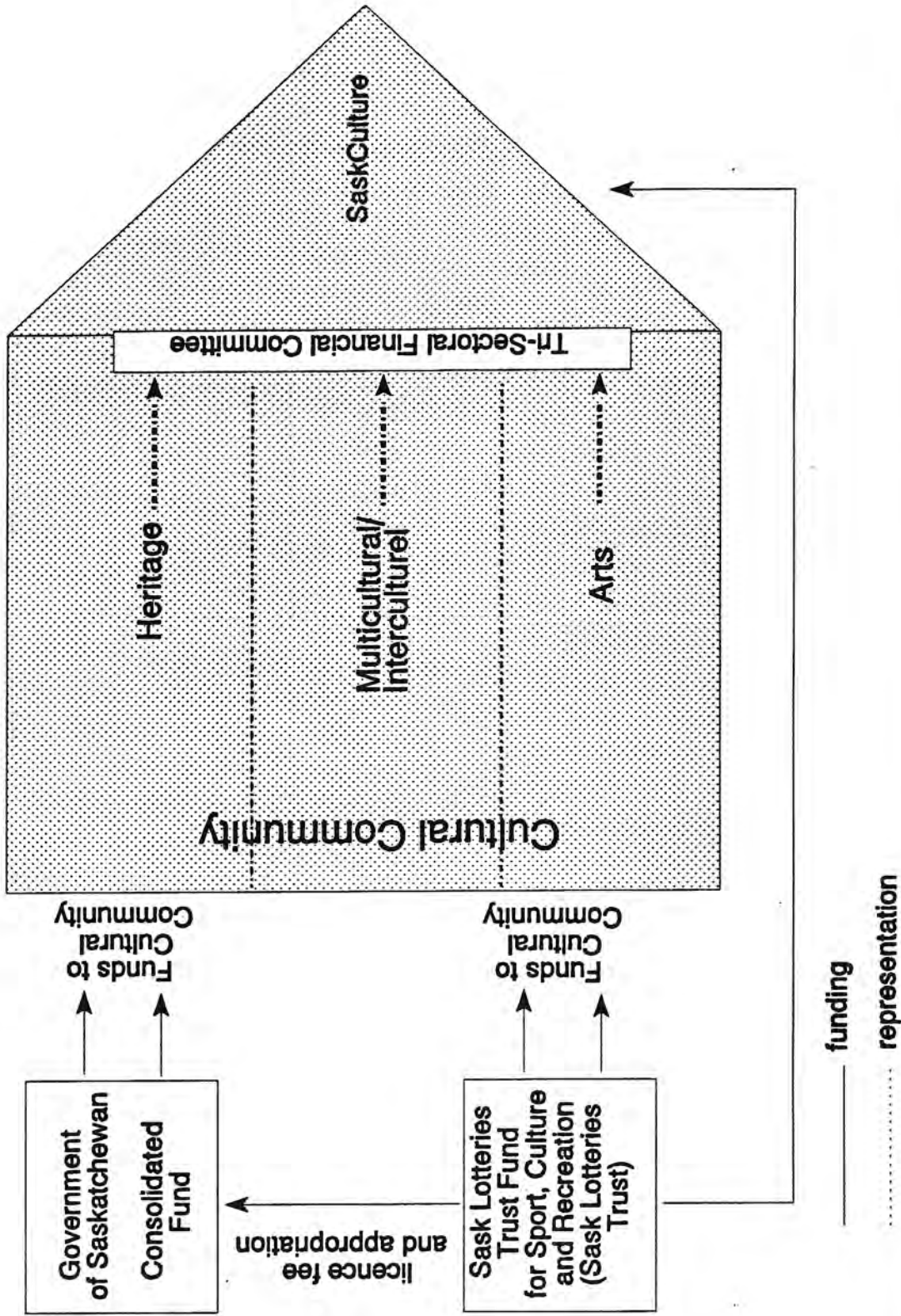
**Contracted services** — bodies that the Government of Saskatchewan has agreed to fund under the terms of a contract or a letter of agreement.

**Global organization** — an umbrella organization whose members share a common sphere of activity such as culture, sport or recreation.

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<sup>1</sup> Definition of culture from UNESCO, cited in Saskatchewan Arts Strategy Task Force. (1990). Saskatchewan arts strategy: Focus on the future. The report of the Saskatchewan Arts Strategy Task Force. Regina, SK: The Task Force.

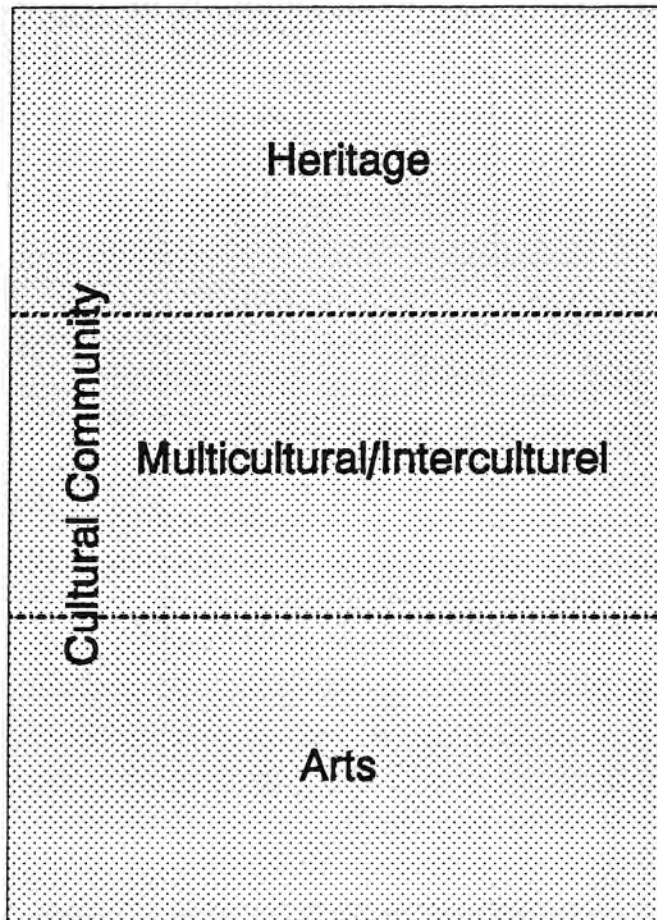
**Figure 1: An Overview of the Proposed System**



# The Cultural Community

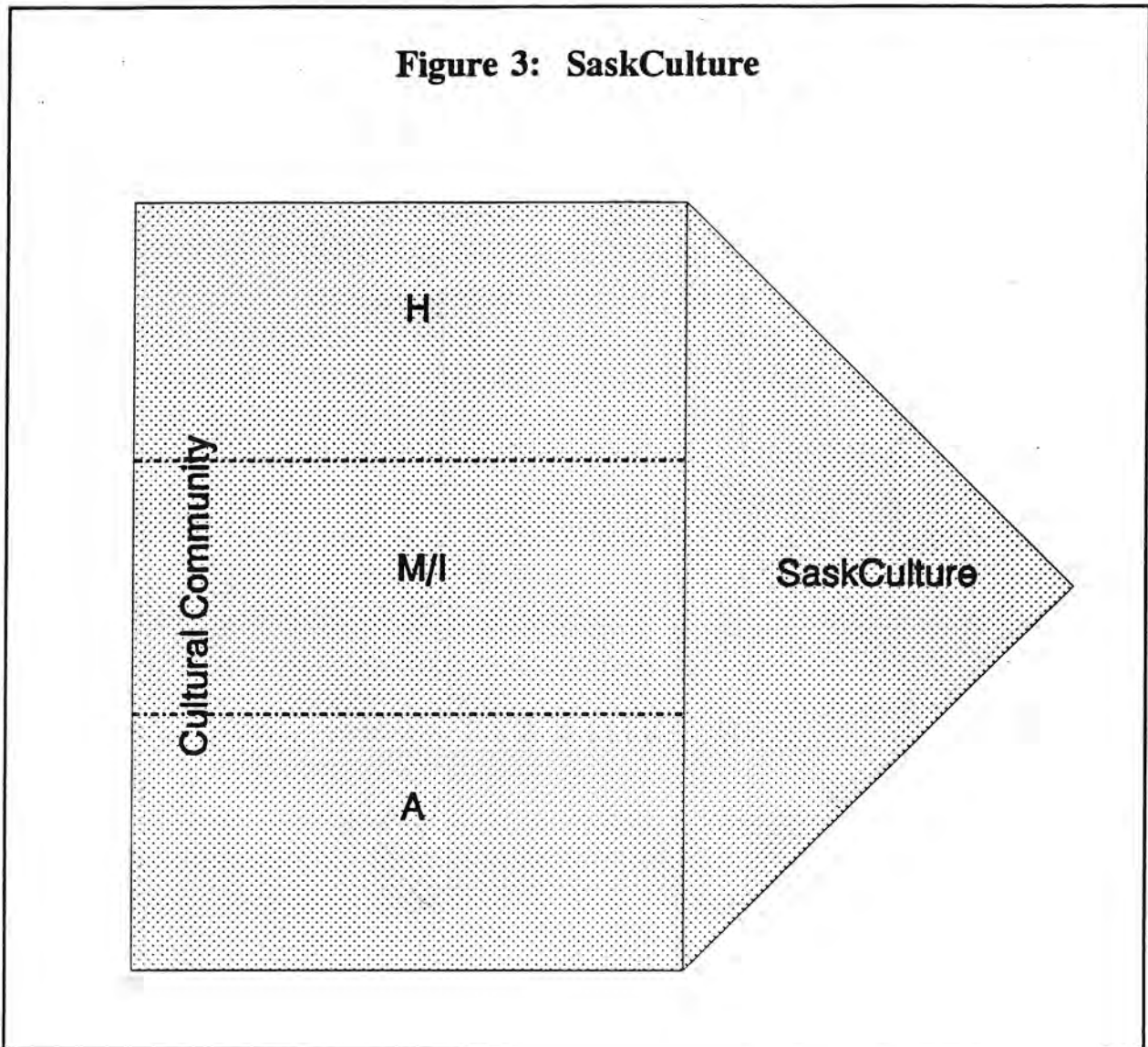
The cultural community is at the centre of the proposed system (Figure 2). The cultural community is composed of all individuals and organizations that participate in cultural activity to enrich the lives of Saskatchewan people. Individuals participate in the cultural community in a variety of ways — through volunteer service, as paid professionals, as practitioners and as beneficiaries of programming.

**Figure 2: Components of the System – The Cultural Community**



# SaskCulture

SaskCulture (Figure 3), a membership, nonprofit corporation that represents and speaks for the cultural community as a whole, is a key part of the suggested system. SaskCulture would also be responsible for linkages and negotiations among individuals and organizations with an interest in culture and might provide some basic services to member organizations.





## **Functions of SaskCulture**

SaskCulture would be responsible for:

### **Direct Linkages**

Examples include:

- with the lotteries system
- with the other global organizations (Sask Sport Inc., Saskatchewan Parks and Recreation Association)
- with all levels of government
- with the other global organizations and with government on financial matters (undertaken jointly by the chairperson of SaskCulture and a representative of the Tri-Sectoral Financial Committee)

### **Facilitating Linkages**

Examples include:

- between/among sectors
- with the community-at-large
- with individuals and organizations

### **Public Education and Awareness**

Examples include:

- development of programs that will inform the public about the nature of culture and its role in society
- design of television and radio announcements regarding cultural issues
- development of brochures and other printed materials
- provision of resources for the development of speeches and presentations
- development of a speakers' bureau

### **Speaking for Culture**

Examples include:

- analysis of and response to public, social and political issues
- representing the interests of culture to various levels of government and funding bodies

### **Administration/Shared Services** (Optional — determined by member need)

Where feasible, ensure access to services such as:

- insurance
- pension/employee benefits
- payroll administration service
- membership communications
- joint staff development training

*Heritage languages are Canadian languages other than English and French.*

*Learning heritage languages fosters:*

- *better communication within family, community and the world*
- *more mutual acceptance of human diversities*
- *greater understanding and appreciation of one's cultural roots*
- *enhanced intellectual development*
- *increased employment opportunities*

*In 1991, four in-school heritage language programs were offered in Saskatchewan schools – Cree, German, Mandarin Chinese and Ukrainian. There are approximately 70 supplementary language schools in Saskatchewan; that is, language schools that operate outside regular school programs.*

*There are two multilingual schools in Saskatchewan; that is, groups of language schools operating as a unit, outside regular school programs.*

*In 1991-92, 27 different languages were taught in out-of-school heritage language programs to 3,069 students by 348 teachers.*

## Membership in SaskCulture

Organizations and individuals who are in agreement with the values of the cultural community (page 8 of this report) would be eligible for membership in SaskCulture. There would be two categories of members: voting members and associate members.

Voting members would have full voting/nominating privileges. Incorporated bodies that qualify for funding within the sector with which they are affiliated would be voting members. (The key word is "qualify"; groups wouldn't necessarily have to receive funding to have nominating and voting privileges.)

Associate members would have a voice but no vote. Groups which don't qualify for funding and all individuals would be associate members. For example, within the multicultural/intercultural sector, the Multicultural Council of Saskatchewan qualifies for funding and so would be a full voting member. The RCMP Training Academy is a member of the Multicultural Council of Saskatchewan, but does not qualify for funding and so would have a voice but no vote.

Membership in SaskCulture would be open and inclusive. As noted above, incorporated bodies that qualify for funding within the sector with which they are affiliated would be voting members. Many very small organizations fall into this category. Budgets of these organizations are small and they may find it difficult to send representatives to meetings of the general membership of SaskCulture. SaskCulture depends on the participation, knowledge and energy of its members for effectiveness. Therefore, it is important that meetings and other activities of SaskCulture be structured to facilitate participation by small organizations. Some ways that this might be done include:

- holding meetings in various locations throughout Saskatchewan on a rotating basis.
- establishing a travel fund to assist small organizations.

## **Saskatchewan Firsts**

- *The Saskatchewan Arts Board was the first arts agency established in North America.*
- *Saskatchewan was one of the first provinces to make Arts Education a required area of study in the public schools. Supported by the cultural community and lottery dollars in 1993, 4,453 students participated in drama festivals in every region of the province, 486 participated in the Artist-in-the-Schools Program, 25,157 participated in music festivals and 27,300 in children's festivals in Regina and Saskatoon.*
- *Saskatchewan was the first province to proclaim a Multicultural Act.*

## **The Board of Directors of SaskCulture**

The SaskCulture Board of Directors is the entity through which SaskCulture would be governed. The board would be made up of at least nine people, including three representatives from each sector. Members would serve for a two-year term and elections would be staggered.

The Chairperson of the board of directors would be selected by the board members themselves. The Chair would have voting privileges.

A member of the Tri-Sectoral Financial Committee would sit on the SaskCulture board of directors as a nonvoting member.

The board of directors of SaskCulture could, at its discretion, invite other individuals to sit on the board as non-voting members. For example, the board might invite the Saskatchewan Government to appoint a representative.

In its statement of values, the Ad Hoc Cultural Restructuring Committee noted that the cultural community strives to reduce systemic barriers so that all individuals and groups who wish to engage in cultural activities have equality of opportunity and access. In order to further this value, the board of directors might invite representatives of specific groups to sit on the board as non-voting members.

The members of the board of directors would be nominated by the sectors but elected by the cultural community as a whole.

### **Nominations**

Each sector would determine the number of names it wishes to put forward as nominations for the SaskCulture board. Within the sector, individuals would be nominated for those ballot positions. An election would then be held within the sector to choose the people who would stand for election to the SaskCulture board. Those who participate in the election at the sectoral level to select candidates to stand for election to SaskCulture's board would be required to have voting membership in both the sector and SaskCulture (Figure 4).

*The Western Development Museum has been preserving Saskatchewan's history of settlement for 44 years. With more than 24,000 square metres of covered exhibition space, it is physically the largest museum in Canada. Its four branches each focus on a different theme.*

*Moose Jaw - History of Transportation (Snowbird Gallery, Cinema/80, planes, trains, autos)*

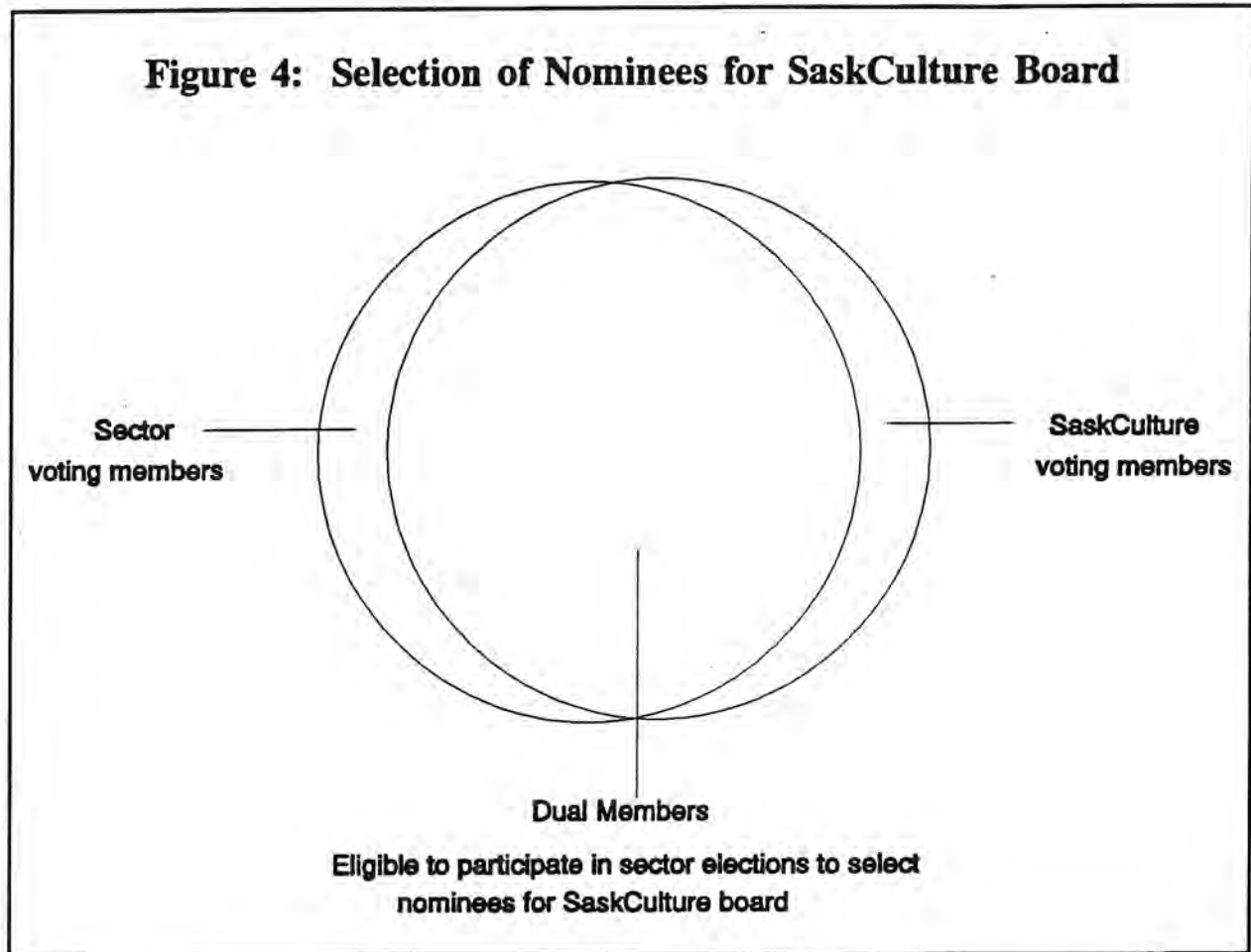
*Saskatoon - Boomtown 1910 (an indoor representation of a typical Saskatchewan town in 1910)*

*North Battleford - Story of Agriculture (an outdoor village and living farm)*

*Yorkton - Story of People (recreation of the times and styles of some of the many immigrants who settled in Western Canada)*

*Annual attendance at the four branches of the Western Development Museum is about 200,000 people. About 1,000 volunteers are involved in a variety of events and activities. More than 1,000 Saskatchewan residents are Museum members.*

**Figure 4: Selection of Nominees for SaskCulture Board**



This dual membership provision is necessary because the sectors each set their own criteria for membership. There is the possibility that in some of them, these criteria may be different from the criteria for voting membership in SaskCulture.

The members who nominate and vote in sector elections to choose nominees for election to SaskCulture's board would be required to be incorporated bodies (one of SaskCulture's requirements for voting membership).

The sectors would be strongly encouraged to put forward more than three names for election to the board of SaskCulture, so that a genuine election occurs.

### **Elections**

Nominations for election to the SaskCulture board of directors would be made by the sectors. However, the members would be elected by the cultural community as a whole. A ballot such as the one illustrated in Figure 5 would facilitate this process.

Each voting member of SaskCulture would be eligible to mark one ballot.

**Figure 5: Sample Ballot for Selecting Board of SaskCulture**

<b>Ballot</b>
<b>Heritage Sector</b> [Choose 3]
Candidate A
Candidate B
Candidate C
Candidate D
<b>Multicultural/Interculturel Sector</b> [Choose 3]
Candidate A
Candidate B
Candidate C
Candidate D
Candidate E
Candidate F
<b>Arts Sector</b> [Choose 3]
Candidate A
Candidate B
Candidate C
Candidate D
Candidate E

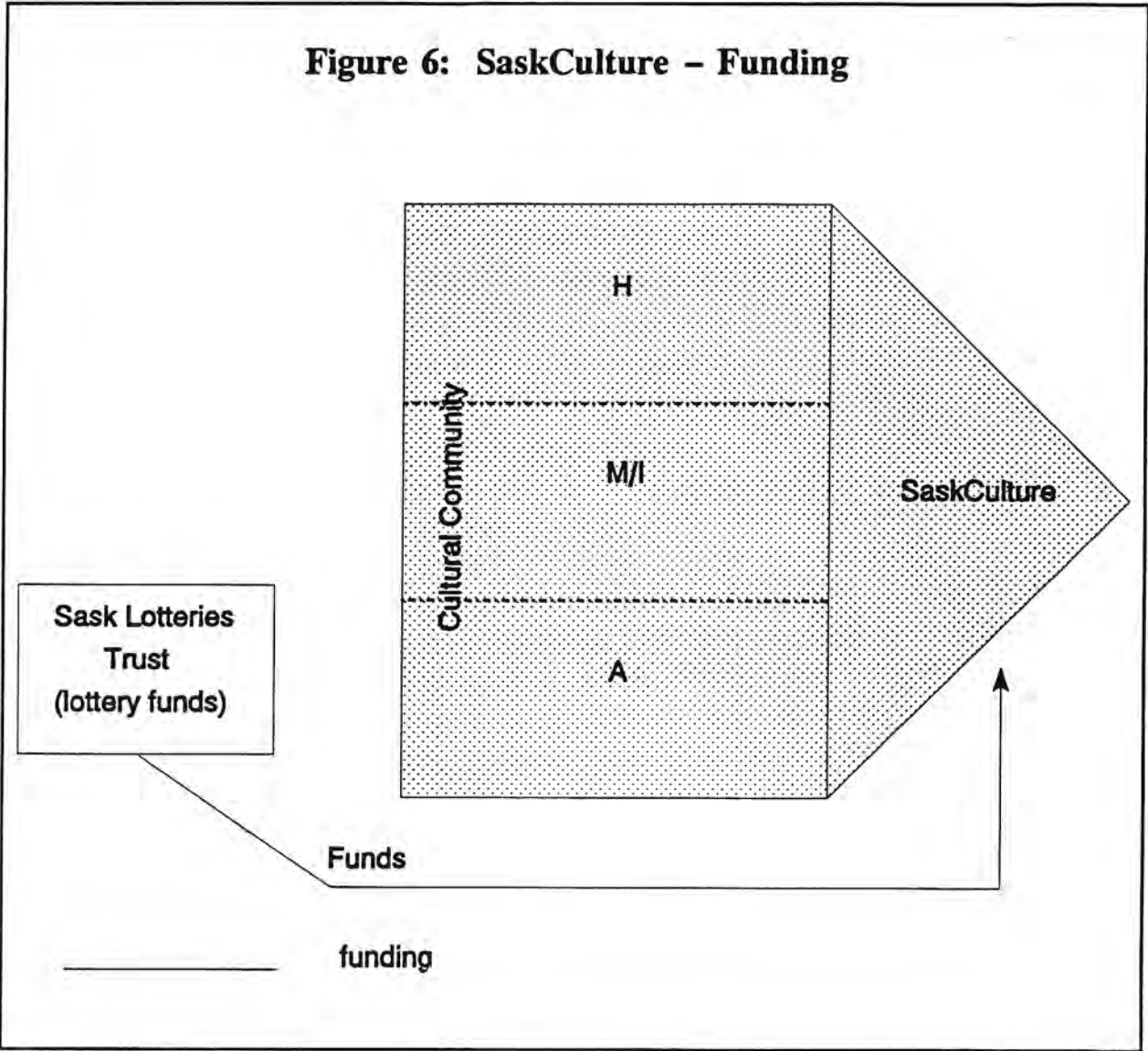
It is important to note that the preceding discussion about nominating and voting applies to selection of SaskCulture's board of directors only. In sectoral matters, the sector itself would decide upon nominating procedures to be used and eligibility for voting. In all other SaskCulture matters, the voting membership of SaskCulture would have voting privileges.

# The Constitution of SaskCulture

Some sectors may have more members than others. Thus, it is important that a system of sectoral parity be established to address constitutional issues. Therefore, the Ad Hoc Cultural Restructuring Committee recommends that the constitution and bylaws of SaskCulture be adopted or amended only when two-thirds of the membership of each sector approves the adoption or amendment. For constitutional purposes, membership is defined as those who hold voting membership in both a sector and SaskCulture (dual members).

# Funding of SaskCulture

SaskCulture would be funded directly by Sask Lotteries Trust (Figure 6).



## The Sectors

In any community, there are groups with specific needs, interests and priorities. Groups with similar interests naturally tend to feel an affinity for each other. As well, they often have a desire for autonomy and self-determination.

In order to accommodate the diverse needs of individual groups within the cultural community, and to facilitate their self-determination, a sectoral structure is suggested. Cultural organizations and groups would affiliate themselves with one of the three sectors — heritage, multicultural/intercultural or arts. There are a few groups that don't fit neatly into any of the three sectors. Their activities may relate to more than one sector or be difficult to classify. After consulting with these groups, the Ad Hoc Committee on Cultural Restructuring recommends that cross-sectoral and nonsectoral groups receive their operational funding from one of the sectoral funding agencies (each group would be able to choose the most appropriate sector for its purposes), but have the freedom to apply for funding from any sectoral body for projects.

### Functions of the Sectors

Each of the three sectors, heritage, multicultural/intercultural and arts, would have the following functions:

#### Establishing policy regarding sectoral activity and managing that activity

Examples include:

- determining eligibility for membership in the sector and categories of members.
- determining the nature and composition of the management body.
- identifying and implementing programs for sector members and the public.

*When you go to Regina Public Library, you can borrow or book a videotape, see a film or ask a reference question. You can also experience the exhibition at the Dunlop Art Gallery. The Dunlop Art Gallery, a department of Regina Public Library, has gained an international reputation for the research and presentation of folk art. It features international, national and local art, craft and thematic exhibitions. It also organizes touring shows and has an extensive publishing record. The main gallery is located in downtown Regina, and there are two additional locations in the north and eastern parts of the city. Annual attendance is approximately 78,000 people per year.*

## **Funding of sectoral activities**

Examples include:

- establishing eligibility for funding.
- determining dollar allocations for programming.

## **Speaking on behalf of the sector**

Examples include:

- informing government and the public about sector priorities and programs.

The sectors would fund programming and may have other responsibilities relating to programming as well. In all of their programming activities, the sectors have a responsibility to ensure that programming is accessible to all the people of Saskatchewan no matter where they live.

## **Structure of the Sectors**

In keeping with the principle of self-determination, each sector will establish the structure(s) that best allows it to perform the functions outlined above. Likely, each sector will have a body, such as a board of directors, that makes policy, membership and a structure to handle funding.

In the case of the arts sector, the funding structure might be established by legislation.

The Saskatchewan Arts Strategy Task Force, in its 1990 report, called for the establishment of a single legislated arts funding agency. It made the following comments about the need for a single arts funding agency.

..., the Task Force believes that one arms length agency respecting and affirming the value of the professional, amateur and educational sectors would be the ideal structure for the future of the arts in Saskatchewan. The cornerstone of such an agency would be representation from the arts community as a whole. It would break down the boundaries that now fragment and separate. It would streamline administrative processes and create an integrated communications network in the diverse arts community. It would also simplify the now complicated budgeting process each arts organization must go through each year.<sup>2</sup>

*La Fête fransaskoise is a must for anyone who wants to have fun in French. Every year, during the first weekend of August, over 1,500 people attend this celebration. A different community volunteers to host the event each year. The host community receives the support of la Commission culturelle fransaskoise.*

*La Fête offers a wide range of social and cultural activities for people of all ages. It also contributes to the economy of the communities which host it by generating revenues averaging \$50,000.*

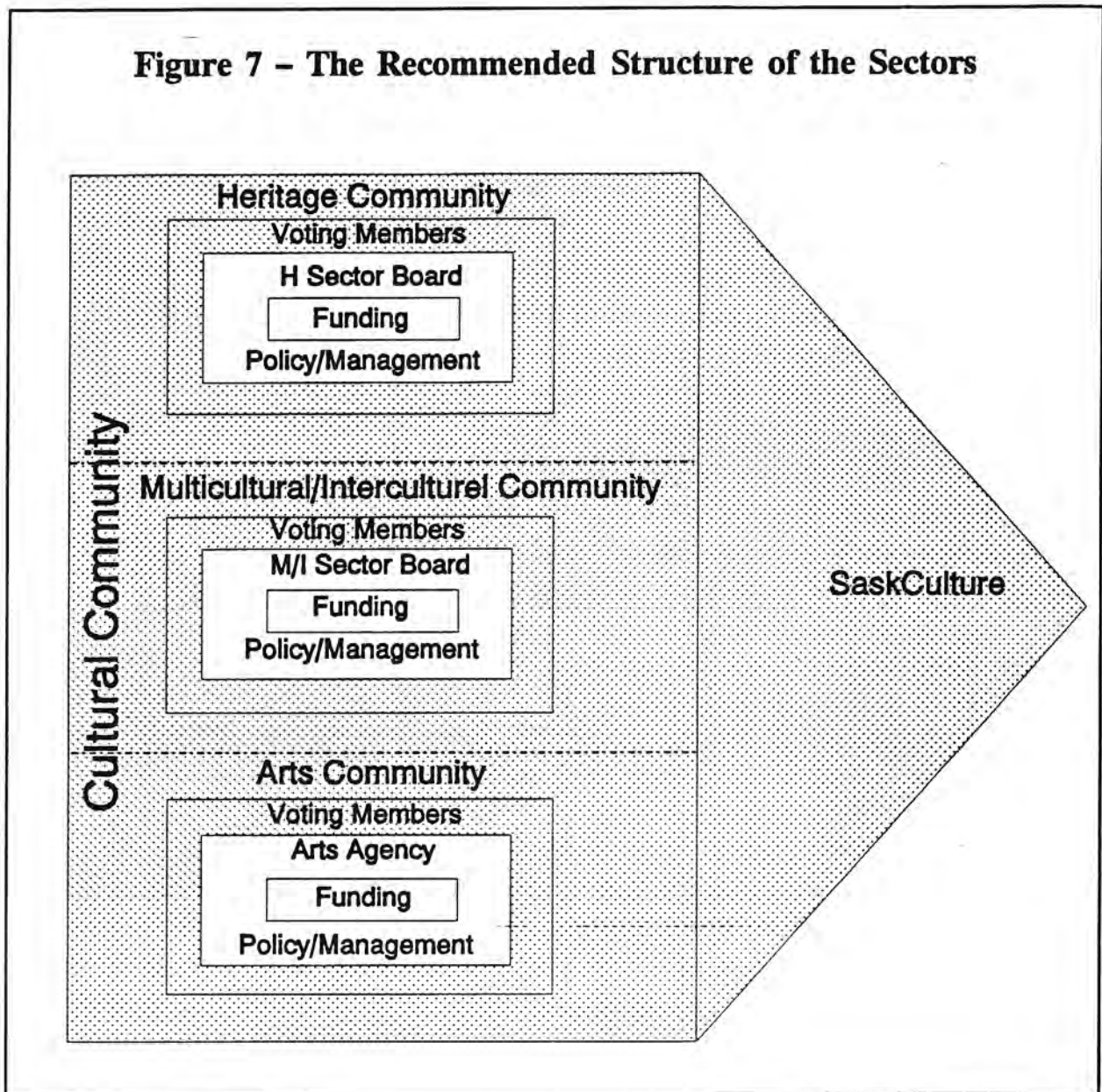
<sup>2</sup> Saskatchewan Arts Strategy Task Force. (1990). Saskatchewan arts strategy: Focus on the future. The report of the Saskatchewan Arts Strategy Task Force. Regina, SK: The Task Force.



The other two sectors still must determine the nature of their funding mechanisms. These mechanisms might be a subcommittee of the board of directors, an entirely separate committee or a legislated body.

The composition of the board of directors of those funding structures that are established by legislation would be specified in the legislation and would likely be representative of both the government and the cultural community. If any funding structure is not established by legislation, the members would be selected by a process determined by the sector that the structure represents.

The recommended structure of the sectors is shown in Figure 7.



## Funding Mechanisms

The discussion of funding mechanisms that follows is based on two principles. Those principles are:

1. **The need for public accountability.** The people of Saskatchewan have a right to know how public money is being spent and to assess the benefits received from that expenditure.
2. **The need to serve the public.** Funding mechanisms should be designed to promote access to cultural activities by all Saskatchewan people.

## Funding of Sectors

There are two primary sources from which the sectors might receive funds: Sask Lotteries Trust Fund and the provincial government's Consolidated Fund. The system proposed by the Ad Hoc Cultural Restructuring Committee accommodates diverse funding mechanisms because the structure and needs of the sectors may be different. For example, the funding structure for one or more of the sectors may be a legislated body. Existing practice and legislation requires that the budget for legislated bodies be set by the Saskatchewan Legislature and that they be funded through the Consolidated Fund. Funding structures that are not legislated bodies may receive funds directly from Sask Lotteries Trust and/or from the Consolidated Fund depending upon the situation and organizational choice.

## Funding of Legislated Agencies/Contracted Services

Legislated agencies are those whose existence and mandate is specified by an Act of the Saskatchewan Legislature. Under present legislation, these bodies are funded through the Consolidated Fund. Contracted services are those that the Government of Saskatchewan has agreed to fund under the terms of a contract or a letter of agreement. A list of these bodies that presently exist appears below.

- Saskatchewan Arts Board (The Saskatchewan Arts Board will not exist if the Arts Agency proposed by the Arts Strategy Task Force Implementation Manage-

*For Saskatchewan's First Nations people, the numerous powwow celebrations throughout the province are an important part of summer.*

*Dancers and spectators come together to lift their spirits and celebrate life in a colourful display of talent and pageantry.*

*Dance competitions are a highlight of most powwows.*

*Based on their style, all dance competitors are separated into categories. Both adults and children can compete in their age and gender categories for traditional and fancy dance.*

*In the fancy dance, the outfits are elaborately designed with two bustles. In traditional dance, the men wear bone breastplates with one bustle and the women may appear in traditional long buckskin dresses. The men also have a separate category called grass dance, where their garments are sometimes quite different from those worn years before. Today's grass dancer might be seen in a costume of long fringes made from yarn. The women and girls competing in the jingle dance wear special jingly costumes made with many metal bangles or, sometimes, shells.*

*Dancing in a big circle in front of the judges, competitors must keep time with the beat of a drum. As they dance, they are linking past to present and keeping a prairie tradition alive.*

ment Committee is realized. It is understood that the Arts Agency will become the sectoral funding body.)

- SaskFILM
- Western Development Museum
- Saskatchewan Heritage Foundation
- Saskatchewan Science Centre
- Wanuskewin Heritage Park
- MacKenzie Art Gallery
- Saskatchewan's library system

The Ad Hoc Cultural Restructuring Committee recommends that these agencies align themselves with a sector and that they become members of SaskCulture. During the transitional period they would receive their funding as they presently do.

The ultimate method of funding these agencies must still be determined. They might be funded by the provincial government through the Consolidated Fund, by Sask Lotteries Trust, through the three sectoral funding structures, or by a combination of these mechanisms. Further discussions will be needed to identify the funding mechanism that provides maximum accountability.

Present legislation requires that legislated agencies receive their funding from the Consolidated Fund. Some legislated agencies may prefer to receive their funds directly from Sask Lotteries Trust. If this should prove to be the case, a change in legislation would be required.

## **Appropriation from Sask Lotteries Trust to the Consolidated Fund**

The money that goes to cultural agencies from the Consolidated Fund may come from general Government of Saskatchewan revenues or it may come from Sask Lotteries Trust via an appropriation. Figure 8, which illustrates funding mechanisms, shows this appropriation going from Sask Lotteries Trust to the Consolidated Fund. It also shows a lottery licence fee that Sask Lotteries Trust pays to the Government of Saskatchewan. This licence fee goes into general government coffers and may or may not be used for the benefit of culture.

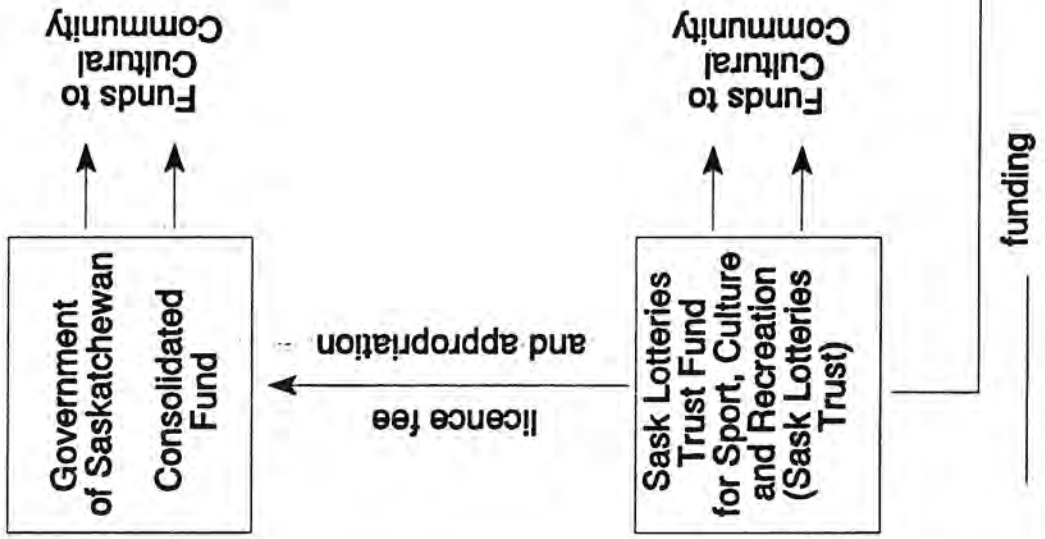
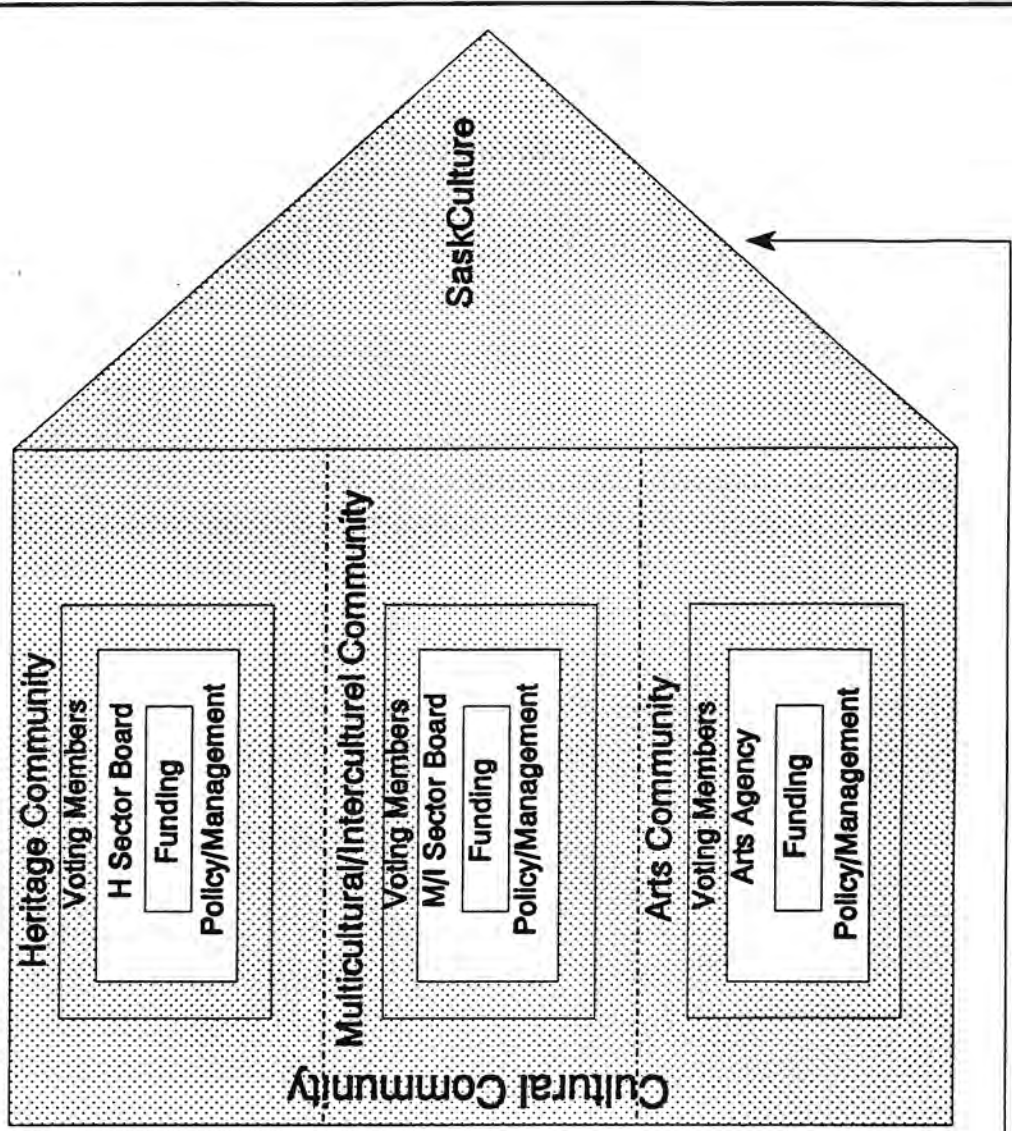
*Hundreds of people gather annually at Danceland in Manitou Beach to dance steadily for three days. They learn new dances in the morning, break for lunch, learn new dances in the afternoon, break for supper and then come back in the evening to dance with a live orchestra. Who are these people? This gathering is mostly people over the age of 50 who love to dance. They come from all over Saskatchewan. They represent only a portion of people who are learning "pattern" dance.*

*Basically they dance a series of patterns (some simple and some intricate) to old-time music — everything from waltz to two-step and some mixers. It is quite a sight to see hundreds of people all moving in a synchronized pattern around the dance floor.*

*When these people are not at Manitou Beach they can be found in their own communities dancing every night of the week. If their town is not hosting a dance, then they will travel to a neighbouring community.*

*These dances are now being recorded on video and in book form so that future generations will know what pattern dancing is.*

**Figure 8: Funding Mechanisms**



# Tri-Sectoral Financial Committee

## Composition of the Tri-Sectoral Financial Committee

The Tri-Sectoral Financial Committee would have three members, one from each sector selected by the sector according to a process of its own choice. Each member would have a vote. Each voting member of the financial committee would have veto power. Giving each sector veto power would ensure that all sectors are equal when addressing financial matters. The committee would decide whether it needs a chairperson. In order to ensure a free flow of information, a member of the SaskCulture board of directors would sit on the Tri-Sectoral Financial Committee as a non-voting member. A member of the Tri-Sectoral Financial Committee would sit on the SaskCulture board, also as a non-voting member.

## Duties of the Tri-Sectoral Financial Committee

The duties of the Tri-Sectoral Financial Committee would be to:

- conduct negotiations with the Government of Saskatchewan and the other two globals (Sask Sport Inc., S.P.R.A.) to determine the amount of money that will go to the cultural community. In this situation, the cultural community would be equally represented by the chairperson of SaskCulture and one representative from the Tri-Sectoral Financial Committee selected by that committee.
- negotiate with government representatives and with representatives of legislated bodies and contracted services not funded within the three sectors to determine the amount of money that each legislated body and contracting service will receive from Sask Lotteries Trust.

*Buildings and other historical sites can tell us a great deal about the way that people lived in generations past. Some historical buildings are preserved for this reason. Others are preserved because they were the site of an important historical event, because they are a good example of a particular style of architecture or because they played an important role in the development of a community. The Saskatchewan Architectural Heritage Society represents the heritage ideal of preserving such locations.*

*Two heritage buildings in Regina illustrate how families lived at the turn of the century. Government House was the official residence of the Lieutenant Governor between 1891 and 1945. Regular tours allow Saskatchewan residents and tourists to see how well-to-do families lived at that time.*

*Diefenbaker Homestead features the boyhood home of J. G. Diefenbaker, Prime Minister of Canada, 1957 to 1963. It shows how a farm family of modest means lived early in the 1900's.*

- determine the amount of cultural lottery dollars that will go to each sectoral funding structure (heritage, multicultural/intercultural, arts).
- approve the yearly allocation for SaskCulture and work with SaskCulture to determine long-term fiscal priorities.
- negotiate separately with government and with other sources for monies other than lottery dollars. The Tri-Sectoral Financial Committee's responsibility would not be limited to lottery dollars.

### **Relationship of Sectors to Tri-Sectoral Financial Committee and SaskCulture**

The Tri-Sectoral Financial Committee would conduct financial negotiations among sectors, with the other globals (equally with the chairperson of SaskCulture) and with funding sources on behalf of the cultural community as a whole. SaskCulture would speak for the cultural community as a whole and would represent the interests of that community in a number of government and public forums.

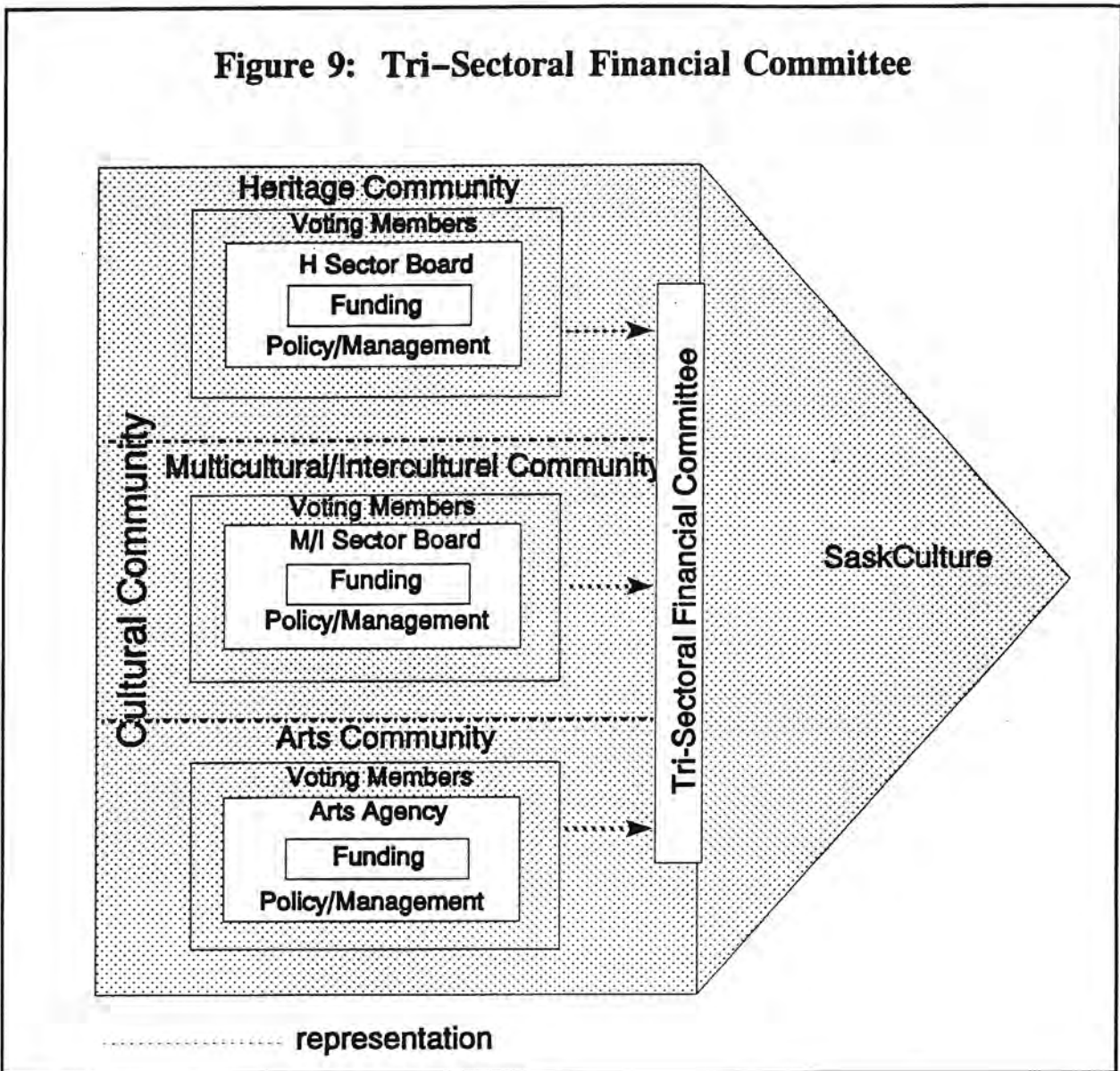
The existence of these bodies and their activities on behalf of the cultural community are intended to strengthen and unify that community. Within this structure, sectors have autonomy and self-determination including the right to speak on behalf of their own interests and to seek additional funding from public and private sources.

The Tri-Sectoral Financial Committee is illustrated in Figure 9.

*Each year the Youth Committee of the Multicultural Council of Saskatchewan sponsors a Youth Conference during the last weekend in January. At the conferences, 60 youth from around the province meet to discuss and plan activities they can initiate to eliminate racism and promote intercultural understanding. Some activities that students have undertaken include:*

- *Youth in Esterhazy organized drama productions dealing with racism. Productions presented include "Skin" and "New Canadian Kid".*
- *In 1993-94, youth in Esterhazy plan to apply for proof of their Canadian citizenship. Federal government officials will hold a citizenship court in Esterhazy at which the citizenship certificates will be presented.*
- *Many schools invite speakers to the school to make presentations on multicultural topics.*
- *Many youth, on both an individual and school class basis, make posters on anti-racist themes.*

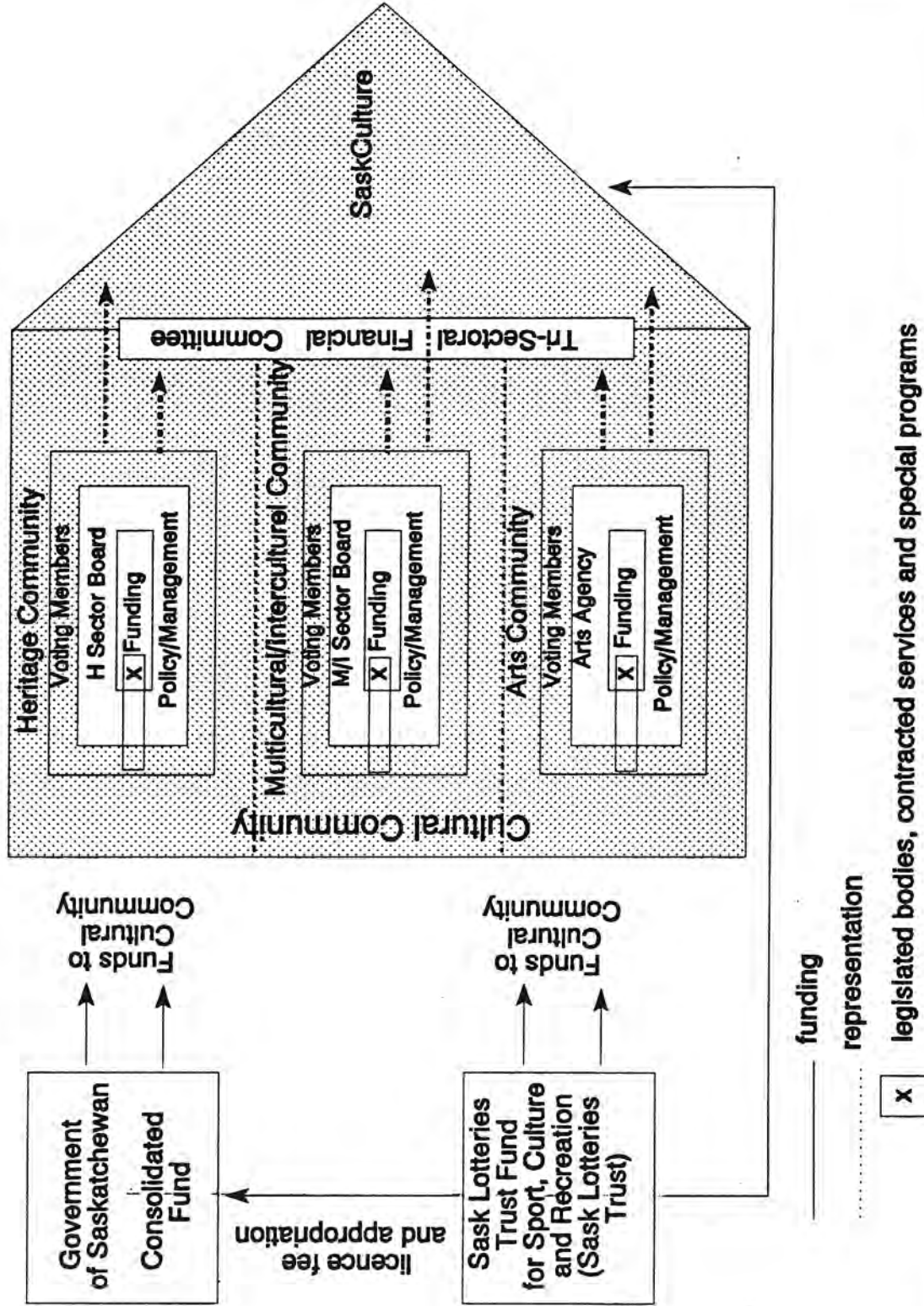
**Figure 9: Tri-Sectoral Financial Committee**



## The Full Picture

Figure 10 on the next page illustrates how the components of the suggested system fit together. In Figure 10, legislated bodies, contracted services and special programs (see Figure 11) are shown as being affiliated with the sectors.

**Figure 10: A Restructuring of the Cultural Community**





# Implementation

## Cost and Effectiveness Analysis — Terms of Reference

The Ad Hoc Cultural Restructuring Committee recognizes that the cultural community cannot determine its final response to the Committee's structural recommendations until a clear understanding of the cost implications of those recommendations is provided. It would have been very desirable to have incorporated these essential cost implications into this Final Report, but time pressures were such that this simply was not possible.

Instead, the Committee has agreed on the following Terms of Reference for such a Cost and Effectiveness Analysis. The Committee recognizes that the economic environment in which our restructuring decisions have to be made has changed significantly since late 1990. It is also acknowledged that the Analysis must be two-pronged as described below in Timing and Logistics: (a.) a comparison to the existing structure, and (b.) an ongoing analysis during implementation.

The Committee envisages that the first stage comparative cost and effectiveness analysis will be completed and its results made available to the cultural community prior to any significant decisions being made, or any significant actions being taken, that would prejudice the impact of the Cost and Effectiveness Analysis' conclusions and the community's restructuring decision-making processes. Completing this first stage analysis as quickly as possible would ensure that it is not used to unduly delay the transition process.

The analysis would be conducted by an independent third-party consultant under the direction of a small group of individuals representative of the community and of the sectors. The consultant would be asked to indicate as quickly as possible, whether enough information is available to properly complete the first stage of the analysis.

It is recognized by the Committee that no component of the proposed structure can, or should, function without recognition of its impacts on the other components. This principle applies equally to the cost implications of the proposed structure as well.

### Purpose

It is understood that the proposed system may be more costly than the existing one. However, it is hoped that through renewed community-unity and through more directed decision-making processes, the system will be more effective in order to better serve the people of Saskatchewan.

The purpose of the Cost and Effectiveness Analysis is to undertake a full and complete review of the cost and effectiveness implications of the structural recommendations being made by the Committee, so as to provide the cultural community with an accurate picture of the impact of those recommendations.

## **Scope**

Because the Committee's "sectoral" structural recommendations cannot be divorced from its "community" structural recommendations, the Cost and Effectiveness Analysis must include an analysis of each component of the recommended structure. Further, for the analysis to be truly comparative it must include all components of the existing structure. For these purposes, the "existing structure" will be defined to be the structure that existed on April 1, 1993 as illustrated in Figure 11.

## **Timing and Logistics**

The Committee agreed that the first stage of the Cost and Effectiveness Analysis, the comparison to the existing structure, must be completed as quickly as possible. It is also envisaged that there would be an ongoing Cost and Effectiveness Analysis at each significant stage of the transition and implementation process so as to keep the community fully informed about changes to the conclusions of the original Analysis.

It is expected that all members of the cultural community will provide their full cooperation in the accomplishment of the goals and objectives of the Cost and Effectiveness Analysis.

## **Goals and Objectives**

The goals and objectives of the Cost and Effectiveness Analysis are:

1. to ensure, consistent with the Committee's recommendations, that the basic principles outlined by the original Restructuring Steering Committee are incorporated, i.e.,
  - that the use of existing resources is maximized; and
  - that the use of incremental resources is minimized;
2. to identify the cost and effectiveness variables affected by the proposed changes to the existing structure and to propose indicators to be used to evaluate the comparative cost and effectiveness efficiencies of the proposed structure with the existing one;
3. to provide an analysis of the comparative cost efficiencies of each functional component of the existing structure with its comparable functional component of the proposed structure (where possible-and-reasonable), and of the two structures as whole entities. This analysis of comparative cost efficiencies will include at least each of the administrative, funding delivery, and program delivery functions. The consultant shall be free to consider such variables and factors, including comparative historical analysis, that s/he feels are relevant;

4. to consider the qualitative impacts of the proposed structural recommendations on the community's decision-making processes, including allocation of funds and assessment of program appropriateness. For these purposes, the principles for evaluating effectiveness described in Effectiveness — Reporting and Auditing in the Public Sector — Summary Report, Canadian Comprehensive Auditing Foundation (Ottawa; 1987) will be used;
5. to estimate the incremental or decremental costs and effectiveness associated with the proposed structural changes as compared with the existing structure on both a "whole entity" and a component basis;
6. to suggest ways and means, consistent with the Committee's recommendations, whereby additional cost and effectiveness efficiencies might be achieved; and
7. to present the conclusions of the Cost and Effectiveness Analysis within the timeframe anticipated and within the budget provided.

## Phase-In of the Proposed System

Implementing the system proposed in this Final Report will be a gradual process involving discussion and consultation. A fundamental principle underlying the proposed system is that change to and within the system will occur only after negotiation and consultation with/among affected parties.

In order that phase-in of the proposed system might begin, the Ad Hoc Cultural Restructuring Committee developed the guidelines for transition and implementation that appear below. The guidelines below apply primarily to provincial cultural organizations and sectors. They do not address the funding needs of legislated bodies or contracted services. The ultimate method of funding these agencies must still be determined. They might be funded by the provincial government through the Consolidated Fund, by Sask Lotteries Trust, through the three sectoral funding structures or by a combination of these mechanisms. Further discussions will be needed to identify the funding mechanism that provides maximum accountability.

1. There will be a two-year transition period that begins when the cultural community accepts, in **principle**, the restructuring recommendations that appear in this Final Report. Approval by the cultural community will be on a sectoral basis. Each sector must approve the recommendations in **principle** before full cultural community approval is achieved.
2. Full implementation of the new structure will be effected at the end of the two-year transition period.

3. During the transition period, the cultural community will have opportunities to identify issues and concerns that might arise. Those issues and concerns include, but are not limited to, the results of the Cost and Effectiveness Analysis described previously. As issues and concerns arise, they will be resolved to the satisfaction of the stakeholders affected.
4. All organizations eligible to receive funding at the beginning of the transition period would be eligible to continue to receive funding throughout the transition period.
5. A transitional funding process for new initiatives will be established.
6. The intent of these transitional funding provisions is that no eligible organization will be either proportionately advantaged or disadvantaged through the transition period, after allowing for cultural global and sectoral operating expenses. It is anticipated that an independent third-party consultant will be used to assist in implementing these transitional funding provisions.
7. The level of funding in lottery and Consolidated Fund dollars provided to each eligible organization during each year of the transition period will be equivalent to the organization's average percentage for the period April 1, 1988 to March 31, 1993 (the last five years).
8. For purposes of transitional funding only, each organization will be required to identify itself with one sector for each year of the transition period.
9. The level of funding in dollars provided to each sector for each year of the transition period will be equivalent to the average percentage of total funding provided to all organizations in that sector during the past five years (if sectors had existed during the past five years) multiplied by the gross funds available to all sectors for each year of the transition period. "Gross funds available" means the funds that remain after all cultural global expenses have been deducted but before any sectoral expenses have been deducted.
10. Former joint funding responsibilities of the Cultural Advisory Committee, the Saskatchewan Arts Board, the Saskatchewan Council of Cultural Organizations and Sask Lotteries Trust Fund will all be re-examined, negotiated, and rationalized during the transitional phase. These will be reallocated prior to or at final implementation. These former joint funding responsibilities include Administered Funds, Transition Grants Program, Museum and Gallery Grant Program, Community Grants Program (formerly called the Trust Initiatives Program), Resident Artist Program and the Resource Centre for Sport, Culture and Recreation.

11. Five transitional committees will be established. They will be:

- SaskCulture Committee — Membership to include one representative from the Saskatchewan Council of Cultural Organizations, one from the Saskatchewan Arts Board, one from each sector and one government liaison person.
- Arts Committee — Membership representative of the arts community.
- Multicultural/Interculturel Committee — Membership representative of the multicultural/interculturel community.
- Heritage Committee — Membership representative of the heritage community.
- Cost and Effectiveness Committee — Membership to include one representative from each of the above committees, the independent third-party consultant and a government liaison person.

It is anticipated that the five committees described above will work very closely together. The SaskCulture Committee will be responsible for continuing the restructuring process, after the model proposed in this Final Report has been accepted by the cultural community.

# The Background to Restructuring

## The Present System

The way that cultural activity is funded in Saskatchewan during the 1993-94 fiscal year is illustrated in Figure 11 and described below. The description that follows excludes funds from federal, corporate, municipal and private sources and programs of provincial government departments such as Saskatchewan Education, Training and Employment.

Funds are raised through the lottery system. Sask Sport Inc. is the body which has been granted the authority by the provincial government to operate the lottery in this province. Therefore, Sask Sport Inc. and Saskatchewan Lotteries appear in the same box in Figure 11. Some of the funds raised through the lottery system are used for administration of that system — federal and provincial licence fees, ticket printing and distribution, and advertising. The balance goes to the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation (Sask Lotteries Trust). In 1993-94, Sask Lotteries Trust paid a licencing fee of \$9.1 million to the Government of Saskatchewan Consolidated Fund, where it becomes part of general government revenues.

In 1993-94, an additional appropriation of \$9.1 million was transferred from Sask Lotteries Trust to the Consolidated Fund to fund a number of legislated bodies and contracted services.

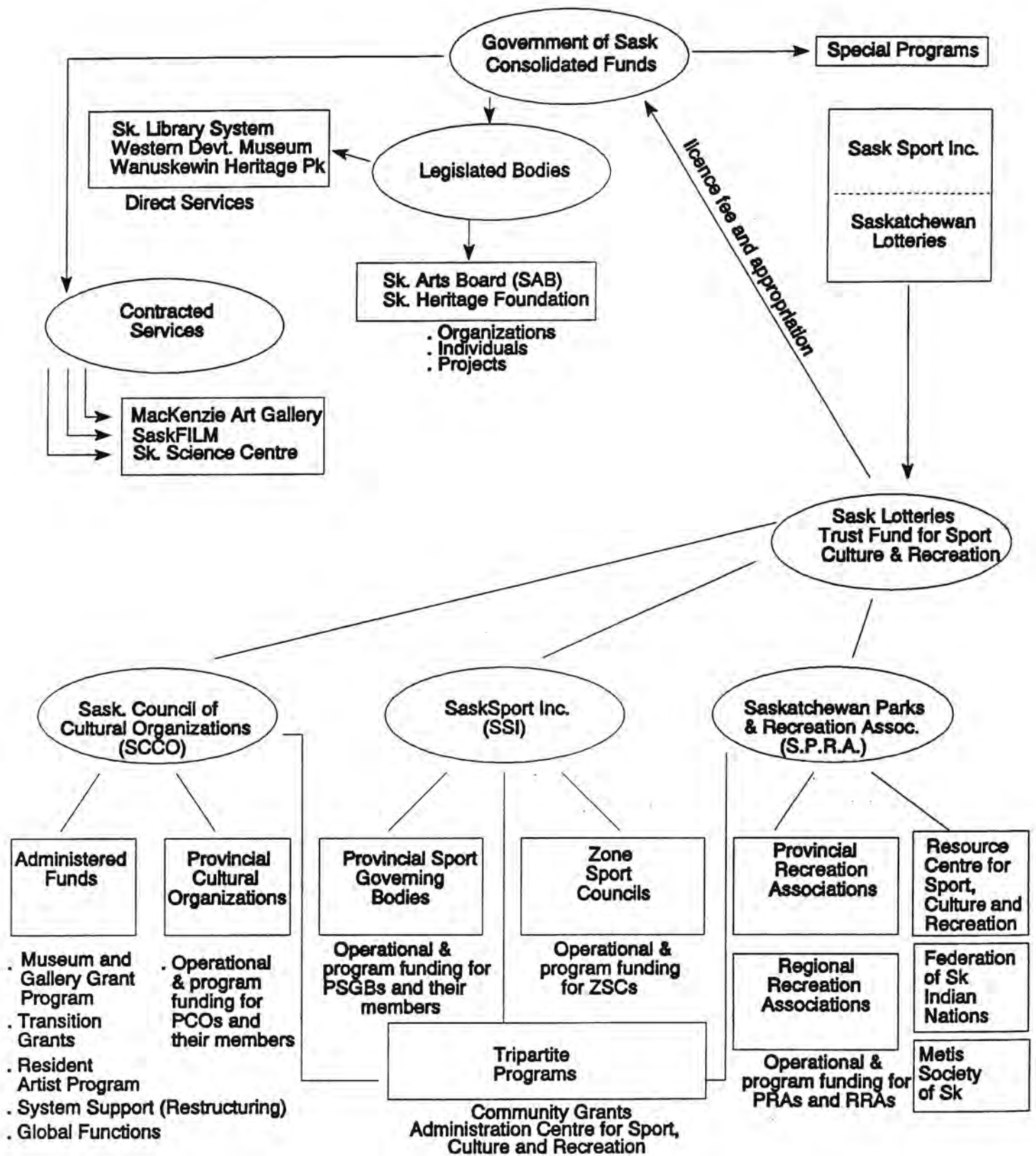
Legislated agencies are those bodies whose existence and mandate are established through Acts of the Saskatchewan legislature.

Three of the legislated bodies, Saskatchewan's library system, Western Development Museum and Wanuskewin Heritage Park provide services and programs directly to the public. Two other legislated bodies, Saskatchewan Arts Board and Saskatchewan Heritage Foundation provide funding to organizations and individuals for projects. The Saskatchewan Arts Board uses a jury system to determine the individual artists or artists' collectives that should receive funding for specific projects. It also provides operational funds to client organizations and project funds to organizations and individuals. Saskatchewan Heritage Foundation supports a variety of heritage preservation and/or development projects relating to communities, sites and other activities.

*Want to experience a dozen different cultures in one weekend? Then attend the annual cultural festival held in several Saskatchewan communities. At these festivals, various cultural groups operate pavilions that offer members of the public an opportunity to learn more about specific cultures, their heritage and their traditions. The pavilions also offer food, music, dance and other types of entertainment. Some 1993 cultural festivals included:*

*Regina - Mosaic  
Saskatoon - Folkfest  
Moose Jaw - Motif  
Melville - Folkfest  
Prince Albert - Tapestrama  
Weyburn - Folkarama*

**Figure 11: The Present System — 1993-94**



Contracted services are agencies that the provincial government has agreed to fund (through a contract or letter of agreement). There are three contracted services: MacKenzie Art Gallery, SaskFILM and the Saskatchewan Science Centre.

A brief history of the way in which legislated bodies and contracted services have been funded in the past follows. This history is important, because it provides some of the background to restructuring.

Legislated bodies and contracted services were not always funded in the manner described above. Until March 31, 1991, the Minister's Directed Fund (about \$12 million each year) was part of the picture. It was dispensed by Sask Lotteries Trust according to the instructions of the Minister of the day. A portion of the Minister's Directed Fund was used to fund legislated bodies and contracted services. The Minister's Directed Fund was eliminated on March 31, 1991. During the 91-92 and 92-93 fiscal years, there was an arrangement by which legislated bodies and contracted agencies were funded directly by Sask Lotteries Trust. In 1993-94, funds for legislated bodies and contracted services were channelled through the Government of Saskatchewan's Consolidated Fund.

The lottery proceeds that remain with Sask Lotteries Trust after the licence fee and appropriation have been transferred to the Consolidated Fund are distributed among three global organizations: Saskatchewan Council of Cultural Organizations (SCCO), Sask Sport Inc. (SSI) and Saskatchewan Parks and Recreation Association (S.P.R.A.). A tripartite committee made up of representatives of all three global organizations negotiates the percentage of net lottery proceeds that each global will receive.

The funds that SCCO receives go in three different directions: administered funds, provincial cultural organizations (PCOs) and tripartite programs.

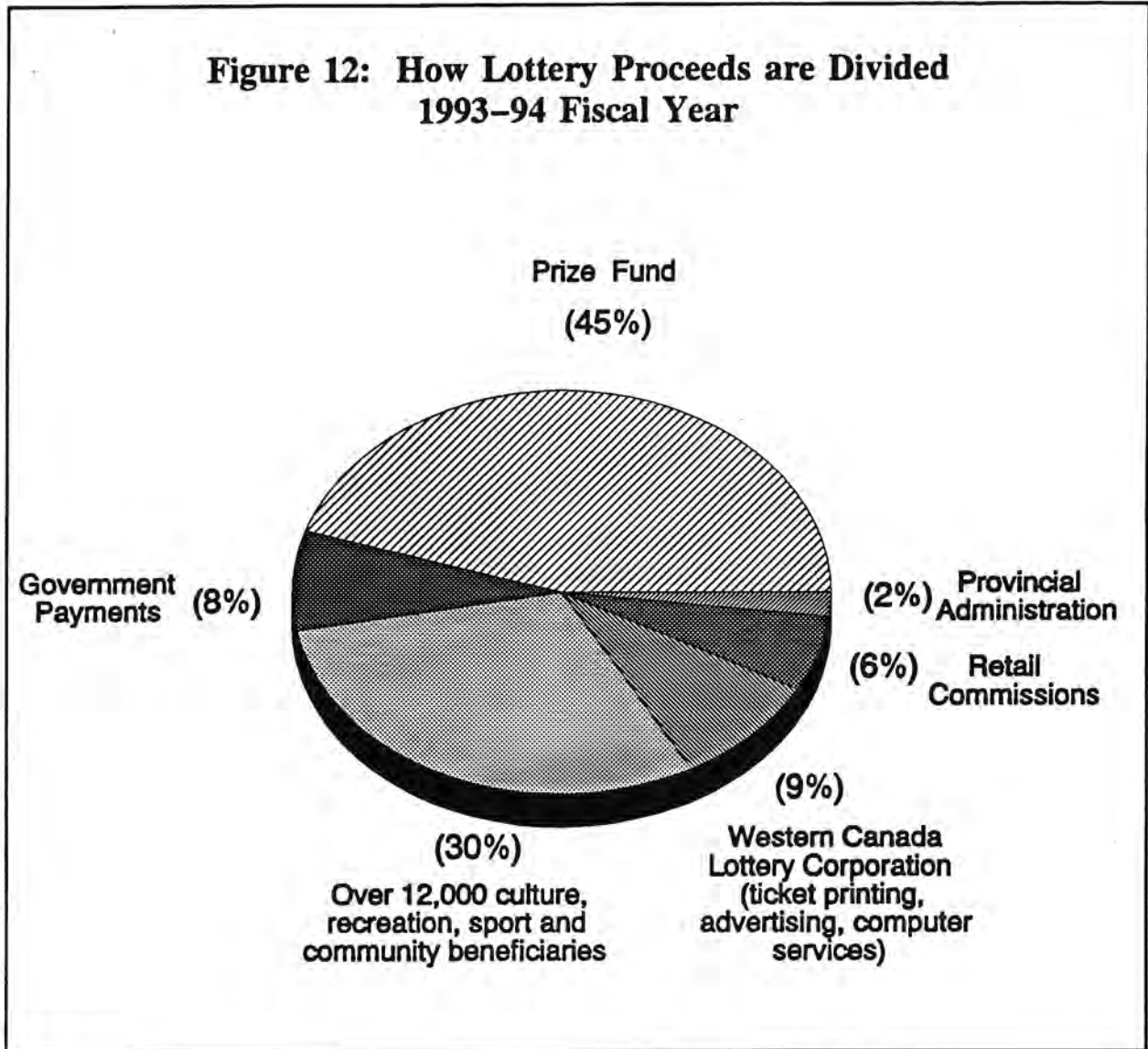
Sask Sport Inc. (SSI) uses the bulk of the funds it receives from Sask Lotteries Trust to fund volunteer and community-based, sports-oriented activities.

*The Art Walk is something new in Regina. In 1993, several public, nonprofit and commercial art galleries cooperated to invite Regina residents to participate in this physical fitness/cultural activity. Typically, the Art Walk takes place on Sunday afternoon. A printed map shows participants the route between the galleries and provides information about the exhibits at each gallery. Staff at the galleries answer questions, provide tours and generally make the walkers welcome. Participants report that the Art Walk provides an opportunity to get in shape, have fun and learn more about the visual arts.*



Saskatchewan Parks and Recreation Association (S.P.R.A.) funds volunteer and community-based recreational activities. It funds the Resource Centre for Sport, Culture and Recreation. This resource centre's large collection of books, periodicals and audiovisual materials, is available for loan to community groups and members of the public. S.P.R.A. also provides funds to the Federation of Saskatchewan Indian Nations and the Métis Society of Saskatchewan for, among other things, cultural and heritage activities.

The way that lottery proceeds are divided is illustrated in Figure 12.



## The History of Restructuring

The process of restructuring the cultural community began early in 1991 when responsibility for funding the legislated bodies and contracted services was transferred from the provincial government to Sask Lotteries Trust. The need for a structure to manage this new system of funding plus the financial constraints faced by the cultural community were forces driving restructuring.

Another important force driving restructuring was the need to create a system that would include all stakeholders in decision-making. The structure that existed prior to 1991 was considered by some to be inequitable.

During the summer of 1991, a 22-member SCCO Restructuring Steering Committee was established. The members of this Committee represented many aspects of the cultural community. The Restructuring Steering Committee presented its Final Report to the Board of Directors of SCCO in August 1992. This Final Report, along with a poll based on a portion of the document, was distributed to all major lottery beneficiary groups in Saskatchewan's cultural community and to others. A large body of data concerning the responses of the various members of the cultural community was gathered through the polling process.

During the period 1988-1993, other activities that impacted on restructuring were occurring in the cultural community and in the larger Saskatchewan community. The most important of these are listed below.

- The Task Force on Multiculturalism presented its report, Multiculturalism in Saskatchewan, in the fall of 1989. In the fall of 1990, the government of Saskatchewan responded to the Task Force's report with a document titled Building Our Multicultural Future Together.
- Early in 1990, the Government of Saskatchewan released Heritage 2000 which outlined a strategy for the management and development of Saskatchewan's heritage resources.
- The Saskatchewan Arts Strategy Task Force issued its Final Report, Focus on the Future, in December 1990.

*Grasslands National Park, established in 1989, is intended to protect one of Canada's most endangered habitats, the short-grass prairie. Visitors to the park can experience the prairie as it was before the days of highways, intensive agriculture and herbicides. Between April 1 and August 31, 1993, 3,506 people visited the park.*

- The provincial election of October 1991 brought a change of government and a change in policies and priorities.
- The Saskatchewan Financial Management Review Commission (The "Gass Commission") which presented its report in February 1992 said that the lotteries system should be subject to review by the Provincial Auditor.
- The Provincial Auditor's report for the year ending March 31, 1991 indicated that funding for legislated bodies must flow through the Government of Saskatchewan's Consolidated Fund in order to provide public accountability through the Saskatchewan Legislature.
- The Arts Strategy Task Force Implementation Management Committee presented its Final Report in January 1993.
- The Minister's Advisory Committee on Multicultural Legislation presented its draft recommendations to the community in June 1993.

*Saskatoon's Fringe Festival is fun for those who attend it, but it also generates dollars for city business people. The Festival features avant-garde theatre companies from around the world. The performances are held in a variety of locations in the Broadway district. Street performers, sidewalk sales, street food vendors, face painting and strolling crowds give the area a carnival atmosphere during the Fringe Festival. Annual attendance is about 60,000 people.*

## **Establishment of the Ad Hoc Cultural Restructuring Committee**

The establishment of the Ad Hoc Cultural Restructuring Committee was a further step toward a complete restructuring of Saskatchewan's cultural community. The Ad Hoc Committee is a committee of the cultural community as a whole. Its mandate included consulting and communicating with this broader constituency.

The Ad Hoc Committee was created as the result of a resolution passed at an SCCO meeting held October 17, 1992.

Be it resolved that the SCCO membership establish an ad hoc committee, to direct restructuring as described in the polling results, the committee to be made up of three (3) representatives chosen by each of the three (3) sectors, and a Chair and Vice Chair to be named by the SCCO; no final agreement without acceptance by all three (3) sectors.

At their meetings later that same weekend, the three sectors representing the broader cultural community also committed to this resolution.

A Chairperson and Vice-chairperson were elected by the membership of SCCO to guide the activities of the committee. Each of the three sectors of the cultural community — arts, heritage and multicultural/intercultural — selected three members through a process of its own choosing. A list of committee members appears at the beginning of this document.

During November and December 1992, while the three sectors were engaged in various processes to select their representatives, the Chair and Vice-chair prepared the first draft of the committee's terms of reference and further clarified that the committee was representative of the cultural community as a whole.

The full committee first met in January 1993 and continued to meet once a month (and sometimes more frequently) until October 1993. In addition, the Chair and Vice-Chair met regularly to plan meetings and review data.

The Committee's decision-making was based on discussion and consensus rather than majority vote. The terms of reference specified that all decisions and recommendations must be accepted by all three sectors. During the months that they spent working together, the members of the committee developed a relationship based on mutual respect. Thus, many decisions were made through consensus.

The Committee's activities included the following:

- Adoption of its terms of reference. The terms of reference are appended to this report.
- Review of documents and reports prepared by other bodies and agencies concerned with restructuring or cultural activity. A full list of documents consulted appears in the bibliography near the end of this report.

*Where was your grandmother born? George's branch of the family? Tracing their family history helps many people answer questions such as these. More importantly, it helps people develop a sense of identity and a sense of family. The Saskatchewan Genealogical Society gives advice and assistance to individuals and families who want to learn more about their roots. It also operates a library that includes obituary files, cemetery recordings, census records, land records and many other types of documents. In 1992, 5,062 people visited the library and borrowed 47,597 items. Also in 1992, Saskatchewan Genealogical Society volunteers contributed over 80,000 volunteer hours across Saskatchewan to achieving the objectives of the Society.*

- Reference to appropriate legislation. Legislation consulted is listed in Section B.5.(e)1. of the terms of reference appended to this report.
- Reference to the results of the poll of the cultural community conducted by SCCO and based on the report of the Restructuring Steering Committee.
- Consideration of previous recommendations and conclusions within the context of a changing environment.
- Sectoral meetings and communications. Each of the representatives communicated with the larger cultural community using a variety of formal and informal strategies.
- Meetings with representatives of cross-sectoral groups and nonsectoral groups were held. Cross-sectoral groups are those that could fall into more than one of the three sectors. Nonsectoral groups don't fall into any of the three sectors. The various options for accommodating cross-sectoral and nonsectoral groups were discussed at these meetings and feedback was obtained from the groups.
- Meetings by the Chair and Vice-Chair with a number of relevant individuals including government representatives and representatives of the other globals.
- Development of this Final Report.

## **Mandate of the Ad Hoc Cultural Restructuring Committee**

One of the Committee's first tasks was to formulate its terms of reference. The full terms of reference are appended to this Final Report. One of the most important parts of the terms of reference was an outline of the Committee's mandate. This mandate was as follows:

### ***B.2. Mandate***

*As an ad hoc, arms-length cultural committee, the Committee exists to:*

- develop a proposal for a final functional structure for funding and administration, within the cultural community of Saskatchewan that completes the restructuring process using the Restructuring Steering Committee's proposals as a point of departure;*
- develop a comprehensive strategy by which the community can proceed through a transition process from the present to the proposed future state;*
- communicate overall agreement as to structure and transition process to the Minister of Municipal Government, the cultural community, the lottery community and the public.*

# **Building a Community**

## **Relationship Among Global Organizations**

The Ad Hoc Cultural Restructuring Committee has recommended that SaskCulture (via the Tri-Sectoral Financial Committee and SaskCulture's chairperson) negotiate with Sask Sport Inc., S.P.R.A. and the Government of Saskatchewan on financial and other matters.

This provision would ensure continuation of an existing relationship that has evolved among the global organizations. This relationship, characterized by mutual understanding and appreciation of one another's needs, has led to a high level of trust and respect among the three globals. It has unified these three communities in common purpose and allowed them to speak with one voice on issues of mutual concern.

Together they are a strong voice for community participation and together they have maintained a high level of community accountability.

The Ad Hoc Cultural Restructuring Committee believes that negotiations among the global partners and government have been mutually beneficial. The Committee strongly supports a continuing partnership.

## **The Local Cultural Community**

The Ad Hoc Cultural Restructuring Committee's commitment to the values of the cultural community, to the global partnership and its support of community participation, and to the preservation of existing cultural organizations, all speak to a recognition of the importance of the local cultural community.

Restructuring on a provincial level must of necessity be concerned with a province-wide framework to provide a coordinated and integrated policy and program delivery and appropriate levels of service delivery. The local community, however, has a contingent responsibility to culture by providing opportunities for public involvement, community development and accessibility.

Cultural restructuring should be viewed as an opportunity for cultural renewal, particularly at the local level; to become involved in the change process, to initiate new partnerships to promote culture in all its cross-sectoral aspects, and to involve municipal governments, local MLAs and business in local cultural activities.

Cultural growth and development occur at all levels. The most effective, pervasive and visible development occurs at the local level.

## A Commitment for the Future

Culture and cultural activities are an integral part of the fabric of this province. Culture contributes to the richness, strength and character of Saskatchewan in a multitude of ways. It is sustained through the daily activities of Saskatchewan citizens. Scarcely a day goes by that each one of us isn't affected by culture in some way. Culture is also sustained by the committed efforts of thousands of individuals who give generously of their time and energy and spirit.

However, the efforts of individuals alone aren't enough to ensure that culture continues to thrive and enrich the lives of Saskatchewan's people. Dollars are required too. Dollars will pay for the construction and maintenance of facilities, and for the purchase of artworks, artifacts and heritage items. They will finance the production of print, audiovisual materials and programs that build understanding between peoples of all cultures and backgrounds. Dollars will also pay the salaries of the professionals needed to operate art galleries, museums and similar institutions.

For this reason, the Ad Hoc Cultural Restructuring Committee strongly urges the Government of Saskatchewan to maintain present funding levels for the cultural community. Currently, much of the funding comes from the lottery system. If lottery proceeds should decline because of social or economic change (such as the introduction of video gaming terminals), the Ad Hoc Cultural Restructuring Committee recommends that the Government of Saskatchewan allocate funds from other sources to cultural activity.

*The Multicolored Bow, is a symbol for March 31, the International Day for the Elimination of Racial Discrimination. This day was declared by the General Assembly of the United Nations in 1966. In 1988, federal and provincial ministers agreed to commemorate March 21 in Canada.*

*In Saskatchewan, the Multicultural Council of Saskatchewan promotes the International Day for the Elimination of Racial Discrimination.*

*The Multicolored Bow is a visible symbol of our commitment to the elimination of racial discrimination as the Poppy is to Remembrance Day.*

*The Multicolored Bow signifies the beauty and harmony created when the diverse people of the world unite together. The red, yellow, black and white ribbons represent the colours of the human race.*

*We wear the bow between March 1 and 22 to show support for the elimination of racism in Canada.*

*The bows are available from the Multicultural Council of Saskatchewan or local multicultural organizations.*

# Bibliography

The following documents were consulted by the Ad Hoc Cultural Restructuring Committee during its deliberations.

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# **AD HOC CULTURAL RESTRUCTURING COMMITTEE**

POST OFFICE BOX 876, REGINA, SASKATCHEWAN S4P 3B1

# **Ad Hoc Cultural Restructuring Committee**

## **TERMS OF REFERENCE**

Approved by Committee :                      March 6, 1993

Circulated to Cultural Community : March 29, 1993

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**A. NAME**

The Committee is known as the Ad Hoc Cultural Restructuring Committee, herein referred to as "the Committee."

**B. GENERAL PURPOSE AND AUTHORITY**

**B.1. Establishment**

This Committee has been established under the authority of Saskatchewan Council of Cultural Organizations (SCCO), which is recognized by the Minister Responsible for Lotteries as the cultural global within the Saskatchewan lottery community, pursuant to the following motion passed October 17, 1992:

Be it resolved that the SCCO membership establish an ad hoc committee, to direct restructuring as described in the polling results, the committee to be made up of three (3) representatives chosen by each of the three (3) sectors, and a Chair and Vice Chair to be named by the SCCO; no final agreement without acceptance by all three (3) sectors.

**B.2. Mandate**

As an ad hoc, arms-length cultural committee, the Committee exists to:

- a) develop a proposal for a final functional structure for funding and administration, within the cultural community of Saskatchewan that completes the restructuring process using the Restructuring Steering Committee's proposals as a point of departure;
- b) develop a comprehensive strategy by which the community can proceed through a transition process from the present to the proposed future state;
- c) communicate over-all agreement as to structure and transition process to the Minister of Municipal Government, the cultural community, the lottery community and the public.

### B.3. Committee Authority

In line with the purposes outlined in B.2 above, it is acknowledged that the work of the Committee will impact a community of eligible cultural lottery beneficiaries which is not represented by the structure of SCCO as the cultural global organization. The Committee is therefore empowered to act autonomously as to its governance, decision making, and operation.

Furthermore, the Committee is understood to discharge its accountability by means of communication and consultation with the broader constituency of Sask Trust recipients rather than through the SCCO Board of Directors, excepting the provisions of Articles D.2 below.

### B.4. Sector Role

Each sector has, by means of processes unique to each sector, determined three persons to sit on the Committee.

For the purposes of currently defining the constituents in each sector, the Committee will use the list developed for polling the community on the initial Restructuring Steering Committee recommendations. On-going determination of sector constituents will be undertaken by individual sectors, and it will be the responsibility of each sector to inform the Committee of any sectoral constituency changes.

No final agreement shall be made without the acceptance of all three sectors.

It is expected that sectoral development will continue during the work of the Committee.

### B.5. Principles of Governance

The Committee discharges this mandate with reference to the following principles:

- a) Agenda and any materials to be distributed at Committee meetings must be provided to the Chair one (1) week prior to each meeting. At the discretion of the Chair, materials received after that time will be dealt with at the next meeting.
- b) Business operation will be conducted in an honourable manner at all times consistent with the principles articulated within "Roberts Rules of Order", and in the interest of the welfare of the entire cultural community in the province of Saskatchewan.
- c) The Committee will endeavour to consult with the cultural community of Saskatchewan during the course of its deliberations.
- d) The Committee will operate within its identified time frame and within available resources, as approved for these purposes and in accordance with Article D.2.
- e) The Committee will endeavour to become fully oriented with respect to all relevant information bearing upon the mandate. To this end, the Committee will:
  1. Review relevant documentation, including but not limited to:
    - (i) Legislation  
all relevant statutory legislation including but not limited to:
      - the Heritage Property Act;
      - the Saskatchewan Heritage Foundation Act;
      - the Western Development Museum Act;
      - the Arts Board Act;
      - the Saskatchewan Multicultural Act;
      - the Interprovincial Lotteries Act 1984;
      - the Wanuskewin Heritage Park Act.
    - (ii) Information Pertinent to the Lottery Structure

(iii) Published Reports and Working Papers:

- Multiculturalism in Saskatchewan: The Report of the Task Force on Multiculturalism 1989;
- Building Our Multicultural Future Together 1990;
- Saskatchewan Arts Strategy - Focus on the Future: The Report of the Saskatchewan Arts Strategy Task Force 1990;
- Final Report of the Arts Strategy Task Force Implementation Management Committee, Jan/93;
- Heritage 2000.

(iv) Previous Related Work Regarding Restructuring:

- original recommendations of the Restructuring Steering Committee;
- Evancic Perrault Cost Analysis;
- Response of the Cultural Community as reflected in the polled response conducted by SCCO in the fall of 1992.

(v) Other:

Alternative models:

- Sask Arts Board Five-Global Model;
- Common Core Counter Proposal & Review of Restructuring Committee Strategic Plan (April/92);
- other relevant materials.

2. Invite presentations in order to secure factual information and historical understanding of the basis for current structures, programs and policies.

- f) As stated in Article B.4, no final agreement exists without the acceptance of all three (3) sector areas. If acceptance by any sector is not forthcoming, the Committee will be asked to continue its work. Any recommended adjustments to existing proposed sector models, such as the proposed Arts Agency, will be established only in consultation with the sector involved.

## C. COMPOSITION AND OPERATIONS

### C.1. Committee Composition

The Chair and Vice-Chair of the Committee are named by the Members of SCCO.

Three (3) Committee members are chosen by each of the three (3) existing sector areas: arts, multi/inter-cultural and heritage. All members of the committee must be residents of the Province of Saskatchewan.

### C.2. Ex-Officio

Under the provisions and rights accorded to the Minister Responsible for Lotteries with respect to lottery issues, the Minister or his/her named representative is an ex-officio non-voting member of the Committee.

### C.3. Advisors

At its discretion the Chair or Vice Chair, may invite legal/cultural/professional/aboriginal/political or other advisors to attend selected meetings.

### C.4. Comportment

Committee members shall act in a professional manner at all times, both within the context of the Committee's meetings, and in discussion with non-Committee members. Respect shall be shown at all times for the confidentiality of all discussions held within the Committee context, and among Committee members. Information sanctioned for release by the Committee, and presented in the community by the Committee members must be so done in an objective, professional manner - not reflective of the personal opinions of the Committee member.

Violation of comportment may result in the sector being requested to consider replacing that Committee member.



C.5. Attendance At Meetings

Committee members are required to attend all meetings.

A member missing two (2) meetings will be required to show cause, acceptable to the Committee as to why she/he should remain on the Committee, otherwise the sector will be requested to consider replacing that member.

If Committee members are unable to attend, notice should be given to the Chair well in advance of the meeting. Substitutions are not allowed.

C.6. Trusteeship

Committee members are elected to serve their sectors and the total cultural community in an unbiased manner. Elected members do not represent the organization(s) which nominated them, or any other organization within their sector.

C.7. Vacancy

A vacancy on the Committee shall be filled by the appropriate sector area at the earliest possible opportunity.

C.8. Remuneration and Expenses

Membership on the Committee is a voluntary honour, and therefore does not carry privilege of remuneration. Committee members shall be reimbursed using the SCCO rated structure for accommodation, travel and meal costs upon submission of appropriate vouchers.

C.9. Quorum

A quorum will exist if each sector has a majority (ie. at least two) of its committee members in attendance. However, if a quorum does not exist, Committee discussions will proceed. All recommendations of the Committee shall be subject to ratification when a quorum exists.

C.10. Information Release

The Committee will determine a communication strategy for information flow.

C.11. Voting Procedures

A motion is passed by a two-thirds (2/3) majority of members present at a Committee meeting if a quorum exists but, if more than one (1) vote from a particular sector is negative, the motion is defeated.

All votes of the Committee shall be recorded.

The Chair and Vice-Chair do not have a vote.

C.12. Conflict of Interest

- a) For the purpose of these Terms of Reference, conflict of interest is taken to be any situation where a Committee member attempts to promote a private or personal interest for him/herself, some other person or organization, which results or appears to result in the following:
  - (i) an interference with the objective exercise of his/her responsibilities with the Committee;
  - (ii) a personal gain or an advantage by virtue of his/her position with the Committee.

C.12. Conflict of Interest  
- continued -

- b) If the Committee perceives that an individual member is acting in conflict of interest, then the Chair must move to resolve it. The Committee may review and/or overturn any decisions made in those circumstances where an individual in conflict has taken place, either by participating in the actual decision making process, or by attempting to influence other decision-makers.
  
- c) Committee members must not give or appear to give preferential treatment to any organization that they are presently or were formerly associated with.
  
- d) Where a conflict is perceived to exist by others, outside of the Committee, it should be brought to the attention of the Chair and/or Vice Chair who will determine if it exists and move to resolve it.
  
- e) One of the following actions will result where a conflict of interest is deemed to exist:
  - (i) the member is discharged from the responsibilities causing conflict;
  
  - (ii) the member's resignation is accepted; in the event that the member refuses to resign, his/her behavior will be referred to the sector he/she represents. That sector shall decide if that member of their sector shall be replaced;
  
  - (iii) evidence that the member has removed him/herself from the outside situation causing conflict is accepted.

## D. RESOURCES

### D.1. Staff Support

SCCO staff will be the principal support to the Committee.

At the direction of the Chair, SCCO staff will provide:

- the formal communications link between the Committee and the community;
- the recording and distribution of minutes;
- logistical support;
- assistance in the development of the Committee's budget, disbursement of expenses, and compilation of financial statements, etc.

### D.2. Financial Support

Committee members will propose a budget, to be ratified by SCCO Board, and submitted by the SCCO Board to Saskatchewan Lotteries Trust Fund for adjudication on behalf of the Committee, prior to implementation of said budget.

### D.3. Professional Support

Additional support will be provided to include the provision for, among other things: legal advice, human resources personnel, writing and briefing expertise, research assistance, accounting-consulting services, and other professional services as required, to meet the Committee's objectives, and subject to budget parameters.

### D.4. Liability Coverage

Committee members are covered under the terms of the Comprehensive Liability package carried by SCCO when on official Committee business.

**E. COMMITTEE MEMBERS: NAMES AND SIGNATURES**

1. Terms of Reference - Endorsement

On behalf of the respective sector areas, the nine (9) sector representatives on the Ad Hoc Cultural Restructuring Committee are empowered through the existing sector areas to sign these Terms of Reference.

2. Final Document Endorsement

After consultation with, and acceptance by, their respective sectors, the nine (9) committee members will accept and sign the final cultural restructuring document for implementation by the cultural community.

The Chair and Vice Chair will sign on behalf of the Committee.

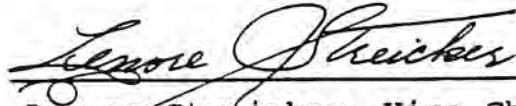
# AD HOC CULTURAL RESTRUCTURING COMMITTEE

POST OFFICE BOX 876, REGINA, SASKATCHEWAN S4P 3B1

WE, THE UNDERSIGNED, AGREE TO THESE TERMS OF REFERENCE:



Adrian Boyko, Chair



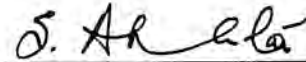
Lenore Streicker, Vice Chair



Helen Marzolf  
Arts



Glenda James  
Heritage



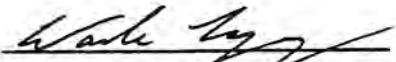
Shakeel Akhtar  
Multi/Intercultural



Dawn Martin  
Arts



Richard Wood  
Heritage



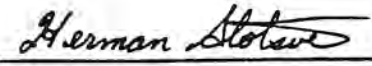
Wade Luzny  
Multi/Intercultural



Carmen Milenkovic  
Arts



Peter Wyant  
Heritage



Herman Slotsve  
Multi/Intercultural



