

**FINAL REPORT OF THE  
ARTS STRATEGY TASK FORCE  
IMPLEMENTATION MANAGEMENT  
COMMITTEE**

SUBMITTED TO  
THE HONOURABLE CAROL CARSON  
MINISTER OF COMMUNITY SERVICES

January 31, 1993



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## EXECUTIVE SUMMARY

The Arts Strategy Task Force (ASTF) Report was presented to the Minister of the Family and released to the general public in December, 1990. In June, 1991, the Arts Strategy Task Force Implementation Management Committee (ASTFIMC) was established with a mandate to review the Recommendations contained in the ASTF Report and to outline a method of implementing the Recommendations that would best serve artists and the arts community in Saskatchewan. During the time that the ASTFIMC considered the ASTF Report, the responses to the ASTF Report, the discussions of focus group sessions and other input, the ASTFIMC did not work in isolation but operated within the context of currently developing issues facing the arts community in Saskatchewan. The ASTFIMC, in accordance with the Vision Statement in the ASTF Report, proceeded to develop a process for implementing the Recommendations that we felt would best serve artists and arts organizations in the province.

At the outset of its task, the ASTFIMC isolated a number of fundamental issues, which were set out in the First Report to the Minister dated January 31, 1992. These fundamental issues related to Status of the Artist legislation, structure and funding.

The ASTFIMC is proposing the development of a single Arts Agency. This is in accordance with the Recommendations in the ASTF Report; however, the structure for the Agency has been amended substantially as a result of information and feedback received from the arts community throughout the time the ASTFIMC has been working. The development of a single Arts Agency will be a critical step in the ASTF Report implementation process. The roles and responsibilities which the ASTFIMC has identified for the Arts Agency will be of tremendous benefit and importance to the arts community and the province as a whole. In addition, the ASTFIMC anticipates that the Arts Agency will assume a leadership role in many of the other actions which are proposed in this report. The ASTFIMC proposes that the Arts Agency begin operations on April 1, 1994.

While proceeding to establish an over-all structure for a single Arts Agency, the ASTFIMC was well aware of the restructuring process, necessitated as a result of the transfer of funding responsibilities from the Minister of the Family Foundation to the Sask Lotteries Trust Fund, which was being undertaken by the Saskatchewan Council of Cultural Organizations during this time.

Also, the Committee has recognized that, since the date that the ASTF Report was provided in December, 1990, there have been further developments that affect a number of the Recommendations, particularly in Education. It is recognized that the Department of Education and local School Boards, through the implementation of

the Arts Education portion of the core curriculum, are in the process of dealing with several of the Recommendations concerning arts and education in the ASTF Report.

The development of new media technology, particularly in the areas of signal generation and transmission, has also been identified as an area of concern for the arts community. The arts community, and particularly the Cultural Industries, are major producers of products which are delivered via the mass media. Recent and continuing technical developments present major challenges to the producers of the content for the technology. These new and pressing issues must be considered as the proposed Arts Agency develops.

In reviewing this Final Report, the reader will find that the ASTFIMC has considered each of the Recommendations and that the Recommendations have been rejected, accepted, or endorsed with qualifying statements. Action plans and a timetable for implementation have also been suggested for each Recommendation. As mentioned earlier, many of the action plans hinge on the establishment of the Arts Agency. However, some of the actions can be implemented independent of that process, and the ASTFIMC would advise that this be done wherever possible.

We trust that the Minister of Community Services will make this Final Report available to artists, arts organizations and the general public as soon as possible. The ASTFIMC, though it recognizes it is a Committee appointed by the Minister, views the Final Report as a public document and looks forward to the response from the arts community to the content as well as the commitment of the government to implement the actions recommended with a view to establishing a strong and viable arts community in Saskatchewan.

### THE ARTS STRATEGY PROCESS

In 1989 the Department of Parks, Recreation and Culture began the formal development of a specific strategy in the area of the arts. A steering committee was formed with representation from the Department, the Saskatchewan Arts Board (SAB), the Saskatchewan Council of Cultural Organizations (SCCO) and the Saskatchewan Arts Alliance (SAA). The steering committee's major recommendation was the establishment of a task force, independent from government and chosen from the arts community in the province.

On November 3, 1989, the Minister of Culture, Multiculturalism and Recreation announced the establishment and membership of the Saskatchewan Arts Strategy Task Force (ASTF), with a mandate to review all aspects of the arts in Saskatchewan.

The ASTF began their consultations with the community in February of 1990 by holding a series of five discipline specific focus group meetings. Following the focus groups, a total of thirteen public hearings were held across the province. The hearings, which generated 220 briefs, were completed on April 21, 1990.

The ASTF reported to the Minister of the Family in December, 1990. The report contained 100 Recommendations, and included "guidelines for the implementation of its findings and recommendations". The report was circulated for public response in January 1991, and responses came in throughout the winter and spring months of 1991.

The original Steering Committee met in February and again in June, 1991, to discuss the process for developing an implementation plan. At the June meeting it was decided to recommend to the Minister that the provincial government not develop a separate response to the report, but that the original four partner agencies - the Department, the SCCO, the SAB, and the SAA - form an Implementation Management Committee which would review all responses to the report, identify issues, and develop an implementation plan to go forward to the Minister. The proposal was accepted by the Minister.

The Arts Strategy Task Force Implementation Management Committee (ASTFIMC) began its work in September of 1991. Membership of the ASTFIMC was as follows:

- |                              |                                                |
|------------------------------|------------------------------------------------|
| - Patrick Close              | Saskatchewan Arts Alliance                     |
| - Dawn Martin                | Saskatchewan Arts Alliance                     |
| - Bill Klebeck               | Saskatchewan Council of Cultural Organizations |
| - Jeremy Morgan (to Jan '92) | Saskatchewan Council of Cultural Organizations |
| - Peter Sametz (fm Jan '92)  | Saskatchewan Council of Cultural Organizations |

- Jan Delage	Saskatchewan Arts Board
- Valerie Creighton	Saskatchewan Arts Board
- Paul Fudge	Community Services
- Keith Comstock	Community Services

The ASTFIMC then designed a detailed process for the development of action based implementation plans for the ASTF Report Recommendations. Elements of the process were as follows:

- \* Department staff completed an analysis and summary of the 70 responses received as a result of the distribution of the report to the public.
- \* The ASTFIMC reviewed the summary and designed an overall timeline and framework for the task. The framework included:
  - a first report to the Minister by January 31, 1992
  - scheduling of 5 Focus Group meetings with the community to elicit detailed feedback on various sections of the report
  - a meeting with representatives from Northern Saskatchewan
  - regular communiques to the community to update progress
  - participation in the process of restructuring within the Cultural Division of Sask Lotteries Trust Fund
  - submission of a final report to the Minister by January 31, 1992
- \* The ASTFIMC broke into sub-committees for the development of Action Plans for the various sections of the ASTF Report. These Action Plans were subsequently critiqued, amended and approved by the ASTFIMC as a whole.
- \* The Chairperson and Department staff assumed the responsibility of writing the first draft of the final report. The final report was critiqued, amended and approved by the ASTFIMC as a whole.
- \* Members of the ASTFIMC agreed to make themselves available to meet with the Minister to review the report and to provide clarification and further assistance if it was required.



VISION AND BARRIER STATEMENTS

The ASTFIMC reviewed the statements in the **VISION** section of the ASTF Report and agreed that they provide a strong and accurate picture of the ideal environment for the arts. The ASTFIMC feels the **VISION** is enhanced with an addition to Statement #4 which presently reads:

- *"that artists in all disciplines are able to earn a living from the making of their art;"*

The ASTFIMC would restate this as follows:

- *"that the individual artist's status and esteem will be enhanced, and that artists in all disciplines are able to earn a living from the making of their art;"*

The ASTFIMC also reviewed the **BARRIERS** section of the ASTF Report and agreed with the statements, with three important additions:

1. On page 10 of the report, the ASTFIMC would revise the fourth paragraph which presently reads -

*"In all disciplines of the arts, organizations suffer high staff turn-over and burn-out because of the inadequate salaries of arts administrators. As a result, few organizations are able to attract and hold experienced personnel who would provide continuity and stability."*

The ASTFIMC would restate this as follows:

*"In all disciplines of the arts, organizations suffer from high staff and volunteer burnout, inadequate salary levels for arts administrators and high levels of personnel turnover. These factors make it difficult for organizations to attract and hold experienced people who would provide continuity and stability."*

2. At the bottom of page 10 of the report the ASTFIMC would include as an additional barrier:

*"There are not adequate strategies and mechanisms for the resolution of issues within the community. In particular there is a lack of evaluation, problem solving and consensus building processes in place."*

3. On page 11 of the ASTF Report the third sentence of the first paragraph reads -

*"The low profile and status of artists within our communities have led to a misunderstanding of individual artists"*

*contributions to the places they live and work in."*

The ASTFIMC would restate this as follows:

*"The low profile and socio-economic status of artists within our communities have led to a misunderstanding of individual artists' contributions to the places in which they live and work."*

The ASTFIMC referred repeatedly to the Vision and Barrier Statements and in fact used them as a standard against which to measure the action plans which were developed for each Recommendation. The ASTFIMC felt that remaining true to the vision of the ASTF was the only way to ensure that the results of their deliberations would be relevant and comprehensive.

### DEFINITION OF THE COMMUNITY

As the ASTFIMC began to discuss the Recommendations and to analyze the broad implications of proposed actions, it became necessary to develop a working definition of what we meant when we talked of the "arts community".

This issue became most important when discussion began on the specifics of the structure of the new Arts Agency and how to define its clientele. Questions around representation, voting rights, election processes and the rights of individual artists helped to focus our discussions.

A working definition of the arts community is then best set out by the following excerpt from the "Structure" section of this report:

**"It is proposed by the ASTFIMC that eligibility to nominate and to vote would rest with those organizations that have a provincial or regional programming impact. This would include all arts Provincial Cultural Organizations; the operational and major project clients of the Saskatchewan Arts Board; any other arts organization that has an identifiable regional or provincial program. The Arts Agency would have the power to determine new eligible voting organizations in future."**

Some questions remain within the ASTFIMC with respect to the rights of individual artists and the responsibility of the Arts Agency, and indeed the "system" as a whole, to be sensitive to their needs and aspirations. While it is the ASTFIMC's expectation that the elected members of the Board of the Arts Agency would represent all areas of the community, it would be short-sighted to assume that the Agency will not have to consider this issue in detail.

It can be argued that the rights of individual artists should be vested in and protected by the organizations which exist to represent them. This does not, however, recognize the fact that some artists choose not to affiliate with these organizations and the Arts Agency may wish to explore measures to ensure individual artists are represented at the Board level. Questions of representation aside, it cannot be denied that the Arts Agency will have an ongoing responsibility to consider the needs and aspirations of individual artists from a program and service perspective.

The ASTFIMC recognizes the nature of the community to be dynamic and not static. We have endeavoured to design the structure of the Arts Agency and the action plans for the other Recommendations in a manner which will allow the community to adapt and change as needs are identified and resolved. Any initiatives in the development of policy will also need to recognize this.

### ACTION PLANS FOR THE ASTF REPORT RECOMMENDATIONS

The ASTFIMC has met on a regular basis since the beginning of September, 1991. Upon reviewing the Department's analysis of the responses to the ASTF Report, we found that a number of Recommendations received broad-based support. Not surprisingly, consensus seemed to relate to issues that are viewed as critical to the success of the implementation process, like funding, or the importance of "Status of the Artist" legislation. Therefore, these issues have been looked at by the Committee as fundamental to the building of an implementation plan.

During its review of the Recommendations in the ASTF Report, the ASTFIMC identified agencies and/or organizations whose further input was considered important in order to deal with Recommendations that are specific to them. In some cases the Recommendations were "grouped" in order to maximize the opportunity for meaningful feedback from the community. In other cases, the groupings were used as more of an administrative tool to ensure that interrelated topics were considered in a logical order\*.

The proposed plans for action which follow are the result of the ASTFIMC's deliberations after analyzing the ASTF Report, the responses to the ASTF Report and the information received during the Focus Group sessions.

\* Appendix "A" lists the Recommendations in the ASTF Report in order along with the actions and their timeframe as proposed by the ASTFIMC.

## 1. STATUS OF THE ARTIST

### Introduction:

The ASTF made the development of Status of the Artist legislation its leading Recommendation and described it as an "issue of primary importance to the arts community".

The Honourable Carol Carson, Minister of Community Services and Minister responsible for the arts, appointed an Advisory Committee on the Status of the Artist selected from nominations representing a comprehensive range of artistic disciplines. The Advisory Committee began its deliberations on October 5, 1992 and is expected to report to the Minister in June, 1993.

The mandate of the Advisory Committee is to provide the province with guidance and recommendations on the development of initiatives which affect the status of the artist in Saskatchewan.

The enacting of Status of the Artist legislation, policy and/or programs would ensure that structures and benefits available to other occupational groups in Saskatchewan would also be available to the province's professional artists.

This is considered to be equity legislation potentially involving labour relations, bargaining rights, employment standards, occupational health and safety standards, worker's compensation, bankruptcy provisions, education, continuing education and professional development, provincial taxation and general tax reform, economic equity and insurance and pension plans.

### **Recommendation:**

#1 *That the Government of Saskatchewan support the adoption of the Canadian Artists Code, and using it as a basis, enact comprehensive legislation on the Status of the Artist as it relates to areas under provincial jurisdiction.*

**ACTION:** That the Minister continue to provide the necessary support to the ongoing process of developing Status of the Artist legislation as per the timeline outlined in Appendix "B" of this report.

## 2. STRUCTURE

### Introduction

The ASTFIMC recognizes that structure is a fundamental issue for the arts community. It is clear that the decisions on structure will significantly impact on other action plans developed from Recommendations in the ASTF Report.

Responses to the ASTF Report and the results of Focus Group meetings held with the community indicate that there is broad support in the arts community for a single Arts Agency. However, the ASTFIMC is also aware that there is very little comfort with, or support for, the particular model proposed in the ASTF Report.

For these reasons, the ASTFIMC undertook to develop a new structural proposal for a single Arts Agency which would be consistent with the philosophy as set out by the ASTF, and would also consider and incorporate other elements as suggested by the community. The structural proposal which follows is offered in response to Recommendations 2, 5-12, 15, 16, 19, 20, 23, 24, 41-45, 79 and 82 in the ASTF Report.

Based on the Vision statement in the ASTF Report and our consultations and discussions, the ASTFIMC has concluded that the new Arts Agency should embody the following attributes:

- bring the arts community together
- act as a common focal point for policy and funding
- communicate effectively
- balance organizational autonomy and public accountability

The ASTFIMC also discussed structure issues from the perspective of the restructuring process which is currently underway within the Cultural Division of the Sask Lotteries Trust Fund. The final report of the SCCO Restructuring Committee proposes an umbrella structure known as the Cultural Division of the Trust (CDT) and a very specific set of Strategic Goals for the structures at the sector level.

The ASTFIMC presented a draft structural proposal for a single Arts Agency to the Arts Sector meeting which was held as part of the SCCO Fall Conference in October, 1992. At that meeting, the Arts Sector agreed to accept the proposal as a "...basis for the structure of the Arts Sector..." and further directed the ASTFIMC to present a final draft of the proposal to the next meeting of the Arts Sector.

It is anticipated that the Arts Agency will fulfil the role of the arts sector as envisioned in the Steering Committee report. However, the ASTFIMC has not taken steps to incorporate the

Strategic Goals, as developed by the Steering Committee, into this Structure model. The reasons for this are twofold:

- i) In keeping with the original mandate, the ASTFIMC agreed to focus their discussions on the Arts Agency around the content of the ASTF Report, and
- ii) The community has not completed its discussion of the issues surrounding the restructuring of the Cultural Division of the Sask Lotteries Trust Fund.

**ACTION:** That the Government of Saskatchewan establish, through legislation, an Arts Agency in accordance with the principles and guidelines which follow.

## A. Principles

### i. General Principles

The ASTFIMC has agreed that there are general principles on which a new Arts Agency should be based. These include:

- an arms-length Agency, established by legislation
- Agency governance through elected representation from the arts community
- provision for government appointees
- programs and operations supported by a secure and diverse funding base
- serving as a mechanism for policy formulation for the arts community and the operations of the Agency
- commitment to the vision as articulated by the ASTF
- recognition of the importance of the individual artist

Establishing the Agency in legislation will signify a commitment to the arts on behalf of government and the people of Saskatchewan, and will provide a measure of protection for its function.

### ii. Operating Principles

The ASTFIMC developed the following principles of operation for the Arts Agency:

- evaluation of funding requests by peer juries, where appropriate
- funding criteria based on artistic merit and/or evaluation of effectiveness
- facilitate communication, goal setting, resource sharing, and discipline discussions within the arts community
- community input through the Advisory Committee system
- appropriate conflict of interest policies

- financial accountability
- aboriginal involvement at all levels
- integrated service to the arts sector
- responsibility for its own human resources

### **B. Mandate of the Arts Agency**

The support, encouragement and development of the arts and artists in Saskatchewan.

### **C. Representation**

The ASTFIMC proposes a Board of fifteen people. Twelve of these would be directly elected by the arts community, and three would be appointed by the Minister. The Chairperson and Vice-Chairperson would be appointed by the Minister from the twelve elected members of the Board. All Board members would be approved by Order-in-Council. At least one of the Board members must be from the aboriginal community. The Board of the Arts Agency may also want to consider methods for ensuring representation from visible minorities.

The Term of Office for Board members would be two years with a maximum of two consecutive terms. The Chairperson and Vice-Chairperson would be appointed for a one-year term, and would be eligible for consecutive terms.

(Elections and appointments in the Arts Agency's first year would be designed to ensure that half of the Board would serve a half term, and half of the Board would serve a full term, in order to establish an appropriate turnover of members at subsequent elections.)

It is proposed by the ASTFIMC that eligibility to nominate and to vote would rest with those organizations that have a provincial or regional programming impact. This would include: all arts Provincial Cultural Organizations, the operational and major project clients of the Saskatchewan Arts Board and any other arts organization that has an identifiable regional or provincial program. The Arts Agency would have the power to determine new eligible voting organizations in future.

The ATSFIMC is aware of concerns within the community with regards to ensuring that individual artists are represented on the Board of the Agency. It is the ASTFIMC's expectation that many of the nominees to the Board will in fact be practising artists. When considering potential Board members, nominating organizations will not be restricted to nominating from within the ranks of their membership.



These expectations, along with the conviction that Board members serve to represent the entire community, have led the ASTFIMC not to recommend a special seat on the Board for a representative of individual artists at the outset. Of course the Arts Agency itself may wish to explore measures in due course to ensure individual artists are represented at the Board level. In any event this does not compromise the responsibility of the Arts Agency to serve the interests of individual artists through its ongoing services and funding programs. (see Definition of the Community and General Principles).

Generally speaking, it is not reasonable to expect that each individual discipline or group will have specific representation on a Board composed of 15 people. The provision for Advisory Committees is designed to address the need for representation from the discipline/organization level to have input into and impact on the policy-making process.

#### **D. Divisions of the Arts Agency**

It is proposed that the functions of the Arts Agency be divided into three areas, each one of which would become a DIVISION within the Agency. Each Division will be expected to work with and through the other two Divisions and to cooperate on joint projects and initiatives as required. The Divisions are Policy, Funding and Services. A description of each follows.

##### **i. Policy Division**

The Policy Division will encompass a number of functions critical to the ongoing success of the Agency and the arts in Saskatchewan. The development of internal policies related to Agency programs and services, and the participation in cooperative policy initiatives with all levels of government will both be central to this Division.

Other Division activities, including advocacy, research, advisory services, needs assessment and evaluation will support the primary policy development function but will also serve the ongoing needs of the Agency and its clients.

##### **\* POLICY DEVELOPMENT**

- internal - for the Agency (operations / programs / funding, etc.)
- external - for the arts in cooperation with government and other partners

\* ADVOCACY

- raise public awareness of the arts, artists and arts issues within government, within the arts community, and with the public

\* ADVISORY

- to all levels of government including bilateral agreements
- consultative support to the arts community and the public

\* RESEARCH

- internal/external
- in support of advocacy
- development and maintenance of data base
- educational

\* EVALUATION AND NEEDS ASSESSMENT

- internal
- funding access
- legislation
- the planning process

\* ADVISORY COMMITTEES

The proposal includes the establishment of standing Advisory Committees within the Agency. The Advisory Committee functions would include needs assessment, advice on policy formulation, communications, and cooperative planning. These Committees would be appointed by the Arts Agency in consultation with the arts community, and they would meet at the call of the Agency.

The committees would include, but not necessarily be limited to, the following:

- Aboriginal
- Arts and Education
- Cultural Industries
- Literary Arts
- Performing Arts
- Touring
- Visual Arts
- Status of the Artist
- Collections

## ii. Funding Division

### Access to Funding

Since funding is an important catalyst for the arts, access to funding through the Arts Agency should not be unduly restrictive. The ASTFIMC proposes that the present formal eligibility process for the Sask Lotteries Trust Fund not be used. Instead we propose a criteria-based evaluation process be used to determine access to funding.

### Allocation of Funding

As is the case now with both the Lotteries and Arts Board systems, funding cannot be guaranteed, but must be based on availability of funds and the client's ability to meet relevant criteria. Funding policy of the Arts Agency would be developed jointly by the Funding and Policy Divisions. Decisions on funding would be based on criteria for each program area (eg. individual assistance; projects; operational; loans; touring).

Organizations responsible for the production and exhibition of the arts would be evaluated on artistic merit and organizational effectiveness. Service organizations would be evaluated on organizational effectiveness. Individual Assistance and Project grants would be based on artistic merit and the ability of the applicant. The ASTFIMC also proposes that the present eligible arts Provincial Cultural Organizations, and the operational and major project client groups of the Saskatchewan Arts Board, would automatically be clients of the new Agency.

The ASTFIMC anticipates that, as the Agency evolves and the needs of the community change, the criteria for funding will be adjusted and developed in consultation with the arts community.

### Funding Mechanisms

Individual Assistance Program applications would be adjudicated using a PEER JURY process. Each discipline would have applications adjudicated separately.

Project applications would also be adjudicated by using a PEER JURY process, arranged by discipline.

Operational clients of the Arts Agency would have applications adjudicated by a COMMITTEE JURY drawn from the members of the Arts Agency Board. It is proposed that the evaluation process for operational grants be based on the Canadian Comprehensive Auditing Foundations' 12 Attribute System. An overview of the components of this model can be found at the end of this section.

### iii. Services Division

The two primary areas of responsibility of the Services Division will be the management and direction of the internal workings of the Agency, and the supervision and regulation of the Agency programs and services.

- internal management services for the Agency
- communications
- consultative support
  - information
  - advice
  - referrals
  - volunteer training
  - professional development
  - planning assistance
  - evaluation assistance
- programming
  - collections
  - resource centre
  - educational
  - resident artist programs

### Role of the Arts Consultants

The function of the arts consultant is to meet the needs of the arts community within the parameters established by policies and resources of the Arts Agency. The arts consultant provides a service role on behalf of the Arts Agency. In this role the arts consulting staff would:

- \* administer grant programs;
- \* act as advisor, consultant and recording secretary for the Advisory Committees and committees of the Board;
- \* identify and analyze issues affecting the arts community;
- \* research, recommend, evaluate and revise policies and programs as determined through the Advisory Committees and by the Board;
- \* consult with, advise, or provide referrals for arts organizations and groups in such areas as strategic planning, board development, administration and budgeting, program development and assessment, and fundraising including grantsmanship.
- \* consult with and advise individual artists.
- \* represent the concerns of the arts community to the Board, and in part, mediate between and among various points of view regarding the relative merit and value of art forms and arts organizations;

- \* act as advisor to a variety of community, regional, provincial and national committees concerned with arts policy, program and issue specific matters;
- \* represent and interpret the needs of the art discipline to the general public, other arts and cultural organizations in and out of province, as well other government departments and agencies.

### Permanent Collections

The Arts Agency will maintain a Collection of works of art and archives by Saskatchewan artists. The Collection will serve as a record of the arts in the province. It will be managed as a "public trust", and therefore the Agency will be obligated to acquire, document, interpret, exhibit and preserve the objects and archives in the Collection for the benefit of present and future generations.

In the context of the Agency's collection activities, artist means practitioner of any art form who is recognized as a professional artist by the arts community. "Saskatchewan" artist is defined as not only those who are born in Saskatchewan, but those who lived and worked in the province for at least one year. The art forms and archives collected by the Agency will fall within Groups IV, V and VII as defined by the Canadian Cultural Property Export Review Board:

Archives include books, records, films, videos, printed documents, musical scores photographs and negatives, sound recordings, graphic materials and textual materials.

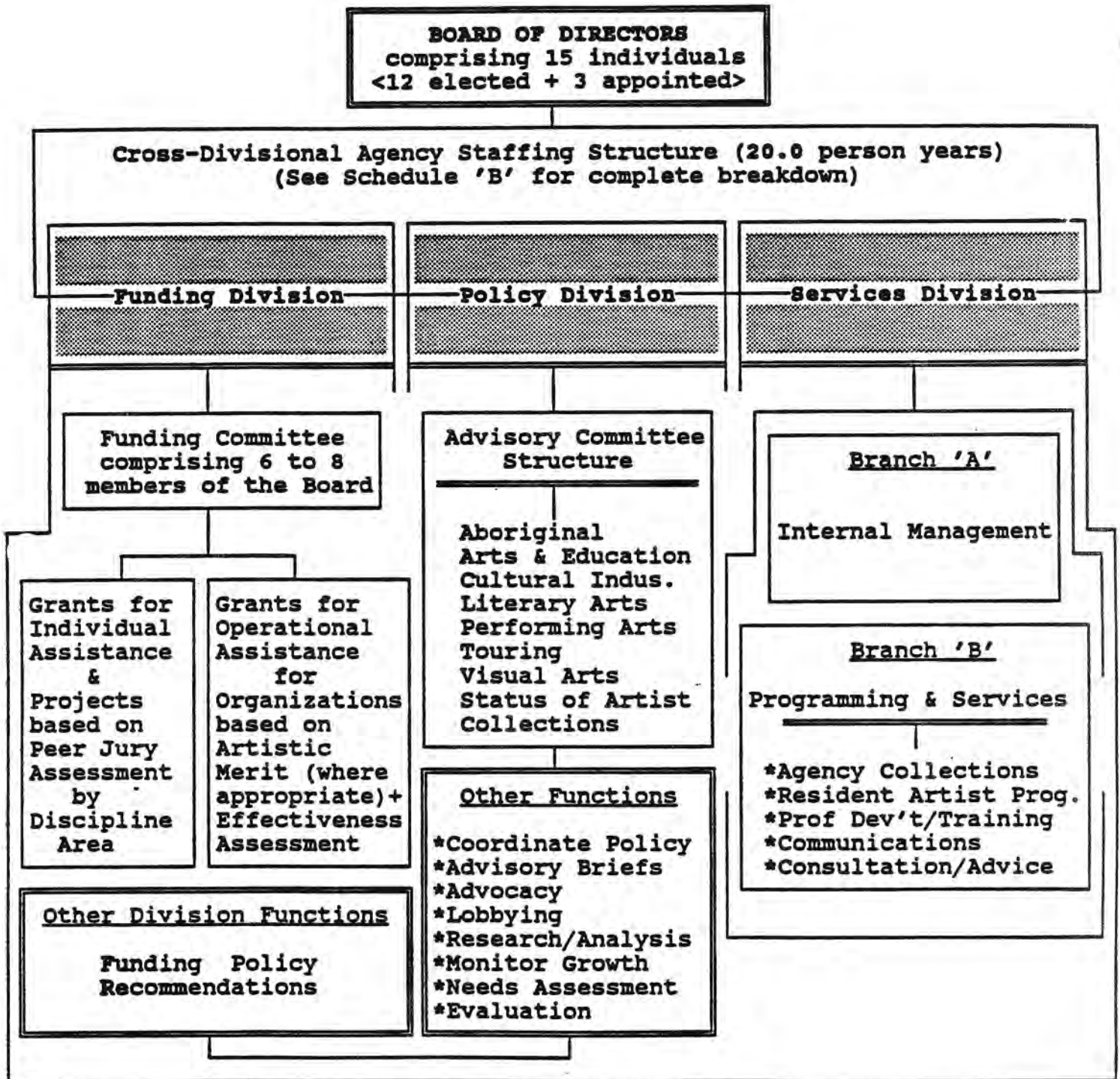
Art includes drawings, paintings, prints, sculpture and crafts.

The Agency will acquire art and archives through purchase, commission, donation, gift or bequest. The Collection will be catalogued, maintained and made available to the public, as appropriate, for education, research and display. The archives will also serve as a research resource. The Visual Art Collection will be extended through loans or rentals to galleries or museums as well as to institutions and public agencies, including government. The Agency will also provide consultation and expertise to government collections on a fee for service basis.

The Collection will be managed in consultation with the Agency's Advisory Committees and in collaboration with the public art galleries and archives in the province.

**PROPOSED ARTS AGENCY STRUCTURE**

**Schedule A: Structure by Agency Function**



**PROPOSED ARTS AGENCY STRUCTURE**

**Schedule B: Human Resources Support**

**BOARD OF DIRECTORS**  
 comprising 15 individuals  
 <12 elected + 3 appointed>

**Cross-Divisional Agency Staffing Structure (20.0 person years)**

**Executive Director (1.0)**

**Assistant Director (1.0)**  
 (Funding & Policy Divisions)

**Assistant Director (1.0)**  
 (Director of Operations)

**Aboriginal  
 Issues/Access  
 (1.0)**

**Research  
 Officer (1.0)**

**Program Staff**

**Accountant (1.0)**  
**Communications Officer (1.0)**  
**Archival Clerk (0.5)**

**Discipline Consultants (5.0)**

**Literary Arts**  
**Performing Arts**  
**Visual Arts**  
**Arts Education**  
**Touring**  
**Cultural Industries**

**Agency Collections (2.5)**

**Manager**  
**Registrar**  
**Conservator**  
**Art Rental Clerk**

**Clerical & Secretarial Support (5.0)**

**Funding Division**

**Policy Division**

**Services Division**

**See Schedule 'A' for Agency Structure by Divisional Function**

### G. Arts Agency Cost Assumptions

In designing a new Arts Agency structure the ASTFIMC believes that cost assumptions cannot simply be based on a combination of existing costs relating to the present structures under the Saskatchewan Arts Board and the Saskatchewan Council of Cultural Organizations.

Although the proposed Arts Agency does embrace the responsibilities presently undertaken by the two existing agencies in relation to the arts, it has been designed to provide a structure that is new and which will enable us to achieve the vision and eliminate the barriers outlined in the ASTF Report.

A comparison between existing commitments to personnel and administrative budgets, and that being proposed for the new Agency, does provide an indication of how much expansion is needed in order to achieve the vision of the Task Force.

The staff of the Saskatchewan Arts Board presently represent 11.3 person years. The personnel budget relating to this is identified as \$422,123. If the Arts Board budget remains at the adjusted level of 1992-93, \$4 million, the Board has approved a plan for the new budget year that would require 14.4 person years\* and a personnel budget of approximately \$511,137.

While the present staff of the Saskatchewan Council of Cultural Organizations represent 6.0 person years, the positions are not linked to specific sectors. Given that the S.C.C.O. serves the arts, multicultural and heritage sectors, a portion of that staff commitment is made in support of the arts. More than half of the S.C.C.O. member organizations are directly linked to the arts sector.

The cost analysis report on the proposed restructuring of the Cultural Division of the Trust, prepared by Evancic, Perrault and Robertson, identifies 3 person years as an additional need for the arts sector under a sectoral plan. These are positions required over and above the staff commitment to the global organization (referred to in the proposal as the CDT). The total cost of this additional staff, including salaries, office operations, corporate business, travel and meetings, communications, equipment, and other programs, is identified as \$224,281. Of this, \$120,168 relates directly to personnel costs.

The ASTFIMC is proposing a structure with a commitment of 20 person years. Taking the 14.4 person years identified by the Arts Board as a required staffing component for the existing agency with a budget of \$4 million, plus the incremental 3 person years needed in the arts sector, under the proposal for restructuring the cultural division of the Trust, we have a potential total of 17.4 person years committed to the arts sector under a restructured Trust



system, without creating a new agency. In other words, to create a new agency that can provide integrated support and services to the total arts community as it works towards the vision of the Task Force, will require an additional commitment of 2.6 person years.

Taking the Arts Board administration budget figure of \$511,137 for 14.4 person years plus the Evancic, Perrault and Robertson estimate of 3 incremental person years for the arts sector at a personnel cost of \$120,168, we have a total of \$631,305 for 17.4 person years. This averages out to \$36,282 per person year. Using this figure 20 person years will cost \$725,640, or an increase of \$94,335.

This simple comparison is provided as a means of demonstrating the anticipated personnel costs associated with the proposed new Arts Agency in relation to the commitments that are already being considered. The ASTFIMC has not attempted to develop a more detailed cost-analysis of the proposed new Agency because it is not in a strong position to make cost assumptions on many aspects of the Agency's potential work and operations.

The ASTFIMC must stress that in creating the proposed new Arts Agency structure we were motivated by what we believe to be necessary in order to achieve the **vision** expressed in the Task Force report, rather than being limited to simply enhancing that which already exists. Consequently, much of the ASTFIMC's time was taken up with working on this new structure.

We believe that the incremental costs associated with creating the new Agency are an important investment in the future of the arts community. It is clear that the community is strongly supportive of a single Arts Agency structure. The Agency's ability to succeed will be dependent on the level of resources the province and the arts community are prepared to commit to it.

\* The additional person years in the staffing structure being proposed for the Saskatchewan Arts Board are a result of the Arts Board's strategic planning process. The priority areas that have been identified include communication; research; advocacy; multi-disciplinary art forms; artist-in-residence; and collections activity (including visual, performing, literary and multi-disciplinary art forms).

CANADIAN COMPREHENSIVE AUDITING FOUNDATION

**THE PROPOSED ATTRIBUTES OF EFFECTIVENESS**

As a preliminary basis for making management representations on effectiveness, the following attributes are proposed.

- **management direction:** the extent to which the objectives of an organization, its component programs or lines of business, and its employees, are clear, well-integrated and understood, and appropriately reflected in the organization's plans, structure, delegations of authority and decision-making processes (*Are roles and responsibilities defined well enough so that everyone knows what it is they should and should not be doing?*)
- **relevance:** the extent to which a program or line of business continues to make sense in regards to the problems or conditions to which it is intended to respond (*Is the need, demand and interest for the program as it is currently designed on the wane?*)
- **appropriateness:** the extent to which the design of a program or its major components, and the level of effort being made, are logical in light of the specific objectives to be achieved (*Does the amount of work needed to put the program together make sense?*)
- **achievement of intended results:** the extent to which goals and objectives have been realized (*How is goal attainment being measured?*)
- **acceptance:** the extent to which the constituencies or customers for whom a program or line of business is designed judge it to be satisfactory (*What is your clientele saying about your program?*)
- **secondary impacts:** the extent to which other significant consequences, either intended or unintended and either positive or negative, have occurred (*What other positive or negative unplanned outcomes have you heard about?*)
- **costs and productivity:** the relationships among costs, inputs and outputs (*Is the cost of delivering the program justifiable?*)
- **responsiveness:** an organization's ability to adapt to changes in such factors as markets, competition, available funding or technology (*How ably can the group adapt to change in its environment?*)
- **financial results:** the matching of, and the accounting for, revenues and costs and the accounting for and valuation of assets, liabilities and equity (*Is the group accountable on an ongoing basis?*)

- **working environment:** the extent to which important assets - such as sources of supply, valuable property, key personnel, agreements, and important records or information - are safeguarded so that the organization is protected from the danger of losses that could threaten its success, credibility, continuity and, perhaps, its very existence (*Are employees appropriately looked after?*)

- **monitoring and reporting:** the extent to which key matters pertaining to performance and organizational strength are identified, reported, and carefully monitored (*Does everybody know what is going on?*)

Information about only one or a few of these attributes is insufficient to allow governing bodies to form a balanced judgment about the effectiveness of an organization. But with information on all these attributes, or on all that are relevant in the circumstances, recipients of the information may start making such judgements. An interesting feature of this framework is that, in addition to affording a structured view of past performance and current status, it incorporates attributes, such as responsiveness, that provide a basis for assessing possible future performance.

Quite apart from providing a reporting and auditing framework, the list of attributes is intended to be used by members of governing bodies as a useful agenda in their discussions with management to obtain a broader and more precise range of effectiveness information than they may currently be receiving.

### 3. FUNDING

#### Introduction:

The sensitive issue of funding received attention and comment in virtually every brief and presentation made to the ASTF. Because funding issues impact on most of the Recommendations and also on the ASTFIMC's action plans for implementation, where possible we have addressed funding as a part of our comments on other Recommendations. There are, however, several funding oriented Recommendations which stand on their own.

#### Recommendations:

- #3 *That the Arts Agency administer a consolidated fund comprising tax and lottery dollars, including money currently allocated to the arts components of the Trust Initiatives Program and the Minister's Discretionary Fund, and dollars from the private sector.*

The ASTFIMC agrees that the Arts Agency should receive its funding from a variety of sources including the Lotteries, the Government of Saskatchewan via the consolidated fund and other sources including endowments, donations and bequests. The TIP issue is addressed in Recommendation #89 under the section on Facilities and Municipalities.

**ACTION:** That the legislation which establishes the Arts Agency enables the Arts Agency to receive, administer and disburse funds from the lotteries, tax-based sources and dollars from the private sector.

- #6 *That the Agency make a joint presentation to Treasury Board with the Minister of Culture, Multiculturalism and Recreation to secure tax-based dollars.*

This Recommendation refers to the placement of the Arts Agency within the overall structure of government. The Recommendation assumes that the Arts Agency would fall under the budget jurisdiction of a government department. This places the Agency in a weakened position during periods of government fiscal restraint and priority setting. It does not allow the Agency direct access to government for the purpose of articulating required resources for the arts community and defending the annual budget request.

It is recommended that the Arts Agency be established by legislation and have a direct reporting relationship to the Minister responsible. Consistent with this, it is the view of

the ASTFIMC that the Agency should be established under its own subvote in the government structure. This will provide the Agency with increased visibility and access and allow for direct budget submission to Treasury Board.

**ACTION:** That the Minister take the necessary action to establish the Arts Agency as an independent subvote in the government structure.

- #13 That the Minister's Discretionary Fund be eliminated.
- #14 That the Arts Agency administer all lottery funds directed to the arts, including those funds which until now were directed through the Minister's Discretionary Fund.

The ASTFIMC endorses these Recommendations with the qualification regarding the Trust Initiatives Program as addressed in Recommendation #89. It should be noted that the Minister's Discretionary Fund no longer exists.

**ACTION:** That the Minister take action to enable the Arts Agency, as a legislated body, to receive and disburse funds from the Sask Lotteries Trust Fund.

- #50 That by the year 2000, the arts be funded by tax-based dollars set at a minimum level of 1% of total Government of Saskatchewan expenditures.
- #51 That lottery funds continue to be used to support the arts until tax-based funding reaches the recommended goal.

In the first report of the ASTFIMC we included, under Appendix B, the notes on the ASTF's discourse which led to these Recommendations. On page 9 of the report, we indicated that "The Committee is analyzing the implications of all the specific Recommendations on funding contained in the Task Force report, and will be providing a detailed response in its second report, including a more concrete rationale for the 1% Recommendation".

As the ASTFIMC has previously indicated, we support the Recommendation that by the year 2000 the arts be funded at the minimum level of 1% of total provincial government expenditures. Before proposing an implementation strategy, however, we feel elaboration is needed in at least three areas:

1. What is covered by the expression "the arts";
2. What is the basis for the 1% target;
3. What is included in total government expenditures.

### 1. Funding of "The Arts"

In its final report, the ASTF embraced the Saskatchewan Arts Board's understanding of what constitutes "Art":

*Art exists when an individual or individuals, through the use of imagination, intellect, and instinct, create an original work which contributes to our private and public deliberations on aesthetics and existence; such works invite serious critical response within the context of the history and the potential of the particular art form.*

By contrast, the expression "the arts" comprises the range of human activity, and the costs of sustaining or nurturing it, that springs into being as a result of the existence of art. In his study, *Saskatchewan and the Arts*, Harry Chartrand describes this sector in the following way:

*In contemporary Western society the arts ... form a distinct and recognizable sphere of human behaviour. The arts are part of a larger cultural sector (which) pervade and permeate the lives of every citizen at work, at home, at the store and at leisure. There are three distinct types of contemporary arts, namely the fine arts, the commercial arts and the amateur arts.*

Finally, the ASTF Report noted that the community "involved in the arts" included:

*The professional, amateur and avocational artist, arts educators, critics and journalists, the audience, administrators, volunteers, presenters and dealers, facility managers, artists' managers and agents, sponsors, producers, archivists, suppliers, and others working in the arts industries.*

From these references it is clear that the intent of Recommendation #50 is directed to a broadly constructed community of activity built on the concept of art as a social fact.

For the purposes of Recommendation #50, then, funding of the arts entails support for the institutions, agencies, organizations, and individuals active within this domain in a Saskatchewan context, except as follows.

We hold that the range of experiences that inform acts of expression are varied in nature. In the case of "the arts", this process is creative by definition; in the case of ethnocultural heritage, it has the potential to be restrictively re-creative, ritualistic, or tradition bound.

This is not to say that creative expression which is inspired by ethnic experience is artistically invalid. In fact, the entire thrust of the ASTF Report speaks to the contrary. Thus, for example, Recommendation #12 argues that "for granting purposes all arts activities, no matter what their cultural origin, be evaluated in terms of their artistic merit". Furthermore, the ASTF Report goes to great lengths to underscore the importance of ensuring that Aboriginal art and artists are accommodated within the context of the Saskatchewan Arts Community. It should be noted that this point will have profound implications for the Arts Agency in terms of jury selection practices.

Nevertheless, while such individual artistic products or experiences may well be artistic in their own right from a disciplinary perspective, and supported accordingly, organizations oriented to the preservation, perpetuation and regeneration of whole life cultural milieus are deemed to stand outside of "the arts" per se. Accordingly, the operational framework for "the arts" in Saskatchewan should, for funding purposes, exclude operational support to multicultural or ethno-cultural organizations.

## **2. A Rationale for a Minimum 1% Provincial Government Commitment**

There is increasing acknowledgement of the widespread public benefits of public support for the arts. Indeed, study after study has demonstrated the correlation between thriving social systems and their support for the arts sector as an essential social utility.

The ASTFIMC accepts that government has both a stake and a role in nurturing the health of the arts sector. This suggests the need, therefore, to establish what might constitute a reasonable and responsible level of commitment by government. Consulting a few key indicators of the sector's relative activity is particularly helpful.

The Bovey Report (**Funding of the Arts in Canada to the year 2000**) determined that in 1981 the total number of Canadians working in the arts industries or other arts occupations amounted to 3.5% of the total labour force. The report also noted a growth trend in the sector 49% higher than the labour force as a whole in the previous ten-year period.

The Statistics Canada 1985 publication **Arts and Culture: A Statistical Profile** noted that the arts sector contributed between 2% and 3% of Gross Domestic Product in 1982, outperforming many of the resource based industries.

Municipalities across North America are becoming increasingly conscious of the need to support the arts at levels benchmarked to total expenditures. While this is particularly true in terms of capital construction projects (See Recommendation #29), the idea is now being extended into municipal operating budgets. In Regina, for example, a motion was introduced at City Council in December, 1991, with the intention of achieving "1% of the City's budget in direct and indirect support to arts activities by the year 2000".

This appreciation for the wisdom of increased support for the arts begins to bring our governments in line with their European counterparts, which according to the Bovey report "invest at least twice as much money in the arts as does Canada, and where it is common to see countries such as France, or States such as Baden-Wurtemberg in West Germany setting up an expenditure objective of 1% of their budgets for the arts".

The ASTF itself identified a number of critical factors surrounding the 1% Recommendation, including:

- \* the importance of tying the welfare of the arts to the relative prosperity of the province;
- \* the value of a serious commitment by the province for both itself and the people of Saskatchewan;
- \* the need to facilitate access to the arts in rural Saskatchewan;
- \* the returns such support would generate in terms of artistic output and credibility;
- \* the ability of Saskatchewan artists to compete nationally and internationally;
- \* the ability for provincial interests to attract funding and investment to Saskatchewan artistic activity;
- \* the need to address historical funding shortfalls;
- \* the need to stop the erosion of the funding base due to capped funding;
- \* the pragmatic need to implement the Recommendation over the long-term.

As indicated in our first report, the ASTFIMC recommends that the rationale used in establishing the provincial commitment to a minimum of 1% be used as the basis for developing the



plan for reaching this objective.

### **3. What is Included in the 1% Commitment**

The ASTFIMC maintains that the intent of Recommendation #50 was to prescribe a minimum public commitment to the arts using resources over which the government has authority. Developments subsequent to the publication of the ASTF Report appear to affirm the status of Lottery proceeds as public funds. Accordingly, in its first report, the ASTFIMC stated that this Recommendation should include lottery dollars currently going to the arts.

With this in mind, the ASTFIMC embraces the framework advanced by David Leighton, former director of the Banff School of Fine Arts; and which is endorsed in the Bovey Report. This summarizes total provincial government support as follows:

#### **A. Direct Support**

1. Arts & Culture Department (capital & operating)
2. Provincial Arts Councils & Corporations
3. Lotteries
4. Other Departments (Tourism, Public Works, etc.) special projects

#### **B. Indirect Support**

1. Tax concessions, capital costs allowance, technical assistance, services, etc.
2. Through educational institutions

The ASTFIMC is further recommending that the costs of servicing the public debt not be included as part of "total government expenditures" for the purposes of calculating the 1% per annum figure.

Given these considerations, the ASTFIMC is recommending that further analysis be undertaken by government as part of the development of policies dealing with the levels of indirect support. This work is essentially beyond the scope of the work of the ASTFIMC. The ASTFIMC is aware that Government of Saskatchewan tax incentives for the 1991-1992 budget year amounted to approximately 25% of total expenditures in that fiscal year. However it remains to be seen whether this relationship will have useful application to the arts sector specifically. The work on Status of the Artist initiatives (see recommendation #1) will be crucial in this respect. In view of the foregoing considerations the ASTFIMC proposes the following action regarding Recommendations #50 and #51.

**ACTION:** That the Government of Saskatchewan establish policy and a long term implementation strategy in order to achieve the goal that the arts be publicly funded at a minimum level of 1% of total Government of Saskatchewan expenditures by the year 2000.

#52 *That in the interim the Lottery License be amended to allocate percentages of 50% for the arts and culture and 50% for sport and recreation.*

The ASTFIMC believes that the underlying issue addressed in this Recommendation is the lack of funds available to the sector as a whole. The percentages changed as a result of the transfer of funding responsibilities from government to the Lottery sector, but the principles outlined in Recommendations #50 and #51 speak to the issue of providing the sector with enough resources to effectively fulfil its mandate.

**ACTION:** That the Sask Lotteries Trust Fund continue to provide for the current percentage allocations for the distribution of funds. (45% Culture, 45% Sport, 10% Recreation).

#53 *That core funding for arts organizations be identified and committed on three-year planning projections, with annual accountability reviews.*

The ASTFIMC endorses this Recommendation, subject to the availability of funds. The Canada Council is in the process of instituting a three year planning and funding system with selected clients.

**ACTION:** That the Arts Agency analyze existing systems and investigate the feasibility of using a similar process in Saskatchewan.

#54 *That a one-time infusion of funds be provided to establish revenue deferral program for professional performing arts organizations.*

The ASTFIMC endorses this Recommendation. While this is a sound management technique, there are some accounting issues that would have to be addressed by the Board of the Arts Agency with the accounting profession.

**ACTION:** That the Arts Agency initiate a process, in cooperation with the Government of Saskatchewan, to design and implement a revenue deferral program for professional performing arts organizations.

- #55 *That the budget of the Saskatchewan Arts Board be increased immediately by \$1 million to alleviate the crisis in the professional sector and that an additional \$1.5 million be allocated for the professional arts in 1991.*

The ASTFIMC addressed this issue in its first report. We recognize and appreciate that the Minister re-allocated \$500,000 in 1992 from Lottery sources, to provide some temporary relief to the funding crisis within the professional sector. However, the fact remains that the funds provided were not adequate and that they did not result in an increase to the base budget of the Saskatchewan Arts Board.

The 1992-93 budget developed by the Saskatchewan Arts Board was \$6.6 million. This amount was based on an analysis of the shortfall between jury recommendations for funding and available resources and the restoration of programming in the arts community that has been lost. While the additional \$500,000 provided critical support to many individual artists and project activity in all art forms, the demand far exceeds the available resources.

For example, at the July, 1992 grant deadline, the Saskatchewan Arts Board received \$604,000 in requests through the Individual Assistance Program. Of this amount, \$488,000 was determined by the jury process as worthy of funding based on the quality and merit of the activity and its impact on the province. The Saskatchewan Arts Board had \$148,000 in available resources for this program at the July, 1992 deadline. As the base budget of the Saskatchewan Arts Board has not increased, it in turn has not been able to address the base budgets of its operational clients. One impact of this has been the loss of outreach and extension programs to rural communities and remote areas of the province.

It must be recognized that the Arts Agency will not be able to function and fulfil its mandate without adequate resources.

**ACTION:** That the Minister meet immediately with the Saskatchewan Arts Board in order to determine adequate levels of program funding for the 93/94 Budget year.

- #56 *That the Government of Saskatchewan create incentives for corporations and individuals to invest in the arts.*

The prelude to this Recommendation in the ASTF Report concentrated on the concept of private and corporate donations to an endowment fund for the support of the arts. In addition, the ASTFIMC believes it would be a mistake to ignore the tremendous potential for the arts community to make

significant contributions to the province's economic renewal strategy.

The Arts Agency (or the SAB in the interim) should be called upon by the Government to help design and assist in implementing the proposed economic renewal strategy. The intent of the action is to broaden the scope of this Recommendation to encompass the economic benefits of support to the arts as well as the social benefits.

**ACTION:** That the Minister initiate discussions with the arts community and the appropriate government departments to design policy and incentive programs for investment in the arts and further that the Minister insist that the arts sector be involved in the ongoing process of renewing the economy of the province.

#### 4. EDUCATION

##### Introduction:

It is clear from responses to the ASTF Report and the focus group session held on the issue of arts education that there is much work to do in terms of planning. There appears to be little understanding between the arts and education communities about what each is trying to achieve.

The ASTFIMC believes that there is potential for the arts and arts education communities to work together and develop common goals and objectives that will serve each community well. This is a long-term process and with that in mind we have developed action plans for each of the Recommendations.

##### Recommendations:

#63 *That the Department of Education engage artists to assist teachers in the implementation of the Arts Core Curriculum in programming and in the classroom.*

During the ASTFIMC deliberations, it was apparent that the arts and arts education communities do not clearly understand or appreciate each other's goals. This was highlighted in discussion around the issue of the role of artists in the delivery of formal education. This issue cannot be resolved quickly, so we recommend that discussions begin immediately to build a more cooperative relationship.

As a first step in this process, the ASTFIMC has included an Arts and Education Advisory Committee within the structure of the Arts Agency. It is anticipated that the membership of this Committee will include practising teachers, post-secondary faculty (both from Faculties of Education and Fine Arts), members of Special Subject Councils in the arts, arts educators outside the K-12 school system and artists. As with other Advisory Committees recommended within the Arts Agency structure, this Committee would be responsible for needs assessment, advice on policy formulation, communications and co-operative planning. With regard to the specific nature of the issues in the arts education community, this Committee will be further charged with the following purposes:

- \* to explore, discover and affirm common ground between artists and arts educators in terms of values and goals;
- \* to establish liaison with other provincial committees established with a focus on Arts Education such as the Arts Education Liaison

Committee and the Minister's Advisory Committee on Arts Education;

- \* to examine those systemic changes that need to be undertaken in order to fulfil the goals (including, if necessary, changes to legislation, ie. *The Education Act*);
- \* to make recommendations to the appropriate body, regarding the changes required, through the authority of the Arts Agency;

**ACTION:** That the Arts Agency establish an Arts and Education Advisory Committee as per the guidelines above.

#57 *That an independent board receiving funding from the Arts Agency be established to set up and manage a year-round Saskatchewan School of the Arts.*

#58 *That the School of the Arts offer training for artists of various ages in all disciplines at different levels of ability and that it offer programs for the training of arts critics, educators, administrators, board members and volunteers.*

The ASTFIMC believes that the emphasis for the Arts Agency with regard to the type of education offered by the former School of the Arts needs to be one of coordination. There are various decentralized mechanisms for the delivery of an enhanced level of arts education in the province, (ie. the Extension Divisions of both universities, the universities themselves, the Regional College system, Sage Hill, Emma Lake, etc.).

Consideration should be given to:

- \* the identification of needs within the community;
- \* appropriate means for the bridging of gaps in service to the community;
- \* the publication of a resource guide;
- \* certification or recognition of programs deemed to be of an appropriate calibre;
- \* appropriate means of ensuring access to the available programs (i.e. subsidization through grants or scholarships).

The ASTFIMC endorses the spirit of Recommendation #58, within the context of the Arts Agency's responsibilities as previously outlined.

**ACTION:** That the Arts and Education Advisory Committee of the Arts Agency develop a strategy to coordinate and foster existing and future decentralized systems of delivering specialized training for artists and arts professionals.

#59 *That Creative Writing become part of the Core Curriculum along with dance, drama, visual art and music, and that as new art forms are developed, they also be added.*

Discussion on this Recommendation centred around the fact that, when placed in Language Arts, Creative Writing probably receives more attention than it would if it were dealt with through the Arts Education curriculum. Concern was expressed by writers that without an arts education focus, creative writing would not be recognized as a creative activity.

**ACTION:** That the establishment of creative writing as a focus of the Arts Education curriculum be referred to the Arts and Education Advisory Committee for further review and discussion in consultation with the Arts Education Liaison Committee, the Minister's Advisory Committee on Arts Education, The Saskatchewan Writers' Guild and the special subject council on Language Arts. Recommendations from this consultation should be forwarded to the Minister of Education and the Department of Education for development and implementation.

#60 *That the Colleges of Education at the two Saskatchewan universities institute a fine arts component in the training of teachers and that they coordinate this training with the appropriate university departments and the Department of Education.*

In light of the establishment of Arts Education as a required area of study under the Core Curriculum, there is general support for this Recommendation. Both universities have already taken steps to begin addressing this Recommendation.

**ACTION:** That the Arts Agency encourage both universities to incorporate this component of teacher education and to require that at least two classes in the area of fine arts become compulsory for the Education degree program.

- #61 *That the Department of Education ensure that adequate teacher in-service training be provided for the successful implementation of the Core Curriculum in arts education.*
- #62 *That the Department of Education in consultation with the arts communities and cultural industries, ensure that resource packages are developed for the three components of the Arts Core Curriculum (ie. creative/productive, cultural/historical, critical response)*

The Department of Education has made significant progress in developing and providing materials for in-service training since the ASTF Report was released. In addition, some Boards of Education and the Extension Divisions of both universities are attempting to provide teachers with in-service and extension program support. However, neither the awareness of the availability of such materials and services nor the use of them appears to be as high as is desirable.

**ACTION:** That the Minister of Education explore possible methods of ensuring that materials and programs developed to support the in-service training of teachers responsible for implementing the arts education curriculum are widely distributed and utilized.

That the Arts and Education Advisory Committee of the Arts Agency investigate and develop more effective links for resource development between arts organizations and the Department of Education.

- #64 *That an Artists-in-the-Schools program be developed and implemented in all schools, the program to be jointly funded by the Department of Education and school boards with criteria to be developed in conjunction with the Arts Agency.*

There are two primary points that arose in ASTFIMC deliberations around this Recommendation. The first was the issue of mutual misunderstanding between the arts and arts education communities with regard to the role of an artist in a school and classroom situation. The second issue raised was that of local school board autonomy. There is strong belief that a program of this nature could not be implemented without the initiative for it being undertaken by local school boards. We believe that any action taken must consider and respond to both of these issues.

Research vis-a-vis specific actions should include an examination of how artists in the schools could assist classroom teachers in Indirect Instruction, Experiential Learning and Interactive Instruction in all required areas of



study not just Arts Education. Research should also study how alternate methods of examination and analysis, as might be provided by an artist, could enhance and enliven the focus of the "Adaptive Dimension" of the approved curriculum.

**ACTION:** That the Arts and Education Advisory Committee research and develop proposals for how an Artist-in-the-Schools program could be implemented taking into consideration the concerns of both the arts and arts education communities, following the philosophy laid out in the Department of Education manual, INSTRUCTIONAL APPROACHES (1991).

That the Arts Agency engage in negotiations with the Department of Education to pilot a jointly funded Artists in the Schools Grant program based on the recommendations of the Arts and Education Advisory Committee. The grant program would be available to local school boards and administered by the Arts Agency.

#65 *That school boards ensure funding for the resources necessary to implement the Arts Core Curriculum, including services for teachers such as arts consultants and release time.*

The ASTFIMC believes that the full implementation of the Arts Education curriculum is an important key to the fulfilment of the Vision statement of the ASTF Report. Discussions around the implementation of the Arts Education Curriculum indicate that, while progress has been made in some school divisions, implementation has been inconsistent. In those school divisions that have made concerted efforts to implement the Arts Education Curriculum, concern has been expressed that, once the initial implementation phase has been completed, support and resources for Arts Education might not be sustained.

**ACTION:** That the Minister of Education reaffirm the government's commitment to the implementation of the Arts Education curriculum and that the Minister use her influence to ensure that local school boards continue the implementation process for that curriculum.

That the Arts and Education Advisory Committee monitor the progress towards the full implementation of the Arts Education Curriculum and make recommendations where necessary, through the authority of the Arts Agency, to the appropriate body.

- #66 *That the Department of Education give the same priority to string programs as band and choral programs and that all these programs receive the necessary funding to meet the needs expressed by the community.*

The ASTFIMC noted that, as a general principle, the formal education system is moving away from skill-based learning and toward a common essential learning approach. Concern was expressed that access to specific skill development in the arts will be detrimentally affected by this move. The ASTFIMC also recognizes the unique challenges of delivering string programs because of the scarcity of qualified instructors.

It is a priority of the ASTFIMC that access to skill-based learning in the arts be maintained at as high a level as possible. If current skill-based programming levels are to be sustained and new programs are to be developed, cooperation among interested parties must be fostered.

**ACTION:** That the Arts and Education Advisory Committee explore, develop and propose alternate methods of delivering band, choral, string and other skill-oriented arts programs (including drama, dance and visual art) to the widest possible base of children in cooperation with the formal school system, community associations, community colleges, and the extension divisions of both universities. This exploration should include, but not be limited to, the provision of facilities and release time for students by the formal school system.

- #67 *That media literacy studies be instituted at schools and post-secondary institutions.*

The ASTFIMC recognizes the need for improvements in media literacy and believes this to be not just an issue within the purview of the arts community but part of a much broader social policy issue. Members of society need to enhance their critical skills as users of mass media. They need to recognize the choices they have in accepting or rejecting the views presented through the mass media. The skills acquired through the development of an informed and critically thinking community with regard to the media will also enhance the community's understanding of the arts through the creation of an informed and critically thinking public.

**ACTION:** That the Minister of Education direct the Department of Education to begin studying the development of a media literacy curriculum for implementation from K-12.

That, in tandem with the development of a curriculum in media literacy, both universities develop programs in teacher training that will allow for the full implementation of such a curriculum.

That the Arts and Education Advisory Committee monitor the progress of the development of a media literacy curriculum and make recommendations where necessary, through the authority of the Arts Agency, to the appropriate body.

- #68 *That the Department of Education provide funds to support school arts activities that are presently funded by provincial arts organizations.*

During the ASTFIMC's deliberations, concern was expressed that full implementation of this Recommendation would result in a dilution of services provided by Provincial Cultural Organizations with an educational mandate. In addition, such action could result in less opportunity for direct teacher involvement in the educational programming of these organizations because of the shift in responsibility and control to Sask. Education.

Clear delineation of funding responsibilities must be established. What is Sask. Education responsible for and what is the community, through its non-profit organizations, responsible for? There is much to be gained from working together to achieve those goals which could be identified as common to all parties concerned.

**ACTION:** That the Arts and Education Advisory Committee develop guidelines that will assist in the determination of what constitutes curriculum-based educational services and what constitutes curriculum enhancement.

That the Arts Agency require that its funding not be used for curriculum-based educational services (such as the development of teaching strategies for the delivery of the Arts Education Curriculum.) However the Arts Agency criteria should contain provision for the support of programming aimed at curriculum enhancement.

- #69 *That the Department of Education establish a policy to use Canadian and more specifically, Saskatchewan and Aboriginal resource materials created and produced in Canada and Saskatchewan.*

The ASTFIMC acknowledges that much work has been done in this area. It is of particular importance to the cultural industries that the current momentum be sustained. This initiative is also key to the development of a strong cultural identity for the province.

**ACTION:** That the Minister of Education direct the Department of Education to continue its development, commission and acquisition of appropriate resources from Saskatchewan and Canada.

#70 *That both the Universities of Regina and Saskatchewan continue to house facilities of fine arts and that they receive the necessary resources to provide quality education in fine arts.*

#71 *That Departments of Dance and Creative Writing be created within the faculties of fine arts of both universities.*

The ASTFIMC recognizes that Faculties of Fine Arts play a role in the community that is not limited to one of education. These faculties ensure the presence of senior artists in the community. Senior artists play roles in the development of arts institutions through their active participation in the community, thereby creating a community that is attractive to live in. Neither artist run galleries nor orchestras would be able to operate without the presence of strong Faculties of Fine Arts in both universities. Not surprisingly, it is widely felt that the absence of Departments of Dance has meant that professional dance has not lived up to its potential in the province.

**ACTION:** That the recommendations of the University Review Report be considered by the Minister of Education in the light of both the role that faculties of fine arts play in broader community development and the ASTFIMC Final Report.

That the Minister of Education establish the development and maintenance of appropriate facilities for university education in fine arts as a top priority, so that capital funds for the improvement or construction of facilities can be obtained.

That the Arts and Education Advisory Committee work in cooperation with the two Universities in order to study and develop means of implementing Departments of Dance and Creative Writing at the universities and to make recommendations, through the authority of the Arts agency, to the appropriate body.

- #72 *That the Extension Division of the University of Saskatchewan and the Department of Extension of the University of Regina increase their arts programming in rural areas.*

It is the view of the ASTFIMC that the issue of access to arts education programming in rural areas is one that should be a top priority. We believe that the issues dealt with in action plans for Recommendations #57, #58 and #66 will result in this Recommendation being fulfilled.

**ACTION:** That the Arts Agency ensure the full and active involvement of the Extension Divisions of both universities in the development of specialized training and programming in the arts as per the action plans for Recommendations #57, #58 and #66.

- #80 *That both Saskatchewan universities and the School of the Arts offer courses in critical writing and reviewing of the arts.*

The ASTFIMC endorses this Recommendation. The narrative under Recommendations #57 and #58 provide further background to this issue.

**ACTION:** That the University of Saskatchewan and the University of Regina take steps to develop and offer courses in critical writing and reviewing of the arts.

## 5. THE ABORIGINAL ARTS COMMUNITIES

### Introduction:

From the discussion which occurred at the Aboriginal Focus Group meeting, it was evident that there was consensus among the aboriginal representatives in attendance that aboriginal artists and arts groups wish to be integrated with the proposed Arts Agency and do not wish to have a separate, parallel structure. A major concern expressed to the ASTFIMC is that a separate structure could further alienate or segregate aboriginal artists and arts groups from other artists and arts groups.

While those present indicated that integration with the Arts Agency structure was important, they also stressed that there must be more aboriginal representation and involvement in the Arts Agency than there has been in existing structures to date. This should occur through assured representation on the Arts Agency Board of Directors. It should further occur through representation, from time to time, on all peer juries. It is also essential that peer juries which adjudicate applications from aboriginal artists or arts groups include aboriginal artists.

There was a strong feeling that there would be a need for the Agency to hire an aboriginal staff person who would act as a liaison with the aboriginal arts communities to facilitate artists and arts groups' access to Agency programs and services. This staff person would also be involved in the "sensitization" of other organizations within and outside the Arts Agency to issues of concern to the aboriginal arts communities.

### **ACTIONS AFFECTING STRUCTURE:**

1. That Aboriginal representation be assured on the Board of Directors. If an aboriginal person is not elected to the Board of Directors, there should be provision in the legislation for the appointment of at least one aboriginal representative.
2. That aboriginal artists be considered for and appointed to peer juries. Further, when Individual Assistance applications are received from aboriginal artists, the juries which adjudicate the applications should include aboriginal artists.
3. That the staff of the Arts Agency include a position to be filled by an aboriginal person. A major responsibility of this position will be to facilitate access to Agency programs and services by aboriginal artists.
4. That the Arts Agency structure include an Aboriginal Advisory Committee which will be responsible for needs assessment, advice on policy formulation, communications and co-operative

planning. The Committee would also assist staff in encouraging, facilitating and accepting applications from aboriginal artists.

5. For each policy statement developed by the Agency, it will be necessary to consider the needs and concerns of the aboriginal arts communities.

**Other Recommendations:**

- #11. *That the Agency establish mechanisms for peer judgement through its committees and jury processes and that juries include adequate aboriginal representation.*

While the intent of this Recommendation has been endorsed earlier in the comments regarding structure, it is worthwhile to note the following action:

**ACTION:** That the Arts Agency work with Ironbow First Nations Arts Corp. to complete the development of a directory of aboriginal artists from which jury members could be drawn.

- #21 *That the Agency structure include an Aboriginal Committee consisting of three aboriginal Agency members and that the Agency hire support staff of aboriginal ancestry.*

The Agency structure includes provision for an Aboriginal Advisory Committee, the size and composition of which will be decided upon after discussions between the Agency and the aboriginal arts communities. It would be preferable for the Committee to be in place early in the process of establishing the Agency so any special considerations needed from a program and service perspective can be implemented from the beginning.

**ACTION:** That the Minister ensure aboriginal involvement in the implementation process for establishing the Arts Agency.

- #22 *That the Aboriginal Committee award community and educational grants and establish juries to award individual assistance grants to aboriginal artists when required.*

There was consensus among the aboriginal representatives in attendance at the Focus Group meeting that aboriginal artists and arts groups wish to be integrated with the proposed Arts Agency and do not wish to have a separate structure.

**Action:** That Recommendation 22 not be implemented.

- #23 *That a discipline board in each of the areas of literary, visual, dance, theatre, music and media arts and with equal representation from the professional, amateur and educational sectors be formed.*

This Recommendation no longer applies to the structure model which is being proposed.

**ACTION:** That all Advisory Committees of the Arts Agency include appropriate aboriginal representation.

- #36 *That the Touring Office establish an Advisory Committee consisting of representatives from the literary, visual and performing arts and from the aboriginal community.*
- #37 *That the Touring Office and the Aboriginal Committee cooperate in cross-cultural touring.*

Both of these Recommendations were endorsed at the Focus Group meeting. The ASTFIMC made this known to those present at the Touring Focus Group and it was agreed that the process for developing Agency programs should include discussions between the Touring Advisory Committee and the Aboriginal Advisory Committee to decide on specific procedures.

**ACTION:** That the Arts Agency direct the Touring Advisory Committee to develop touring opportunities involving the north and the aboriginal communities, in consultation with the Aboriginal Advisory Committee.

- #44 *That the Agency's Visual Arts Committee and the Aboriginal Committee work together to increase the representation of aboriginal artists in the Permanent Collection.*

The spirit of this Recommendation is endorsed. In light of the structure being proposed, it will be incumbent upon the Collections Advisory Committee to work with the Aboriginal Advisory Committee to achieve this goal.

**ACTION:** That the Arts Agency direct the Collections Advisory Committee to develop strategies for increasing the representation of Aboriginal artists in the Permanent Collection.

- #69 *That the Department of Education establish a policy to use Canadian and more specifically, Saskatchewan and aboriginal resource materials created and produced in Saskatchewan and Canada.*



This Recommendation is endorsed. Based on the input received during the Education Focus Group, some actions to achieve this goal have already been undertaken. It will be incumbent on the Arts Agency to monitor progress in this area and take further action if it is deemed necessary.

**ACTION:** That the Arts Agency direct the Arts Education Advisory Committee to monitor efforts in this area and assist or advise where appropriate.

- #81 *That representatives of the Agency meet with the media to encourage the hiring of writers trained in critical writing and reviewing of the arts.*

This Recommendation is endorsed and noted from the point of view that critics must also be trained in the reviewing of aboriginal art forms. It is possible that the Arts Agency, through its Advisory Committees, would want to initiate discussions with the media and the schools of journalism on this matter.

**ACTION:** That the Arts Agency direct the Literary Arts Advisory Committee to initiate discussions with the media and the schools of Journalism within the Province to address this issue.

- #98 *That all public and school libraries include Saskatchewan and aboriginal content guidelines in their acquisition policies.*

This Recommendation is endorsed. The Arts Agency should take action in this area by initiating discussions with those responsible for acquisitions within the public and school library systems.

**ACTION:** That the Arts Agency direct the Literary Arts Advisory Committee to initiate discussions with the public and school library systems to address this issue.

- #99 *That the Governments of Canada and Saskatchewan financially support the construction and maintenance of a Saskatchewan Museum for the repatriation, collection, preservation, research, exhibition and interpretation of aboriginal artifacts.*

This Recommendation was accepted in principle by those present at the Focus Group meeting. The arts community must be aware of the support of the aboriginal arts communities for this initiative and that it is their wish to be involved in all

phases of developing the museum and also in the ongoing administration and operation of the facility.

**ACTION:** That the Minister, in cooperation with the aboriginal communities, initiate discussions with the Government of Canada to begin the process of developing a museum for the repatriation, collection, preservation, research, exhibition and interpretation of aboriginal artifacts.

## 6. CULTURAL INDUSTRIES

### Introduction:

A key consideration arising from the Cultural Industries Focus Group is that the Cultural Industries be treated as one body distinct from other arts groups within the Arts Agency, while retaining the fundamental relationship between the creator and the cultural industries.

Cultural Industries contain within them a blend between creative artistic components and industrial business components. The operational goals and objectives of the Cultural Industries occupy a unique position within the artistic and industrial framework of our community.

The structure recommended by the ASTFIMC to support the mandate principles and attributes of the proposed Arts Agency suggests a responsibility for services, including funding to the Cultural Industries.

The ASTFIMC believes that the Arts Agency can act effectively as a catalyst for the development of an appropriate structure dedicated to the specific interests of the Cultural Industries, while serving the ongoing needs of the Cultural Industries in the short term. The ASTFIMC considers the proposed Cultural Industries Advisory Committee of the Agency to be an ideal forum for discussing the possibility of creating a separate structure to serve the needs of the Cultural Industries sector.

The development of an appropriate structure for the Cultural Industries should be phased in over a period of time. This will allow for adequate dialogue with the Arts and Cultural Industries community, and time to assess the impact of the recent federal/provincial programs on the Cultural Industries, the recommendations of the Saskatchewan Book Publishing Policy Committee, and the recommendations of the operation grant review including the publishing programs of the Saskatchewan Arts Board.

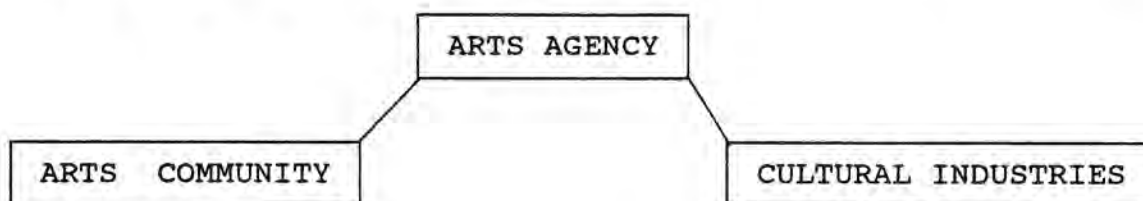
The inherited definition of the Cultural Industries has traditionally encompassed only the film, publishing and sound recording industries. The ASTFIMC recognizes that issues of marketing, distribution, loans, investments and incentives also affect other sectors of the arts community like crafts, festivals and organizations involved in the production and presentation of art. The ASTFIMC recommends that the definition of Cultural Industries and the potential for inclusion of other sectors be considered by the Arts Agency and the Cultural Industries Advisory Committee.

An additional area for consideration by the Arts Agency and the Cultural Industries Advisory Committee is the impact of new and developing technology on the Cultural Industries. While the ASTF Report did not provide specific Recommendations in this area, the ASTFIMC recognizes that it is a significant issue, and that the Department of Community Services should provide the leadership and involve the federal and other provincial government departments as required.

#### ACTIONS AFFECTING STRUCTURE:

##### 1. Phase I - The Arts Agency

The Cultural Industries would be included within the framework of the Arts Agency. The Agency provides a forum for discussion and clarification of issues, goals and objectives. The relationship between the Arts and Cultural Industries is retained and strengthened.



##### 2. Phase II - Arts Agency - Cultural Industries 3 Year Business Plan

The Cultural Industries and the Arts Agency jointly develop a 3 year business plan. While recognizing the current economic conditions, the Agency should make provisions for tax based dollars supporting the Cultural Industries in the future.

##### 3. Phase III - Cultural Industries Development Corporation

A Crown Corporation with the ability to provide for:

Development	Investments
Loans	Marketing
Distribution	Grants
Incentives	Advocacy
Policy	Programs
Consultative Expertise	

Diverse Funding Sources  
Lottery \$ + Treasury \$

Treasury \$



**Recommendations:**

- #38 *That the Arts Agency establish criteria for the funding of cultural industries involved in the production and dissemination of the arts.*

This Recommendation presumes long-term financing for the cultural industries from the Arts Agency and therefore from lottery sources. The ASTFIMC felt that this Recommendation would not adequately deal with the needs and aspirations of the Cultural Industries. Since the Cultural Industries operate similar to the oil, mining, or manufacturing industry the ASTFIMC's view reflects the need to secure tax based dollars in order to engage the people of the province in this new form of corporate activity.

**ACTION:** That the Arts Agency establish the criteria for the funding of Cultural Industries involved in the production and dissemination of the arts in the short term.

That the Arts Agency pursue a long term autonomous structure supported by tax based dollars for the Cultural Industries.

- #39 *That the Government of Saskatchewan substantially increase the number of Saskatchewan artists hired and Cultural Industries contracted for government work.*

This Recommendation was strongly supported by the Cultural Industries Focus Group. The ASTFIMC recognizes that some progress has already been made in this area and supports the Government's initiatives to address this concern.

**ACTION:** That the Department of Community Services adopt this Recommendation as policy and act as a model for all other government departments and agencies.

That the Minister of Community Services should propose policy and or legislation putting this Recommendation into effect as a government wide initiative.

- #40 *That the Province of Saskatchewan enter into a Western Economic Partnership Agreement with the Government of Canada for the development of Saskatchewan Cultural Industries.*

While this Recommendation has been acted upon, the ASTFIMC is of the view that new partnership agreements should be entered into, providing increased financial resources to the Cultural

Industries.

**ACTION:** That the Department of Community Services initiate discussions with the Federal Government to assess the existing agreement and to begin negotiations on a new and expanded agreement.

#62 *That the Department of Education in consultation with the arts communities and cultural industries, ensure that resource packages are developed for the three components of the Arts Core Curriculum (ie. creative/productive, cultural/historical, critical response)*

This Recommendation is addressed in detail in the section on Education.

**Additional Recommended Actions:**

**ACTION:** That the Department of Community Services immediately initiate discussions with the Cultural Industries Community, appropriate Provincial Government departments and Agencies and the Federal Government on the issue of new technology and its impact on the sector.

**ACTION:** That the information and recommendations from the Alberta, Manitoba, Saskatchewan Focus Group on Culture and Technology, and the Federal Culture and Technology Conference be considered during this process.

## 7. VOLUNTEERS

### Introduction:

At all levels and from all organizations and communities, the catch phrase of the Task Force's public hearings was "volunteer burnout". It is self-evident that volunteers and the time, talent and dedication they contribute are a key element of the arts in Saskatchewan.

In order to ensure that volunteers are rewarded for their efforts and that organizations get maximum benefit from volunteer labour, the following action steps are proposed:

### Recommendations:

- #75 *That all organizations develop and continually evaluate their policies and practices with regard to volunteer and board recruitment, training and deployment.*

The ASTFIMC concurs that these types of policies and practices are valuable to the ongoing health of any volunteer organization. To help organizations in this task the ASTFIMC proposes that models such as the Canadian Comprehensive Auditing Foundation's 12 Attribute System be considered for use both by the Agency in evaluating funding requests and by client groups in their efforts towards effective volunteer management. (For more information on the CCAF's 12 Attribute System, see the Structure section of this report.)

**ACTION:** That the Arts Agency research existing programs for volunteer and board recruitment, training and deployment and take steps to adopt an appropriate model for use within its structure and/or delivery to its clients.

- #76 *That the boards of arts organizations ensure that volunteer and board training is a high priority.*

The ASTFIMC feels that if clients of the Arts Agency are aware that organizational effectiveness, including components relating to Board and Staff training, is used as part of the criteria for evaluating funding requests, the necessary motivation to implement this Recommendation will be present.

A certain degree of sensitivity will be necessary when considering an appropriate approach in order to ensure that the evaluation is carried out within the context of the needs of the organization in question.

**ACTION:** That the Arts Agency include an evaluation of Board and Staff training practises in the process for adjudicating funding requests from client organizations.

#77 *That arts funding include adequate resources to cover staff costs for marketing and promotion, fund-raising coordination and administration, as well as programming needs.*

The ASTFIMC endorses this Recommendation.

**ACTION:** That the Arts Agency consider these functions when designing funding programs and the process which clients will use to apply for annual funding.

#78 *That staff of the Arts Agency act as a resource for board and volunteer training.*

While the ASTFIMC does not think that the staff of the Arts Agency should be the only resource clients consider when making plans for Board and volunteer training, it cannot be denied that they will be an important and cost effective source in many cases. This type of service should be included in the job descriptions for the Agency's consultants.

As well, the Agency will be in a position to inventory existing programs and resources for board and volunteer training. This will allow the Agency to do an effective job of referring clients to appropriate opportunities.

**ACTION:** That the Arts Agency, in keeping with the high priority it will place on the need for adequate Board and Staff training, investigate and make available to its clients a variety of resources in this area.



## 8. TOURING

### Introduction:

From the discussion which occurred at the Touring Focus Group meeting, it was evident that there was consensus among the representatives present that three main issues need to be resolved through the work of the ASTFIMC. The issues are:

- \* the touring community requires a mechanism whereby co-ordination and communication between and among touring agencies and presenters can be improved.
- \* the touring community requires the Arts Agency to place a high priority on touring and to demonstrate that commitment in several ways, not the least of which is by dedicating significant financial support to these initiatives.
- \* the touring community requires that the skills and expertise of community-based presenters be enhanced.

For the purposes of this report, these issues will be considered in concert with the Recommendations of the ASTF.

### **Recommendations:**

- #34 *That the Organization of Saskatchewan Arts Councils expand its mandate to fulfil the responsibilities of a Touring Office funded by the Arts Agency.*

This Recommendation was not supported by respondents to the ASTF Report or those present at the Touring Focus Group meeting. As an alternative, community input suggests that the Arts Agency should establish a Touring Advisory Committee as part of its structure. Membership on the Committee would be drawn from the touring community (visual, literary and performing), the north and from the Aboriginal arts communities. The Committee would be responsible for needs assessment, advice on policy formulation, communications, and cooperative planning.

As a separate initiative, it is suggested that the Arts Agency develop and maintain a touring "database" which would include (at least) active presenters and tours available.

**ACTION:** That the Arts Agency include a Touring Advisory Committee in its structure with responsibility for needs assessment, advice on policy formulation, communications and cooperative planning.

- #35 *That incentives for Saskatchewan content in touring and programs be developed by the Touring Office in formulating its guidelines for grants.*

General support for the principle of incentives for Saskatchewan content was expressed in responses to the ASTF Report and by all those present at the Touring Focus Group. In order to affect any significant change in the touring climate within the province, the community will need a significant commitment from the Arts Agency, both in financial and human resource terms. It is proposed that clients (operational and project) access touring funds only by committing to touring, but the funds should be awarded through the same process and at the same time as operational and project grants.

An associated issue is that of presenters having access to funds which would subsidize the costs of presenting Saskatchewan artists. An initiative in this area will necessitate a working definition of "Saskatchewan artist" and "Saskatchewan content" in the case of the performing arts.

**ACTION:** That the Arts Agency establish touring as a priority in response to the issue of access as expressed in the Vision and Barrier statements.

That the Arts Agency allocate a portion of its funds specifically to touring activity. The Arts Agency should undertake to develop a program which allows presenters access to funds which will be used to subsidize the costs of Saskatchewan artists.

- #36 *That the Touring Office establish an advisory committee consisting of representatives from the literary, visual and performing arts and from the Aboriginal community.*

This Recommendation is redundant because of the proposed action under Recommendation #34.

- #37 *That the Touring Office and the Aboriginal Advisory Committee of the Arts Agency cooperate in cross cultural touring.*

Those present at the Touring Focus Group expressed support for this concept. It will be especially important to recognize that initiatives in this area should include northern and Aboriginal artists touring to the southern part of the province. This Recommendation is also addressed in the section on the Aboriginal arts communities.

**ACTION:** That the Arts Agency direct the Touring Advisory Committee to develop touring opportunities involving the north and aboriginal communities, in consultation with the Aboriginal Advisory Committee.

## 9. FACILITIES AND MUNICIPALITIES

### Introduction:

The vast majority of facility spaces in Saskatchewan are owned and operated by municipalities or school boards. For this reason, the ASTFIMC decided to consider the Recommendations concerning facilities and municipalities as an interrelated and codependent group.

The philosophical foundation for the Arts Agency's role in facility development should be based specifically on the consultative, facilitation and technical resources the Agency and its staff can contribute. The Agency, through its Board and Advisory Committee structure, should work with and through the existing groups whose mandates relate to facility development and the municipal governments which will ultimately be responsible for the operation of most of the facilities used by the arts community.

Of course, this approach must recognize and advocate the critical and continuing role of the Government of Saskatchewan in the development of arts facilities. The ASTF Report identified a desperate need for arts facilities, particularly in rural and northern Saskatchewan. The need for the *"coordination of all agencies involved in facility planning and funding, for capital and operational support, and for resource materials and technical support for communities undertaking facility projects"* was heard time and time again by the ASTF.

The ASTFIMC strongly recommends that the Government of Saskatchewan take a lead role in this area by forming an Interagency Facilities Committee with responsibility for the development of policy and program recommendations for future facility development initiatives. Membership on this committee should include, but not be limited to, representatives from the Arts Agency, the Department of Community Services, the Saskatchewan Recreation Facilities Association, SUMA and SARM.

The Recommendations in the ASTF Report address concerns regarding issues of access, representation and "enforceability" of the Arts Agency's role in the facility development process. The Recommendations for municipalities are based on the premise that municipal governments have not traditionally given the arts the resources which are needed to ensure growth and development.

### Recommendations:

- #25 *That the Arts Agency structure include a facilities planning and management branch funded by and reporting to the Agency.*

It is not necessary to have an independent facility planning and management branch within the Arts Agency. Alternatively, the broader issues of facility planning and management require a mechanism to involve all stakeholders. Accordingly, the ASTFIMC proposes the following:

**ACTION:** That the Minister of Community Services form an Interagency Facilities Committee with responsibility for the development of policy and program recommendations for future facility development initiatives.

#26 That the Facilities Branch conduct an Arts Feasibility review for all recreational, educational and cultural capital projects dependent on provincial funds to determine if a public need and a means exists for the inclusion of arts space within the new facility or renovation plan.

#27 That the provincial financial contribution to the capital construction of renovation not be granted until the arts feasibility review has been completed and the recommendation received by government.

This ability of the Arts Agency to conduct this type of review needs to be retained while taking into consideration the comments outlined in Recommendation #25.

The Arts Agency's initial step would then be to assist with the development of policy at the provincial government level (through the Interagency Facilities Committee suggested in Recommendation #25) to allow this to happen.

Also, it will be necessary for the Interagency Facilities Committee to recognize the important role of local school boards and municipalities in the facility development process and to develop consultative services and processes which will make the inclusion of arts activity space a functional reality.

**ACTION:** That the Government of Saskatchewan, through the Minister of Community Services, develop policies to assist departments that provide guidance and assistance to facility projects to ensure the appropriate development of arts activity space.

#28 That the Facilities Branch in cooperation with other agencies, the three levels of government, and the arts community develop a strategy for arts facility planning and management, including regional rationalization and operational funding.

It is agreed that the Arts Agency, the three levels of government, local school boards and the arts community should develop strategies for arts facility funding and management (including operational funding and regional rationalization).

A crucial component of the facility development issue is the support needed for the ongoing operation of existing facilities and those which might be developed in the future. The Interagency Facilities Committee should be directed to study this issue and make recommendations on methods or programs which could address this need.

The question of regional rationalization is primarily a provincial government concern and will require the development of policies based on the strategies outlined above.

**ACTION:** That the Minister refer this issue to the Interagency Facilities Committee formed under the action plan for Recommendation #25.

#29 *That 1% of the total capital construction costs of provincial government facilities be allocated for the purchase or commission of Saskatchewan artwork.*

The report of the Task Force on the Status of the Artist (1986) recommended that "all levels of government and agencies should adopt a policy devoted to the commissioning of Canadian Visual Art at a level of no less than 1% of capital development costs for public facilities, or buildings intended for occupancy by government or public agencies."

Interestingly, the 1980 Report of Saskatchewan's Cultural Policy Secretariat (The "Vichert Report") recommended that "2% of the cost of public buildings, or private buildings constructed on public property, be designated for works of art".

Increasingly, the norm in this respect is gravitating across North America to the minimum of 1% model. In Saskatchewan, the City of Regina's recently adopted Municipal Arts Policy provides for an annual art acquisition budget equivalent to 1% of the total of capital costs of facility construction and renovation of public and other open spaces. Similar policies have been established in Toronto (1%), Ottawa (1%), San Francisco (2%), Seattle (1%), Dallas (1.5%), and Los Angeles (1%).

It is worthwhile to note that this is not a totally new initiative. The previous NDP administration used the 1% guideline for the construction of the Sturdy Stone Centre in Saskatoon and art work was incorporated into several other

provincial facilities built during their term of office. With this in mind, the ASTFIMC proposes the following:

**ACTION:** That the Minister direct the Interagency Facilities Committee to study this issue and develop a proposal which the Minister can take forward to Cabinet.

#30 *That the Facilities Branch of the Arts Agency promote the Construction of medium-sized facilities where a need is identified.*

The ASTFIMC supports the premise that properly planned facilities will be built large enough to support a range of activity appropriate to the needs of the groups the facility will house. However, there is a well-documented need for more mid-sized (500-800 seats) performing arts facilities which would complement the larger ones already in place.

**ACTION:** That the Minister direct the Interagency Committee to develop policy and program initiatives which will address the need for more medium sized performing arts facilities.

#31 *"That school boards across the province adopt policies that encourage the use of school buildings for arts activities and organizations at an affordable rental rate."*

Schools often are the most appropriate and accessible venue for arts activity at the community level. It is proposed that the Arts Agency, in cooperation with the SRFA, take a lead role in developing specific strategies for lobby and/or education efforts towards this end.

The current drive towards integrated models for community development and service delivery would also support this Recommendation. It is essential that optimum use be made of existing space both to lower operating deficits and to lessen the need for new facility space.

**ACTION:** That the Arts Agency develop strategies and information resources which could be used by local arts groups to encourage school boards to allow the use of school buildings at affordable rates of rental.

#32 *That the Boards of the Saskatchewan Centre of the Arts and the Saskatoon Centennial Auditorium adopt policies that encourage the use of their facilities by Saskatchewan arts organizations*

*at affordable rental rates.*

This Recommendation is supported in principle. It is important to recognize that the Centre of the Arts is owned by the province and in fact does have a policy relating to lower rates for non-profit organizations.

Because there are inconsistencies in the ability of Arts Agency clients to access the Centennial Auditorium in Saskatoon, the Agency and its clients should take steps to meet with the Board of the Centennial Auditorium and the Saskatoon City Council to address the issue.

**ACTION:** That the Arts Agency organize a meeting with the City of Saskatoon to address the issue of establishing lower rental rates for non-profit arts organizations wishing to access the Centennial Auditorium.

#87 *That municipal arts policies be developed with involvement from local artists and arts organizations.*

The ASTFIMC endorses this Recommendation. The Arts Agency's role in this process should be one of support and consultation to the municipal governments involved.

The Regina Arts Commission and the Prince Albert Arts Advisory Committee can provide a blueprint or model for other communities to consider. As well, the various Branches within the Department of Community Services should keep the benefits of municipal arts policies in mind as they continue to cultivate and advocate an integrated approach to community development.

A key to this process will be the municipal government's agreement to proceed with policy development and to provide leadership in the process. The role of the Arts and Multicultural Branch of Community Services in promoting the development of municipal arts policy should be explored and encouraged through initiatives like the City Services Seminar and Arts in the Cities.

**ACTION:** That the Minister direct the Arts and Multicultural Branch to work in cooperation with the Arts Agency to develop a program model which will encourage and assist municipal governments to establish arts policy statements.



- #88 *That municipalities recognize the important role of arts councils in their communities and that they provide the resources necessary for the arts council's operation.*

This issue is addressed under Recommendation #49.

- #89 *That municipal governments provide increased funding for the arts in their communities.*

While the ASTFIMC supports this Recommendation in principle, it must be recognized that neither the Arts Agency nor the provincial government can force municipal governments to provide more funding to the arts.

However, as an initial step, changes to the funding criteria under the current Trust Initiatives Program (TIP) should be made to help ensure a more equitable distribution of lottery dollars to recipient groups at the community level. For example, in the interests of balanced community development, consideration could be given to requiring projects in each of sport, culture and recreation be included in TIP applications from communities with populations over 1000.

**ACTION:** That the Minister direct the TIP Advisory Committee to enact changes to the regulations governing distribution of funds via the TIP, which will provide for equitable access for arts groups at the community level.

- #90 *That SUMA and SARM take responsibility for informing and educating their membership in the value of the arts.*

This Recommendation is endorsed.

**ACTION:** That the Arts Agency initiate dialogue with SUMA/SARM to provide them with the information necessary to educate their membership.

- #91 *That in-service training in the arts be provided for its membership by the Saskatchewan Parks and Recreation Association (SPRA).*

This Recommendation is endorsed. It should be noted that the SPRA representative present at the Focus Group was in agreement with this action.

**ACTION:** That the Arts Agency work in cooperation with SPRA to ensure that their Leisure Education initiatives include the arts on an equal footing with sport and recreation, and further that SPRA and the Arts Agency communicate effectively in order to ensure that the clients in both structures are aware of the opportunities available via each.

- #92 *That Recreation Boards and Associations include representation from the arts community and that recreation directors have training in the arts and are committed to their development.*

Recreation Boards and Associations are either established by municipal bylaw or are established under the authority of the Non-Profit Corporations Act. Because these organizations could benefit from having membership from within the arts community, it is proposed that the Arts Agency use this Recommendation as part of the framework for their discussions with SPRA and SUMA/SARM as has been outlined under Recommendations #90 and #91.

With regard to the training of recreation directors, it should be noted that the Recreation and Leisure Diploma Program at SIAST has made some headway in this area over the past two years. In order to ensure continued progress in this area the Arts Agency should work with and through the Saskatchewan Recreation Society (SRS) and their advisory representatives to the provinces' post-secondary institutions.

**ACTION:** That the Arts Agency stress the important role of the arts at the community level during discussions with the SPRA.

That the Arts Agency contact the SRS and work with and through that organization's system to affect changes to curriculum at the province's post-secondary institutions which offer recreation training programs.

- #93. *That the Arts Agency and the Department of Community Services develop a strong network among Saskatchewan cities for education and exchange.*

The ASTFIMC endorses this Recommendation. This network is consistent with the earlier comments on integrated service delivery and a consistent approach to community development. Please also see Recommendation #87 for further background on this point.

**ACTION:** That the Minister direct the Arts and Multicultural Branch to work in cooperation with the Arts Agency to encourage and develop a strong network among Saskatchewan cities for education and exchange in the arts.

## 10. FESTIVALS

### Introduction:

Festivals have the potential to create opportunities for new artists, new forms of art, new audiences and renewed volunteer and corporate support because of their vitality and the excitement they generate over a short period of time. Festivals also attract tourists and local residents to the festival area and produce economic spinoffs for the host community.

During the ASTFIMC's deliberations, consideration was given to the advisability of separating arts festivals from other types of festivals for the purposes of funding, given that a strong, broad-based festival community already exists. It is the opinion of the ASTFIMC that, in the context of the ASTF Report, it is appropriate to fund arts festivals separately, according to specific criteria established by the Arts Agency. This method of funding need not preclude any association of broad-based festival organizations for the purpose of accommodating the specific needs of the festival community.

The ASTF Report identified several areas of concern including the amount of funding available to support existing festivals and to encourage new ones, the need for criteria to judge artistic quality and the need for artistic policy for festival organizations. In addition, the ASTFIMC is aware of the potential for market saturation and/or the displacement of existing activity by a growing festivals movement. The Arts Agency must ensure that any growth in festival activity is in response to and substantiated by a clear demand for increased service.

The ASTFIMC proposes the following plans of action regarding Festivals:

### **Recommendations:**

*#83 That the Arts Agency adopt the definition of arts festivals presently used by the Alberta Foundation for the Performing Arts with the addition that the term "performing arts" includes literary performances.*

A concern was raised regarding the definition used by the AFPA in that it was felt to be not inclusive enough for the situation here in Saskatchewan. The ASTFIMC concurs with this opinion.

The question of "non-competitive" vs. "competitive" was also debated. It is the opinion of the ASTFIMC that the definition of festival used by the Arts Agency should not be specific in this area, as this particular criterion is meant to control

access to funding, not to further define the artform per se. The ASTFIMC recommends that access to funding is more properly addressed through the criteria attached to funding programs.

**ACTION:** That the Arts Agency develop a more appropriate definition of festival activity in cooperation with festival organizations as part of the process of developing funding criteria.

- #84 *That the Agency, in consultation with existing arts festival organizations, develop an arts festival policy for the funding of festivals with consideration given to professional development and funding continuity. Criteria should address artistic quality, Saskatchewan content and local participation.*

The ASTFIMC endorses this Recommendation with the further suggestion that this initiative be coordinated through the Performing Arts Advisory Committee. It will be important to establish contact with the appropriate organizations/agencies within the heritage and multicultural communities in order to ensure a consistent approach to festival funding.

The ASTFIMC proposes that the Agency retain direct responsibility for the distribution of funding to festival organizations, in a manner consistent with its other funding programs.

**ACTION:** That the Arts Agency direct the Performing Arts Advisory Committee to design, and present for approval, a policy statement and associated funding programs for Saskatchewan based festivals.

- #85 *That arts festival committees develop artistic policies for their organizations.*

The ASTFIMC endorses this Recommendation. The existence of artistic policy could become part of the criteria for funding.

**ACTION:** That the Arts Agency direct its staff and Advisory Committees to assist festival organizations in the development of artistic policies.

- #86 *That provincial and municipal tourism officials assume greater financial responsibility for the promotion of the arts in Saskatchewan as a major tourist attraction.*

While there is no doubt that the arts in general and festival activity in particular are major tourist attractions in this

Province, to require a greater degree of financial responsibility from the provincial and municipal tourism structures remains problematic. While the ASTFIMC agrees with the spirit of the Recommendation and its intent, from an implementation perspective, a cooperative and educational approach would be more acceptable.

With that in mind the ASTFIMC proposes that this issue be addressed concurrently with Recommendation #84 and that the arts, heritage and multicultural communities present a united and cooperative proposal to tourism officials in an effort to promote change in a practical manner. The proposal should be designed to be applicable at both the provincial and municipal levels, and be directed at TISASK and the Minister's Interdepartmental Committee which is proposed in Recommendation #18.

**ACTION:** That the Arts Agency initiate discussions with the Heritage and Multicultural communities in order to discuss and develop a proposal for discussion with provincial and municipal tourism officials.

## 11. ARTS COUNCILS

### Introduction:

The ASTF Report includes a section and four Recommendations regarding Arts Councils. This is significant in that Arts Councils in the province are constituent members of the Organization of Saskatchewan Arts Councils, one of the Provincial Cultural Organizations under the SCCO umbrella.

The ASTFIMC recognizes the ongoing and important role that Arts Councils can and do play at the local level. Despite rural/urban population trends and the gradual erosion of rural population bases, the question of how best to provide programs and services across the entire province will remain for the foreseeable future. The Arts Agency and the arts community will need to develop strong alliances with groups and organizations at the community level in order to affect the orderly delivery of programs and services. Arts Councils and the groups they associate with would seem to be ideally positioned, at least geographically, to assume this role.

### Recommendations:

#46 *That OSAC determine new guidelines for structure, membership and governance of local arts councils and develop policies which identify minimum standards for local arts development and arts programming, including appropriate levels of Saskatchewan content.*

This Recommendation articulates a somewhat new and unfamiliar role for an organization like OSAC. In large part, the operational philosophy of OSAC to date has been one of the provincial organization taking direction from its grassroots membership as opposed to giving direction.

However, there is no doubt that the Arts Agency and the arts community could benefit greatly from having access to a core of knowledgeable and experienced volunteer organizations, strategically placed across the province, which are ready to assist with a variety of tasks ranging from program delivery to data gathering. From a more practical, implementation-based point of view then, perhaps an attempt at reaching some common middle ground would be more appropriate.

**ACTION:** That the Arts Agency initiate discussions with OSAC and representatives of the OSAC membership in order to examine and determine an appropriate and achievable level of involvement for community Arts Councils in the ongoing operation of the Arts Agency.

- #47 *That arts councils be representative of the range of arts within the community and strive to be multi-disciplinary.*

It is true that, from a community development perspective, a local organization which represents a range of community interests would be preferable to one which is of a single focus. However, a certain amount of caution is warranted in this case because of the individual nature of how different communities and their organizations have grown and developed. The issue of self-determination is an important one and any movement in this area must have a well-thought-out and appropriate strategy to accompany it.

**ACTION:** That the Arts Agency include this point in their discussions with OSAC and that the Arts Agency's Advisory Committees be asked for input and advice on this issue.

- #48 *That arts councils be encouraged to cooperate within the regions on programming and the sharing of facilities and resources, including volunteers.*

The ASTFIMC endorses this Recommendation and recognizes the steps that OSAC has already taken in this area including the formation of "cooperation constellations" and the facilitation of regional meetings by Board members.

**ACTION:** That the Arts Agency encourage OSAC to continue their work in this area and that the Arts Agency offer help and assistance in this process where appropriate.

- #49 *That urban and rural municipalities recognize the important role of arts councils in the community and provide the resources necessary for their operation.*

Community arts councils are traditionally formed in one of two ways: by municipal bylaw, in which case they are a Committee of Council and are accountable to Council for their actions; or by registering according to the regulations of the *Non-Profit Corporations Act*, in which case they might have an agreement to provide services with the local municipal government or they might be a totally autonomous organization.

In either case, most municipal councils have not provided adequate resources to Arts Councils. The reasons for this are varied, probably as varied as the number of communities with the concern, but the fact remains that it is beyond the scope of authority of either the Minister or the Arts Agency to require municipal councils to provide more support to Arts



Councils specifically or the arts in general. The foundation of local government is built on the principle of allowing local decisions to be made at the local level.

Nevertheless, the Recommendation addresses a valid point, that being the fact that local funding to the arts is woefully low. The question of how to address it remains. The ASTFIMC has put forward one action in Recommendation #89 regarding the distribution of TIP funds at the local level and another in Recommendation #90 with regard to establishing dialogue with SUMA and SARM on the need for increased support to the arts from the local level. Other actions will depend on the skill of the Arts Councils themselves in educating and lobbying local officials on the need for and benefits of increased resources going to the arts.

**ACTION:** That OSAC, in cooperation with the Arts Agency, develop resources and information on the issue of municipal support to Arts Councils that could be used as a model by local Arts Councils in their efforts to gain increased resources from local governments.

## 12. ARTIST-IN-RESIDENCE

### Introduction:

The retention and expansion of the Artist-in-Residence program received virtually unanimous support throughout the ASTF's Public Hearings, in responses to the ASTF Report and in the ASTFIMC's Focus Group meetings. The artistic and educational benefits to both the host community and the artist are substantial. In addition, when the program objectives are designed to concentrate on sustainable community development, a "legacy" of sorts is realized, and the benefits of program remain long after the artist is gone.

It is necessary to make a distinction between the Artist-in-Residence program and the Artist-in-the-School program. The Artist-in-Residence program is intended to benefit the host community as a whole but nonetheless may well contain elements of support to artistic programs which are taking place within the school. The Artist-in-the-School program is intended to provide support to school-based curriculum oriented programming only, and would not impact on the community as a whole, unless exceptional circumstances existed.

Discussions about the future of the Artist-in-Residence program are currently underway between the SCCO and the SAB. It will be important to consider the results and spirit of these discussions when developing the Arts Agency's responsibilities in this area.

### **Recommendations:**

#73 *That an expanded Artist-in-Residence Program become part of the Arts Agency's mandate.*

The ASTFIMC endorses this Recommendation. The Artist-in-Residence program will remain an effective and popular way of providing professional expertise in rural areas of the province. It will also continue to be another source of regular income to selected professional artists.

**ACTION:** That the Arts Agency accept the Artist-in-Residence program as part of its mandate and make appropriate plans to implement the program on a province-wide basis.

#74 *That the Artist-in-Residence program allow for more flexible scheduling arrangements tailored to the specific resource needs of the communities and the requirements of the artist's professional situation.*

Residencies under this program have traditionally taken place over a one-year time period. Many of the program evaluations lament the fact that just as the community has really come to accept the Artist and his/her program initiatives, the program ends. The timing of the program has also come into question, in that it has been based on the fiscal year of the granting agency rather than being a function of the program plans for the residency. Addressing these points would improve the effectiveness of the program.

The ASTFIMC recognizes that the SCCO and the SAB are in the process of completing an evaluation of the Artist-in-Residence program and that it is reasonable to expect that many of these types of concerns will be considered as a part of that process.

**ACTION:** That the Arts Agency ensure that the recommendations arising from the joint SCCO/SAB study of the Artist-in-Residence program are incorporated into any future efforts towards redesigning the program.

### 13. LIBRARIES

#### Introduction:

The ASTF Report recognizes that in many communities the local library is the major source of cultural material and the only "purpose built" cultural facility. In spite of this however, the potential of the library to contribute as a partner in arts development, promotion and delivery goes unrecognized.

#### **Recommendations:**

- #94 *That libraries and local and provincial arts organizations cooperate in the sharing of facilities and the delivery of arts programs.*

The ASTFIMC endorses this Recommendation.

**ACTION:** That the Arts Agency make its Advisory Committees and client groups aware of the need for them to cooperate with the libraries in the province and the benefits of doing so.

- #95 *That programming and gallery space for the arts be included in library facilities and that funding be put into place to support this development.*

The ASTFIMC recognizes that the implementation of this Recommendation will be contingent on the work and action associated with Recommendations #25, #26, #28 and #89.

**ACTION:** That the Arts Agency include issues relative to library development and support when facility needs are addressed in its discussions with the SRFA and the Interagency Committee.

- #96 *That the regional libraries continue to support the provincial Artist-in-residence program and that the Saskatoon and Regina Public Libraries continue to co-fund the Canada Council Writer-in-Residence program.*

The section of this report which details the structure of the Arts Agency articulates a continuing role for the Agency and its clients in the Artist-in-Residence program. Since the release of the ASTF Report, considerable discussion has taken place within the community on the Artist-in-Residence program's future and what impact it should/could have in the future. Please see the section on the Artist-in-Residence program for further background.

**ACTION:** That the Arts Agency include representation from the library community in the discussions relative to the future of the Artist-in- Residence program.

#97 That the provincial government and urban and rural municipalities commit funds to increase acquisition budgets for Saskatchewan libraries and for collections serving the arts needs of the community.

The ASTFIMC endorses this Recommendation.

**ACTION:** That the Minister ensure increased resources are made available to the Provincial Library which will allow for the expansion of collections serving the arts needs of the community.

That the Arts Agency include this issue in the discussions undertaken with SUMA/SARM on the need for increased resources to the arts from municipal governments.

## GOVERNMENT'S ROLE

### Introduction:

On April 1, 1991, all sport, culture and recreation funding responsibilities were transferred from the Government of Saskatchewan to the Sask Lotteries Trust Fund partners. This transfer necessitated a restructuring of the Cultural Division of the Sask Lotteries Trust Fund in order to effectively meet the funding needs of the arts, multicultural and heritage organizations and agencies within the province. This process is still underway.

Early in 1990, armed with the knowledge that the arts community and its needs were changing and given the reduced resources available to the Department in general, the then Arts and Cultural Industries Branch undertook a review of its role, responsibilities and structure.

While this process was not directly related to the transfer of funding responsibilities mentioned above, the result was consistent with the vision of the Department as expressed by the community through the ASTF Report.

### **Recommendations:**

*#17 That the Department be responsible for provincial policy development, lobbying for the arts and promoting the arts within government both provincially and federally, interdepartmental and interprovincial communication, statistics and research, and legislation.*

The current Mission Statement of the Arts and Multicultural Branch reads:

**To improve the quality of life in Saskatchewan through leadership in the arts, the cultural industries and multiculturalism.**

The ASTFIMC endorses Recommendation #17 of the ASTF Report and further supports the current Mission Statement of the Arts and Multicultural Branch of Community Services.

It is the hope of the ASTFIMC and the arts community at large that at some point during the current Government's mandate, the decision will be made to form a separate Ministry with responsibility for culture.

**ACTION:** That the Arts Agency endorse the current mission statement of the Arts and Multicultural Branch of the Department of Community Services and that the Agency commit to developing a cooperative and beneficial relationship with the Department.

- #18 *That an inter-departmental committee be established with representation from the Arts Agency and the appropriate government departments including: Culture, Multiculturalism and Recreation, Education, Economic Development and Tourism, and Trade and Investment.*

The ASTFIMC endorses this Recommendation. This type of standing committee would be of great help to the arts community and would be consistent with an integrated approach to service delivery and community development.

Steps have been already taken to form an Interdepartmental Committee whose responsibility is to assist with the process of developing Status of the Artist legislation. The ASTFIMC sees no particular benefit in having two committees and therefore suggests the following action.

**ACTION:** That the Minister ensure that the Interdepartmental Committee formed to advise on the Status of the Artist process remain in place on an ongoing basis and that the Committee be asked to ensure that the rest of the Government of Saskatchewan is kept informed regarding the ongoing process of implementation of the ASTF Report.

- #100 *That the Government of Saskatchewan use the Saskatchewan Arts Strategy Report as the basis for the development of a provincial policy for the arts and that this policy continually be evaluated and revised.*

Over the years as the programming role and responsibility shifted from government to the volunteer sector, the government role became more focused on policy and legislation development and consultation and coordination within the cultural sector. The government has worked to upgrade leadership, organizational structures, facilities and accessibility at all levels.

The actions of the government in 1991 created a situation whereby it is difficult for the Department to provide leadership through research and innovation because of a lack of resources. The ASTFIMC commends the present government for ensuring that resources were available to allow the Department to move on the Status of the Artist Recommendation. However, it is clear that the Department can no longer afford to undertake any activity which is not directly related to its "policy" or "legislation" role, even though it is generally accepted that government is in the best position to provide leadership through research and innovation or to get new initiatives started.

It is critical that the Arts Agency and the arts community have a strong and reliable ally within government. Liaison and cooperation with other government agencies and departments, the Federal government and indeed other national governments cannot be accomplished effectively without the help and guidance of a government department and the bureaucracy within it.

The appropriateness of assigning a policy and legislation role to the Department while leaving program development and delivery with the Arts Agency is a reasonable division of responsibilities. In order for the arts to survive and thrive in Saskatchewan, the government must take up the challenge of developing a set of fundamental principles, or a set of "rules", to guide policy development activity. The government must then set about the task of defining the extent of their commitment and contribution to the arts via a set of considered and reasonable policy statements and pieces of legislation. No other agency can do this on behalf of government but there is no question that it must be done.

The ASTF Report Recommendations which call for direct action and/or intervention by government are as follows: 1, 2, 3, 6, 14, 17, 18, 21, 25, 26, 28, 29, 30, 50, 51, 54, 55, 56, 62, 65, 67, 69, 71, 87, 89, 93, 97, 99, 100.

It is the intent of the ASTFIMC that the Arts Agency and the community have a vital role in this process, one which is in keeping with the potential for their being affected by the outcomes. Current initiatives in Status of the Artist Legislation, the administration of the Canada/Saskatchewan Partnership Agreement and the development of a publishing policy are incontrovertible evidence of the success of this approach.

In addition, it is the ASTFIMC's conviction that the Department must be provided with sufficient resources to undertake a larger role in the area of research and statistical analysis. If one accepts that the role of government is to create a legislative and policy environment wherein the arts can thrive, the need for solid advice and information in this area is critical. Again, it would not be the intent of the ASTFIMC that this type of work take place in isolation from the community.

The ASTFIMC endorses this Recommendation and proposes the following action:



**ACTION:** That the Minister direct the Department to develop a comprehensive arts policy with priority given to the areas of need identified within the ASTF Report and the ASTFIMC Final Report.

That the Minister provide sufficient resources for the Department to increase its activity in the areas of research and statistical analysis.

### MONITORING THE IMPLEMENTATION PROCESS

Implementing the Recommendations of the ASTF Report will be a long and time-consuming process. At some point or another the process will affect many different organizations, several different government departments and most of the artists in Saskatchewan.

For this reason, the ASTFIMC has serious concerns about the ability of any one Department or Agency to maintain the momentum of the process once it has begun. As well, the current mandate of the ASTFIMC is fulfilled with the submission of this Final Report. The ASTFIMC expects to disband once the Minister has had a chance to review the Final Report and meet with the ASTFIMC to discuss it.

Therefore the ASTFIMC suggests that the Minister, upon dissolving the current ASTFIMC, take steps to form an inter-agency committee whose responsibility will be to monitor and make recommendations with regards to the ongoing implementation of the actions proposed in this Report. It is further suggested that the committee be composed of representatives of the Arts Agency (the SCCO and the SAB in the interim), the Saskatchewan Arts Alliance and the Departments of Community Services and Education.

**ACTION:** That the Minister form an interagency committee whose responsibility will be to monitor and assist with the ongoing process of implementing the actions associated with the ASTF Report.

## CONCLUSION

With a sense of optimism and a commitment to the future of Saskatchewan, the Arts Strategy Task Force members articulated their vision of an ideal environment for the arts. We would be remiss if we did not pay tribute to this dedicated group of arts advocates who care deeply for our province and its future.

The ASTFIMC attempted to remain true to their vision throughout the process of developing Implementation Plans for the 100 Recommendations contained in the ASTF Report. We believe, individually and collectively, that the vision of the ASTF will be achieved by implementing the plans contained in this Final Report.

According to Statistics Canada, in 1989 the Cultural Sector generated \$16 Billion, or 2.5% of the National Gross Domestic Product. Closer to home, it is estimated that there are over 10,000 jobs related to the arts and cultural industries in this province. It cannot be denied that this is a sector of the economy that deserves the support of the Government of Saskatchewan.

The ASTF Report states that "It is easy to be cynical about the phrase *quality of life* because it has been used in so many documents to the point of cliché. But in brief after brief, organizations and individuals have underlined this central belief: that the arts are essential for a community's and an individual's pride and sense of self, for the quality of life of both rural and urban people." The ASTFIMC strongly supports this position and would add that as this province prepares for the 21st century, we cannot afford to ignore the social and economic benefits that accrue from the presence of a healthy and vibrant artistic community in Saskatchewan.

By vigorously pursuing the Implementation Plans in this Final Report the Government of Saskatchewan will send a strong and clear message to our citizens, and the rest of Canada, that we consider the arts to be an important factor in the economic and social wealth of this province. The members of the ASTFIMC and the broader arts community look forward to this commitment from Government with optimism and a strong belief in the future of the arts and artists in Saskatchewan.

**A P P E N D I X A<sup>1</sup>**

<b>Arts Strategy Task Force Implementation Management Committee Implementation Grid (Summary for reference purposes only)</b>				
No.	Recommendation	Comments	Action	When
<b>I. STATUS OF THE ARTIST</b>				
001	That the Gov't of SK support the adoption of the Canadian Artists' Code, and using it as a basis, enact comprehensive legislation on the status of the artist as it relates to areas under provincial jurisdiction.	A strategy to act on this recommendation was developed separately from the ASF/IMC initiative.	Support the process of developing Status of the Artist legislation per the timeline in Appendix 'B'.	* Minister October/92
<b>II. STRUCTURE - A: The Arts Agency</b>				
002	That a single arms-length agency (AA) be created	Operating parameters of the AA vary considerably in this report than in the original.	Establish AA via legislation according to identified guidelines and principles.	* Gov't April 1/94
003	That the AA administer a consolidated fund comprising tax and lottery \$, including \$ currently allocated to the arts components of TIP and the Minister's Discretionary Fund, and \$ from the private sector.	See Recommendation #89 for alternative action affecting the TIP.	Enable AA to receive, administer & disburse funds from Lotteries, the tax base, & the private sector through the Legislation.	* Gov't April 1/94
004	That the AA be legally constituted to create an endowment for the arts to accept donations from the private sector and to help stabilize its funding base.	See also Recommendation #56.	Include as a clause in draft legislation.	* Gov't April 1/94
<b>II. STRUCTURE - B. Arms-Length Principle</b>				
005	That the AA be responsible for hiring its staff, including its Executive Director.	This is articulated as an AA Operating Principle. AA staff should include a position filled by an aboriginal person.	Empower the AA to be responsible for staff hiring through the draft legislation.	* Gov't April 1/94
006	That the AA make a joint budget presentation to Treasury Board with the Minister of Culture, Multiculturalism and Recreation to secure tax-based dollars.	Refers to the placement of the AA within the overall structure of government.	Establish the AA as an independent sub-vote in the government structure.	* Minister Jan./94
007	That the AA consist of 17 elected members representative of the arts community in the following proportions: 5 professional, 3 amateur, 3 Aboriginal, 3 educational, 3 from the general public.	Changed to 12 elected members without specific representational basis, subsequently appointed via Order-in-Council.	Organize initial elections using the roster established for the AD HOC Restructuring Committee.	* Dep't of Community Services Fall/93

<sup>1</sup> This grid is a summary only and is not meant to be read independently of the report text itself.

**Arts Strategy Task Force Implementation Management Committee  
Implementation Grid (Summary for reference purposes only)**

No.	Recommendation	Comments	Action	Who	When
008	That legislation be enacted to permit the election of 17 AA members by the arts community and the appointment of 2 members at the Minister's discretion, for a total of 19 AA members.	Changed to 12 elected, 3 appointed, with assurance of Aboriginal representation.	Direct inclusion as part of draft legislation.	* Gov't	Fall/93
009	That the members of the AA serve a minimum of 2 years and may serve 2 consecutive terms.	Chair & Vice-Chair appointed from the 12 annually.	Reflect in draft legislation	* Gov't	Fall/93
010	That the AA determine appropriate conflict-of-interest guidelines and regulations to govern its processes.	Articulated as an AA Operating Principle.	Incorporate similar provisions from Non-Profit Act in AA Legislation.	* Gov't	Fall/93
011	That the AA establish mechanisms for peer judgment through its committees and jury processes and that juries include adequate Aboriginal representation.	This highlights the need for a directory of Aboriginal artists.	Complete a directory of Aboriginal artists from which jury members could be drawn.	* Agency * Ironbow	April/94
012	That for granting purposes, all arts activities, no matter what their cultural origin, be evaluated in terms of their artistic merit.	This helps to pinpoint critical issues relating to jury selection.		* Agency	Ongoing
013	That the Minister's Discretionary Fund be eliminated.	Eliminated as of April 1/91.			N/A
014	That the AA administer all lottery funds directed to the arts, including those funds which were directed through the Minister's Discretionary Fund.	Excluding funding support through the Trust Initiatives Program (TIP) - see #89.	Ensure that the AA is able to receive and disburse funds from the Lotteries.	* Minister	Fall/93
<b>II. STRUCTURE - C: Roles</b>					
015	That the AA be responsible for carrying out its mandate to encourage and develop the arts in Saskatchewan in the professional, amateur and educational sectors and that this mandate include budgeting, strategic planning, lobbying, fund-raising, facilities planning, marketing and promotion, touring, and education in the area of the arts. That it also be responsible for working with the Department and other provincial or municipal government bodies for the development of the arts in Saskatchewan.	Add 'research' as a function. ASTFIMC recommends the following mandate for the AA: "The support, encouragement and development of the arts and artists in Saskatchewan".	Incorporate in legislated AA mandate.	* Gov't	Fall/93

**Arts Strategy Task Force Implementation Management Committee  
Implementation Grid (Summary for reference purposes only)**

No.	Recommendation	Comments	Action	Who	When
016	That the AA establish a permanent policy committee to evaluate, update and revise current arts policies in order to make recommendations to the Minister of Culture, Multiculturalism and Recreation.	ASTFIMC recommends a Policy Division for the AA as embodied through the Action for Recommendation #2.  Action proposed here arose from ASTFIMC's discussion of the specific needs of aboriginal artists within the AA structure.	Consider the needs or concerns of aboriginal arts communities for each AA Policy Statement.	* Agency	Ongoing
017	That the Department of Culture, Multiculturalism and Recreation be responsible for provincial policy development, lobbying for the arts and promoting the arts within government both provincially and federally, inter-departmental and inter-provincial communication, statistics and research, and legislation.	The current Department Branch mandate is "to improve the quality of life in Saskatchewan through leadership in the arts, the cultural industries, and multiculturalism".	Endorse the current mission statement of the Department Branch, & commit to developing a cooperative and beneficial relationship with the Department.	* Agency	Ongoing
018	That an inter-departmental committee be established with representation from the AA and the appropriate government departments including: the Department of Culture, Multiculturalism and Recreation, the Department of Education, the Department of Economic Development and Tourism, and the Department of Trade and Investment.	Should tie into the initiative undertaken as part of Status of the Artist review.	Establish the Status of the Artist Interdepartmental Committee as an ongoing resource to advise Government on the implementation process.	* Minister	April 1/94
<b>II. STRUCTURE - D: Funding Responsibilities</b>					
019	That the Agency structure include discipline committees (Performing, Literary, Visual, Media) each consisting of at least 3 Agency members.	Structurally replaced by Advisory Committees, including the Aboriginal Advisory Committee spoken to by the Action proposed, with funding decisions managed separately as per the comments for Recommendation #20.	Create an Aboriginal Advisory Committee responsible for needs assessment, advice on policy formation, communications and cooperative planning, assisting staff in encouraging and facilitating applications from aboriginal artists.	* Agency	April 1/94
020	That the literary, performing, visual and media discipline committees award operating and project grants to professional organizations, and that they establish juries to award individual assistance grants.	Organizational funding to be driven by a single funding committee, project and individual assistance through discipline juries.	Create AA on the basis of the proposed modified structure.	* Gov't	April 1/94

**Arts Strategy Task Force Implementation Management Committee**  
**Implementation Grid** (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
021	That the Agency structure include an Aboriginal Committee consisting of 3 Aboriginal Agency members and that the Agency hire support staff of Aboriginal ancestry.	Aboriginal Advisory Committee to be one of the team of Advisory Committees.	Make the AA's Aboriginal Advisory Comm'ee responsible for needs assessment, advice on policy formation, communications & cooperative planning, assisting in encouraging applications from aboriginal artists.  Include a staff position to be filled by an Aboriginal person.  Ensure aboriginal involvement in the implementation process for establishing the AA.	* Agency  * Agency  * Minister	April 1/94  After April 1/94  Immediate
022	That the Aboriginal Committee award community and educational grants and establish juries to award individual assistance grants to Aboriginal artists when required.	Deleted as it was not supported by the Aboriginal community.	No Action Required.		N/A
023	That a discipline board in each of the areas of literary, visual, dance, theatre, music and media arts and with equal representation from the professional, amateur and educational sectors be formed.	Discipline Board concept abandoned in favour of Advisory Committee approach.	Include Aboriginal representation on all AA Advisory Committees.	* Agency	April 1/94
024	That the AA delegate funds to the discipline boards and that these boards finance provincial programs for the three sectors (professional, amateur and educational) and award grants for regional and local level amateur and educational activities.	Deleted in favour of Funding Committee and Jury model.	Create AA on the basis of the proposed Funding model.	* Gov't	April 1/94
<b>II. STRUCTURE - E: Other responsibilities</b>					
025	That the AA structure include a facilities planning and management branch funded by and reporting to the Agency.	Deleted in favour of the AA participating on a Steering Committee bringing together Government & relevant NGOs.	Form an Interagency Committee to develop policy & program recommendations for future facility dev't initiatives.	* Minister	After April 1/94

**Arts Strategy Task Force Implementation Management Committee**  
**Implementation Grid** (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
026	That the Facilities Branch conduct an arts feasibility review for all recreational, educational and cultural capital projects dependent on provincial funds to determine if a public need and a means exist for the inclusion of arts space within the new facility or renovation plan.	Studies to be commissioned through the proposed Interagency Committee.	Oversee policy development to ensure consideration for appropriate arts activity space in Gov't supported facility projects.	* Minister * InterAgency Committee	After April 1/94
027	That the provincial financial contribution to the capital construction or renovation not be granted until the arts feasibility review has been completed and the recommendation received by the government.	Deleted in favour of establishing an incentive program based on the advice of the Interagency Committee.		* Minister	After April 1/94
028	That the Facilities Branch in cooperation with other agencies, the three levels of government, and the arts community develop a strategy for arts facility planning and management, including regional rationalization and operational funding.	Assign this responsibility to the proposed InterAgency Committee.	Refer this issue to the Interagency Committee formed under Recommendation #25.	* Minister	Immediate
029	That 1% of the total capital construction costs of provincial government facilities be allocated for the purchase or commission of Saskatchewan artwork.	Precedent set with the construction of the Sturdy Stone Centre in Saskatoon.	Direct the Interagency Committee to study this issue & develop a proposal to be taken to Cabinet.	* Minister	After April 1/94
030	That the Facilities Branch of the AA promote the construction of medium-sized facilities where a need is identified.	Well documented need exists for mid-sized facilities of 500 to 800 seats.	Develop policy & program initiatives addressing the need for more medium sized performing arts facilities.	* InterAgency Committee	After April 1/94
031	That school boards across the province adopt policies that encourage the use of school buildings for arts activities and organizations at an affordable rental rate.	AA action would reflect InterAgency Committee discussions.	Lobby Sask School Trustees Ass'n & coordinate lobbying of school boards.	* Agency * Local Arts Groups	After April 1/94
032	That the boards of the Saskatchewan Centre of the Arts and the Saskatoon Centennial Auditorium adopt policies that encourage the use of their facilities by SK arts organizations at affordable rental rates.	Implementation needs to focus on importance of consistency in rental rates.	Organize a meeting with the City of Saskatoon to establish lower rental rates for non-profit arts groups using Centennial Auditorium.	* Agency	After April 1/94
033	that the AA: 1) develop a provincial marketing plan; 2) assist arts groups with their marketing plans; 3) work with the Dept't to promote the arts; & 4) promote the role of the AA	See AA mandate.	Assign to AA's Communications Section.	* Agency	After April 1/94



**Arts Strategy Task Force Implementation Management Committee  
Implementation Grid (Summary for reference purposes only)**

No.	Recommendation	Comments	Action	Who	When
034	That OSAC expand its mandate to fulfil the responsibilities of a touring office funded by the AA.	Deleted in favour of establishing an AA Touring Advisory Committee.	Establish a Touring Advisory Committee responsible for needs assessment, advice on policy formation, communications & cooperative planning.	* Agency	After April 1/94
035	That incentives for SK content in touring and programs be developed by the Touring Office in formulating its guidelines for grants.	This is to be developed by the AA on the basis of input from the Touring Advisory Committee.	Establish touring as a priority in response to the issues of access to the arts.  Set up a Touring Fund & develop a program subsidizing costs of Sask artists incurred by Sask presenters.	* Agency  * Agency	After April 1/94  After April 1/94
036	That the Touring Office establish an Advisory Committee consisting of representatives from the literary, visual and performing arts and from the Aboriginal communities.	Superseded by Touring Advisory Committee approach.	No action required.		N/A
037	That the Touring Office and the Aboriginal Committee of the AA cooperate in cross-cultural touring.	Special needs of North-South Exchange are to be considered.	Develop touring opportunities involving the north & the Aboriginal arts communities, consulting with Aboriginal Advisory Committee.	* AA Touring Advisory Committee	After April 1/94
038	That the Arts Agency establish criteria for the funding of cultural industries involved in the production and dissemination of the arts.	ASTFIMC acknowledges that long-term needs of Cultural Industries may require separate structure.	Establish funding criteria for Cultural Industries for the short term, & pursue an autonomous structure in the long term, fuelled by tax-based funding.	* Agency	Ongoing After April 1/94
039	That the Gov't of SK substantially increase the number of SK artists hired and cultural industries contracted for government work.	ASTFIMC acknowledges that some progress has been realized in this area.	Use the Department as a model & propose policy &/or legislation for Gov't wide initiatives.	* Department * Minister	Immediate

**Arts Strategy Task Force Implementation Management Committee**  
**Implementation Grid** (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
040	That the Province of SK enter into a Western Economic Partnership Agreement with the Government of Canada for the development of SK cultural industries.	ASTFIMC recognizes that an agreement has been put into place.  ASTFIMC discussed other issues involving Cultural Industries.	Initiate discussions with Federal Gov't to evaluate existing agreement & explore potential new agreements.  Spearhead talks on the impact of new technology on the Cultural Industries Sector, drawing on the outcome of previous Culture & Technology Conferences & talks.	* Department  * Department	Ongoing  Ongoing
041	That the Permanent Collection of Visual Arts, now part of the Saskatchewan Arts Board's mandate, become the responsibility of the AA and that the AA be allocated sufficient funds for the purchase, storage and exhibition of the work.	Collections functions have been articulated as a primary service function of the proposed AA Structure.	House a collections section in the AA's Services Division.	* Agency	Ongoing After April 1/94
042	That the Permanent Collection be used as a high-profile, high visibility means of promotion for SK visual art and artists and the AA itself through travelling exhibitions and rentals.	AA Collections Policy to be coordinated through its Collections Advisory Committee.	Establish this as an objective of the Services Division Collections section.	* Agency	Ongoing
043	That the Agency through its Visual Arts Committee establish peer juries to make the decisions on Permanent Collection acquisitions.		Endorse use of peer juries for Permanent Collection acquisitions.	* Agency	Ongoing
044	That the Agency's Visual Arts and Aboriginal Committees work together to increase the representation of Aboriginal art in the Permanent Collection.		Develop strategies for increasing the representation of Aboriginal artists in the Permanent Collection.	* Agency & AA Collections Advisory Committee	Ongoing After April 1/94
045	That the AA, in consultation with the Saskatchewan Archives, the Saskatchewan Museums' Association, the Provincial Library and the two university libraries, develop acquisition policies for the collection and preservation of Saskatchewan's arts heritage.		Assign this as an operating objective of the Collections section of the AA.	* Agency	Ongoing After April 1/94

**Arts Strategy Task Force Implementation Management Committee  
Implementation Grid** (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
<b>II. STRUCTURE - F: Arts Councils</b>					
046	That OSAC determine new guidelines for structure, membership and governance of local arts councils and develop policies which identify minimum standards for local arts development and arts programming, including appropriate levels of Saskatchewan content.	ASTFIMC acknowledges this may be a new role and approach for OSAC vis-a-vis its membership.	Initiate discussions to explore how Arts Councils can best be involved in the ongoing operation of the AA.	* Agency * OSAC * Arts Councils	After April 1/94
047	That arts councils be representative of the range of arts within the community and strive to be multi-disciplinary.	ASTFIMC recognizes the importance of program self-determination to Arts Councils.	Secure input from Advisory Committees & pursue this point in discussions with OSAC.	* Agency	After April 1/94
048	That arts councils be encouraged to cooperate within the regions on programming and the sharing of facilities and resources, including volunteers.	ASTFIMC acknowledges progress made by OSAC in this vein.	Encourage & provide assistance as required to OSAC to continue regional programming development.	* Agency	After April 1/94
049	That rural and urban municipalities recognize the important role of arts councils in the community and provide the resources necessary for their operation.	Cf recommendations #89 - 90.	Develop a model for accessing municipal resources for local Arts Councils.	* OSAC * Agency	After April 1/94
<b>III. FUNDING</b>					
050	That by the year 2000, the arts be funded by tax-based \$ set at a minimum level of 1% of total Government of Saskatchewan expenditures.	ASTFIMC Recommendation based on suppositions of what is meant by 'the arts' & what is included in '1%'.	Establish policy & a long-term strategy to publicly fund the arts to at least 1% of total expenditures by 2000 AD.	* Gov't	Immediate
051	That lottery funds continue to be used to support the arts until tax-based funding reaches the recommended goal.	Current thinking suggests basing the 1% recommendation on committed public funding, including Lottery funding.			Ongoing
052	That in the interim the Lottery License be amended to allocate percentages of 50% for the arts and culture and 50% for sport and recreation.	Amended to 45% sport, 45% culture, and 10% recreation as of April 1, 1991.	Retain current percent allocation (45% sport, 45% culture, 10% recreation).	* Minister	N/A
053	That core funding for arts organizations be identified and committed on 3-year planning projections, with annual accountability reviews.	Subject to the realization of resources as anticipated.	Analyze existing models for potential application to Sask.	* Agency	After April 1/94

**Arts Strategy Task Force Implementation Management Committee  
Implementation Grid (Summary for reference purposes only)**

No.	Recommendation	Comments	Action	Who	When
054	That a one-time infusion of funds be provided to establish a revenue deferral program for professional performing arts organizations.	Subject to consistent accounting treatment that meets CICA guidelines.	Initiate process to design and implement a revenue deferral program for professional performing arts organizations.	* Agency * Gov't	After April 1/94
055	That the budget of the Saskatchewan Arts Board be increased immediately by \$1 million to alleviate the crisis in the professional sector and that an additional 1.5 million be allocated for the professional arts in 1991.	No action taken in FY 90/91. SAB funding upgraded by \$0.1M in FY 91/92. 1-time increment of 0.5M directed in FY 92/93.	Meet to determine 93/94 funding needs.	* Minister * Sask Arts Board	Immediate
056	That the Government of SK create incentives for corporations and individuals to invest in the arts.	Presupposes creation of AA endowment fund. <See Recommendation #4>	Initiate discussions to design incentive programs for investment in the arts, and to encourage a role for the arts sector in economic renewal.	* Minister	Immediate
<b>IV. EDUCATION: School of the Arts</b>					
057	That an independent board receiving funding from the AA be established to set up and manage a year-round Saskatchewan School of the Arts.				
058	That the School of the Arts offer training for artists of various ages in all disciplines at different levels of ability and that it offer programs for the training of arts critics, educators, administrators, board members, and volunteers.	ASTFIMC recommends coordinating role for AA rather than an institutional management function.	Develop a strategy to foster & coordinate decentralized programs of specialized training in the arts.	* Agency's Education Advisory Committee	After April 1/94
<b>IV. EDUCATION: Formal Educational System</b>					
059	That creative writing become part of the Core Curriculum along with dance, drama, visual art and music, and that as new art forms are developed, they also be added.	Creative Writing may benefit more as part of Language Arts Program.	Refer to Education Advisory Committee for review and discussion with relevant interests.	* Agency	After April 1/94
060	That the College of Education at the two SK universities institute a fine arts component in the training of teachers and that they coordinate this training with the appropriate university departments and the Department of Education.	ASTFIMC recognizes that some progress has been made in this area.	Require at least 2 Fine Arts classes as compulsory for the Education degree program.	* Agency * U of R * U of S * Sask Ed	After April 1/94

**Arts Strategy Task Force Implementation Management Committee  
Implementation Grid (Summary for reference purposes only)**

No.	Recommendation	Comments	Action	Who	When
061	That the Department of Education ensure that adequate teacher-in-service training be provided for the successful implementation of the Core Curriculum in Arts Education.	ASTFIMC acknowledges the progress that has been achieved re recommendations #61-62, but is advised of need for better awareness and increased usage.	Ensure distribution & usage of materials & programs to support in-service training of teachers implementing the Arts Ed curriculum.	* Minister of Ed.	Immediate
062	That the Department of Education in consultation with the arts communities and cultural industries, ensure that resource packages are developed for the 3 components of the Arts Core Curriculum (i.e. creative/productive, cultural/historical, critical response).		Establish better links between Dep't of Ed & Arts groups re resource development.	* AA Arts/ Education Committee	After April 1/94
063	That the Department of Education engage artists to assist teachers in the implementation of the Arts Core Curriculum in programming and in the classroom.	Community consultation suggests the need for better understanding between artists and educators generally.	Establish an Arts & Education Advisory Committee to address ongoing issues involving artists and the education system.	* Agency	After April 1/94
064	That an Artists-in-the-Schools program be developed and implemented in all schools, the program to be funded by the Department of Education and school boards with criteria to be developed in conjunction with the discipline boards of the AA.	This is a separate initiative from the Artist-in-Residence Program (see Recommendations #73-74).	Research issues surrounding implementing an Artist-in-the-Schools Program.  Negotiate to establish a jointly funded grant program for school boards, administered by the AA.	* AA Arts/ Education Committee  * Agency Dep't of Education	After April 1/94  After April 1/94
065	That school boards ensure funding for the resources necessary to implement the Arts Core Curriculum, including services for teachers such as arts consultants and release time.	Information reviewed by ASTFIMC suggests that the implementation of Arts Core Curriculum is inconsistent.	Reaffirm commitment to the Arts Ed curriculum & ensure local school boards continue implementation.	* Minister of Ed.	Immediate
066	That the Department of Education give the same priority to string programs as band and choral programs and that all these programs receive the necessary funding to meet the needs expressed by the community.	Critical issue is access to skill-based learning	Monitor progress of implementation & make appropriate recommendations.  Explore alternate methods of delivering skill-based arts programs through existing educational structures, including facilities & student release time.	* AA Arts/ Education Committee  * AA Arts/ Education Committee	After April 1/94  After April 1/94

**Arts Strategy Task Force Implementation Management Committee**  
**Implementation Grid** (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
067	That media literacy studies be instituted at schools and post-secondary institutions.	Reflects the need for members of Society to enhance their critical skills as users of mass media.	Direct the Department of Ed to study the development of a media literacy curriculum for grades K 1- 12. Develop teacher training programs facilitating its implementation. Monitor the progress of the development of this proposed media literacy curriculum.	* Minister of Education * U of S * U of R * AA Arts/ Education Committee	Immediate Ongoing After April 1/94
068	That the Department of Education provide funds to support school arts activities that are presently funded by provincial arts organizations.	The intent is not to dilute services provided by PCOs, but to retain curriculum based programming within the Dep't of Ed's jurisdiction.	Develop guidelines to distinguish between curriculum based programming & curriculum enhancement. Exclude curriculum based programming from AA's funding objectives/Include curriculum enhancement.	* AA's Arts/ Education Committee * Agency	After April 1/94 After April 1/94
069	That the Department of Education establish a policy to use Canadian and, more specifically, Saskatchewan and Aboriginal resource materials created and produced in Canada and Saskatchewan.	ASTFIMC acknowledges progress attained in this area & its significance vis-a-vis cultural identity.	Continue the development, commissioning & acquisition of Saskatchewan & Canadian based resources. Monitor these efforts & assist where necessary.	* Minister of Education * Dep't of Education * AA Arts/Ed Committee	Immediate After April 1/94
070	That both the Universities of Regina and Saskatchewan continue to house faculties of fine arts and that they receive the necessary resources to provide quality education in the fine arts.	The presence of a University Fine Arts Faculty results in contributions to the artistic community beyond the educational role.	Recognize the role played by Faculties of Fine Arts in broader community development in acting upon the recommendations of the university review report. Establish the development & maintenance of appropriate facilities for university education in fine arts as a top priority.	* Minister of Education * Minister of Education	Immediate Immediate

**Arts Strategy Task Force Implementation Management Committee  
Implementation Grid (Summary for reference purposes only)**

No.	Recommendation	Comments	Action	Who	When
071	That Departments of Dance and Creative Writing be created within the faculties of fine arts of both universities.		Propose means of implementing Departments of Dance & Creative Writing at Saskatchewan universities	* AA Arts/Ed Committee * U of R * U of S	After April 1/94
072	That the Extension Division at the University of Saskatchewan and the Department of Extension at the University of Regina increase their arts programming in rural areas.	Rural access to arts education must be recognized as a top priority.	Develop specialized training in the arts as per action plans for recommendations 57, 58 & 66.	* Agency * University Extension Divisions	After April 1/94
<b>IV. EDUCATION: Artist-in-Residence Programs</b>					
073	That an expanded Artist-in-Residence Program become part of the AA mandate.	Effectively provides professional expertise in rural areas.	Implement an Artist-in-Residence Program on a province wide basis.	* Agency	After April 1/94
074	That the artist-in-residence program allow for more flexible scheduling arrangements tailored to the specific resource needs of the communities and the requirements of the artist's professional situation.	SAB & SCCO are embarking on a study to redesign the program terms of reference.	Incorporate results of SCCO/SAB Artist-in-Residence study in provincial program.	* Agency	After April 1/94
<b>V. VOLUNTEERS</b>					
075	That all organizations develop and continually evaluate their policies and practices with regard to volunteer and board recruitment, training and deployment.	Suggests the need to draw consistently on a credible evaluation tool.	Research volunteer training & recruitment programs for client reference & use.	* Agency	After April 1/94
076	That the boards of arts organizations ensure that volunteer and board training is a high priority.	Effectiveness assessment must be needs driven on a client by client basis.	Evaluate Board & Staff training practices as part of funding adjudication.	* Agency	After April 1/94
077	That arts funding include adequate resources to cover staff costs for marketing and promotion, fund-raising, volunteer coordination and administration, as well as programming needs.		Consider client marketing needs in the course of designing AA funding programs & objectives.	* Agency	After April 1/94
078	That staff of the AA act as a resource for board and volunteer training.	This should be reflected in the job descriptions of AA consultants.	Investigate resources to be recommended for client use.	* Agency	After April 1/94

**Arts Strategy Task Force Implementation Management Committee**

**Implementation Grid (Summary for reference purposes only)**

No.	Recommendation	Comments	Action	Who	When
<b>VI. COMMUNICATIONS</b>					
079	That the AA investigate with its client groups the feasibility of establishing a provincial arts journal.		Refer to Communications section of AA Services Division.	* Agency	After April 1/94
080	That both Saskatchewan universities and the School of the Arts offer courses in critical writing and reviewing of the arts.	See Action Plan for Recommendation # 58.	Cf # 58	* Agency	After April 1/94
081	That representatives of the AA meet with the media to encourage the hiring of writers trained in critical writing and reviewing of the arts.	Consideration for Aboriginal Art forms must be included in this context.	Initiate discussions with the media & Schools of Journalism in SK to propose action plan.	* Agency * AA Literary Arts Advisory Committee	After April 1/94
082	That an independent media council be created to adjudicate complaints and concerns from the public about the conduct of the media in the province.	Would be advisable to consult Ontario Press Council.	Refer to Communications section of the AA Services Division.	* Agency	After April 1/94
<b>VII. FESTIVALS</b>					
083	That the AA adopt the definition of arts festivals presently used by the Alberta Foundation for the Performing Arts with the addition that the term 'performing arts' includes literary performances.	AFPA definition too restrictive.	Develop a definition of festivals for funding purposes in conjunction with festival organizations.	* Agency * Festival Organizations	After April 1/94
084	That the Agency, in consultation with existing arts festival organizations, develop an arts festivals policy for the funding of festivals with consideration given to professional development and funding continuity. Criteria should address artistic quality, Saskatchewan content and local participation.	Consultation advisable with Heritage & Multicultural Festivals to achieve a consistent approach.	Design a policy statement & associated funding programs for Saskatchewan based festivals.	* Agency * AA's Perf. Arts Advisory Committee	After April 1/94
085	That arts festival committees develop artistic policies for their organizations.	AA Consultants can play a key role in this process.	Help festival organizations to develop artistic policies	* Agency * AA Comm'ees	After April 1/94
<b>VIII. TOURISM</b>					
086	That provincial and municipal tourism officials assume greater financial responsibility for the promotion of the arts in Saskatchewan as a major tourist attraction <cf 018>.		Initiate discussions with Heritage & Multicultural sectors to draft a proposal for discussion with tourism officials.	* Agency	After April 1/94



**Arts Strategy Task Force Implementation Management Committee  
Implementation Grid (Summary for reference purposes only)**

No.	Recommendation	Comments	Action	Who	When
<b>IX. MUNICIPALITIES</b>					
087	That municipal arts policies be developed with involvement from local artists and arts organizations.	Regina Arts Commission policy can serve as a model.	Develop a program model assisting municipal governments to establish arts policy statements.	* Arts Branch * Agency	After April 1/94
088	That municipalities recognize the important role of arts councils in their communities and that they provide the resources necessary for the arts councils' operation. <cf recommendation 049>.	See Recommendation #49.	Follow Action outlined for Recommendation #49.	* N/A	N/A
089	That municipal governments provide increased funding for the arts in their communities.	One avenue to accomplish this is through changes to the TIP program.	Change regulations governing the distribution of funds through TIP to provide equitable access for community arts groups.	* Minister * TIP * Advisory * Committee	Immediate
090	That SUMA and SARM take responsibility for informing and educating their membership in the value of the arts.		Initiate dialogue so that SUMA/SARM can educate their memberships.	* Agency	After April 1/94
091	That in-service training in the arts be provided for its membership by SPRA.		Work with SPRA so that its Leisure Education initiatives give due consideration to the arts.	* Agency	After April 1/94
092	That recreation boards and associations include representation from the arts community and that recreation directors have training in the arts and are committed to their development.	Options to be explored in discussions per Recommendations #90-91. ASTFIMC acknowledges progress through SIAT programs.	Stress the role of the arts at the community level in discussions with SPRA. Work with SRS to impact recreation training programs at the post-secondary level.	* Agency * Agency	After April 1/94 After April 1/94
093	That the AA and the Department of Culture, Multiculturalism and Recreation develop a strong network among SK cities for education and exchange.	Could build on existing structures such as Arts & the Cities.	Work in cooperation to encourage a networking among SK cities for the arts.	* Minister * Arts Branch * Agency	After April 1/94

**Arts Strategy Task Force Implementation Management Committee  
Implementation Grid (Summary for reference purposes only)**

No.	Recommendation	Comments	Action	Who	When
<b>X. LIBRARIES</b>					
094	That libraries and local and provincial arts organizations cooperate in the sharing of facilities and the delivery of arts programs.		Encourage Arts Sector to cooperate with libraries.	* Agency * AA Com'ees * AA Clients	After April 1/94
095	That programming and gallery space for the arts be included in library facilities and that funding be put in place to support this development.	See Recommendations #25, 26, 28 & 89.	Address library development & support as part of facility needs discussions.	* Agency * Interagency Committee	After April 1/94
096	That the regional libraries continue to support the provincial Artist-in-Residence Program and that the Saskatoon and Regina Public Libraries continue to co-fund the Canada Council Writer-in-Residence Program.	See Recommendations #73-74.	Include representation from the library community in discussing the future of the Artist in Residence Program.	* SCCO * SAB * Agency	Immediate After April 1/94
097	That the provincial government and urban and rural municipalities commit funds to increase the acquisition budgets for SK libraries and for collections serving the arts needs of the community.	See Recommendation #90.	Increase resources to the Provincial Library to expand its arts related collection.  Include as part of discussions with SUMA/SARH.	* Minister  * Agency	Immediate  After April 1/94
098	That all public and school libraries include SK and Aboriginal content guidelines in their acquisition policies.	Hold discussions with those responsible for acquisitions.	Initiate discussions with the public & School library systems to establish aboriginal content guidelines.	* AA Literary Arts Advisory Committee	After April 1/94
<b>XI. SASKATCHEWAN MUSEUM OF ABORIGINAL ARTIFACTS</b>					
099	That the Governments of Canada and Saskatchewan financially support the construction and maintenance of a SK museum for the repatriation, collection, preservation, research, exhibition and interpretation of Aboriginal artifacts.	Aboriginal communities wish to be involved in all phases of developing this facility & its ongoing administration & operation.	Initiate discussions with the Gov't of Canada re developing a museum for the repatriation, collection, preservation, research & interpretation of aboriginal artifacts.	* Minister * Aboriginal Communities	Immediate

**Arts Strategy Task Force Implementation Management Committee  
Implementation Grid (Summary for reference purposes only)**

No.	Recommendation	Comments	Action	Who	When
<b>XII. POLICY</b>					
100	That the Government of SK use the Saskatchewan Arts Strategy Task Force Report as the basis for the development of a provincial policy for the arts and that this policy continually be evaluated and revised.	Policy role for Government requires support for an ongoing research function.	Develop a comprehensive arts policy based on needs identified in the ASTF and ASTFMC reports.  Provide sufficient resources for the Department to increase its activity in the areas of research & statistical analysis.  Form an Interagency Committee to monitor & assist the ongoing implementation process.	* Minister  * Minister  * Minister	Immediate  Immediate  Immediate

