



Sask **C**ulture
Annual Report
1998-1999



Our Vision

SaskCulture Inc. strives to build a culturally vibrant future in which all citizens of Saskatchewan, individually and collectively, celebrate, value and support participation in and access to cultural experience.

Our Mission

SaskCulture Inc. represents the cultural community as a whole and assists the cultural community in its endeavours to develop and promote the cultural life of the province.

Principles & Values

There is strength in common purpose.

SaskCulture and its members will:

- be a cohesive force for the cultural community, from which the community will draw strength;
- provide leadership by which the community can collectively advocate for culture;
- value co-operation and partnerships between cultural organizations, and both the public and private sectors.

SaskCulture will be representative of and responsive to Saskatchewan people.

SaskCulture and its members will:

- value autonomy and unique purpose of the members of the cultural community;
- value excellence, efficiency and effectiveness in programs and services;
- value the involvement and contributions of volunteers and cultural workers;
- value accessibility, inclusiveness, equal opportunity and democratic processes;
- value and respect the ethnic and cultural diversity of the people of Saskatchewan;
- recognize multiculturalism within the context of the ideas, intentions and values expressed by the Canadian Multiculturalism Act (1988) and the Saskatchewan Multiculturalism Act (1997).

Access to enabling resources will be equitable and fair for all cultural program and service providers.

SaskCulture and its members will:

- value the diversity of the cultural community and its ability to provide a wide range of cultural experiences to the people of Saskatchewan;
- value lottery dollars as a significant source of revenue for provincial cultural organizations and SaskCulture's position as a partner in the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation;
- value lottery dollars as a significant source of revenue for cultural activity;
- value collective effort in encouraging a healthy resource base for cultural activity;
- encourage transparent and accountable funding adjudication mechanisms.

SaskCulture

President's Message



The year has flown by for SaskCulture Inc. and in that time there have been many changes and developments. There has been a new Board of Directors, a new staff team and new office premises. So, like all new organizations there has been much to do and the board and staff, not surprisingly, have had to deal with certain expected events and also some unforeseen occurrences. All have been in some way challenging and exciting. The work we have faced and the decisions we have made have all been carefully considered with, where appropriate, community input and advice. We have sought and appreciated the help we have received from the membership and plan to continue those consultations.

One of the exciting developments is the work in the human resources area. The mandate of the Saskatchewan Sectoral Council for Culture (SSCC) to encourage and support the cultural work force of Saskatchewan is of concern and affects all members of SaskCulture. Therefore the SSCC and the Board have worked together to integrate the operations of the SSCC into SaskCulture as its Human Resource Council. This process was a new one for SaskCulture and as we work through our initial year with this structural change adjustments may be necessary.

We are pleased that our relationship and work with the Saskatchewan Arts Board (SAB) has continued positively with the successful transition of the adjudication process for 6 arts PCOs to the SAB in phase 1 of the transition process toward a single arts agency. As well we continue to work with the SAB on the Artist in Residence Program, the implementation of the recommendations from the Museum Funding Review and other items of mutual concern.

Another exciting initiative has been our discussions with the multicultural community which have led to the development of the Multicultural Initiatives Fund which will be officially launched at the conference in October. Although initiated by the multicultural community and designed to support and enhance multicultural activity the program will be open to the broader community to encourage everyone to provide multicultural programming.

In our role as a trustee for the culture section of Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation we have worked continuously on your behalf to ensure that lottery support for culture is maintained, and hopefully with the signing of the new agreement for April 1, 2000, improved. Saskatchewan Lotteries enjoyed its best year ever with sales topping the \$127 million mark. This increase was primarily due to improved marketing efforts and new programs. Only time will tell if this level of sales can be maintained. As a result of improved sales the culture section has been able to increase most funding blocks and initiate new programs such the Multicultural Initiatives Fund. To ensure that sales continue at this level I encourage the community to promote the good work being accomplished as a result of lottery proceeds to culture.

As I began my term as your president climbing through ropes and catching fellow board members falling from high places (in November, in the snow, in Buffalo Pound Provincial Park), I wondered what was in store for me. However, our wilderness week-end of team building proved to be a very valuable tool as the many new members on the board came together with the seasoned veterans to carry on the work of SaskCulture. In fact I was pleasantly surprised at the board's ability to carry on with the business at hand in a very short time.

As well as our board meetings and member consultations the work of the board in developing 4 key strategic directions toward its ends through a week-end planning process was essential to SaskCulture's future. The strategies should be applicable over the next 3 years but they will be revisited and evaluated annually by the board with community input through a defined and ongoing process.

I want to take this opportunity to thank the Board of Directors for their hard work, the staff team for their loyalty and support, and the membership for its dedication and trust in SaskCulture. There is always much to do but we know that we all share the common vision that culture is an important and vibrant part of the Saskatchewan community.

Respectfully submitted
Ann Kipling Brown

General Manager's Message

SaskCulture Inc. began the first complete 12 month cycle of its new fiscal year on August 1, 1999. The new Board of Directors was elected on October 18, 1998 and we anticipated that things would move forward at a controlled and manageable pace. Things have moved forward but sometimes the pace has been blistering, and there have even been some detours along the way – the biggest one being our unanticipated move at the end of January 1999. SaskCulture had certainly been considering the possibility of moving in 1999, but the plan was to do it over the summer after we had time to conduct a thorough review of available space, and when things were functioning at a slower pace. As it turned out, we found a space, did renovations and moved in the course of 6 weeks. The great news is that we accomplished the move in the noted timeframe; we were only closed for 2 working days and we pulled off 2 major events within 2 weeks of the move. I share this with you to show the dedication and commitment of the wonderful group of individuals I have as staff – both the community and SaskCulture are very fortunate.



It has been an exciting year with lots of new adventures. The positive results from the Flatland Goes Global: an Export Forum show the community has a tremendous capacity to work together. An exciting initiative that began in the 1998/99 fiscal year that will come to fruition in the 1999/00 year is the new Multicultural Initiatives Fund. Both of these endeavours show SaskCulture's willingness to address the particular issues that arise from one of its communities of interest. Whenever SaskCulture becomes involved in an event or addresses an issue that arises from one community of interest it becomes very apparent that the intended results are applicable to all communities of interest, thus we see the importance of a cultural congress that ensures those connections are happening.

In the 1997/98 annual report I provided an overview of the year's activities as part of my message, but I am not going to do that for 1998/99 as the Board Update in Cultural Report has provided the membership with an ongoing summary of the organization's activities. As well the programs and services section of this year's annual report will provide the essential year-end detail on pertinent activities. One big change to this year's annual report is an extended funding section in relationship to our role as trustee of the culture section of Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. We have expanded this section to provide the community with a greater understanding of the accountability that is required of SaskCulture in its trusteeship role and we are also using the annual report as a vehicle to promote the community's accountability to the terms of the lottery agreement to government. By having the type of information that the

reader will find in the funding section the external audience will not only see the programming ability of SaskCulture, but will also gain a better understanding of the value added to the support to cultural activity through the lottery system.

One major internal task for SaskCulture in the year just completed was that of developing a set of strategies to take it into the future. In order to accomplish the task the board came together with staff and the Cultural Advisory Committee in March and developed strategic directions for the next 3 years which were designed to help the organization accomplish its stated ends. The details of those strategic directions are addressed separately within this report but I want to take the opportunity to discuss the process that was used as well as the ongoing process in future years. The planning session was facilitated using ICA methodology and much effort was spent in identifying issues and barriers. At times this process was painful but the end result was fabulous. Once the group got through the barriers session the setting of the strategic directions was easy. These directions will be revisited annually but should function as the guiding direction for at least 3 years. One thing that will change with future planning sessions is that there will be more involvement from other SaskCulture committees and the membership. In future our member consultations will be held in advance of the planning weekend to accommodate the latter.

Once the strategic directions were set the staff was then charged with the task of developing an operational plan and that plan is revisited and adjusted monthly by staff to

ensure the best possible results. Staff reports to the board - both program and financial, are now aligned with the strategic directions to enable the board the best possible opportunity to measure the ongoing work of the organization against its ends.

The new SaskCulture is looking less and less like the SCCO of yesteryear. Some of the acronyms and nuances are hard to escape, especially confusing the term "PCO" with membership. In the old world these two terms were synonymous but now PCO refers to those organizations that are on the Minister's eligibility list under the eligibility framework for provincial cultural organizations while membership refers to all organizations and individuals that have opted to purchase a membership within SaskCulture. As the organization and community becomes more comfortable in the new world it will have to be diligent in finding ways to work in supportive partnerships into the new millenium. By working together with trust and understanding the cultural community of Saskatchewan will thrive.

I would like to encourage the membership to continue to take a very active role in shaping the future of SaskCulture. Talk to the board and the staff. Send us an e-mail message via our new web site. Let us know the things you like as well as the things that are not so good. SaskCulture is your organization so influence its future.

In closing I want to thank my staff, the board of directors, membership and community partners for their support and encouragement to me in this position. It is both an honour and privilege to work with each of you.

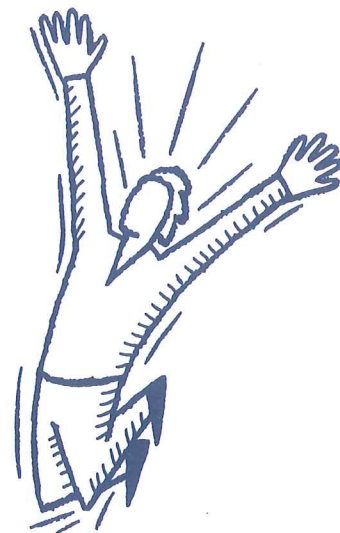
Respectfully submitted
Rose Gilks

YOU'RE A WINNER!

Congratulations!

Over 12,000 sport, recreation, culture and community groups win every time you buy a Saskatchewan Lotteries ticket. These volunteer groups provide activities which are good for you - and good for the economy.

Be a winner. Buy your tickets today.



Saskatchewan
LOTTERIES



The Year in Review

Membership

In August 1998, SaskCulture solicited its first members. Since that time the membership has grown to 38 voting organizations, 58 non-voting organizations, and 31 individuals.

Benefits of an Organizational Membership in SaskCulture include:

- information on important issues through newsletters, fax, and e-mail updates,
- pension and benefits program,
- member rates for conferences and workshops,
- reduced rate on directors and officers liability insurance through group purchasing power, and
- networking opportunities with other cultural organizations, government and other agencies.

Individual Members benefit from:

- information on important issues through newsletters, fax, and e-mail updates,
- member rates for conferences and workshops, and
- networking opportunities with other cultural organizations, government and other agencies.

SaskCulture's expanded membership brings strength to the organization's advocacy efforts and demonstrates the cultural community's willingness to come together to further the course of culture in Saskatchewan. The rapid growth in SaskCulture's membership demonstrates that there is strength in common purpose.

Saskatchewan Museums Funding Review

The Saskatchewan Museum Funding Review, which was completed in January of 1999, recommended a new system to provide money for Saskatchewan museums and galleries. SaskCulture Inc. played a key role in bringing together the various agencies involved in this funding review. Special thanks to the partners who made such a vital contribution to this report:

- Department of Canadian Heritage
- Museums Association of Saskatchewan
- Saskatchewan Arts Board
- Saskatchewan Department of Municipal Affairs, Culture and Housing
- Saskatchewan Heritage Foundation
- Saskatchewan Urban Municipalities Association
- SaskCulture Inc.

The Funding Review proposed splitting the existing Museums and Gallery Grant Program into two components – one for museums and one for galleries beginning in 2000. The Museums Association of Saskatchewan (MAS) will deliver the museum funding, while the Saskatchewan Arts Board will be responsible for the gallery component.

The level of funding available for galleries will be based upon a three-year average (1995-1997) from the existing combined grant program. Additional funds allocated through the culture section of Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, in excess of 1997/98 levels, will be allocated to museum funding.

This new funding arrangement has been finalized and an additional \$20,000 has been added to the program, putting funding at an all time high of \$460,000 – although demand still exceeds this amount.

Other recommendations by the Funding Review include:

- increasing program funds for heritage museums;
- promoting professional staffing needs, to ensure that every museum meets its expected level of service;
- undertaking a capital needs assessment in the museum community; and
- investigating possible applications of new technology in this sector.

Even with the report complete, the partners in the funding review have continued to meet and plan for implementation of the remaining recommendations. An advocacy effort around the value of museums is a high priority.

The funding review was originally set up to "determine the composition, needs and priorities of the museums of Saskatchewan and to propose a responsive framework for the most effective allocation and development of public funding to the museum community."

Saskatchewan Sectoral Council for Culture

The Saskatchewan Sectoral Council for Culture (SSCC) seeks to build a vibrant and growing cultural sector that will enhance Saskatchewan culturally and economically through the development of professional training for the cultural sector and by sustaining and advancing professional skills for cultural workers in Saskatchewan. The SSCC has functioned as an unincorporated coalition of cultural organizations working together to further human resource development in the cultural sector. In the 1998/99 fiscal year, SaskCulture provided administrative support to the Council. The Council elected an Advisory Committee that worked with SaskCulture staff to carry out the work of the Council.

In the 1998/99 fiscal year, the Council developed a three-year strategic plan, participated in the Sector Partnership Project, and worked with the SaskCulture Board on the formation of the SaskCulture Human Resource Council. The Saskatchewan Sectoral Council for Culture will become the SaskCulture Human Resource Council in the current year, and will be a working committee of SaskCulture. This support and promotion of cultural workers will improve the cultural life of the province.

Cultural Sector Partnership Project

SaskCulture Inc., the Saskatchewan Sectoral Council for Culture, and ArtSchool Saskatchewan, with funding from Post Secondary Education & Skills Training, formed a partnership to conduct an analysis and promotion of cultural training opportunities in Saskatchewan. This Cultural Sector Partnership Project was managed by an advisory committee from the three partners and was administered by SaskCulture. The project consisted of a rudimentary inventory of training opportunities and a training needs assessment; the development of an on-line and hardcopy directory of cultural training opportunities, and; a forum to develop training strategies for the Saskatchewan cultural sector. The on-line directory of cultural training opportunities is available through the SaskCulture web-site. *Cultural Opportunities*, a hard copy of this directory, has been delivered to distribution points throughout the province and is available through the SaskCulture office.

The results of the project clearly established that the cultural sector has huge economic and human resource potential in the future of this province. However, training opportunities and professional development are limited due to insufficient funding to develop and take courses. The need to co-ordinate training in the province's cultural community was brought into focus through this study.

Participants at the Cultural Training Forum, held in Saskatoon in February, identified four strategic directions for future human resource development in the cultural sector. The strategic directions are: United Advocacy & Marketing of Culture; Re-Evaluating the System; Maximized Training, and; Cultural Acceptance and Respect.

One of the key recommendations of the Training Forum was the development of a 'common front' on human resource issues in the cultural sector. To that end, SaskCulture and the Saskatchewan Sectoral Council for Culture have formed the SaskCulture Human Resource Council (see Saskatchewan Sectoral Council for Culture). The development of cultural workers, be they artists, administrators, managers, teachers, or volunteers, is a key to the continued health of the cultural sector.

Cultural Export Initiative — Flatland Culture Goes Global: An Export Forum

In August 1997, SaskCulture (then SCCO) invited cultural stakeholders from both government and the community to attend an informal meeting. The purpose of the meeting was to address the question of increasing the cultural community's awareness of the export process and developing a practical means by which cultural practitioners could become involved in international and national export.

Generally speaking, the goal of the Saskatchewan initiative was to foster a climate in the province of heightened awareness and education of the export process by cultural practitioners, and to assist those who were interested in becoming involved in the export process to do so.

SaskCulture has worked in three ways to meet this goal: providing networking opportunities for both the community and government; assisting export activity through a heightened level of knowledge regarding the export process and relevant services offered by government agencies; and, providing focused Saskatchewan input into federal and provincial policy initiatives. Three delivery vehicles have been identified: a Cultural Export Forum; on-going 'think tank' meetings, and; input into association/industry events. A major focus of the export initiative over 1998/99 was the development and delivery of *Flatland Culture Goes Global: An Export Forum*.

February 18 & 19, 1999 *Flatland Culture Goes Global: An Export Forum* was held.

The objectives of the forum were to:

- give participants the basic guiding principles of marketing;
- give participants a basic understanding of international marketing;
- give participants the opportunity to meet a mentor; and
- give participants the opportunity to make contact with people and organizations who can assist them in exporting.

The forum was jointly organized by:

SaskCulture
Saskatchewan Motion Picture Association
CARFAC - Saskatchewan
Saskatchewan Craft Council
Saskatchewan Publishers Group
Saskatchewan Recording Industry Association
La Commission Culturelle Fransaskoise
The Saskatchewan Arts Board
Department of Canadian Heritage
Industry Canada International Trade Centre
Saskatchewan Trade and Export Partnership
Department of Municipal Affairs, Culture & Housing

Funding support was provided by SaskCulture, Saskatchewan Lotteries, Saskatchewan Arts Board, Western Cultural Fund (Department of Canadian Heritage and Western Economic Diversification & Trade), Department of Economic & Cooperative Development, Department of Municipal Affairs, Culture & Housing, FACTOR, the Book Publishing Industry Development Fund, Saskatchewan Trade & Export Partnership, Saskatchewan Recording Industry Association, Saskatchewan Publishers Group, Wascana Energy, and Supreme Office Products.

This highly successful event was attended by 130 cultural workers who participated in workshops on exporting for the sound recording industry, the motion picture industry, book publishers, and visual artists and crafts persons. Along with the workshops, the forum hosted a trade show and a reception that highlighted Saskatchewan's cultural

industries. The Export Forum was a successful experiment in collaborative working. The participants benefited from the depth of experience on the organizing committee and the scope that the organizing partners represent. After the Forum, SaskCulture relinquished the chair of the export initiative but will continue to work with the newly formed Cultural Industries Development Council in the development of this venture.

Tri-global Conference 1998

October 1998 saw SaskCulture's second joint conference with Sask Sport Inc. and the Saskatchewan Parks and Recreation Association. 465 people attended InterAction '98 in Saskatoon, of which 106 were SaskCulture members. The joint conference provided an opportunity for members of the sport, culture and recreation community to come together as a group for professional development and networking. However, based on the feedback SaskCulture received from its members, a joint conference is not always an effective means to address the unique needs of the cultural community. Therefore, the 1999 SaskCulture conference will be developed by SaskCulture with the needs of the cultural community exclusively in mind.

Volunteer Awards

October 1998 also saw the second Volunteer Awards for Sport, Culture and Recreation. The volunteer awards are a joint initiative of Sask Sport Inc., the Saskatchewan Parks and Recreation Association and SaskCulture. Ved Arora nominated by the Multilingual Association of Regina, Bob Ivanochko nominated by the Regina Ethnic Pioneer Cemetery Walking Tour Inc., and Margaret Cugnet nominated by the Organization of Saskatchewan Arts Councils were the 1998 Volunteer for Culture Award recipients.

The Volunteer Awards is a showcase event for the sport, culture and recreation community. The corporate community, government officials and members of the volunteer sector come together to honour our outstanding volunteers. This joint advocacy program is quickly becoming a highlight of the SaskCulture conference weekend.

MLA Reception

April 21, 1999 was SaskCulture's annual MLA Reception. This reception provided an opportunity for SaskCulture members to meet with Members of the Legislative Assembly in an informal setting to pass on kudos and concerns to our elected representatives. In preparation for this event, SaskCulture distributed an advocacy primer to its members to help them prepare their thoughts and direct their questions. Due to the Saskatchewan nurse's strike, there was a smaller than usual attendance by MLA's at the event. However, key Ministers did attend which allowed for some very focused advocacy. SaskCulture used the 1999 MLA Reception to thank Minister Carol Teichrob for her support in the development of the cultural community during her time as Minister.

Member Consultations

SaskCulture held two general member consultations in this past year, one in Regina prior to the MLA reception and one in Saskatoon on a Saturday in April. Both sessions were an opportunity to get membership feedback on a variety of issues. As well as the round table responses by SaskCulture board and staff at the time of the meeting the Board Update in the June edition of Cultural Report responded to the major concerns identified at both sessions.

Executive Director Meetings

With the change to SaskCulture's membership the executive director network meetings took on a much broader role. In the old world these meetings were made up of executive directors from the eligible provincial cultural organizations. This past year meeting invitations were extended to all SaskCulture organizational members and this shift necessitated a need to revisit the purpose of the network. Despite the need to revisit the purpose, the executive director meetings were an excellent opportunity to discover the training needs of executive directors and address common educational needs such as Labour Standards. A day long planning session on Advocacy in March also provided an excellent opportunity for modeling the ICA planning methodology.

Cultural Report

In the 1998/99 fiscal year four issues of Cultural Report were produced. The look and structure of the newsletter was updated with the addition of regular columns — Board Update, Member News, Human Resources, and Resources and Tools. Cultural Report provides a vehicle for SaskCulture to highlight to the members and external stakeholders the work of the organization and opportunities for personal and organizational development.

Web Site

The SaskCulture web site was redesigned in the 1998/99 year. The web site is a key communication and networking vehicle for SaskCulture. Its new design will allow SaskCulture to communicate quickly and effectively with the membership as well as the public at large.

Culture Section of the Trust 1998-99

The current lottery license agreement is for the period of April 1, 1997 to March 31, 2000. This agreement sets the lottery license fee at 11% of net lottery proceeds, which is significantly better than the previous agreement, which set the fee at 15%.

For the first year of the agreement, ended March 31, 1998, the level of proceeds exceeded expectations due to a few large prize draws near year-end. This allowed restoration of the culture section reserve fund to the minimum of 25% of its annual allocation. As the revenue level is not certain from year to year, due to its dependency on ticket sales, the stabilization of the reserve fund is important to ensure the long-term stability of the fund.

The spending plan for the culture section for the 1998 - 99 year spared all fund blocks from further reductions. By the end of the year (March 31, 1999), the actual proceeds were again better than anticipated as a result of a record high year for lottery ticket sales. This enabled another review of the reserve fund policy by the SaskCulture Board and the desired level was increased to 30%, recognizing the importance of future planning for the culture section.

For the fiscal period ending March 31, 1999 the culture section of the Trust allocated funding as follows:

Funding Block	Category	Amount	% of Total
PCO Block	Annual Global Funding	4,361,888	64.98
Tri-Partite Block	Administration Centre	75,000	1.13
Administered Fund Block	Artist in Residence Program	170,000	2.54
	Cultural Assistance Program (CAP)	254,666	3.79
	Festivals Grant Program	196,000	2.92
	Museum and Gallery Grant Program (MGGP)	496,000	7.39
	Global Functions	40,000	.59
	Strategic Initiatives: SSCC, Common Weal	110,000	1.64
SaskCulture Directed	Critical Needs: Doukhobors, Sask. Arts Alliance	37,000	.55
	Operations	481,240	7.16
	Mendel, Wanuskewin, Sask. Express	491,000	7.31
Total		6,712,794	

A balance of \$2,768,071 was left at March 31, 1999 and that amount was carried forward to the 1999-00 year. This amount exceeded the planned reserve of 30% by \$653,071 and the excess was allocated into the current year to allow some opportunity in the third year of the agreement for SaskCulture to apply funds to areas that will advance its Strategic Plan.

Eligibility

As the trustee for the culture section of Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation SaskCulture is responsible for making recommendations to the Minister responsible for the Trust in regard to eligibility. This includes the review of any applications that come forth from organizations for placement on the Minister's list for eligibility status as well as the recommendations for removal of any organization that the section's ongoing evaluative processes identify as no longer meeting the eligibility requirements.

In 1998/99 SaskCulture recommended the removal of 2 organizations from the list but as of the printing of this report the Minister's decision was not known. Two eligibility applications have been received by SaskCulture in September 1999.

Funding to Meet Our Ends

As the trustee of the culture section of the Trust, SaskCulture must ensure that funding programs are effective in terms of addressing the purpose and objectives of the Trust as outlined in the Saskatchewan Lotteries Trust Fund Agreement. The overall intent of the Trust is to benefit Saskatchewan people and communities through sport, culture and recreation. The agreement emphasizes that the Trust Fund will be used to support accessible sport, culture and recreation opportunities through initiatives based on the following guidelines:

- the economic and social health of communities;
- equitable program opportunities for vulnerable children, youth and families; Aboriginal persons; residents of northern Saskatchewan; older adults; women and disabled persons;
- member involvement in the overall development of sport, culture and recreation;
- sound governance and delivery mechanisms; and
- financial and program accountability

The culture section of the Trust Agreement and SaskCulture's Cultural Policy further articulate the policy framework, which guides funding in the Culture Section.

These policies place emphasis on:

- impact in terms of furthering the course of culture
- high standards of accountability
- participation and access
- organizational effectiveness

SaskCulture operates on the principle that access to enabling resources will be equitable and fair for all cultural programs and service providers. To realize this intent, the SaskCulture Board set direction for a funding review, which will be completed by March 2000.

The objectives of the funding review are:

- to prepare a summary of current SaskCulture funding programs
- to prepare a summary of identified funding issues
- to outline options for funding structure and process adjustments to address issues
- to develop a responsive funding framework through planning and consultation
- to create an implementation plan and timeline for funding structure and process adjustments that can help ensure a fair and equitable funding system

SaskCulture's establishment of the Strategic Direction: *Funding to Meet our Ends*, recognizes that funding programs must be responsive to the cultural community. In fact when SaskCulture established its cultural policy three years ago it laid out a foundation for measuring the responsiveness of its funding programs. After a decade of funding cuts, the lottery fund stabilized in 1998/99 and then showed a modest increase for 1999-00. Thus, with a solid policy foundation articulated in the Cultural Policy, SaskCulture's mandate and ends policies, SaskCulture is now in a position to consider its future funding direction.

Promoting Awareness and Access to Community Level Funding for Culture

The funding programs of SaskCulture are a primary means to address this direction. These programs are reviewed annually and adjustments are made accordingly.

In 1998-99, changes were made to the Cultural Assistance Program (CAP) and the Annual Global Funding program to better align these programs with the Cultural Policy. These improvements have raised the standard of accountability and performance for cultural groups accessing funds. Most groups have shown significant improvements in their performance since these standards were introduced. Initiative was taken in 1998/99 to improve access to current and clear funding program information. This effort will be continued in the new year.

Culture Section Funding to Cultural Organizations

Annual Global Funding and Member Funding

SaskCulture primarily allocates lottery funds in the form of annual global grants to eligible Provincial Cultural Organizations (PCOs). Thirty-two PCOs, serving areas of Arts, Heritage, Multiculturalism and Cultural Industries, were funded in the system in the 1998-99 year. The majority of these umbrella organizations allocate lottery funds in turn to member organizations within their respective disciplines. In this sense, PCOs are entrusted to carry out a stewardship role for the allocation of Trust funds to community organizations.

Administered Grant Programs

In the case of the Museum and Gallery Grant Program and Festivals Grant Program, these funds are administered by a PCO through a contractual agreement with SaskCulture. SaskCulture also contracts the Saskatchewan Arts Board to administer the Artist in Residence Program. Like member funding, these programs direct lottery funds to cultural organizations in communities throughout Saskatchewan.

Arts PCO Transition to the Saskatchewan Art Board

The Saskatchewan Arts Board and SaskCulture signed a Protocol Agreement, which outlines a 3-year transition process to move adjudication for arts PCOs to the Saskatchewan Arts Board. The agreement spans April 1, 1998 to March 31, 2001. Six arts PCOs were adjudicated by the SAB jury for funding for the 1999/00 fiscal year. Up to 10 more PCOs may choose to make this transition by February 2000. SaskCulture will remain the Trustee for lottery funds allocated to arts PCOs and these organizations will remain as eligible PCOs funded through the PCO block.

Strategic Initiatives and Critical Needs

In recent years, the SaskCulture Board has engaged in contracted funding with a few unique organizations that did not have eligibility status but were considered strategic or critical in terms of responding to the cultural policy. One intent of the funding review is to explore the funding issues that are relevant to each case and consider options that will allow fair and equitable access through regular funding processes.

SaskCulture Operations

SaskCulture's annual operations budget also receives its funding from the culture section of the Trust. As a funder, having to allocate its own resources from the same pool of funds as its other funding programs, SaskCulture is faced with the dilemma of determining a fair and equitable methodology for deciding the level of funding required for its own operations. This is difficult because every dollar used by SaskCulture is a dollar less for its funding programs. To deal with this issue the SaskCulture board of directors has a policy in place that states that SaskCulture will not use any more than 10% of the annual allocation to the culture section in any given year. The current level is less than the 10%.

Scope of Culture Section funding

Through the combination of Annual Global Funding, Member Funding and Administered Grants, SaskCulture supports over 1,700 community based cultural groups and organizations in Saskatchewan.

These include:

- 32 Provincial Cultural Organizations
- community bands and band festivals
- cultural festivals
- film and video groups and artist run centres
- 300 public galleries and museums
- tribal councils, FSIN and Métis Nation for cultural coordination through tri-global funding
- French cultural and artistic organizations
- community heritage language groups
- 14 regional multicultural councils
- local dance groups and organizations
- 320 local unicultural and multicultural groups
- local chapters serving arts educators
- Artist in Residences in a variety of communities
- local writers groups
- 80 community theatre groups
- debate clubs
- archeological groups
- 50 arts councils
- local genealogy groups
- community choirs
- string and orchestral groups
- local chapters serving music educators
- music education groups
- local architectural heritage groups
- 49 local music festival groups
- literary organizations

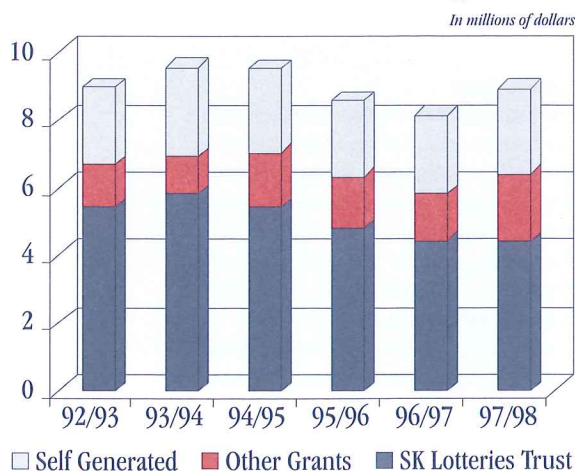
Provincial Cultural Organizations supported by SaskCulture

PCOs offer a range of provincial scope programs and services and direct lottery funds to community based organizations and initiatives throughout the province.

*Indicates that the PCO operates some form of grant program to support cultural groups and activities on the local level.

Canadian Artists Representation (CARFAC) Saskatchewan
 Circle Vision Arts Corporation (CVAC)
 Dance Saskatchewan Inc. (DSI) *
 Hostelling International - Saskatchewan (HI-SASKY) *
 La Commission Culturelle Fransaskoise (LaCCF)
 Multicultural Council of Saskatchewan (MCoS)
 Museums Association of Saskatchewan (MAS)
 Nature Saskatchewan
 Organization of Saskatchewan Arts Councils (OSAC) *
 Saskatchewan Archaeological Society (SAS) *
 Saskatchewan Architectural Heritage Society (SAHS)
 Saskatchewan Band Association (SBA)
 Saskatchewan Choral Federation (SCF) *
 Saskatchewan Community Theatre Inc. (SCTI)
 Saskatchewan Craft Council (SCC)
 Saskatchewan Cultural Exchange Society (SCES)
 Saskatchewan Drama Association (SDA)
 Saskatchewan Elocution and Debate Association (SEDA)
 Saskatchewan Genealogical Society (SGS)
 Saskatchewan German Council (SGC) *
 Saskatchewan History and Folklore Society (SHFS)
 Saskatchewan Library Association (SLA)
 Saskatchewan Motion Picture Association (SMPIA)
 Saskatchewan Music Educators Association (SMEA)
 Saskatchewan Music Festivals Association (SMFA) *
 Saskatchewan Orchestral Association (SOA)
 Saskatchewan Organization for Heritage Languages (SOHL)
 Saskatchewan Publishers Group (SPG)
 Saskatchewan Recording Industry Association (SRIA)
 Saskatchewan Society for Education Through Art (SSEA)
 Saskatchewan Writers Guild (SWG)*
 Ukrainian Canadian Congress Saskatchewan Provincial Council (UCC)

PCO Block Revenue Split



Provincial Cultural Organization Funding Trends:

Trust allocations to PCOs have dropped 21% since 1992/93. This decline in lottery funds, combined with an increase in eligible applicants resulted in the average grant to PCOs dropping 23% over this time, from \$175,915 in 1992/93 to \$135,064 in 1997/98. While Trust funds have declined, the total revenue for PCOs has remained relatively stable, dropping by only 3% in this six-year period.

Trends (con't):

Annual Global Funding remains the main source of funding to PCOs, providing a stable base from which PCOs can lever other funds. PCOs increased their access to other grants by 55% in this period and the percentage of other grants to total revenues increased from 14% to 22% by 1997/98. The diversity of grant sources has also grown, particularly from federal sources. This success shows that PCOs are resourceful in pursuing other grants. However, the trend makes demands on PCOs to increase administrative effort and be accountable to a growing range of funders. Self-generated funding has seen a modest but optimistic increase in this period. Efforts to increase private source revenues have intensified in recent years and will take some time to develop.

The last chart shows the balance between administration and program costs for cultural organizations to be a 50/50 split. As the trustee for the culture section SaskCulture often gets concerns directed toward the overuse of culture section funds for administration. SaskCulture has always maintained that an even split between administration and programming within the culture section is appropriate and justifiable. Many organizations apply Trust funds to core operations. Administrative strength allows the organization to lever program funds from other sources and helps ensure overall organizational effectiveness in governance, management and program delivery.

Other Culture Funding:

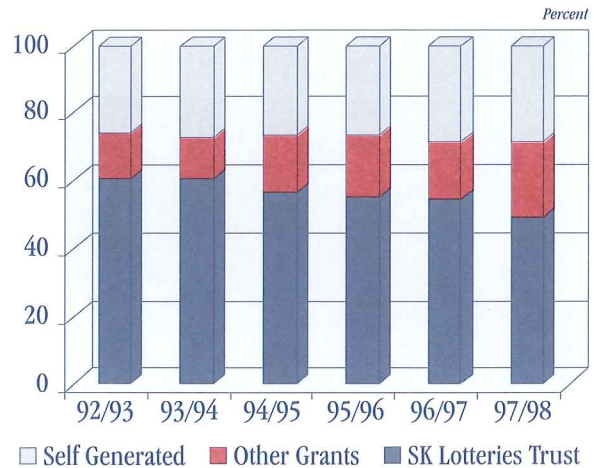
Global Functions

Global functions is a pool of \$30,000 that is set aside for SaskCulture to use for systemic needs in the community. For 1998-99 this included the insurance program that is in place for all eligible PCOs, support to initiatives such as the upcoming Cultural Tourism Symposium, the Arts Stabilization Fund Study, and completion of the Museum Funding Review.

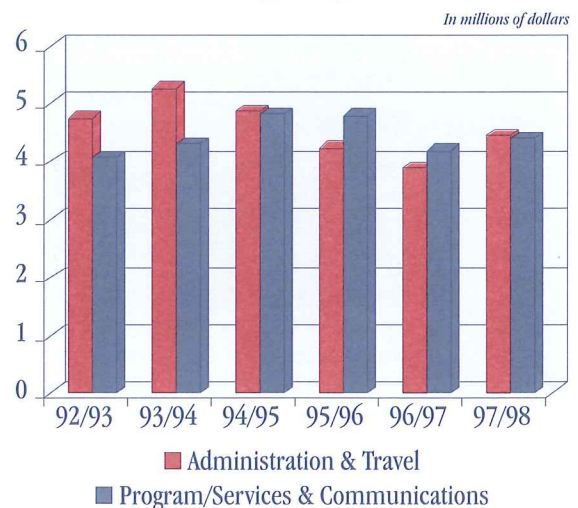
Directed Funds

The current Lottery Agreement directs the Trust to support certain organizations at a prescribed level set by the Minister. Currently this list includes Saskatchewan Express, Mendel Art Gallery and Wanuskewin Heritage Park.

PCO Block Revenue Percentages



Allocation of Expenditures



Tri-Global Initiatives

In the current year, 1999/00 SaskCulture has engaged in Tri-Global partnerships with SaskSport and Sask. Parks and Recreation (SPRA) to support the Tribal Council Coordinator program and sport, culture and recreation coordination through the Federation of Saskatchewan Indian Nations (FSIN) and the Métis Nation of Saskatchewan (MNS). It is hoped that these initiatives will assist in providing coordination and service for Sport, Culture and Recreation activities for First Nations and Métis communities.

Cultural Assistance Program (CAP) Funding

The CAP provides SaskCulture with a vehicle to respond to strategic needs not served by the conventional funding system. In 1998/99 the CAP program was revised to better align the program to the cultural policy of SaskCulture. The CAP includes Special Projects, Cultural Worker Training, Profile and Access Travel Grants and Organizational Development.

Examples of CAP Grants awarded since October 1998:

TRAVEL

Recipient	Activity
Catherine Pehudoff Fowler	to conduct an artist workshop and lecture in Voss Norway
Elizabethan Singers of Regina	travel to Meadow Lake to perform - public access
International Women's Exchange	travel support for four Saskatchewan women to attend cultural exchange in Ukraine
La Troupe du Jour	travel support to two playwrights to attend presentation of their work at an international event in Ottawa
Lon Borgerson	travel to present at an international theatre conference in Exeter, England
Northern Saskatchewan International Children's Festival	Don Freed's City'n'Country Kid project - to support northern childrens' participation and performance at the festival in Saskatoon
Sask. Craft Council	booth and group of craftspeople to represent province at major international craft market in Philadelphia
Sask. Cultural Exchange Society	Sask. Fiddle Association booth and group of fiddlers to represent province at Fiddles of the World conference in Halifax
Sask. Recording Industry Assoc.	three people to attend Canadian Music Week and launch of Prairie Music Awards - international profile
SUNTEP- Prince Albert	drama troupe attend and perform at the World Indigenous Conference, Hilo, Hawaii

Average Travel Grant: \$2,838

PROJECT

Recipient	Activity
Canada Tibet Committee	sand mandala project and Tibetan music performance
Churchbrige Community Development Inc.	postcards of murals - development of web-site
Estevan National Exhibition Centre	outreach work as part of Artist in Residence
Health, Education & Livelihood Project Inc.	art and culture program for challenged adults
Jasper Cultural & Historical Centre	research support for heritage book on Maple Creek
League for Human Rights of B'Nai Brith Canada	conference on human rights in Regina
Mont Nebo Co-operative Assoc.	restoration of veterans memorabilia
Ness Creek Cultural & Recreation Society	drumming workshop and performance
Prince Albert Indian & Metis Friendship Centre	36 th Anniversary Celebrations
Prince Albert Metis Women's Assoc.	quiltmaking workshop
Regina Ethiopian Assoc.	cultural workshops during gathering of Ethiopian people from three prairie provinces
Saskatchewan Indian Cultural Centre	to support publication of First Nations heritage language books
Shakespeare on the Saskatchewan Festival Inc.	Magic of the Millennium Tour
Saskatchewan Music Education Association	Heart of the City Piano Project
Street Culture Kidz Project	cultural participation by inner-city youth

Average Project Grant: \$4,940

TRAINING

Recipient	Activity
Hilda Maier - Claybank Brick Plant Historical Society	mentorship at Old Fort William Historic Site, Thunder Bay, Ont.
Jason Hammond - Sask. Publishers Group	relational database training
Michael Miranda - Blackflash/Buffalo Berry Press	for staff to attend Magazine Publisher's Training
Prairie Sculptor's Assoc.	board training and strategic planning
Sandya Padmanabh	international cultural management course
Sask Society for Education Through Art	board training and strategic planning
Sask. Organization of Heritage Languages	management workshops for two staff
Sask. Publishers Group	technology training for staff

Average Training Grant: \$1,795

ORGANIZATIONAL DEVELOPMENT

ArtSchool Saskatchewan	third and final year of support
Street Culture Kidz Project	first year of support

Average Organizational Development Grant: \$16,500

A Vision for the Future

As SaskCulture looks to the future it now has a solid foundation in place. The first brick in that foundation was laid in September of 1998 when the board developed 2 key ends statements. These ends set the direction for the organization on a long term basis. Part of the ongoing job of the board is to continuously evaluate these ends and the performance of the organization against the ends. As a result, everything the Board does is coloured by its ends which are:

- Saskatchewan people will have opportunities to experience a variety of cultural activities within a thriving cultural community.
- Saskatchewan people will appreciate culture in all its diverse forms and recognize that the diversity of its population enriches the lives of all of us.

The ends are constantly kept in the forefront by the Board, but the plan that follows is the tool by which the Board monitors and evaluates its progress toward these Ends. It must be kept in mind that ends are not achievable in the short-term, but provide far-reaching direction for the organization while its plan is revisited annually and it could change at any time, based upon conditions that may arise in the community.

The next brick in the foundation was laid in March 1999 when the board came together with the Cultural Advisory Committee and staff in a week-end planning session. Four strategic directions came out of that weekend and these set the course for SaskCulture's operations over the next three years, with the aim of getting the organization closer to its current ends. These include:

1. *Towards an awareness, understanding and commitment to culture*

This strategic direction ensures SaskCulture's commitment toward increasing the support for cultural activity for all Saskatchewan residents by both government and the public. Quite often our advocacy efforts to government decision makers in the past have been meant with the comment that "yes we support your endeavours, but we need to hear that the general public values your work". Having come up against such comments more than once indicates that there is work to be done to achieve this strategic direction.

2. *Funding to meet our ends*

This strategic direction, as noted in the funding section of the annual report, is essential for SaskCulture in its role as trustee of the culture section of Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. The lottery agreement sets out a set of objectives for the overall Trust as well as specific obligations for each section. The culture section's performance criteria is based on SaskCulture's cultural policy therefore SaskCulture must be vigilant in ensuring that the community supported by lottery dollars meets those obligations. As a result an internal review to look at how the organization is meeting those demands is a key step toward SaskCulture's ends.

3. *Towards an awareness, understanding and commitment to culture*

SaskCulture's new mandate is very inclusive of the broad cultural community and in that capacity it will form a variety of relationships. Some of those relationships will involve funding as well as working together toward common goals, while other relationships will be solely based on common interests. If SaskCulture is to be successful in these roles it will need to respect diversity and keep the end result in mind. The cultural community will be much stronger if the community works together to charter a better course for culture.

4. *Towards being effective & efficient*

This strategic direction speaks to wise use of public resources and service delivery – both will be essential to SaskCulture's success in meeting its ends.

As a follow-up to the Board's planning work, SaskCulture's staff developed an operations plan with measurable outcomes for the year. The operations plan was submitted to the Board, along with a supporting budget which requires Board approval. Although the Board, under the policy governance model adopted by SaskCulture, does not approve each individual activity within the plan, it has the opportunity to decide whether or not to approve the budget to enable it to happen. Keeping within the approved budget and the strategies, management has the ability to make adjustments to the operational plan that enables the organization to be both effective and efficient in response to the current environment.

The measurable accomplishments in this document focus on key organizational achievements, both ongoing and new. However, the document does not show the many ongoing activities that are part of SaskCulture's daily operations.

Measurable Accomplishments for SaskCulture - 1999-2000

1. Towards an awareness, understanding and commitment to culture

a. Increasing government commitment to cultural activity

- Complete election readiness document by 1st week in June, 1999.
- Finalize the report to Minister on Directed Funds by Jan., 2000.
- Organize and carry out MLA reception by April, 2000.
- New lottery agreement by April, 2000.
- Identify tools in advocacy strategy by Oct., 1999, one of which will now include a briefing book for a new Minister.

b. Creating a communication plan to promote the benefits of cultural activity

- Participate with Global partners in the coordination and delivery of the Saskatchewan Lotteries sponsored Saskatchewan Roughrider football game half-time show annually.
- Enter into an agreement with a professional firm to develop public awareness campaign in Aug., 1999.
- Finalize benefits report to government by Sept., 1999.
- Collect member input on public awareness campaign in Oct., 1999.
- Implement new public awareness campaign by Jan., 2000.
- Participate with Global partners in the coordination and delivery of Win\$day annually.
- Publish and distribute 6 issues of *Cultural Report* by June, 2000.

c. Providing means for the increased appreciation of cultural diversity

- Promote appreciation of worth / contributions of all cultures as part of public awareness campaign.
- Provide cross-cultural training opportunities for community & board.
- Support opportunities via funding programs that encourage value of diversity.

2. Towards funding to meet our ends

a. Developing an impact assessment tool

- Begin to develop a process for cultural impact assessment for Board review and approval by April, 2000.
- Incorporate cultural impact assessment process into the 2000-2001 operational plan by May, 2000.

b. Developing funding plan

- Finalize plan for Special Initiatives funding for Board review by June, 1999.
- Complete summary of member funding by Aug., 1999.
- Review all administered funds & draft standards for all contracts by Sept., 1999.
- Complete an interim evaluation of CAP by Aug., 1999.
- Present draft Funding Review framework to Board for review by Sept., 1999.
- Obtain member input on funding review in Oct. 1999
- Finalize implementation plan for new framework for Board review and approval by Feb., 2000.
- Revise PCO guidelines and accommodate framework changes by March, 2000.
- Support successful completion of transfers of PCOs to Sask. Arts Board by April, 2000.
- Implement new spending plan using finalized Funding Policy framework by April, 2000.

c. Promoting awareness and access to community level funding for culture

- Develop and finalize new multi-community fund guidelines for Board review and approval at their Sept., 1999 meeting.
- Launch of new multi-community fund in Oct., 1999.
- First applications to new multi-community fund in Jan., 2000.

3. Towards a collaborative leadership model

a. Providing leadership in a collaborative, facilitative manner

- Host 4 E.D. Network meetings by April 2000.
- Hold membership and community of interest consultations annually prior to board planning.
- Provide opportunity for member feedback on public awareness campaign through out its development.

b. Developing collaborative relationships

- Develop the Caravan project and hire a project coordinator by Jan., 2000.
- Develop and deliver two cultural human resource forums by April 2000.
- Finalize new SSCC structure with a revised terms of reference and implement by Sept., 1999.
- Receive approval for a new sector partnership initiative from government by January, 1999.
- Negotiate a self-employment seat on the Saskatchewan Labour Force Development Board by Feb., 2000.

4. *Towards being effective & efficient*

a. *Establishing priorities*

- Ensure that SaskCulture is Y2K compliant by July, 1999.
- Complete all staff job descriptions & staffing model by Aug., 1999.
- Establish annual performance review process (July, 1999).
- Complete individual staff 1999-2000 workplans including professional development plans by Aug., 1999.
- Complete staff limitations attachment to each staff job description by Sept., 1999.
- Hire a Communications Manager by Oct., 1999.
- Hire a summer student by June, 1999 and submit a summer student wrap-up report to the fund provider by October, 1999.
- Complete revised SaskCulture internal policies/procedures document by Dec., 1999.
- Complete revised SaskCulture Human Resource manual by April, 2000.

b. *Providing member services*

- Complete membership benefits package by Sept., 1999.
- Complete Board manual and Executive Director manual and distribute at AGM in Oct., 1999.
- Launch Web-site at AGM/ conference by Oct. 22, 1999.
- Design and deliver the SaskCulture AGM and annual conference by Oct. 22, 1999.
- Complete expanded membership information package by Nov., 1999.
- Deliver 8 training sessions for SaskCulture members by June, 2000.
- Support delivery of tourism symposium by April, 2000.

Auditor's Report



To the Members of SaskCulture Inc.

We have audited the statement of financial position of SaskCulture Inc. as at July 31, 1999, and the statements of operations and changes in net assets and cash flows for the year then ended. These financial statements are the responsibility of the Corporation's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Corporation as at July 31, 1999, and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles.

KPMG LLP

Chartered Accountants
Regina, Canada
August 18, 1999

SASKCULTURE INC.**Statement of Financial Position***Year ended July 31, 1999, with comparative figures for 1998*

	1999	1998
Assets		
Current assets:		
Cash	\$ 726,078	427,685
Accounts receivable	11,453	8,432
Benefit plan receivable (note 3)	15,786	12,504
Prepaid expenses	7,024	1,133
	760,341	449,754
Investments (note 4)	300,000	300,000
Capital assets (note 5)	27,612	30,714
	\$ 1,087,953	780,468
Liabilities and Net Assets		
Current liabilities:		
Accounts payable	\$ 788	15,406
Administered funds deferred revenue (note 6)	590,377	455,313
Deferred global funding	297,750	215,000
Due to Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation	51,440	-
	940,355	685,719
Net assets:		
Invested in capital assets	27,612	30,714
Unrestricted	119,986	64,035
	147,598	94,749
Commitments (note 7)	\$ 1,087,953	780,468

See accompanying notes to financial statements.

On behalf of the Board:

Neil A. Donnelly Director

Kepling Brown Director

SASKCULTURE INC.
Statement of Operations

Year ended July 31, 1999, with comparative figures for the four month period ended July 31, 1998

	1999	1998
Revenue:		
Grants from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation:		
Global funding	\$ 481,240	136,000
Global services	15,903	9,919
Program initiatives (note 6)	1,181,314	189,418
Self-generated:		
Employment grant	2,953	1,068
Interest	20,302	3,512
Memberships	6,730	-
Registrations	5,887	-
Sundry	305	2,001
Benefit plan administration	12,286	-
	<hr/> 1,726,920	<hr/> 341,918
Expenses:		
Amortization	8,703	2,727
Communications and marketing	15,215	8,312
Global services	15,903	9,919
Office expenses	66,761	15,869
Organizational expenses	35,500	15,148
Fall conference	8,300	387
Member services	2,787	7,312
Program initiatives (note 6)	1,181,314	189,418
Salaries and benefits	304,624	91,139
Travel and meeting expenses	34,964	13,915
	<hr/> 1,674,071	<hr/> 354,146
Excess (deficiency) of revenue over expenses	<hr/> \$ 52,849	<hr/> (12,228)

See accompanying notes to financial statements.

SASKCULTURE INC.**Statement of Changes in Net Assets***Year ended July 31, 1999, with comparative figures for the four month period ended July 31, 1998*

	Invested in capital assets	Unrestricted	Total 1999	Total 1998
Balance, beginning of year	\$ 30,714	64,035	94,749	106,977
Excess of revenue over expenses	(8,703)	61,552	52,849	(12,228)
Investment in capital assets	5,601	(5,601)	-	-
Balance, end of year	\$ 27,612	119,986	147,598	94,749

See accompanying notes to financial statements.

SASKCULTURE INC.**Statement of Cash Flows***Year ended July 31, 1999, with comparative figures for the four month period ended July 31, 1998*

	1999	1998
Cash provided by (used in):		
Operations:		
Excess (deficiency) of revenue over expenses	\$ 52,849	(12,228)
Item not involving cash:		
Amortization	8,703	2,727
Change in non-cash operating working capital:		
Accounts receivable	(3,021)	(727)
Benefit plan receivable	(3,282)	16,192
Prepaid expenses	(5,891)	(360)
Accounts payable	(14,618)	(27,139)
Administered funds deferred revenue	135,064	304,163
Deferred global funding	82,750	215,000
Due to Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation	51,440	(25,891)
	303,994	471,737
Investments:		
Purchase of capital assets	(5,601)	(10,312)
Increase in cash	298,393	461,425
Cash, beginning of year	427,685	(66,260)
Cash, end of year	\$ 726,078	427,685

See accompanying notes to financial statements.

SASKCULTURE INC.

Notes to Financial Statements

Year ended July 31, 1999

1. Nature of operations:

SaskCulture Inc. (the "Corporation"), a non-profit corporation, has as its members various organizations and individuals who have come together to further the course of culture within Saskatchewan. It works with its partners Sask Sport Inc. and the Saskatchewan Parks and Recreation Association, to manage the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. In addition to its own operations the Corporation also directly administers specific funding programs.

The Corporation currently receives significant revenues in grants from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. As a result, the corporation is dependent upon the continued levels of funding to maintain programs at their current level.

2. Significant accounting policies:

Administered funds:

The Corporation administers certain funding programs for its members and the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. Any revenue received by the Corporation relating to these programs are deferred until ultimate payment is made.

Capital assets:

Capital assets are recorded at cost and amortization is provided for using the straight-line method over the estimated useful life of the asset at the following rates:

Office equipment	10 years
Computer equipment	5 years

Income taxes:

The Corporation is continued under *The Non-profit Corporations Act* of Saskatchewan. Under present legislation, no income taxes are payable on reported income of such corporations.

Investments:

Investments are recorded at cost less any writedown to reflect a permanent impairment in value.

Revenue recognition:

Grant revenue is recorded in the period to which it relates. Grant revenue for specific programs related to future periods is deferred and recognized as revenue in the subsequent period to match expenses related to these specific programs.

Measurement uncertainty:

The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenue and expenses during the period. Actual results could differ from those estimates.

3. Benefit plan receivable:

The Corporation currently administers an employee benefit plan for staff and member groups. Payments are made to the plan's trustee and charged to the appropriate group. Any amounts receivable at year-end are recorded in the accounts of the Corporation.

4. Investments:

The Corporation's investments are in two money market mutual funds with a total carrying amount of \$300,000 and a total market value of \$327,011 (1998 - \$300,000 and \$314,292 respectively).

These investments bear no fixed interest rate and their returns are based on the success of the fund manager and future interest rates.

5. Capital assets at cost less accumulated amortization:

	Cost	Accumulated Amortization	1999 Net Book Value	1998 Net Book Value
Office equipment	\$ 36,869	22,564	14,305	13,003
Computer equipment	113,742	100,435	13,307	17,711
	\$ 150,611	122,999	27,612	30,714

6. Administered funds deferred revenue:

	Balance July 31, 1998	Grants Received	Grants Recorded as Revenue	Grants Returned	Balance July 31, 1999
Cultural Assistance Program	\$ 182,787	291,667	165,309	39,264	269,881
Export Forum	-	25,355	25,355	-	-
Festivals	163,212	234,500	183,160	-	214,552
Global Functions	20,081	22,596	500	12,176	30,001
Heritage Conference	2,296	-	-	-	2,296
Museum Grant	-	496,000	496,000	-	-
Museum Review	997	2,700	3,697	-	-
Resident Artist Program	-	170,000	170,000	-	-
Saskatchewan Sectoral Council for Culture	-	20,000	20,000	-	-
Sectoral Partnership Project	40,940	-	27,293	-	13,647
Strategic Initiatives - Common Weal	45,000	90,000	90,000	-	45,000
Saskatchewan Arts Board - program administration	-	15,000	-	-	15,000
	\$ 455,313	1,367,818	1,181,314	51,440	590,377

7. Commitment:

The Corporation is committed under a building operating lease with annual payments over the next five years as follows:

2000	\$ 3,374
2001	3,374
2002	3,505
2003	3,584
2004	2,240

8. Uncertainty due to the Year 2000:

The Year 2000 Issue arises because many computerized systems use two digits rather than four to identify a year. Date-sensitive systems may recognize the year 2000 as 1900 or some other date, resulting in errors when information using year 2000 dates is processed. In addition, similar problems may arise in some systems which use certain dates in 1999 to represent something other than a date. The effects of the Year 2000 Issue may be experienced before, on, or after January 1, 2000, and, if not addressed, the impact on operations and financial reporting may range from minor errors to significant systems failure which could affect an entity's ability to conduct normal business operations. It is not possible to be certain that all aspects of the Year 2000 Issue affecting the entity, including those related to the efforts of customers, suppliers, or other third parties, will be fully resolved.

SaskCulture

Board of Directors

President: Ann Kipling Brown
Vice President: Herman Slotsve
Past President: Ken Sagal
Directors: Sheila Archer
Roy Challis
Linda Dewhirst
Neil Donnelly
Sandra Massey
Darlene Speidel
Darlene Stakiw
Jack Walton
Yvonne Vizina, partial year

SaskCulture Staff

Rose Gilks, General Manager
Eleanor Adams, Executive Assistant
Jolene Best, Administrative Assistant,
partial year
Pat Fairbairn, Trust Assistant
Elaine Gillespie, Administrative Assistant,
partial year
Janice Kyle, Business Administrator
Beryl Madden, Administrative Assistant,
partial year
Andrea Wagner, Member Services Manager
Holly Wildeman, Communications & Events Manager,
partial year
Elizabeth Verrall, Cultural Trust Manager

Committees

Audit Committee

Kathy Belter
Neil Donnelly
Staff: Rose Gilks, Janice Kyle

Eligibility Committee

John Rozdilsky, Chair
Ken Sagal
Roy Challis
Bruno Kossman
Cheryl Bauer Hyde
Neil Donnelly
Staff: Rose Gilks

Board Liaison Committee

Sheila Archer
Ken Sagal
Jack Walton
Darlene Stakiw

Nominations Committee

Ken Sagal, Chair
Ann Kipling Brown
Darlene Stakiw

Cultural Advisory Committee

Carmen Milenkovic, Chair
Bruno Kossmann
Fred Barker
Rosco Bell
Harbir Batra
Dawn Martin, partial year
Bryan Foran
Tom Magnuson, partial year
Staff: Elizabeth Verrall

Cultural Assistance Program Committee

Cheryl Bauer Hyde, Chair
Ved Arora
Barb Cameron
Darlene Clark
Gary Robins
Rosco Bell
Ethna Coneghan, Government Liaison
Staff: Elizabeth Verrall

Saskatchewan Sectoral Council for Culture Advisory Committee

Patricia Fiori, MAS, Chair
Lisa King, SMPIA
Jill Reid, DSI
Merv Hepting, New Media Developers Association
Marian Donnelly, SRIA
Patrick Close, CAREFAC
Margaret-Fry, SCES
Paul Wilson, SWG
Staff: Andrea Wagner

Cultural Export Initiative

Jack Sures, SCC
Patrick Close, CAREFAC
Gord Zakreski, Municipal Affairs, Culture & Housing
Andrea Sebastian, Department of Canadian Heritage
Mona Taylor, Industry Canada
Denise Boudreau, La CCF
Pierre L'héritier, La CCF
Rob Dewhirst, SMPIA
Ron Goetz, SMPIA
Marian Donnelly, SRIA
Brenda Niskala, SPG
Brenda Hawryluk, Saskatchewan Trade & Export Partnership

Gail Paul Armstrong, Saskatchewan Arts Board
Staff: Andrea Wagner

Sector Partnership Project Advisory Committee

Dr. Ann Kipling-Brown, SaskCulture Inc.
Patricia Fiori, Saskatchewan Sectoral Council for Culture &
Museums Association of Saskatchewan
Gary Hyland, ArtSchool Saskatchewan
Paul Wilson, Saskatchewan Sectoral Council for Culture &
Saskatchewan Writers Guild
Jo-Ann Thom, Saskatchewan Indian Federated College
Gary Robins, Saskatchewan Institute of Applied Science &
Technology (SIASST)
Darcy McKenzie, Circle Vision Artists Corporation
Staff: Andrea Wagner

External Committees - Appointments & Representation

Administration Centre

Rose Gilks
Janice Kyle

Lottery Strategic Review Committee

Ann Kipling Brown
Rose Gilks

Museum Funding Review Committee

Geri Jacques, Museums Associations of Saskatchewan
Frances Westlund, Museums Association of Saskatchewan
Lee Boyko, Museums Association of Saskatchewan, partial
year
Bill Hutchinson, Heritage Foundation
Steve Prystupa, Department of Canadian Heritage
Andrea Sebastian, Department of Canadian Heritage
Garth Pugh, Department of Municipal Affairs, Culture &
Housing, partial year
Peggy Brundson, Department of Municipal Affairs, Culture
& Housing, partial year
Peter Sametz, Saskatchewan Arts Board
Doug Townsend, Saskatchewan Arts Board
Jack Walton, SaskCulture Inc.
Staff: Rose Gilks

Recreation Leisure – Kelsey

Jack Walton

Regina Arts Commission

Cheryl Bauer Hyde

Resident Artist Program Steering Committee

Rose Gilks
Elizabeth Verrall

Saskatchewan Lotteries Community Grant Program

Ken Sagal, Sandra Massey
Staff: Elizabeth Verrall

Sask Lotteries Trust Fund for Sport, Culture & Recreation

Ken Sagal
Staff: Elizabeth Verrall

Tourism Saskatchewan

Jeremy Morgan (shared position with Saskatchewan Arts
Alliance)
Holly Wildeman, partial year
Andrea Wagner, partial year

Presidents: 1979 – 1999

1979-80	Sandy Cameron
1980-81	Marguerite Gallaway
1981-82	Marguerite Gallaway
1982-83	Brian Woodward
1983-84	Christine Devrome
1984-85	Christine Devrome
1985-86	Sharon Mitchell
1986-87	Paul Rezansoff
1987-88	Paul Rezansoff
1988-89	Sharon Mitchell
1989-90	Bill Klebeck
1990-91	Bill Klebeck
1991-92	Ron Robertson
1992-93	Guy Tourigny
1993-94	Guy Tourigny
1994-95	Cheryl Bauer Hyde
1995-96	Cheryl Bauer Hyde
1996-97	Ken Sagal
1997-98	Ken Sagal
1998-99	Ann Kipling Brown



600 - 2220 12th Avenue
Regina, Saskatchewan
S4P 0M8

Phone: (306) 780-9284

Fax: (306) 780-9252

E: saskculture.info@SaskCulture.sk.ca

W: www.saskculture.sk.ca

*SaskCulture Inc. receives financial
assistance from:*

**Saskatchewan
LOTTERIES**

