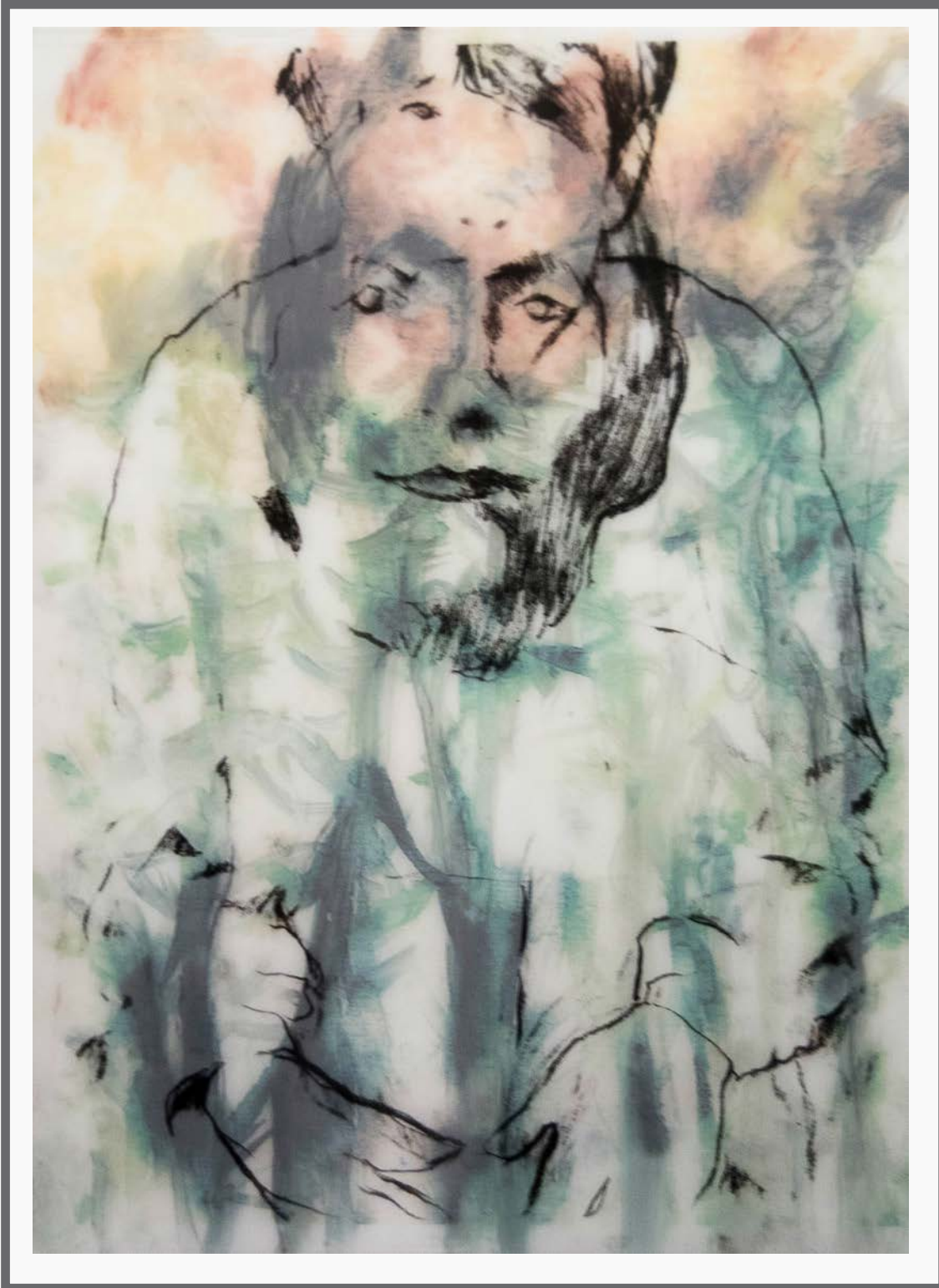


Annual Report 2017-2018



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Artists working for artists ... in Saskatchewan

for 35 years!



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T: 306-522-9788

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T: 306-933-3206

We are honoured to live, work and create alongside the Cree, Dene, Saulteaux, Nakota, Lakota, Dakota, and Métis on their traditional territories. We are committed to building genuine relationships, today and tomorrow.

www.carfac.sk.ca

*Cover Image: Between Fog and Oblivion (detail)
Danahe Palacios, 2018 mixed media on film and vellum paper*



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Grant Dutnall has served as the CARFAC SASK membership coordinator for 20 years. Congratulations and Thank You Grant!



CARFAC Saskatchewan



Giraffe
Derek Sandbeck, 2018, ceramic and fabric

17//18 BOARD OF DIRECTORS

Board Of Directors

C. Alejandro Romero	Saskatoon	President
Pierre Lheritier	Regina	Past President
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Paul Constable	Saskatoon	Treasurer
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Louisa Ferguson	Meacham	Member at large
Vincent Houghtaling	Swift Current	Member at large

Wendy Nelson	Regina	Executive Director
Terri Fidelak	Regina	Program and Outreach Director
Grant Dutnall	Saskatoon	Membership Coordinator
Jessica Riess	Regina	Communications Coordinator
Jeff Morton	Kennedy	Newsletter Editor (<i>Contract</i>)
Dustin George	Regina	Visual Communications Coordinator

Staff

PRESIDENT'S MESSAGE

our year in review...

It is time to CELEBRATE as CARFAC Saskatchewan turns 35 years! We are a mature organization with outstanding contributions to the province and at the national table. We want to take a moment to thank the past directors and administrators for their foundational work and support as they helped develop a healthy arts ecology. To our fellow colleague artists, thanks for your daily hard work and creativity and your commitment to improve the quality of life in Saskatchewan with your amazing works.

As a board, we are committed to excellence. We supported the renewal of our contemporary and exciting new website that showcases our members and has already gained recognition at the last national AGM.

A highlight of the year was our Visiting Mentor Peter Morin, a Tahltan Nation artist, curator, and educator. He conducted studio visits in Saskatoon, PA, Regina and other rural locations. Public artist talks were presented in both Saskatoon and in Regina in collaboration with provincial arts organizations and institutions.

We supported a new pilot program to ignite critical art writing. A mentorship incubator was created in partnership with BlackFlash Magazine to help artists and writers hone their critical writing skills. This project is possible thanks to a grant from the Access Copyright Foundation's Marian Hebb Research Grant and the Saskatchewan Arts Board.

CARFAC SASK continues to present its professional development programming. In the 2017-18 year we provided 16 professional development workshops and 3 info sessions. There are 2 new workshops in development.

We are committed to supporting best practices for Indigenous Artists. The living document was translated and accessible on our website in Cree and Dene languages. It was a year of committed work, as we revised policies and incorporated language for inclusion and diversity.

As president I want to acknowledge my fellow board members for their amazing work and the staff for all your support of the arts community.

Enjoy the celebrations and let's keep up the great work.

Kind regards,

Alejandro



President C. Alejandro Romero. Image courtesy of the Saskatchewan Arts Alliance. Photo Credit: Evie Ruddy. 2018.



EXECUTIVE DIRECTOR'S MESSAGE

2017 - 2018

I am excited to present the CARFAC SASK annual report for 2017 - 2018. This year we are celebrating the 35th anniversary of CARFAC SASK and the 50th Anniversary of CARFAC National. It's been fascinating to hear the origin stories of the two organizations, and the passionate, determined people who organized, first in small local groups then regional groups, to advance the status of the arts and artists. Their early national efforts saw the creation of an exhibition fee schedule and rallies for their inclusion in Copyright law.

In Saskatoon and Regina, groups came together in the early 1970s, later organizing into CARFAC SASK in 1983 and incorporating in 1987. Those first working boards laying the foundations for a strong and storied provincial non-profit, excelling at mentorship and providing free workshops such as copyright and taxes for visual artists across the province. This work was strengthened and expanded by Patrick Close, the first Executive Director in 1990, and built on further by the second ED, Jennifer McRorie.

I would like to thank those founding members for laying a strong foundation for CARFAC SASK to build on into the future and all those board members throughout the years, giving their time and talent to build this organization. From the volunteer boards of the early years to the more recently policy boards, board members can be proud of what they have built here and of how it continues to evolve to reflect and serve the needs of our changing community. We are continually reviewing programs, services and the organization itself to strive for equity, diversity, stability, inclusion and relevance for visual artists across this province. CARFAC SASK continues to present workshops and Mentorship programs, and this year we piloted an exciting new Critical Arts Writing Mentorship. We are also excited to be working with GoGiraffeGo on a brand new, multi-platform, user friendly website. Thanks to their team for helping us make this happen!

The Newsletter has had many changes. Long serving editor, Jim Graham stepped down at the end of last year. Jeff Morton was hired in November 2017 to take over the reins and bring a new perspective to the content published. Dustin George was hired for a one year term position to redesign the layout for the newsletter and to update other promotional material. Thank you to both Jeff & Dustin for the innovative work and excellent results.

Thank you to the staff for their hard work and dedication to our members and our organization, putting in the long hours and helping to keep us moving forward with new funding opportunities and new technologies. Thanks Terri Fidelak for going above and beyond to establish new mentorship programs and Funding streams. We welcomed Jessica Reiss back from leave; thanks for jumping right back in Jessica.

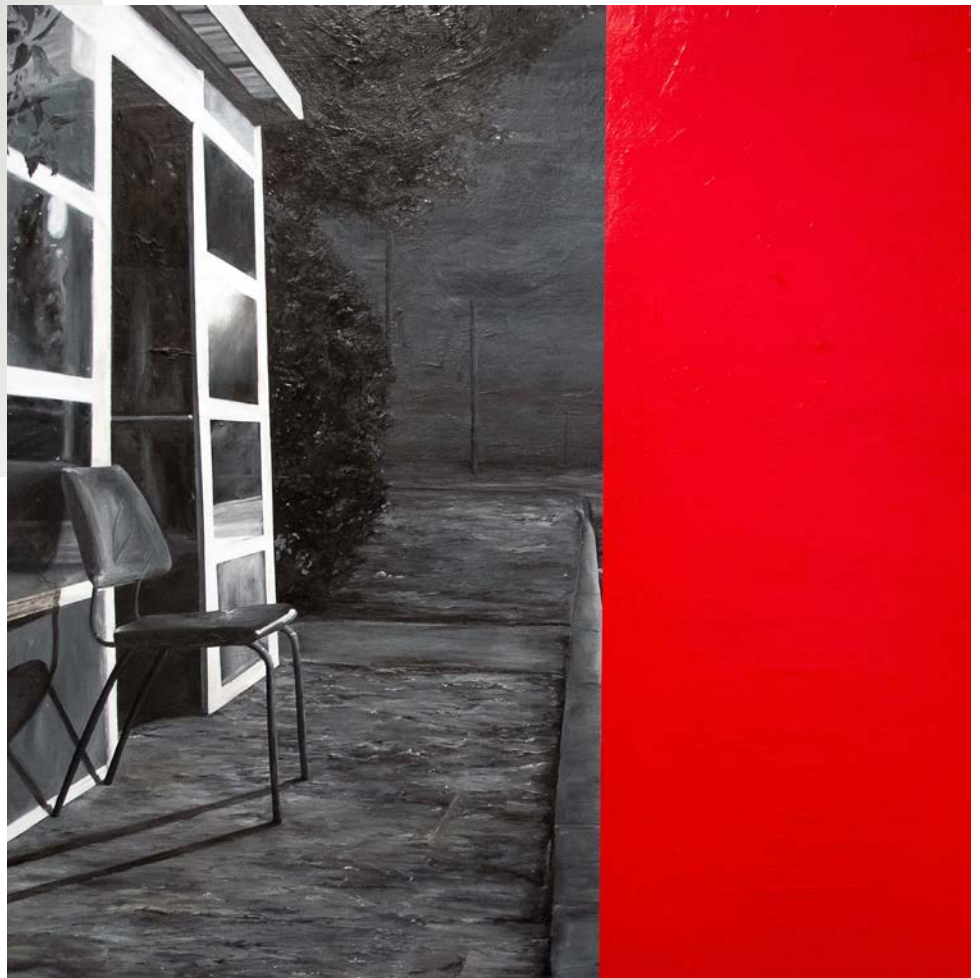
I would especially like to extend my congratulations and appreciation to Grant Dutnall, on 20 years of service to CARFAC SASK! I believe Grant is the longest serving employee of any CARFAC affiliate. Thank you Grant for sharing your knowledge of the membership, and for acting as the historian and living memory of CARFAC SASK. You have been a wonderful support and sounding board for me these last three years. Thank you, Grant!

I am grateful to my current board for their time, effort and diligence on the strategic & diversity planning project. I would like to thank our funders, our partner organizations, and the artists and community members who enrich our programming.

Wendy Nelson



Untitled (Demarcation)
Jordan Baraniecki, 2018 paper, thread, pins



McNab Park x Pyrrole Red
Wendy Sharpe, 2018 acrylic on canvas

PROFESSIONAL DEVELOPMENT

CARFAC SASK Program & Outreach Report 2017-2018

By Terri Fidelak

Reflecting changes in our membership and in the world around us, CARFAC SASK launched exciting new programming this year, while continuing to grow our successful foundational offerings.

Workshops 2017-2018

We presented an abundance of workshops in communities around the province while developing new ones in response to the needs of Saskatchewan's creative community. Our workshops are delivered throughout the province in two seasonal sessions over the fall and the winter/spring. Programming needs are identified through our workshop evaluation forms and through requests from communities to the board and staff. CARFAC SASK continues to partner with galleries, museums, artist-run centers, arts councils and other community groups to present workshops in urban and rural areas throughout the province.



Visiting Mentor Peter Morin with Nancy Lowry.

Over the past year, we presented 24 workshops, information sessions, panels and presentations in 9 communities to 537 participants.

Fall 2017 Workshops

The 2017 workshop season included: Social Media for Artists with Carole Epp in Regina; From Proposal to Exhibition with Grant McConnell in Humboldt; Photography Skills for Artists with Gabriela Garcia-Luna in Weyburn; and Pricing Your Artwork with Ward Schell in both Saskatoon and Prince Albert. We also supported Grant McConnell's participation in a panel at Art Now, discussing the implications of the forthcoming Artist's Resale Right.

WINTER/SPRING 2018 Workshops

In 2018, CARFAC SASK partnered with the Saskatchewan Craft Council and Void Art Gallery to present a Saskatchewan Art Gallery Survey with Michael Peterson in Saskatoon. We also partnered with the Dunlop Art Gallery and RPL Film Theatre to facilitate How to Submit Your Work to Festivals & Exhibitions with Jennifer Smith of Video Pool Media Arts Centre (Winnipeg). Other winter/spring sessions included Copyright for Artists with Grant McConnell in Saskatoon and in Prince Albert; Pricing Your Artwork with Ward Schell in Saskatoon; The Business of Art with Michel Boutin in La Ronge; The Art of Framing Art I & II with Heather Cline in Saskatoon and in North Battleford; Writing Artist Statements with Sky Goodden (of Momus.ca) in Regina; and Social Media for Artists with Carole Epp in Moose Jaw.



Culture Days Métis Fingerweaving Workshop: facilitator Katherine Boyer at the Regina office working with Minister of Parks, Culture and Sport, Gene Makowsky.



Participant at the 2018 Culture Days Workshop.

Regina class on October 6th. They visited the CARFAC SASK Regina office to learn about our programs and services and received free one-year memberships.

CARFAC SASK's Annual General Meeting was held on November 18th at the Art Gallery of Regina.

After the meeting, we hosted a series of brief artist talks by three of the inaugural mentors of our pilot Rent a Mentor program. Michel Boutin, Gabriela Garcia-Luna, and Marsha Kennedy each presented a brief overview of their professional practices and their current work, framing the skills and knowledge that can be accessed through mentoring with them.

Land and the Imagination Conference

CARFAC SASK partnered with the University of Regina to support various artists' participation in artist talks and panel discussions for this two-day conference, which was held on November 18th and 19th in Regina. The conference posited that land and community are inextricably connected and sought to discover sustainable solutions for the future of rural Saskatchewan. Organizer

PROFESSIONAL DEVELOPMENT

Sheri Benning wrote, “By disrupting and expanding how we “see” the world, art makes possible new modes of understanding. If the exploitation of the prairies – the land and its people – is, in part, due to a failure of the imagination, to escape the devastating legacy of colonialist, Euro-perceptions we need to also look to prairie artists for guidance on how to (re)imagine ways of being here.”

Resilience and Respect: Canada 150 and Beyond

In partnership with Saskatchewan Aboriginal Writers’ Circle Inc (SAWCI), CARFAC SASK supported Harmony Johnson Harder’s work in collaboration with writer Harold Johnson as they engaged in Indigenous storytelling through varied media. This responsive event took place in February 2018, in both Saskatoon and Regina.



Participants hard at work at the 2018 Culture Days Workshop.

Indigenous Storytellers Festival

CARFAC SASK partnered with Sâkêwêwak Artists’ Collective Inc for their Annual Storytellers Festival. Our contribution supported Steven Paul Judd as a featured speaker on the Indigenous Entrepreneurs Panel on February 17th.

Mentorship Program 2017-2018

The 2017 Mentorship Selection Committee included Cynthia Blanchette, Michelle LaVallee, and Zane Wilcox, who met in July to review the competitive submissions that were received.

The participants for the 2017-2018 Mentorship Program were: Brendan Schick with Sylvia Ziemann; Danahe Palacios with Monique Blom; Derek Sandbeck with Clint Neufeld; Jordan Baraniecki with Alison Norlen; Karen Polowick with Terry Billings; Mike Podiluk with Grant Irons; Shelby Lund with Nancy Lowry; and Wendy Sharpe with Marie Lannoo.

Our orientation meeting was held at Wanuskewin in September, allowing participants to meet and get to know each other in a beautiful and engaging environment. Each mentor and mentee gave a brief visual presentation of their work and their goals for the mentorship. The February midterm meeting was held at the Living Skies Retreat Centre in Lumsden. The participants engaged in thoughtful critiques of their works in progress and became better acquainted throughout the relaxing weekend. The final meeting was held in Saskatoon in June at Monique Blom’s beautiful home. She generously hosted the group for a lovely ending to the mentorship experience. The mentees exhibited their work in a group show at gallery 330g in Saskatoon in July.



Mentorship participants get to know one another at the Living Skies Retreat Centre in Lumsden.

Mentorship Program 2018-2019

Michel Boutin, Linda Duvall, and Tamara Rusnak comprised the 2018 Mentorship Selection Committee. They met in Saskatoon in June to select the participants. The 2018-2019 Mentorship Program participants are: Mark Budd with Jay Kimball; Heike Fink with Laura Hale; Jasmin Fookes with Jacob Semko; Faith Logan with Barbara Meneley; Paige Mortensen with Paula Cooley; Karen Pask-Thompson with Betsy Rosenwald; Jessica Richter with Heather Benning; and Julius Saccucci with Gary Greer.



Mentorship 2017-18 Final Meeting L-R, back row: Danahe Palacios, Nancy Lowry, Marie Lannoo, Terry Billings, Grant Irons, Monique Blom, Mike Podiluk, Sylvia Ziemann L-R, front row: Terri Fidelak (Program Director), Alison Norlen, Derek Sandbeck, Karen Polowick, Clint Neufeld Missing: Jordan Baraniecki, Shelby Lund, Brendan Schick, Wendy Sharpe.

PROFESSIONAL DEVELOPMENT

Visiting Mentor 2018

In June 2018, CARFAC SASK offered its 8th Visiting Mentor Program. This program provides an advanced mentorship opportunity for emerging and established professional artists to connect with a nationally recognized artist, curator, or critic. Through one on one studio visits, artists strengthen their practices and gain feedback from someone who brings fresh perspective to their work. The program is free to CARFAC members and \$45 to non-members. This year, we were thrilled to host Peter Morin as the Visiting Mentor.



Terry Billings, Nancy Lowry and Monique Blom in Monique's Studio

Peter Morin is a Tahltan Nation artist, curator, and educator. In his artistic practice and curatorial work, Morin's practice-based research investigates the impacts that occur between indigenous cultural-based practices and western settler colonialism. In addition to his object making and performance-based work, Morin has curated exhibitions at the Museum of Anthropology, Western Front, Bill Reid Gallery, and Burnaby Art Gallery. Morin joined the Visual and Aboriginal Arts Faculty at Brandon University in 2014 and moved to Toronto at the end of summer 2018 to join the Faculty of Art at OCAD University.

Peter Morin conducted studio visits for 28 artists from Prince Albert, Saskatoon, Regina, and rural locations. He gave a public artist talk in Saskatoon hosted by AKA Artist Run and PAVED Arts.



Mentorship 2018-19 Participants L-R: Gary Greer, Julius Saccucci, Heike Fink, Jasmin Fookes, Jacob Semko, Karen Pask-Thompson, Mark Budd, Jay Kimball, Paige Mortensen, Laura Hale Missing: Heather Benning, Paula Cooley, Faith Logan, Barbara Meneley, Jessica Richter, Betsy Rosenwald.

Visting Mentor



Visiting Mentor Peter Morin.



Peter Morin with Todd Gronsahl.

In Regina, his presentation was hosted by the Art Gallery of Regina. Both events were well attended by the local communities and participating artists.

CARFAC SASK had a wonderful time hosting Peter in Saskatchewan and is deeply grateful for his lively humour and dynamic personality. He offered generous and insightful critical engagement during his studio visits with a wide range of artists. We are extremely appreciative of the artists who participated in the program and offered valuable feedback. We are also grateful to our presenting partners: AKA Artist Run, PAVED Arts, and the Art Gallery of Regina. Finally, the program would not be possible without the support of SaskCulture through the Saskatchewan Lotteries Trust Fund.

Travelling Mentor

In June of 2017, we piloted a new program to ensure that rural artists have access to critical feedback in their studios. Through this initiative, CARFAC SASK aims to: provide an advanced mentorship opportunity for rural artists; enhance the confidence of artists who may be new to studio critiques; and support professional practice outside of major centers. Heather Benning was our pilot Travelling Mentor and, with funding support received from the Saskatchewan Arts Board in spring of 2018, she will continue through the 2018-19 year as our inaugural Travelling Mentor. The program is currently being organized for launch – stay tuned for details to come!

Rent a Mentor

Rent a Mentor was a pilot program that presented a roster of professional artist mentors for hire by individual artists looking for guidance and feedback. After piloting the project for one year, we have decided to cancel the program. In conjunction with a lack of resources to properly facilitate the program, geographical distance and affordability seem to be the key obstacles to Rent a Mentor's success.

PROFESSIONAL DEVELOPMENT

Critical Art Writing Mentorship Program

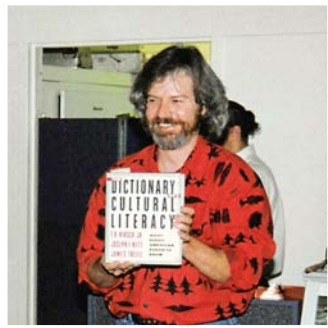
In partnership with BlackFlash Magazine, we launched our pilot Critical Art Writing Mentorship program in spring 2018. The program is designed to help artists and writers hone their critical writing skills. Our participants were: Sky Goodden (from TO, founder of Momus.ca) with Simon Fuh; Gloria Hickey (from NL, professional art/craft writer) with Danielle Corson; and Barbara Meneley (based in Regina, accomplished writer/artist) with Paige Adrian. The program was an enriching experience for all involved and resulted in various professional opportunities for the mentees, including Simon Fuh's work being published in issue #139 of C Magazine! Mentees' work will also be published in BlackFlash Magazine in January 2019.

We received support from the Access Copyright Foundation Marian Hebb Research fund for the pilot as well as an Artists in Communities Project Grant from the Saskatchewan Arts Board to conduct research into the efficacy of the program. Barbara Meneley continues to work with us, compiling needs analysis for critical art writing in the province. Her report will be available early in 2019 and will inform the program structure. We look forward to future iterations of this exciting new offering!



Sky Goodden's Workshop L-R: Danielle Corson, Paige Adrian, Simon Fuh, Sky Goodden.

SOME THOUGHTS FROM PAST PROVINCIAL
REPRESENTATIVES / PRESIDENTS & EDS



CARFAC SASK Board and staff from 1994 to present

"Happy 35th everyone! I had the huge privilege of serving as the first Provincial Representative of the newly minted CARFAC SASK, a merger of the former North and South Saskatchewan chapters within the national parent organization. I had reached the end of formal art studies at the U of S and was very interested in seeking forward thinking professional development opportunities and integrated arts advocacy within a vibrant community development context. CARFAC SASK developments were a good fit for a number of us, and the fabulous group of like-minded artists working together then and now continue to build the foundation for new levels of awesome artist engagement. Cheers! Gary Young 1983 – 1985

"In 1985, I discovered how CARFAC SASK helps make its members into artists, and when Gary Young told me that province-wide, membership was down to 18 and the organization was going to fail unless someone would agree to chair it, I said it could be me." Lauren Marchand 1985-1987

"I joined the board at a time when the cultural sector was undergoing major changes and it was important that artists' voices be heard in the decision making process. I felt compelled to do my part after seeing other artists volunteering so much of their time." Karen Schoonover 1989-1992



"The vision and pragmatism of Catherine Macaulay and Laureen Marchand, both provincial reps, energized CARFAC Sask. We began to see a new path and purpose. By the time that I became provincial representative, my term ending in 1996, secretariats in other provinces were seeking to follow our lead and together with a few other provincial organizations the push for a viable national organization was well on its way. With the hiring of Patrick Close and his awareness of the need for the bones of organizational development, specifically policy, funding and programs CARFAC SASK was becoming the effective voice for practicing visual artists that it is today." Clint Hunker Prov Rep 1989-1992

"I moved to Saskatchewan from Ontario in 1981 and became involved almost immediately in CARFAC, having been a member prior. It was exciting to get involved, be a part of the re-establishment of CARFAC in Saskatchewan, and later, become the Provincial Chair. A lot of what I took into my time on the National Board was learned working with great people in Saskatchewan." Grant McConnell Prov Rep 1995- 1998



"Carfac has always worked for the solid wellbeing and financial stability of artists. As a visual artist possessing organizational skills and a health conscious Yogic background it was a no-brainer to contribute my time and abilities for a stronger, more diverse and engaged Carfac membership. I look forward to seeing new inroads. Congratulations!" Diana Chabros Prov Rep 1999-2000

"My wife, Jennifer McRorie and I drove to Saskatoon to attend the CARFAC AGM in 2005. Little did I know how lively and informative the event would be. I was asked by past president, Benita McNeill, if I would like to join the team and become a Board Member. Having several years of experience on the Art Gallery of Regina's Board of Directors, and knowing of all the incredible work CARFAC had done on behalf of artists all over the country, I agreed. My position on the Provincial Board eventually evolved into the Provincial Rep on



the National Board. Subsequently, I have a suitcase of very fond memories and experiences from several years of having the privilege of serving on both CARFAC Boards.” Ward Schell Prov Rep 2006 - 2007

“I’m proud to have been president of an organization, where the work of the staff and support of the board have made CARFAC SASK a leader across the country with its many programs and projects that provide support for the work and the lives of visual artists.” Edie Marshall Prov Rep 2007 - 2009

“I had just finished my BFA and I wanted to give something back to this warm, inclusive tribe of artists. CARFAC felt like a good fit. Because it was all about supporting and working on behalf of the artists and the arts, it was the right decision.” Jan Corcoran Prov Rep 2010 - 2011

“Within the 35 years of CARFAC SK’s “Artists working for Artists,” I have been lucky enough to serve on the board and bear witness to the strength and determination of Saskatchewan’s visual artists. This includes the dedicated staff and board.” Jessica Riess President 2011-2013

“The most important for me is to work with artists for artists.” Pierre Lhéritier President 2013 - 2016

“I became a member of CARFAC SK in the 70’s. When I was made Executive Director in 1990 I remember how exciting it was to work with the board, staff and members for 21 years, establishing so many new programs and services: SK Visual Arts Handbook, Best Practices/Industry Standards, Mentor Programs, reference libraries, Model Contracts, Artists Distress Fund, Surviving as an Artist videos, Drawing on Artists & curriculum resources, legal & financial advisory services.” Patrick Close Executive Director 1990 – 2011

It was real privilege to work for CARFAC SASK and serve the visual artists of our province. CARFAC SASK is a dynamic organization, made up of a Board and staff that are truly passionate about the work they do for the visual arts community and I feel honoured to have been part of that team. Congratulations to CARFAC SASK on its 35th anniversary! Jennifer McRorie Executive Director 2011 - 2015

Photos from the CARFAC SASK archive 1994 to present





Views of Nice from my Bedroom Window #2
Shelby Lund, 2018
watercolour, hand embroidery

Untitled
Karen Polowick, 2018
mixed media installation



CARFAC National

CARFAC National celebrated its 50th anniversary in 2018. It has been a year to reflect on past achievements and to continue to work for artists rights. CARFAC National has been instrumental in achieving fair income tax treatment for artists and in the process of copyright reform.

Here is some of the work that is continuing:

This past summer, recommendations on the Federal Budget, the CARFAC/RAAV 2018 Pre-budget Submission Brief, was submitted to the Standing Committee on Finance. Board and staff participated in the Canadian Arts Coalition's Arts Day on the Hill.

CARFAC National continues to revise the media arts section of the fee schedule in consultation with IMAA. This year they also began two new consultations to look at improvements to the current performance art fees and to assist independent curators in developing their own fee schedule.

The collective agreement negotiated with the National Gallery of Canada in 2015 was due for renegotiation. The CARFAC, RAAV and the National Gallery of Canada's negotiation teams met at the bargaining table from January to March. Visual artists from across Canada voted to approve the new agreement in May. This agreement includes some new categories for larger museums,

increases in royalties and changes to make it easier to administer. This agreement is in place until 2022.



CARFAC & RAAV board and staff at F2F meetings in Saskatoon. Photo by Carfac NTL.



The National Board, staff and representatives from regional affiliates gathered in Saskatoon in June for Face2Face meetings, bringing board and staff members together from across the country to share successes and programming ideas. The sessions also included a tour of the Remai Modern.

CARFAC National

CARFAC has been working with an Artist Taxation subcommittee of the Canadian Arts Coalition in response to recent issues that have come to light regarding artists reviewed, reassessed, and even audited by the Canada Revenue Agency. They released a statement on the issue in May.

Grant McConnell presented at the Artist's Resale Right Conference in Geneva 2017 on behalf of CARFAC. CARFAC and RAAV are scheduled to present recommendations on the implementation of the Artist's Resale Right, the expansion of the Exhibition Right to include works made before 1988, and changes to Fair Dealing to the Standing Committee on Industry, Science and Technology, as the Federal Government begins its statutory review of the Copyright Act.

In early September, CARFAC National held their AGM and 50th Anniversary celebration in Ottawa. On September 8th, the National Visual Arts Advocate Award was presented to Karl Beveridge & Carol Conde, artists and labour arts activists. Congratulation to Karl & Carol! You can find information on these two remarkable artist/activists on their website <http://condebeveridge.ca/>.

CARFAC National's F2F Meetings



CARFAC National, affiliate & RAAV board and staff tour of the Remai Modern in Saskatoon.



Hunting Knife, Mike Podiluk, 2018
steel, brass, micarta

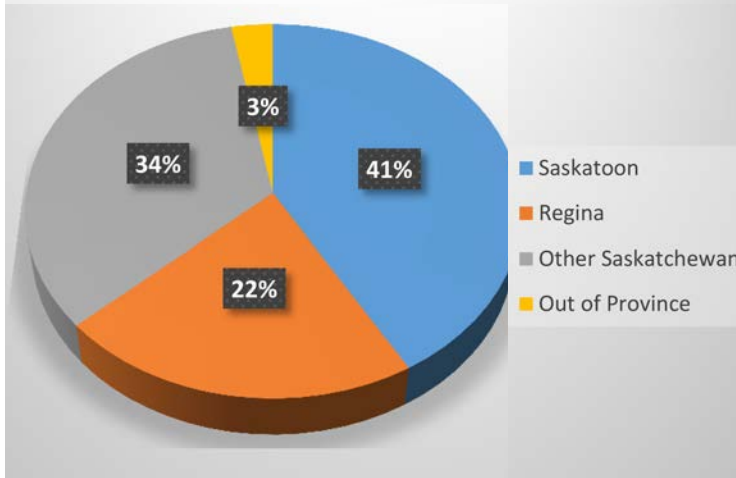
Honesuki, Mike Podiluk, 2018
steel, wood

Nakiri, Mike Podiluk, 2018
Steel

MEMBERSHIP AND MEMBERSHIP SERVICES

Grant Dutnall, Membership Coordinator

Geographical Distribution



Membership

Membership in CARFAC SASK as of August 26, 2018, was 414 . Geographical Distribution includes 75 communities in Saskatchewan: Saskatoon (42%) 172, Regina (22%) 90, Rural (34%) 140, and Out of Province (3%) 12.

Categorical Distribution: Voting Members (82%), Individual Associate (5%), Student Associate (8%), and Associate Institutions (5%).

Artist Distress Fund Committee

The Artist Distress Fund (ADF) received \$540 in donations in 2017-2018. Committee, consists of Cameron McKay

(Saskatoon/Central Rep.), Michel Boutin (Northern Rep.), and Martha Cole (Southern Rep.). The ADF committee approved disbursements totaling \$2000 to three artists: two for debt relief and one for critical illness.

Initiatives & Advocacy

In 2017- 2018 CARFAC SASK staff continued to strive for a pro-active, outward focused to membership and membership development.

1. Saskatoon and area artists received visits by the staff at various locations: studios, coffee shops, events and openings. This was done to ensure support for artists, to increase accessibility to CARFAC SASK in the environments in which artists practice.
2. CARFAC SASK meet with artists the City of Saskatoon in support of affordable studio spaces for artists at City Hall. CARFAC SASK had also participated in community consultations regarding the city's proposal to make the Forester Farm Bunkhouse available as an artist residency.
3. We participated in the Saskatchewan Arts Alliance's June 2018 Arts Congress: Making Art in Dangerous Times. This provided an opportunity to engage in discussions with other arts based organizations involved in various creative practices in the larger arts community.
4. CARFAC National's Face to Face meetings in Saskatoon in June 2018, provided a moment for sharing of achievements, refining focus, and defining a way forward for CARFAC SASK and our CARFAC affiliates.
5. Participation in the process of making art is important to CARFAC SASK. In the past CARFAC SASK has run:
 - Artist Group Sessions to get artists talking about art
 - Artist Talks, helping artists feel comfortable sharing and explaining what they do with other artists



Plein Air Session Art Cards.

- Artists Trading Card Groups, based on those in Calgary and Regina in which artist produced business card size artworks to trade with other artists
- Culture Days – workshops and open house at the Regina Office
- Over the past two year, Plein Air sessions have provided a means to engage artists in a social network. Since Plein Air Groups already exist in the province, joining informal sessions were found to be an excellent way to share in the creative process with other artists, giving a face to CARFAC SASK and keeping it visible in the community.
- The spin-off from the Plein Air sessions was that the Saskatoon office was able to make numerous unique original cards which were sent to donors who support both CARFAC SASK’s Work and the Artist Distress Fund. Visiting artists from various locations in Canada and the USA were given cards which depicted scenes in and around Saskatoon.



Participant in the Plein Air Session.



Participant in the Plein Air Session.



Bunny
Derek Sandbeck, 2018
ceramic and fabric

Mentee Exhibition
Installation view



In Memoriam

CARFAC SASK wishes to honour the memory of the artists lost this year.
They will be dearly missed.

Rev. Alexander (Al) Gaspar

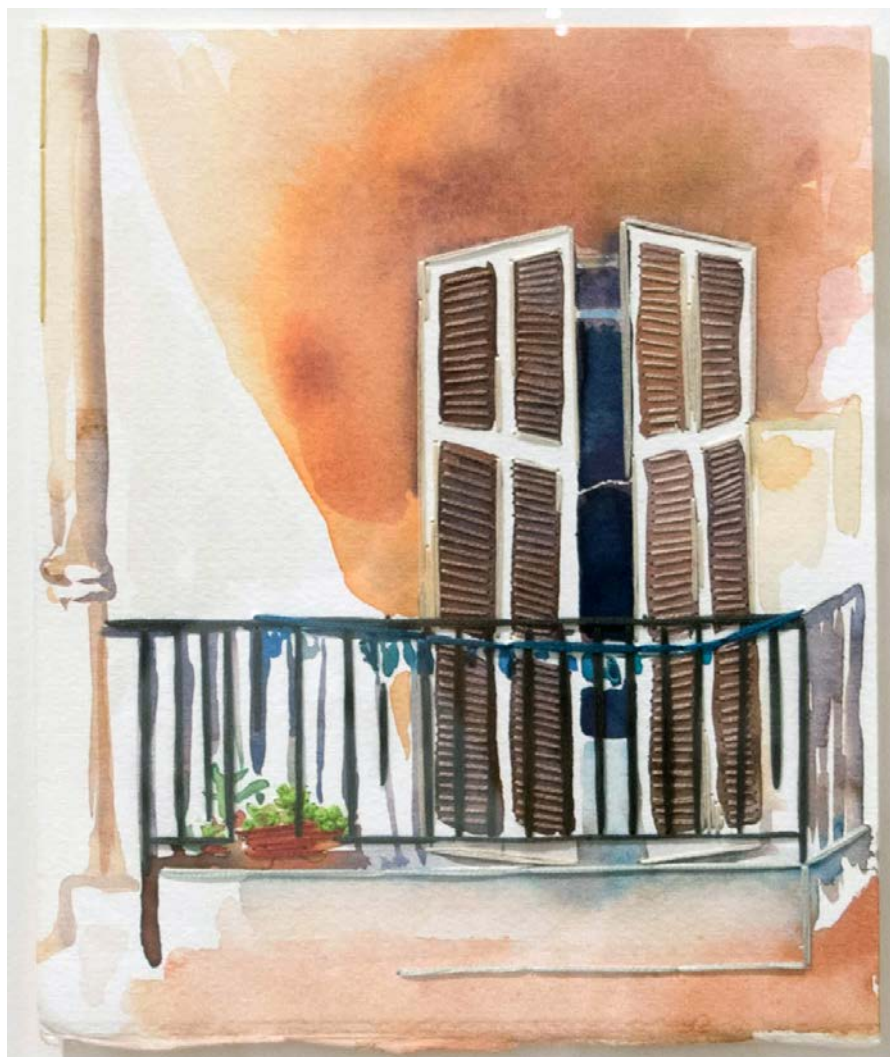
1932 - January 26 2018, Saskatoon

Jack Sures, C.M., S.O.M.

November 20, 1934 - May 12, 2018, Regina

Alice Hanlin

July 3, 2018, Eastend and Saskatoon



Views of Nice from my Bedroom
Window #3
Shelby Lund, 2018
watercolour, hand embroidery

Acknowledgements

CARFAC SASKATCHEWAN gratefully acknowledges the support of our members, donors and supporters, including:

SaskCulture and Saskatchewan Lotteries Trust Fund, for their support and ongoing commitment to cultural services and community development.

The Saskatchewan Arts Board, for their support and consultation services for our organization and for supporting and fostering the art of independent artists and arts programming for sister organizations throughout the province.

Partners and sponsors of the Visiting Mentor program including The Art Gallery of Regina, AKA Artist Run and PAVED.

A special thank you to Peter Morin, our 2018 Visiting Mentor, for so generously sharing his time, knowledge & expertise and for his enthusiasm & dedication to this mentorship project.

Donors to CARFAC SASK and the Visual Artists Distress Fund.

Professionals who provide Advisory Services: Steven Seiferling of SJS Legal Professional Corporation, Lindsay Jones of McDougall Gauley LLB and Randy Clay CPA, CA Professional Corporation.

Our Auditor: Alex Collins of Dudley and Company Chartered Accountants LLP.

We thank all the professional artists and presenters that have delivered CARFAC SASK programs including Grant McConnell, Carole Epp, Gabriela Garcia Luna, Ward Schell, Michael Petersen, Jennifer Smith, michel Boutin, Heather Cline, Sky Goodin, Gloria Hickey Barbara Meneley, Katherine Boyer and Gary Robins.

Thank you to the Mentorship Committee: Cynthia Blanchette, Michelle LaValle and Zane Wilcox

The Visual Artist Distress Fund Committee: Michel Boutin, Martha Cole, Cameron McKay and staff liason Grant Dutnall.



We thank our community partners...

- ACIS (Association of Cultural Industries of Saskatchewan)
- Saskatchewan Craft Council
- Saskatchewan Arts Board
- Saskatchewan Arts Alliance
- Sâkêwêwak Artists' Collective Inc.
- First Nations University of Canada
- SCYAP (Saskatoon Community Youth Arts Programming)
- The Art Gallery of Regina
- Signal Hill Arts Centre
- Moose Jaw Museum and Art Gallery
- AKA Artist Run / PAVED Arts
- Art Gallery of Swift Current
- The Mann Art Gallery
- Void
- Dunlop Art Gallery
- RPL Film Theatre
- LaRonge Arts Council
- Neutral Ground Artist Run Centre
- ARC Creative Studios
- BlackFlash Magazine
- Hues Art Supplies
- Humboldt & District Gallery
- OSAC and the arts councils
- galleries and groups across the province that have hosted our programs and events

Aron Schmidt and the staff of Administration Centre printing services

CARFAC National, our sister affiliates across Canada, Saskatchewan Arts Alliance and the Canadian Conference of the Arts for their continued support and advocacy on behalf of all artists.

CARFAC SASK thanks our Board of Directors.... C. Alejandro Romero (President), Pierre Lhéritier (Past President), Justine Stilborn (Vice President), Paul Constable (Treasurer), Lindsay Arnold, Louisa Ferguson & Vincent Houghtaling.

And thanks to our Staff ... Grant Dutnall, Wendy Nelson, Terri Fidelak, Jessica Riess, Dustin George and our newsletter editor, Jeff Morton.

Last, but certainly not least, we thank our members for their continued support and participation in CARFAC SASK and for their commitment to living and working as visual artists in Saskatchewan.



INDEPENDENT AUDITOR'S REPORT

To the Members of Canadian Artists Representation Saskatchewan / Front Des Artistes Canadiens Saskatchewan Inc.

We have audited the accompanying financial statements of Canadian Artists Representation Saskatchewan / Front Des Artistes Canadiens Saskatchewan Inc., which comprise the statement of financial position as at August 31, 2018 and the statements of operations, changes in unrestricted net assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Independent Auditor's Report to the Members of Canadian Artists Representation Saskatchewan / Front Des Artistes Canadiens Saskatchewan Inc. *(continued)*

Opinion

In our opinion, the financial statements present fairly, in all material respects, the financial position of Canadian Artists Representation Saskatchewan / Front Des Artistes Canadiens Saskatchewan Inc. as at August 31, 2018 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Regina, Saskatchewan
October 31, 2018

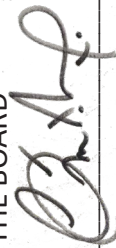

Dudley & Company LLP
Chartered Professional Accountants

CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.

Statement of Financial Position
August 31, 2018

	2018	2017
ASSETS		
CURRENT		
Cash	\$ 109,488	\$ 268,021
Term deposits	45,000	45,000
GST recoverable	2,815	2,345
Interest receivable	371	366
Prepaid expenses	9,696	6,400
Inventory	1,436	1,066
	<u>\$ 168,806</u>	<u>\$ 323,198</u>
LIABILITIES AND NET ASSETS		
CURRENT		
Accounts payable and accrued liabilities	\$ 9,417	\$ 7,802
Wages payable	2,587	2,258
Deferred revenue	25,945	175,270
	<u>37,949</u>	<u>185,330</u>
NET ASSETS		
Unrestricted net assets	14,805	20,991
Internally restricted trust funds (Note 5)	61,507	62,817
Internally restricted operating funds (Note 6)	54,545	54,060
	<u>130,857</u>	<u>137,868</u>
	<u>\$ 168,806</u>	<u>\$ 323,198</u>

ON BEHALF OF THE BOARD



DIRECTOR



DIRECTOR

CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.

Statement of Operations
Year Ended August 31, 2018

	2018	2017
REVENUES (Schedule 1)	<u>\$ 368,383</u>	<u>\$ 353,700</u>
EXPENSES		
Administration (Schedule 2)	205,266	196,453
Cultural industries sector - development	957	1,395
Industry standards - best practices	450	400
Equipment purchases	1,621	1,335
Governance (Schedule 7)	10,203	12,544
Information (Schedule 5)	55,466	36,241
Professional development (Schedule 3)	85,614	80,901
Professional practice (Schedule 4)	6,974	10,101
Services (Schedule 6)	8,018	8,175
	<u>374,569</u>	<u>347,545</u>
EXCESS (DEFICIENCY) OF REVENUE OVER EXPENSES	<u>\$ (6,186)</u>	<u>\$ 6,155</u>

The accompanying notes form an integral part of these financial statements

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DUDLEY & COMPANY LLP

The accompanying notes form an integral part of these financial statements

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CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.
Statement of Changes in Unrestricted Net Assets
Year Ended August 31, 2018

	2018	2017
UNRESTRICTED NET ASSETS - BEGINNING OF YEAR	\$ 20,991	\$ 14,836
Excess (Deficiency) of revenue over expenses	<u>(6,186)</u>	<u>6,155</u>
UNRESTRICTED NET ASSETS - END OF YEAR	\$ 14,805	\$ 20,991

CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.
Statement of Cash Flows
Year Ended August 31, 2018

	2018	2017
CASH FLOWS FROM (FOR) OPERATING ACTIVITIES		
Cash receipts from funders and members	\$ 217,436	\$ 358,882
Cash paid to suppliers and employees	<u>(376,760)</u>	<u>(346,214)</u>
Interest received	1,616	1,359
Cash Flows From (For) Operating Activities	(157,708)	14,027
CASH FLOWS FROM (FOR) INVESTING ACTIVITIES		
Net increase (decrease) in restricted funds	<u>(825)</u>	<u>594</u>
Net change in cash and cash equivalents during the year	(158,533)	14,621
CASH - BEGINNING OF YEAR	268,021	253,400
CASH - END OF YEAR	\$ 109,488	\$ 268,021

The accompanying notes form an integral part of these financial statements

The accompanying notes form an integral part of these financial statements

CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.

Notes to Financial Statements
Year Ended August 31, 2018

1. NATURE OF OPERATIONS

Canadian Artists Representation Saskatchewan / Front Des Artistes Canadiens Saskatchewan Inc. (the "organization") is a non-profit organization incorporated under *The Non-Profit Corporations Act* of Saskatchewan. The organization's mission is to promote the well-being of practicing visual artists within the Province of Saskatchewan.

The organization is a not-for-profit organization, as described in Section 149 of the *Income Tax Act*, and therefore is not subject to either federal or provincial income taxes.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Revenue recognition

- a) Grants - Revenues from grants and other sources that relate to specific projects are recognized as revenue when the related expenses are incurred. Other grants are recorded as revenue in the fiscal period to which they apply.
- b) Member fees - These fees are set annually by the Board and are recognized as revenue in the fiscal year to which they relate.
- c) Interest - Revenue is recognized on an accrual basis. Interest on fixed income investments is recognized over the terms of these investments using the effective interest method.
- d) Other - Revenue is recognized when received.

Fund accounting

Canadian Artists Representation Saskatchewan / Front Des Artistes Canadiens Saskatchewan Inc. follows the deferral method of accounting for contributions.

Amounts received in advance of the incurrence of the related project expenses are recorded as deferred revenue.

The organization receives donations and other revenues that are to be used for specific purposes. The revenues and expenses are recorded directly into the restricted trust funds and are represented on the Changes in Internally Restricted Trust Funds - Note 5 and Changes in Internally Restricted Operating Funds - Note 6.

The Artists Distress Fund (ADF) was created by the board to assist visual artists in difficult situations with immediate short term financial aid. Increases to the fund are as a result of programs, events and donations and decreases to the fund must be supported by a written request of a visual artist in Saskatchewan, although their membership in the organization is not a requirement for aid.

The Members Legal Aid Fund (MLAF) was created by the board to assist member visual artists with legal costs directly related to their art practice. Increases to the fund are mainly through contributions from individuals. Decreases to the fund must be supported by a demonstrated need for assistance.

The Publication and Project Reserve (PAPR) was created by the board to offset the costs of a publication or special project. The organization's visual arts handbook is the largest project that uses this fund.

(continues)

CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.

Notes to Financial Statements
Year Ended August 31, 2018

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Financial instruments

- a) Measurement of financial instruments - The organization initially measures its financial assets and financial liabilities at fair value and subsequently measures them at amortized cost. Financial assets measured at amortized cost include cash and accounts receivable. Financial liabilities measured at amortized cost include accounts payable and accrued liabilities.
- b) Impairment - At the end of each reporting period, the organization assesses whether there are any indications that a financial asset measured at amortized cost may be impaired. Objective evidence of impairment includes observable data that comes to the attention of the organization, including but not limited to the following events: significant financial difficulty of the issuer; delinquency in payments; or bankruptcy. When there is an indication of impairment, the organization determines whether a significant adverse change has occurred during the period in the expected timing or amount of future cash flows from the financial asset. If identified, the organization reduces the carrying amount of the asset to the present value of cash flows expected to be received. The carrying amount of the asset is reduced directly or through the use of an allowance account. The amount of the reduction is recognized as a bad debt in the statement of operations. When the extent of impairment of a previously written-down asset decreases and the decrease can be related to an event occurring after the impairment was recognized, the previously recognized impairment loss is reversed to the extent of the improvement, directly or by adjusting the allowance account. The amount of the reversal is recognized in the statement of operations in the period the reversal occurs.

Investments

Investments are valued at the lower of cost and market value. Investments consist of guaranteed investment certificates.

Inventory

Inventory is valued at the lower of cost and replacement cost.

Capital assets

Capital assets are expensed in the Statement of Operations in the year of purchase.

Measurement uncertainty

The preparation of these financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities, the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the current period. Significant estimates include those used when accounting for the impairment of financial assets. All estimates are reviewed periodically and adjustments are made to the statement of operations as appropriate in the year they become known.

CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.
 Notes to Financial Statements
 Year Ended August 31, 2018

3. ECONOMIC DEPENDENCE

The organization relies on grant funding from Sask Lotteries for its operations, 93% of revenues are from Sask Lotteries (2017 - 94%).

4. INVESTMENTS

Investments consist of redeemable term deposits measured at amortized cost with a maturity date of three years from date of acquisition. The term deposits have interest rates ranging from 1.1% to 1.55% (2017 - 1.1% to 1.2%).

5. CHANGES IN INTERNALLY RESTRICTED TRUST FUNDS

	Artist District		Members' Legal Aid		2017
	Project and Publication Reserve	Fund - Donations Account	Fund	Fund	
Revenue					
Donations	\$ -	\$ 540	\$ 150	\$ 690	\$ 2,434
Expenses					
Artist assistance	-	(2,000)	-	(2,000)	(2,400)
Balance - beginning of year	30,366	18,845	13,606	62,817	62,783
Balance - end of year	\$ 30,366	\$ 17,385	\$ 13,756	\$ 61,507	\$ 62,817

6. CHANGES IN INTERNALLY RESTRICTED OPERATING FUNDS

	Operating Funds	2018	2017
Revenue			
Donations	\$ 485	\$ 485	\$ 560
Balance - beginning of year	54,060	54,060	53,500
Balance - end of year	\$ 54,545	\$ 54,545	\$ 54,060

CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.
 Notes to Financial Statements
 Year Ended August 31, 2018

7. FINANCIAL INSTRUMENTS

The organization is exposed to various risks through its financial instruments and has a risk management framework to monitor, evaluate and manage these risks. The following analysis provides information about the organization's risk exposure and concentration as of August 31, 2018.

Credit risk

Credit risk arises from the potential that a counter party will fail to perform its obligations. The organization is exposed to credit risk from customers and other sources. In order to reduce its credit risk, the organization reviews its prior history with the customer or other source. An allowance for doubtful accounts is established based upon factors surrounding the credit risk of specific accounts, historical trends and other information.

Liquidity risk

Liquidity risk is the risk that an entity will encounter difficulty in meeting obligations associated with financial liabilities. The organization is exposed to this risk mainly in respect of its receipt of funds from its customers and other related sources and accounts payable.

Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices. Market risk comprises three types of risk: currency rate risk, interest rate risk and other price risk.

Currency risk

Currency risk is the risk to the organization's earnings that arise from fluctuations of foreign exchange rates and the degree of volatility of these rates. The organization does not deal in foreign currencies.

Interest rate risk

Interest rate risk is the risk that the value of a financial instrument might be adversely affected by a change in the interest rates. In seeking to minimize the risks from interest rate fluctuations, the organization manages exposure through its normal operating and financing activities. The organization is exposed to interest rate risk primarily through its investments.

Changes in risk

There have been no changes in the organization's risk exposures from the prior year.

8. LEASE COMMITMENTS

The organization has a long term lease with respect to its premises. The lease includes monthly principal payments of \$1,200 and expires December 31, 2018.

CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.

Administration
 Year Ended August 31, 2018

(Schedule 2)

	2018	2017
Accounting fees	\$ 962	\$ 1,035
Bank charges	844	320
Insurance	970	996
Maintenance and replacement	773	-
Other	1,473	1,374
Postage and courier	2,000	1,853
Printing and photocopying	307	370
Professional fees	5,475	5,375
Rent	22,835	22,601
Salaries and benefits	158,837	151,527
Supplies and sundry	4,402	4,284
Telephone and fax	5,407	5,732
Utilities	981	986
	\$ 205,266	\$ 196,453

Professional Development
 Year Ended August 31, 2018

(Schedule 3)

	2018	2017
Mentor	\$ 59,510	\$ 62,945
Seminars and panels	1,341	4,715
Staff	1,278	137
Project	573	448
Outreach	12,194	1,854
Workshops and information sessions	10,718	10,802
	\$ 85,614	\$ 80,901

The accompanying notes form an integral part of these financial statements
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CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.

Revenues
 Year Ended August 31, 2018

(Schedule 1)

	2018	2017
GRANTS		
Saskatchewan Lotteries - Operational	\$ 344,000	\$ 334,000
Access Copyright Foundation - Marian Hebb Research Grant	5,000	-
	349,000	334,000
SELF-GENERATED		
Membership fees	17,530	17,615
Interest	1,622	1,358
Sales	140	475
Workshops and conferences	-	192
Other	91	60
	19,383	19,700
	\$ 368,383	\$ 353,700

The accompanying notes form an integral part of these financial statements
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CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.

Professional Practice
Year Ended August 31, 2018
(Schedule 4)

	2018	2017
Advisory notes	\$ 1,000	\$ 300
Advocacy	1,225	3,040
Colonies	-	935
Community initiatives	1,426	1,226
Financial advice	-	729
Other	245	60
Resource centre	1,078	1,225
Survey/Research	-	1,496
Symposia	2,000	-
Visual arts awards	-	1,090
	<u>\$ 6,974</u>	<u>\$ 10,101</u>

Information
Year Ended August 31, 2018
(Schedule 5)

	2018	2017
Internet	\$ 2,398	\$ 1,164
Newsletter	31,396	32,227
Communications development	484	950
Organizational memberships	411	450
Promotion	415	851
Website	19,672	-
Other	690	599
	<u>\$ 55,466</u>	<u>\$ 36,241</u>

CANADIAN ARTISTS REPRESENTATION SASKATCHEWAN / FRONT DES ARTISTES
CANADIENS SASKATCHEWAN INC.

Services
Year Ended August 31, 2018
(Schedule 6)

	2018	2017
Costs for resale	\$ 54	\$ 529
Member services	475	387
Membership development	397	509
National affiliation	7,092	6,750
	<u>\$ 8,018</u>	<u>\$ 8,175</u>

Governance
Year Ended August 31, 2018
(Schedule 7)

	2018	2017
Annual meeting	\$ 2,896	\$ 2,736
Board and executive meetings	2,119	4,361
Staff travel	5,188	5,447
	<u>\$ 10,203</u>	<u>\$ 12,544</u>



Between Fog and Oblivion
Danahe Palacios, 2018
mixed media on film and vellum paper



Bear
Derek Sandbeck, 2018
ceramic and fabric