



SASKCULTURE 2019 - 2020

A Year In Review

Sask *Culture*



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SaskCulture's work and support reaches lands covered by Treaties 2, 4, 5, 6, 8 and 10, the traditional lands of the Cree, Dakota, Dene, Lakota, Nakota and Saulteaux peoples, as well as homeland to the Métis.



MESSAGE FROM THE **Chair**

On behalf of the Board of Directors of SaskCulture, I am pleased to provide greetings and thanks to you, our membership, for all that you do to advance the cultural vibrancy of Saskatchewan.

Today, more than ever, the importance of culture for society is clear. The availability of cultural content is vital to our mental health and well-being. It reminds us who we are, what we aspire to be and gives us a sense of togetherness. While there will undoubtedly be challenging times for our respective organizations in the short and medium term, it should be remembered that the cultural activity that you all work to advance will survive and indeed will thrive. SaskCulture will be there to help ensure that happens.

Following the constitutional changes that we passed at last year's Annual General Meeting surrounding the Truth and Reconciliation Commission's Principles of Reconciliation and Calls to Action, the Board, along with SaskCulture staff reviewed our Ends to determine if they needed revising to reflect those changes, as well as the changing demographics of our province and the need to make cultural activity and participation more inclusive, equitable and diverse. In concert with reviewing our Ends, the Board and staff of SaskCulture developed a five-year strategic plan, which we look forward to sharing and working with the membership to implement.

As I am writing this, SaskCulture just went through the five-month process of choosing a new Chief Executive Officer (CEO). After receiving over 180 applications, and conducting multiple rounds of interviews with many exceptional candidates, the Board is delighted to name Dean Kush as SaskCulture's new CEO. Dean's experience with SaskCulture and his connections within the cultural community, the Sask

Lotteries delivery system and the government, coupled with his passion to move SaskCulture forward in a more impactful direction, will serve the cultural community well. Congratulations Dean!

With the entry of Dean, we say a heartfelt goodbye to Rose Gilks who has been at the helm of SaskCulture since its inception. We are deeply grateful for the extraordinary leadership Rose has provided for the last 22 years. Rose's work has made SaskCulture the success it is today. We wish Rose all the best in her well-earned retirement. I am sure we will see Rose around and we look forward to giving her a more formal send-off once we are all able to assemble again.

Finally, I want to thank the staff of SaskCulture for their incredible work throughout this last year – particularly through turbulent times. I also want to thank outgoing Board members Sekwun Ahenakew, Pratyush Das, Gwen Machnee and Past Chair Joanne McDonald, for their tireless and thoughtful dedication to SaskCulture for the past number of years. On behalf of SaskCulture and the wider cultural community, we salute you and will miss you.

Sincerely,

James Rose



SaskCulture 2019-20 Board of Directors gather at 2019 Strategic Planning at the Saskatchewan Science Centre. L-R (front row): Karen Henders, Sekwun Ahenakew, and Joanne McDonald. (middle row): James Rose, Nicole Matsalla, Lauren Stead, Gwen Machnee, and Pratyush Das. (back row): Calvin Racette and Sheryl Kimbley. Photo by Diane Ell.



MESSAGE FROM THE
CEO

This is it: my final Annual Report message as CEO of SaskCulture! How does one capture 22 years in a final message? I'm not sure it's possible but I'm going to give it a try (and to my communications staff - don't worry, it won't be as long as usual). In looking back on the past 22 years, all I can say is that it has been a fantastic ride. I have had the opportunity to work with fantastic volunteers, a tremendous staff and a very supportive and engaged cultural community. I've learned so much in those 22 years and I am forever grateful to all of the individuals and organizations I've had the opportunity to work with, both within the cultural community and beyond. The position certainly came with challenges, but I'd like to think that, for the most part, I rose to meet those challenges with the support and dedication of the great group of individuals that have worked on the SaskCulture team over the years.

Writing this message on the 23rd of April 2020 is very different than if I had written it in mid-February of 2020. COVID-19 has punched us all in the gut and SaskCulture, like the rest of the world, is trying to figure out how to move forward. For a significant portion of its most recent fiscal year SaskCulture was engaged in creating a new strategic plan to commence with the new fiscal year beginning April 1, 2020. In coming up with a plan, the organization spent a good deal of time reflecting on its first 20 years as an organization and building a plan that would help move it forward. Now that plan will have a slow start as the organization adjusts to support its members and the rest of the cultural community through the COVID-19 recovery.



The seeds of SaskCulture's new plan commenced with changes to the organization's Constitution at the June 2019 AGM. If you read my message in the spring 2020 issue of *Engage* magazine some of this message will sound familiar to you. The changes to the Constitution, particularly its Principles and Values, are changes that will guide the organization over the next 20 years. Those changes were fundamental to the new plan that was developed in partnership by the Board and staff with significant community input. Many of the changes to the values are specific to the Truth and Reconciliation Commission (TRC) report and United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) principles. One of the things I noted in the *Engage* article is that the TRC Calls to Action and UNDRIP are not a "hot topic", or something that we can address then check off to say "been there, done that, what's next?"

Top: Rose Gilks, SaskCulture CEO, along with SaskCulture Board of Directors and a few past presidents, send a heartfelt message to Pat Grayston after a board meeting. Centre: Rose Gilks receives a Leah Dorian painting called *Taking Back the Blanket* as a retirement gift from SaskCulture board and staff.

The Calls to Action require substantial and sustained changes to the way we do business and interact with one another. This means that funding programs and funding decisions, as well as leadership and capacity-building, will undergo significant changes. Many changes are also necessary to accommodate the many diverse cultures coming into the province and making Saskatchewan home.

When establishing the new strategic plan, SaskCulture's Board used the word 'transformational' to describe the changes that need to take place over the next few years. We must be ready to make those changes - the cultural ecosystem has created the leaders required when it comes to embracing change. We know that 'culture defines us, and that culture builds communities'. I challenge you to work together to ensure that happens.

As I embark on a new phase in my life that means more time to pursue personal projects, travel and continue to be a consumer of the many cultural opportunities available in Saskatchewan, I know that the work of SaskCulture and the cultural community as a whole will continue to make Saskatchewan a great place to live. I am proud of the organization that I have had an active role in building; I know it is in great hands, by both staff and volunteers, moving forward; and I will miss all of you.

Thank you for 22 great years!

Continue to build community through culture!



Rose Gilks, CEO

**SASKCULTURE
Staff**



Rose Gilks



Dean Kush



Gloria Walsh



Diane Ell



Nichole Williams



Lorelie DeRoose



Busayo Osobade



Damon Badger Heit



Shelley Fayant



Dennis Garreck



Alejandra Coronel



Catherine Folstad



Paul Gingras



Sara Carpenado



Ken Nzeyimana



Scott Stelmashuk



Shawn Bauche



Dominga Robinson
(on leave until Nov. 2020)



Christie McCulloch
(left Sept. 2019)



Shaunna Grandish
(left Apr. 2019)



Angie Sawatzky
(left Aug. 2019)



Lauren Racette
(left Nov. 2019)



Kyla Gould
(left Feb. 2020)

**SASKCULTURE
Board and Committees**

Board of Directors

- James Rose, Chair
- Sekwun Ahenakew
- Pratyush Das
- Karen Henders
- Sheryl Kimbley
- Gwen Machnee
- Nicole Matsalla, Vice Chair
- Joanne McDonald, Past Chair
- Calvin Racette
- Lauren Stead

Board Committees

- Eligibility Committee**
Nicole Matsalla, Chair
Pratyush Das
Karen Henders
Lauren Stead
Joanne McDonald, Past Chair
James Ingold, Past Chair
Jan Seibel, Past Chair
- Nomination Committee**
Joanne McDonald, Chair
Sekwun Ahenakew
Pratyush Das
Gwen Machnee
Marnie Gladwell
Rhonda Rosenberg
- Constitutional Review Committee**
Joanne McDonald, Chair
Gwen Machnee
Calvin Racette
Jan Seibel, Past Chair
James Ingold, Past Chair
- CEO Review & Succession Planning Committee**
James Rose, Chair
Joanne McDonald, Past Chair
Karen Henders
Calvin Racette
Jan Seibel, Past Chair
- Sask Lotteries Community Grant Program & Community Development Fund**
Karen Henders
Calvin Racette
- Sask Lotteries Trust Fund for Sport, Culture & Recreation**
Joanne McDonald

Peer Assessors

- Kathy Allen
- Amber Andersen
- Gwen Bear
- Joely BigEagle-Kequahtoway
- Laura Burnouf
- Wilfred Burton
- Beverley Cardinal
- Jo Custead
- Carla Delgado
- Philip Durocher
- George Fayant
- Zoe Fortier
- Bula Ghosh
- Jean Goerzen
- Carol GoldenEagle
- Shaunna Grandish
- Joni Hagen
- Tim Haywahe
- Tara Heslip
- Rachel Janzé
- Harmony Johnson-Harder
- Ryan Karakochuk
- Roy Lavallee
- Crystal Longman
- Valerie Mulholland
- Michael Parker
- Celine Perillat
- Marcel Petit
- Celina Quewezance
- Jann Rae
- Heather Ritenburg
- Alex Ross
- Emily Ross
- Gerry Ruecker
- Jan Seibel
- Ashely Shaw
- Erin Sobkow
- April Sora
- Kam Teo
- Tenille Thomson
- Juanita Tuharsky
- Lisa Washington
- Getachew Woldeyus

Creative Kids Committees

- Provincial**
Janine Windolph
Kerri Hill
Lindsay Manko Bauche
Catherine Tomczak
Sabrina Cataldo
Seth Armstrong
- Battlefords**
Siobahn Gormely
Elaine Poirier
Cindy Tymoruski
Kerilyn Voigt
- Big River**
Paulette Atchison
Carla Chadwick
Mila Pisz
Charlene Puddicombe
- Kindersley**
Mei Shan Wan
Devon Coles
Lindsay Johnson
Melissa Hynd,
Pam Sawatzky
Melanie Ward
- Lakeland**
Erin Standish
Cheryl Bauer Hyde
Crystal Clarke
Erica Cochrane
Melissa Sisson
Marion Conway
- Regina**
Jessica Elsaesser
Michelle Carr
Don List
Alice Samkoe
Seth Armstrong
- Saskatoon**
Danielle Hoffart
Jody Hobday
Kevin Greva
Jacquie Thamarat
Carissa McNaught
Erin Cook

Saskatchewan has a Vision of a **Culturally Vibrant Saskatchewan!**

OUR VISION

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

OUR MISSION

SaskCulture unites the cultural community and works to advance the cultural vibrancy of the province.

OUR PRINCIPLES AND VALUES

SaskCulture supports engagement in cultural experience.

CULTURAL ACTIVITY • EXPERIENCES
ENGAGEMENT • REVITALIZATION

SaskCulture recognizes strength in common purpose.

COHESIVENESS • COLLECTIVE EFFORT
ADVOCACY • COOPERATION
PARTNERSHIP • VOLUNTEERISM
CULTURAL WORK • TREATY PEOPLES

SaskCulture provides equitable and fair access to resources.

SASK LOTTERIES • TRANSPARENCY
ACCOUNTABILITY • EFFECTIVENESS
DELIVERY • CULTURAL IMPACT
ACCESSIBILITY • UNIQUE SERVICE

SaskCulture will be responsive to people within Saskatchewan.

DIVERSITY • ACCESSIBILITY • INCLUSIVITY
EQUITY • DEMOCRATIC PROCESS
MULTICULTURALISM • RECONCILIATION





1 STRATEGIC PRIORITY ONE Increased Community Engagement

Métis Celebration Encourages Reconciliation

Métis Cultural Days is recognized as a great opportunity to share Métis culture with people in Saskatoon – particularly newcomer audiences. This second annual event has proven successful in celebrating and preserving the Métis culture, as well as serving as a powerful instrument of Reconciliation.

Organized by the Central Urban Métis Federation (1993) Inc. (CUMFI), Métis Cultural Days took place September 6 to 8, 2019 at the Western Development Museum (WDM) in Saskatoon thanks to strong community partnerships and support from SaskCulture’s Aboriginal Arts and Culture Leadership grant.

“Our work takes place in Saskatoon’s inner city, home to many First Nations and Métis people, along with a growing newcomer community,” says Michelle LeClair, director, Research & Development and Human Resources, CUMFI. “We know that (some) newcomers sometimes see us (Indigenous peoples) in a certain - but often inaccurate - way, so Reconciliation is one of the main reasons we put on Métis Cultural Days - to teach people about the beauty of our culture and our history, and the contributions we’ve made to Canada, and in particular Western Canada.”



She continues, “We wanted to make this event accessible, especially for newcomers and others living in the city, so they can share in our music, our art, our food – all those things that are really universal among human beings. Having it in an urban setting was really important.”

Through the planning process, CUMFI forged a strong partnership with the Saskatoon Open Door Society (SODS), which helped facilitate a richer and more meaningful engagement with newcomers. “SODS really helped us reach out into its community because there were definitely a lot more newcomers in attendance than the year before,” says LeClair.

A Sunday service was held on the last day that included prayers from a Métis Elder, as well as from the Catholic, Muslim and Buddhist faiths. This was followed by an intercultural celebration of music with Japanese, Peruvian, Métis and First Nations performers. According to LeClair, “The highlight for me was a young boy from the Korean community who sang ‘You Got a Friend in Me’ on the last day. It was really powerful and in essence, what the celebration was all about.”



“We wanted to make this event accessible, especially for newcomers and others living in the city, so they can share in our music, our art, our food – all those things that are really universal among human beings.”

- MICHELLE LECLAIR

Approximately 10,000 people came through the doors of the WDM throughout the weekend, some from as far away as France and Australia. Also in attendance were

approximately 2,000 school children who came on the first

day of the celebration, as part of Métis Cultural Days “Day of Learning”. All

participants were treated to a full slate of workshops, demonstrations and performances each day, featuring a blend of traditional and contemporary activities designed to share the vibrancy of Métis people and culture through music, art, language and food.

“We had the requisite Métis activities, such as the fiddle and jigging events, but we also offered traditional storytelling, Michif bingo and making bannock over a campfire, to name just a few,” says LeClair. She says that along with being a great community partner, the WDM was the perfect venue for the celebration. “There wasn’t any idea that we came up with that the WDM staff didn’t work with us to make happen.” For instance, they were able to display Métis items on loan from the Gabriel Dumont Institute to make the space as authentic as possible. “This openness truly enhanced our celebration of Métis people, culture and history.”

Thousands of people, many from different cultural backgrounds, joined CUMFI to celebrate Métis culture at the Métis Cultural Days celebration in 2019. *Photos courtesy of CUMFI.*

1 STRATEGIC PRIORITY ONE Increased Community Engagement

Revitalizing Moose-hide Tanning for Youth in Northern Saskatchewan

For generations, moose-hide tanning has been a traditional practice in many Indigenous communities; however, many youth today may not have these skills. Thanks to funding from the Aboriginal Arts and Culture Leadership (AACL) grant, youth in northern Saskatchewan are learning how to tan moose hides – with the hope that the Indigenous traditional practice will grow.

The idea for the workshop started when Tommy Bird's Culture Camp noticed that only a few young people had knowledge of moose-hide tanning. Bird approached the Northern Sport, Culture and Recreation District (NSCRD), and they partnered to revitalize this practice so that the youth could carry on with the tradition.

Harmony Johnson-Harder, program manager, culture and community development at the NSCRD, says that, at the time, Bird's Culture Camp was a newly created organization that did not meet the requirements to be eligible for the AACL grant. So, the NSCRD worked in partnership with it to become the financial partner, and Bird's Culture Camp became the programmers.

The workshops, which were held in August 2019, engaged students from Reindeer Lake School located in northern Saskatchewan and other youth in the community in different parts of the process. The students worked with local Knowledge Keepers and Elders from the community to learn how to stretch, scrape, and smoke a moose-hide. They learned all the traditional techniques involved from its beginning to the final product.

Johnson-Harder says both groups saw a need to teach the younger generation about the importance of, and the gifts provided by, a moose. "The moose and its hide is all-encompassing: it provides food and clothes. The meat from a moose is shared with the community.

"During the workshop, the youth connected the stories they had heard from their relatives to the task. It also opened up the opportunity for Elders to share stories and teach the youth. Preparing a hide creates a connection to tradition, community, and family."

- TOMMY BIRD



And, the preparation of a hide brings many people together. The leather is used for clothing. It also provides the opportunity for people to practice their skills - such as sewing and beadwork."

According to Bird, tanning a hide is more than just creating a product, as it takes skilled hunters to find a moose and a community to help butcher, share the meat, and prepare the hide for leather. Bird shares that, "a lot of youth are not familiar with tanning hide or have not participated in the experience. During the workshop, the youth connected the stories they had heard from their relatives to the task. It also opened up the opportunity for Elders to share stories and teach the youth. Preparing a hide creates a connection to tradition, community, and family."

Johnson-Harder agrees, adding that the project had a great impact on the youth who participated. She says they now have a better understanding of the traditional practice and the importance of the moose hide.

"They have a new and different outlook and are able to connect old stories and community to the actual activity of tanning," she says. "Many were very curious. Having a personal interaction with the Elders and Tommy made them more interested in learning."

Students from Reindeer Lake School learn how to carry on with the old traditional practice of moose-hide tanning. Photos courtesy of Tommy Bird.



1 STRATEGIC PRIORITY ONE Increased Community Engagement



CULTURE DAYS

Supports Community-Building in Weyburn

Weyburn enjoys the distinction of being one of only seven Saskatchewan communities that has participated in Culture Days since the initiative launched in 2010. The event is now a staple in the city of 10,000 and knits the community together in ways that stretch beyond the Culture Days weekend.

Alice Neufeld, arts and cultural director, City of Weyburn, has led the community's Culture Days activities since day one. Over the years, she has witnessed the positive impacts of Culture Days. "The event is such a benefit for the community," she says. "It's good for tourism because it attracts people to the city. Then while they're here, they'll do some shopping, which benefits our local economy. And it's also such a great way to bring people together."

She explains, "Because it's free, people from every walk of life and age group participate. The wonderful thing is that those differences all melt away during Culture Days. They just enjoy the sense of community and togetherness that Culture Days brings about through the activities and events that we offer."



Neufeld appreciates the support from Sask Lotteries, accessed through SaskCulture's Culture Days Funding Assistance program, claiming it has been instrumental to their success.

Neufeld points to an example from last year's celebrations, which brought the local Métis and Filipino communities together in an event to share food and music from their respective cultures. "They were able to gain an appreciation of each other, which increased their awareness for their different cultures."

She is also proud of a project led by Holly Yuzicapi, a Dakota/Lakota woman from the Standing Buffalo First Nation. Yuzicapi showed approximately 150 students from schools in nearby communities how to create traditional parfleche containers. The activity complemented the schools' respective Indigenous Studies curricula and the feedback was all incredibly positive.

Along with the always popular activities such as musical entertainment, dance demonstrations and food sampling, other highlights of the 2019 Weyburn Culture Days Celebration included: free admission to the Soo Line Historical Museum; a beading workshop; Ukrainian egg decorating; clay throwing; and a collaborative mural workshop.

"One of our partners, the Weyburn Arts Council, took 50 separate pieces of an image from photographer Christopher Borshowa, and invited participants to paint them. They then assembled all of the pieces. The mural is now on display at the Signal Hill Arts Centre."

Neufeld says this is the type of legacy that Culture Days is creating in her community. "Weyburn has always been a cultural city, but this particular part of our community has often taken a back seat to other sectors," she says. "Culture Days has really helped us draw people's focus to all of the many artists, opportunities and cultural capital that we have here and that's a wonderful and much-needed thing."



The community of Weyburn has been participating in Culture Days since the initiative was launched in 2010. The event gives participants the opportunity to experience each other's cultures. *Photos by Greg Nikkel.*

CULTURE DAYS

celebrated its

10th Anniversary

in 2019

Approximately
26,500
Participants

43
Saskatchewan
communities participated;
seven of them have participated since 2010

55% of activities were hands-on, interactive engagement

2,600
Saskatchewan students
from grades 1-9 were engaged through
LIVE Arts

Approximately
340 Activities
in 2019



says Dean Bauche, a consultant who led the renewal project for Stegner House that began in 2018.

The property, Wallace's childhood home, was purchased and renovated by the Eastend Arts Council in 1988. The Arts Council undertook the purchase and restoration with a vision to transform the home into a community-run residence for artists and writers to use as a peaceful retreat for the creation of new works; so that, like Wallace, a new generation of creators would find inspiration and wander in the vast prairie landscape.

1 STRATEGIC PRIORITY ONE Increased Community Engagement

Stegner Residence: A Home for Creativity

While Stegner House has inspired artists and writers since 1988, the Eastend Arts Council wanted to renew its vision and sustain interest in the property and residency experience going forward. Built in 1917, the Wallace Stegner property, nestled along the banks of the Frenchman River, provides a low-cost residency experience for artists and writers from around the world.

In 2019, the Eastend Arts Council moved forward on a plan for renewing and sustaining interest in Stegner House thanks to funding from SaskCulture's Community Cultural Engagement and Planning grant. Its plan included putting out a call for a research consultant to undertake a review of its present operation, research community interest and support, as well as to help identify new funding models and best practice guidelines and tools, while building capacity for Stegner House's impact in Eastend.

"It became very clear through the course of our research that Wallace Stegner House has an important role to play as a place for writers, artists, environmentalists and progressive thinkers in the 21st century, as well as for the residents of Eastend and the people of Saskatchewan,"

In exchange for providing an afternoon or evening of community engagement during their stay at the home, Wallace Stegner House provides a low-cost residency experience for artists and writers from around the world. Since 1989, over 270 writers and artists have stayed in residence. Residency at Stegner House provides a unique opportunity for new and varied creative voices to come into Eastend and share their knowledge and skill with the community at large, making sure the home plays an integral role in the cultural community of Eastend. Given this unique opportunity to bring numerous creative voices to the community, it's no wonder that Eastend's rural community has had a role in keeping Stegner House as a vibrant part of its cultural community.

"This project was initiated at a time when there was no crisis or looming imperative and Wallace Stegner House and Eastend Arts Council are both healthy and in good stead," says Bauche. "Clearly, the greatest success was finding out the level of support that exists for Stegner House and the Arts Council, not only in our community but across Canada. Having said that, we surely do need the support of organizations such as SaskCulture to help create the capacity necessary for true renewal."

The process identified key areas of growth and impact for Stegner House. Through a combination of outreach to the local community, former residency participants, and other community-run residency facilities, the Eastend Arts Council has put forward a plan for rejuvenation of Stegner House's capacity to continue to be a cultural cornerstone in the community of Eastend for years to come.

Wallace Stegner House has been a home of creativity for many local and international artists. Photo courtesy of the Eastend Arts Council.

Redvers Identifies Cultural Assets

By identifying the unique aspects of its heritage and culture, Redvers is able to move forward with action plans to build community capacity and engagement.

Redvers, located in southeast Saskatchewan, is one of several communities that have connected with ThriveSask, a Saskatchewan Economic Development Alliance (SEDA) program, to help identify and build plans related to their culture, heritage and other community pillars.

By encouraging communities to identify existing services and programs, and fostering interpersonal relationships, ThriveSask allows for the development of well-rounded community capacity-building plans that include a place for heritage and culture. Redvers received support from SaskCulture's Community Cultural Engagement and Planning grant to implement this program.

The Redvers project focused on a 100km radius around the community with a focus to identify and report on an inventory of community assets that relate to culture, heritage, and other community pillars.

"Our organization gathered after there were meetings with people from outside Redvers to identify needs in Redvers that locals don't normally pay attention to," says Bonnie Rutten, Chief Administrative Officer, Town of Redvers. Under the direction of Project Lead Christina Birch, and using sources as varied as community engagement sessions to historical preservation studies, these assets were identified and catalogued.

The project identification included both natural and built structures, but also made efforts to ensure that intangible assets such as community traditions and stories, were also collected and gathered as part of the cataloguing process. With the help of Heritage Saskatchewan Facilitator Kristin Catherwood, community stakeholders and residents were able to engage with the process and ensure that community representation was at the forefront of this project. "I think all organizations should really take a tour of their own town, and other towns, to see where they can improve," says Rutten.

With the identification of community assets completed, the focus has now shifted into the creation of several action plans - divided into short-term and long-term plans - that have been taken before the community for refinement, input, and implementation. Through the use of these community engagement sessions, the community has also built a greater capacity for community leadership and laid the groundwork for creating a more connected and involved working group of individuals, community organizations, and businesses.

The baseline data collected through community input, as well as through the identification of community cultural assets, has provided a clearer idea and plan for the best use and maintenance of these assets for years to come. The



investment in community engagement, and providing capacity for community leadership, will also ensure that future short and long-term plans involve a cultural component in community planning. "Think outside the box and work together to make your town unique!" Rutten adds.

Established in 2018 by the SEDA, the ThriveSask program was created to provide support for communities and downtown improvement organizations to build resilient and vibrant economies, with a focus on building connectivity between heritage, community and economic development. The program is further enhanced by fostering a collaborative approach by identifying and aligning existing services and programs provided by public and non-profit sectors.

The Log Cabin sign is one of the community assets identified by the Town of Redvers as part of its ThriveSask community assessment. Photo by Bonnie Rutten.

2 STRATEGIC PRIORITY TWO Improved Access Through Inclusivity



Everyone Has a Story to Tell

The Saskatchewan History and Folklore Society (SHFS) believes that everyone has a story to tell and every story is important. This past year, the organization continued its innovative programming designed to give more and more young people the chance to share their stories with the rest of Saskatchewan.

Its recent program, *Living in Saskatchewan Youth Storytelling Project*, invites youth from different backgrounds – Indigenous and non-Indigenous – to share their stories.

According to Kristin Enns-Kavanagh, executive director at SHFS, not only did youth get to share their stories, they also had the opportunity to learn performing art skills, and connect and engage with other cultures. Non-Indigenous participants also had the chance to learn about Indigenous cultures.

“Being together and working on art projects creates a great way for all participants to learn, both formally and informally, about Indigenous cultures,” she says, adding that one newcomer youth and his father indicated that they did not know about Indigenous protocols such as offering tobacco and had not seen a Powwow dancer before. “They were happy to have that opportunity.”

The youth are coached by professional artist mentors, such as Marcel Petit, Danica Lorer, Curtis Peeteetuce, Wanita Bird, and MacKenzie Dawson. Since the project started, Enns-Kavanagh says many youth are developing storytelling skills and sparking storytelling work in communities. “We hope to build skilled storytellers who can start to conduct similar projects on their own, in their own communities, (and) on their own terms.”

She shares how the project has helped one youth find her voice. “At the start of year one, we asked the youth, ‘what is one thing you’d like to take away from this project?’ One young girl wrote, ‘confidence to speak up.’ At the Year One final celebration, this same girl was a co-presenter with another participant.



When her co-presenter MC unexpectedly dropped out of the public event, she carried on and acted as MC on her own."

"We hope to build skilled storytellers who can start to conduct similar projects on their own, in their own communities, (and) on their own terms."

- KRISTIN ENNS-KAVANAGH

While encouraging the youth to tell their stories is important, Enns-Kavanagh says they also help the youth understand the emotional parts of storytelling. "Because we are not set up, within the immediate project team, to support telling stories of traumatic experiences, we encourage the young people to focus on stories about resilience and family connections in their lives," she says. "It is important that participants come away with the confidence to say 'no' to sharing, if they deem it necessary, because sometimes people are asked to share traumatic experiences publicly, without regard to potential emotional impacts."

The three-year project, which began in 2018, has continued through 2019. Since starting the program, SHFS has held over 15 workshops each year, reaching over 80 participants; 20 of these youth have completed the entire program and received a certificate. SHFS, which receives operational funding from Sask Lotteries, is committed to supporting storytelling in the province.



Youth are sharing their stories, learning new skills, and engaging with other youth from different cultures. *Photos courtesy of SHFS.*

More Than Just Theatre: GTNT Students Connect to Their Cultural Identity

While engaging youth in first-hand theatre experience and mentorship helps create future theatre professionals, the Gordon Tootoosis Nīkānīwin Theatre (GTNT) has found it to be useful in connecting Indigenous youth to their culture.

Circle of Voices – GTNT’s flagship program – continues to provide both theatre skills and cultural knowledge to Indigenous youth aged 14 to 25 in Saskatchewan. The program, held April to May annually, has been receiving support from Sask Lotteries, through SaskCulture’s Aboriginal Arts and Culture Leadership grant (AACL), along with support provided to GTNT from SaskCulture’s Multicultural Initiatives Fund.

Ed Mendez, general manager, GTNT, says the funding for Circle of Voices helps youth by creating opportunities to gain first-hand knowledge of what it’s like to be a professional theatre artist. He adds that it is important for youth to learn the traditions of the past so they can have a deeper understanding of what it means to be Indigenous, so the traditions can continue to flourish in the future.

“The youth are our future, it’s as simple as that. The shows we produce need to be relevant to the current generation and by engaging youth, we can ensure that the stories they tell have meaning to the community,” he says. The youth are mentored by theatre professionals. “(As part of the program), there’s a daily check-in with their cultural advisor both before and after these workshops so the youth can wrap these new-found theatre skills in the context of Indigenous cultural practices, and to ensure that they aren’t emotionally and physically overwhelmed.”

He adds that the organization also created programs, such as the Playhouse Program, that work with elementary school students at five Saskatoon elementary schools each year to expand creativity, encourage teamwork, and provide an arts and cultural experience.

New to its programming this year was the New Voices Playwriting Residency, which gave emerging Indigenous playwrights a chance to work on their own brand new works for a six-month period while connecting with a local playwright. “The purpose of this program is to develop these youth into more accomplished writers rather than focusing on the finishing of a work. This way, they will be inspired to





“By including their ideas, opinions, and lived experiences in the script, we see the youth taking ownership of the story and realizing that people care about the things they want to say.”

- ED MENDEZ

continue telling their stories. We are excited to keep this program moving forward in future seasons!”

According to Mendez, Artistic Director Jennifer Dawn Bishop helps to guide the process for the youth. “In terms of the Circle of Voices production, Jennifer will typically choose a theme but the story itself is written by an independent playwright who works with the students to create the show,” he says. “By including their ideas, opinions, and lived experiences in the script, we see the youth taking ownership of the story and realizing that people care about the things they want to say. There’s a great sense of pride, not only in terms of their acting, but in their storytelling.” Playwrights are chosen from across the country as well as locally.

He says that the youth in GTNT’s program always feel a sense of belonging to their community once they’ve been through the program. He shares one comment from a student that reads: “Circle of Voices let me open up more and helped me in a dark time in my life. It also gave me a second family”.

Established in 1999, the GTNT, formerly known as the Saskatchewan Native Theatre Company, was created to provide a culturally grounded theatre training program for Indigenous youth in Saskatoon.



GTNT gives students the platform to connect to their cultural identity. *Photos by Cory Dallas Standing.*

2 STRATEGIC PRIORITY TWO Improved Access Through Inclusivity

Dream Broker Programming Helps Build Student Confidence



“We have seen students, who may struggle with their confidence, eager to answer more questions during the program.”

- JANELLE RONDEAU

Teachers appreciate how a Dream Broker art program provides extra-curricular drawing and painting activities, and builds student confidence.

Tammy Morrison, support services teacher, St. Alphonse School in Yorkton, realized students needed more than just after-school sports activity. She teamed up with Dream Brokers to submit an application to Creative Kids to offer an arts program for students. She, and Dream Broker Katie Pengilly, worked with a local arts instructor to create a one-hour, after-school arts program.

“We knew that if we could ‘build it, they (students) would come’,” says Morrison. “We already had the kids who were interested. We just needed a program to meet their after-school needs, something that they would be willing to try and that would target a specific interest. Art it was!”



Janelle Rondeau, who joined the team as a Dream Broker in February 2019, says she and her colleagues noticed an improvement in the students' skills, attitude, confidence, and behavior since the program started.

"We have seen students, who may struggle with their confidence, eager to answer more questions during the program. After attending these art sessions, some of the teachers have mentioned that the students' behavior and demeanor has become more positive while attending their classes at school as well."

The art program, which was inspired by various art techniques, encourages students to either draw or paint images to create their own unique works of art.

The program, held between November 2018 and 2019, consisted of three sessions that explored print-making, drawing techniques and the use of colours. The goal of the program was to help students strengthen and gain new skills that they will be able to use throughout their lives.

Rondeau goes on to say that the art program exceeded their high expectations, adding that there are plans to replicate the program in other schools.

Over the years, SaskCulture, has partnered with Sask Sport and the Saskatchewan Parks Recreation Association to support the Dream Broker program, as well as provided an additional \$25,000 program grant through Creative Kids, to ensure kids' participation in sports, culture, and recreational activities.



Some students in Yorkton are engaging with art thanks to a Dream Broker Art Program. *Photos by Janelle Rondeau.*

Impact since 2010

creative
kids



5,054
Facebook followers

\$4,500,000

granted to Saskatchewan children
and youth since 2010



232 Saskatchewan
communities supported

230
Kids benefited from the
DREAM BROKER
program grant in 2019



9,846
Applications
funded

477

music, dance, theatre, art and
cultural instructors supported

2 STRATEGIC PRIORITY TWO Improved Access Through Inclusivity



Sparking Conversations about Care of Ancestral Objects and Knowledge

Through its work in communities, the Saskatchewan Indigenous Cultural Centre (SICC) recognized the need to bring together Indigenous leaders, responsible for preserving and protecting Indigenous objects, to help identify new strategies.

In May 2019, SICC organized the ē-micimināyakik Gathering with some funding support from SaskCulture. The event brought together various professionals and participants to discuss and share issues, ideas, progress and solutions for First Nations museums, cultural centres, archives and libraries.

The idea for the ē-micimināyakik Gathering came from Elder William Ratfoot's statement that "It's time to take care of our ancestors because they take care of us from the spirit world."

Jessica Generoux, chair, 2019 ē-micimināyakik, says through discussions, SICC realized that many Indigenous communities in Canada were in the same situation as her organization when it came to caring for, and protecting, historic materials and intellectual property. "It was felt that perhaps other First Nations might also be interested in

training, networking, and resource building too, in a way where we could all teach each other and learn together through the sharing of learned experiences, education, and critical discussion," she explains.

This gathering provided an opportunity for organizations to work together to develop strategies to "Indigenize" the policies and procedures in addressing Indigenous objects and knowledge. The implementation of strategies in repatriation was also discussed.

"Museums and collections across the globe hold information (and objects) that don't belong to them – many nations suffer from this systemic injustice," she says. "We are responsible now to discuss these issues for the empowerment of our communities and future generations. We do this by providing support on cultural preservation and building capacities on repatriation efforts."

There are plans to seek future partnerships for a 2021 gathering.

Participants listen to various speakers at the ē-micimināyakik Gathering in 2019. Photo courtesy of SICC.

Mapping a Path to Reconciliation



Community groups began working together to address the Truth and Reconciliation Commission's Calls to Action and identify ways to support positive change in Yorkton. Their work over the past year has created new relationships between Indigenous and non-Indigenous leaders, as well as a plan to move forward.

Reconciliation Yorkton, organized by Big Brothers Big Sisters Yorkton and Area (BBBS) with guidance from the Office of the Treaty Commissioner (OTC), received funding through SaskCulture's Multicultural Initiatives Fund, to support the work of the committee to promote intercultural connections and promote Reconciliation in Yorkton and the surrounding region.

"This project was about building a diverse circle of leadership in which cultural skills and knowledge can be developed, strengthened and shared in the community of Yorkton and aimed to create a circle of bridge builders through shared learning about our cultures, our history, and the Truth and Reconciliation Calls to Action," says Irma Van De Bon-Nicol, Executive Director, BBBS Yorkton. "We recognized the need to bring together Indigenous and non-Indigenous leaders in Yorkton and area, to explore ways to build trust, relationships, mutual learning and discuss joint activities for change."

The project helped First Nations, Métis, newcomer and non-Indigenous champions from business, government, and

"We recognized the need to bring together Indigenous and non-Indigenous leaders in Yorkton and area, to explore ways to build trust, relationships, and mutual learning and discuss joint activities for change."

- IRMA VAN DE BON-NICOL

community come together in a safe space for dialogue and shared objectives.

"More than 80 people attended the first gathering, proving that there was an interest in learning more and planning steps the community could take on the path to Reconciliation," explains Van De Bon-Nicol. It provided a seed for the idea to grow. The assembled group identified seven shared goals that could be worked on to achieve a goal of setting the community on the path to Reconciliation. "By taking part in an OTC Mapping Exercise, the group was better able to identify the key elements required to achieve the fundamental systemic change needed in anti-racism efforts, as well as to evaluate whether current activities were having an impact."

Yorkton is one of eight communities that is working with the OTC to provide 'champions' to help provide an agenda and vision for Truth and Reconciliation in the Treaty territories of Saskatchewan. To date, over 180 organizations across Saskatchewan have contributed to building this vision. In response to this, OTC has conducted follow up with partners to develop tools for communities and organizations to map out, measure, and learn from their Truth and Reconciliation actions.

"There continues to be a hunger for shared learning and improvement on the status quo. This is not a one-off project or event and needs to be sustainable to ensure long-term authentic supportive relationships are developed and sustained," says Van De Bon-Nicol. "Reconciliation is an ongoing process that occurs in the context of evolving relationships. We continue to strive to share and learn from each other's experiences, and to evaluate whether these activities are having an impact furthering Reconciliation."

Community groups in Yorkton are working on ways to to promote Reconciliation in the community. Photo courtesy of BBBS Yorkton.



Partnership with SICC a Positive Experience

An important partnership between SaskCulture and Saskatchewan Indigenous Cultural Centre (SICC) has demonstrated how a successful funding program can be created by merging the expertise of different partners. Since 2019, this partnership has been hard at work establishing and offering the Indigenous Languages and Culture (ILC) Program (formerly the Aboriginal Languages Initiative) designed to help support and strengthen Indigenous languages in Saskatchewan.

The partnership is now in its third year. SICC became a third party funding agent of the ILC program through funding from Canadian Heritage in 2017. The following year, SICC and SaskCulture entered into a partnership agreement to support the delivery and administration of the fund.

Damon Badger Heit, SaskCulture Consultant, helped support the development of the program in Saskatchewan. He explains that by working together, SICC and SaskCulture were able to support language funding in the province that was much more responsive to community needs than what was available in the past. “SaskCulture’s grant development and program management expertise combined with SICC’s extensive knowledge of language learning, along with its

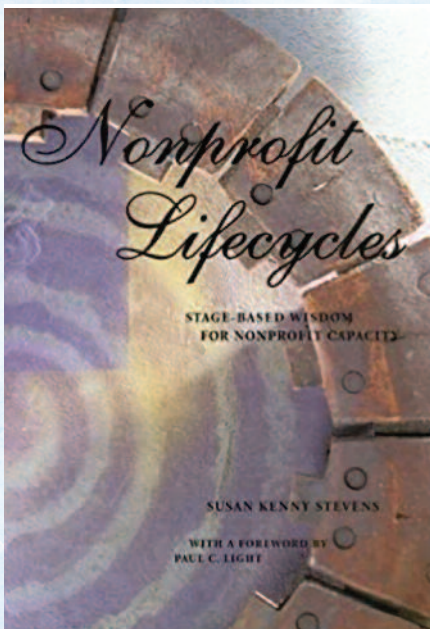
community connections, resulted in an innovative approach that leveraged the strengths of two provincial cultural organizations to administer federal funding,” he says.

This leveraging of strengths has resulted in growing the uptake from communities from 14 proposals in its first year to 50 in its second, with even more submissions for the 2020-2021 funding cycle. The amount of interest and funds requested has quadrupled since the partnership was formalized. Activities range from community-based language classes and camps, to more intensive one-on-one mentor and apprentice language programs to the development of language resources such as dictionaries and teaching aids.

In 2019, SICC increased its capacity to run the grant and handle all of the face-to-face community connections and funding support. Since November 2019, Dominga Robinson, on a one-year leave from SaskCulture, has been working with SICC on supporting and promoting this program in the community. SaskCulture continues to support the partnership through data management, granting process and program support.

(Left) Rose Gilks, SaskCulture CEO and (Right) Wanda Wilson, Saskatchewan Indigenous Cultural Centre (SICC) president signed an agreement to continue their partnership to deliver funding of the Indigenous Languages and Culture (ILC) program. Photo by Shelley Fayant.

LifeCycles: Training Continues



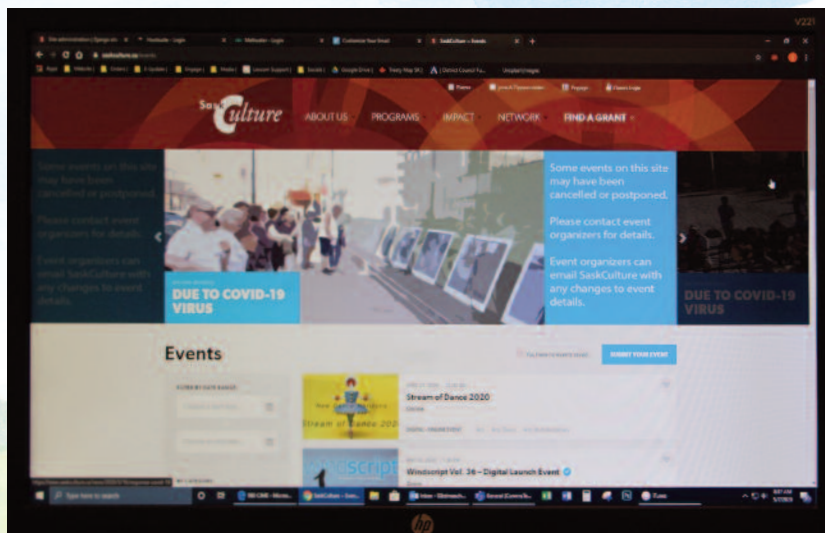
SaskCulture continues to support leaders wanting to breathe new life into their organizations by providing access to the Nonprofit Lifecycle’s framework. This past year, SaskCulture has focused on facilitating the training and development of consultants who are able to support cultural groups through their assessments and follow-up planning work.

Dawn Martin of Daybreak Consulting is one of the consultants who has been immersed in learning how to help others assess their organizations through the Lifecycle’s framework.

“Organizations evolve and grow over time and in each phase of their development, they face different challenges,” explains Martin. “By working together, staff and board members can discuss their organization and determine where it falls in its lifecycle. From this point, they can identify key issues or challenges they want to address for the organization to move forward. Addressing lifecycle development can often be built right into strategic planning.” Consultants can help with the assessment, guide discussion on stages and support work going forward.

“Over the past year, Nonprofit LifeCycles started offering the “selfie” assessment,” explains Martin. The selfie is a good starting point for organizations who are interested in how the LifeCycle’s approach may work and help their organization focus in a healthy direction.”

New Events Calendar Launched Online



Early in the year, SaskCulture launched a new Events Calendar, accessible on saskculture.ca. Designed to highlight arts, heritage and other cultural events from across Saskatchewan, the Events Calendar has proven to be a useful tool for organizations hosting events in the province.

Since launching in January 2020 the Events Calendar has hosted over 120 different events and had over 1,200 page

views; making it the fifth most visited page on the SaskCulture’s website.

With the onset of the COVID-19 outbreak, promotion of the Events Calendar was temporarily suspended to better reflect public health guidelines. Event submissions are still being accepted and posted based on provincial guidelines for gatherings. Virtual events will continue to be encouraged during this challenging time.

Ecomuseums have "the potential to connect living heritage (culture) and sustainability at the local level and foster social sustainability that is also ecologically responsible".

- THE SASKATCHEWAN ECOMUSEUM PARTNERSHIP



Ecomuseums Recognize Indigenous Perspectives

This past year, the Saskatchewan Ecomuseum Partnership moved forward with its work to research and explore options to support the development of ecomuseums in the province. The partnership provided funds to hire a student to research Indigenous perspectives on heritage conservation and the ecomuseum model.

After completing key interviews with various Indigenous community leaders including feedback from Gabriel Dumont Institute and Saskatchewan Indigenous Cultural Centre, the report recommends next steps including further education on ecomuseums among Indigenous communities, further consideration of current relationships with traditional museums, particularly around areas of exploitation and appropriation, and that the development of Indigenous-focused ecomuseums be organized by Indigenous communities themselves.

The Saskatchewan Ecomuseum Partnership, made up of Heritage Saskatchewan, Royal Saskatchewan Museum, Museums Association of Saskatchewan, Nature Saskatchewan, Saskatchewan Parks and Recreation

Association, Raven Consortium, Saskatchewan History and Folklore Society and SaskCulture, brings together those interested in ecomuseum development in the province.

The support for research on Indigenous perspectives on ecomuseums is one of several recommendations identified in a journal report prepared by Glenn C. Sutter, Curator, Royal Saskatchewan Museum, and various other contributors that was published earlier in 2019 in the University of Regina's *Prairie Forum*. This paper examines the ecomuseum concept and identifies key issues that include exploring options for moving forward, which includes paying special attention to the present and living cultures of Indigenous peoples.

The partnership defines an ecomuseum as "a community museum that provides a unique mechanism for community engagement, in which community members work to preserve and learn from tangible and intangible heritage in its living form". The partnership and the larger Saskatchewan Ecomuseum Network hopes to encourage the growth of this concept.

Their work identifies that ecomuseums have "the potential to connect living heritage (culture) and sustainability at the local level and foster social sustainability that is also ecologically responsible."

Those interested in ecomuseums learn more about Indigenous perspectives. *Photo by Craig Lovelace.*



OTC Mapping Assesses Reconciliation Progress

The mapping exercise, conducted by the Office of the Treaty Commissioner (OTC), at the last SaskCulture AGM, provided a glimpse into how the cultural community could assess current Reconciliation efforts and explore options going forward to address the Truth and Reconciliation Commission's (TRC) Calls to Action. It was also a great opportunity for dialogue and discussion.

Through its own community discussions, the OTC has identified four overlapping areas of work to address Reconciliation: shared understanding of our history; authentic relationships; vibrant cultures and worldviews; and systems that benefit us all. The mapping exercise, designed by OTC, involves having groups place where they feel their current and potential work may fall in these key areas.

A follow-up review of the data gathered showed that collectively, those that participated can feel somewhat positive that progress is being made. In particular, many groups appear to be working to build a shared understanding of our history (124 activities identified): 66 per cent were acknowledging Treaty land, 32 per cent had completed the KAIROS blanket exercise and 51 per cent had participated in, or were developing, capacity-building programs.

Some groups were working towards developing “authentic relationships” – many through developing partnerships or holding meetings with Indigenous leaders, while others were acknowledging different ways they were sharing vibrant

cultures and learning more about different worldviews. The development of “Systems that Benefit All”, which includes concepts such as diversity strategies, equitable board and changes to policy, had the lowest amount of activity (64 activities).

It is also important to note that while it looks like there is a lot happening, only 60 per cent of the activities listed were considered actionable activities; the remaining 40 per cent was aspirational, consisting of what groups would like to do or plan to do. That being said, follow-up discussions identified how important it is that groups not be complacent and build upon the work being done.

In a recent interview, Rhett Sangster, director, Reconciliation and Community Partnerships, OTC, said that their research shows that 91 per cent of Saskatchewan people say Reconciliation is important, and 87 per cent believe it is possible. He says, “It’s all about the relationship (the Treaty relationship) and learning how to get along and work together. And like any relationship, it takes work and if you neglect things they start to fall apart ... It (Reconciliation) may take some time, but we’ll be a fantastic society because of it.”

SaskCulture Board of Directors, staff, and members participated in a Reconciliation Mapping Exercise, conducted by Rhett Sangster and Michael Heimlich from the OTC, during the Annual General Meeting held in 2019. Photo by Busayo Osobade.



SASKCULTURE
2019-2020
Financials

Management's Responsibility

To the Members of SaskCulture Inc.:

Management is responsible for the preparation and presentation of the accompanying financial statements, including responsibility for significant accounting judgments and estimates in accordance with Canadian accounting standards for not for profit organizations. This responsibility includes selecting appropriate accounting principles and methods, and making decisions affecting the measurement of transactions in which objective judgment is required.

In discharging its responsibilities for the integrity and fairness of the financial statements, management designs and maintains the necessary accounting systems and related internal controls to provide reasonable assurance that transactions are authorized, assets are safeguarded and financial records are properly maintained to provide reliable information for the preparation of financial statements.

The Board of Directors is composed of Directors who are neither management nor employees of SaskCulture. The Board is comprised of community volunteers elected by the membership who review the financial statements in detail with management prior to their publication. The Board is also responsible for recommending the appointment of SaskCulture's external auditors.

MNP LLP is appointed by the members to audit the financial statements and report directly to them; their report follows. The external auditors have full and free access to, and meet periodically and separately with, both the Board and management to discuss their audit findings.

May 22, 2020



Rose Gilks, Chief Executive Officer

Independent Auditors' Report

To the Members of SaskCulture Inc.:

Opinion

The summary financial statement, which comprise the summary statement of financial position as at March 31, 2020, and the summary statement of operations for the year then ended, and related notes, are derived from the audited financial statement of SaskCulture Inc. for the year ended March 31, 2020.

In our opinion, the accompanying summary financial statement are a fair summary of the audited financial statement, in accordance with the basis described in Note 1.

Summary Financial Statements

The summary financial statement do not contain all the disclosures required by Canadian accounting standards for not-for-profit organizations. Reading the summary financial statement and the auditor's report thereon, therefore, is not a substitute for reading the audited financial statement and the auditor's report thereon. The summary financial statement and the audited financial statement do not reflect the effects of events that occurred subsequent to the date of our audit report of the audited financial statement.

The Audited Financial Statement and Our Report Thereon

We expressed an unmodified audit opinion on the audited financial statement in our report dated May 22, 2020.

Management's Responsibility for the Summary Financial Statement

Management is responsible for the preparation of the complete financial statement in accordance with the basis described in Note 1.

Auditor's Responsibility

Our responsibility is to express an opinion on whether the summary financial statements are a fair summary of the audited financial statement based on our procedures, which were conducted in accordance with Canadian Auditing Standards (CAS) 810, Engagements to Report on Summary Financial Statement.

Regina, Saskatchewan

May 22, 2020



Chartered Professional Accountants



SaskCulture Inc. Summary Statement of Financial Position As at March 31, 2020

	MARCH 31, 2020	MARCH 31, 2019
Assets		
Cash and short-term investments	2,146,185	1,435,197
Accounts receivable	99,717	5,293
Prepaid expenses and deposits	4,450	5,968
GST receivable	7,059	18,802
	2,257,411	1,465,260
Intangible assets	232,801	243,194
Capital assets	155,501	211,255
	2,645,713	1,919,709
Liabilities		
Accounts payable and accruals	95,588	321,152
Due to Sask Lotteries Trust Fund – Operations	80,666	-
Current portion of lease inducements	14,927	27,956
Holdbacks payable	1,020,718	223,735
Due to Sask Lotteries Trust Fund - Programs	127,114	117,848
Deferred revenue	15,490	-
	1,354,503	690,691
Lease inducements	-	14,927
	1,354,503	705,618
Net Assets		
Invested in capital and intangible assets	388,302	454,449
Unrestricted	902,908	759,642
	1,291,210	1,214,091
	2,645,713	1,919,709

SaskCulture Inc. Summary Statement of Operations For the year ended March 31, 2020

	MARCH 31, 2020	MARCH 31, 2019
Revenue		
Grants from Sask Lotteries Trust Fund for Sport, Culture and Recreation	7,708,024	7,722,506
Grants – other	20,000	157,441
Self-generated	106,342	140,773
	7,834,366	8,020,720
Expenses		
Operations	2,624,557	2,734,136
Program initiatives	5,132,690	5,035,205
	7,757,247	7,769,341
Excess of revenue over expenses	77,119	251,379



Director



Director

Culture Section of the Sask Lotteries Trust Fund for **Sport, Culture and Recreation**

Sask Lotteries is an Important Fundraiser

Sask Lotteries is an important fundraiser for more than 12,000 sport, culture and recreation groups in Saskatchewan. Backed by the strength of a volunteer network, these groups provide quality activities that reach more than 900 Saskatchewan communities, rural municipalities and First Nations, and benefit approximately 600,000 registered participants within every demographic of the province. Sask Lotteries is the marketing organization for Western Canada Lottery Corporation products, such as LOTTO 6/49, LOTTO MAX, EXTRA, DAILY GRAND and SCRATCH N' WIN tickets, sold by retailers in Saskatchewan. Proceeds from the sale of these products are placed in the Sask Lotteries Trust Fund for Sport, Culture and Recreation.

Established in 1974, the Sask Lotteries Trust Fund for Sport, Culture and Recreation is a unique partnership of SaskCulture Inc., Sask Sport Inc. and Saskatchewan Parks and Recreation Association. These three non-profit organizations work in partnership with the provincial government under a multi-year agreement, which grants Sask Sport Inc. a licence to operate a major lottery corporation in the province and assures that the net proceeds go to support the development of sport, culture and recreation throughout Saskatchewan. The Tri-Global partners (the Globals) share responsibility in the overall governance, policy direction and various joint programming initiatives, as well as managing their respective sections of Sask Lotteries Trust Fund. SaskCulture manages the Culture Section of the Trust Fund.

The Lottery Licence Agreement, signed by the global partners and the Government of Saskatchewan, sets the fee paid to government and outlines the strategic funding priorities of: engaging diverse populations and creating inclusive communities; increasing accessibility; contributing to quality programs and safe, welcoming and well-run facilities; supporting and promoting capacity and leadership; recognizing excellence and celebrating achievement; and encouraging individual well-being and healthy, active lifestyles.

SaskCulture is pleased to partner with Sask Sport, Saskatchewan Parks and Recreation Association and the Government of Saskatchewan to ensure that proceeds from Sask Lotteries supports a wide range of sport, culture and recreation programs throughout the province.



Photo by Kevin Hogarth

Managing the Culture Section of the Trust Fund

Through its management of the Culture Section of the Trust (CST), SaskCulture supports a wide range of cultural activities and diverse cultural organizations and groups throughout the province, in addition to its own operations. SaskCulture's ten-member, volunteer Board of Directors has overall responsibility for the development of policy, and determining annual spending plan allocations for the CST. This work is done by the Board between January and March of each year, in accordance with the fiscal year of the Trust.

Guiding Principles

SaskCulture ensures that arms-length adjudication processes are used to support all funding decisions for the CST. Funding decisions are guided by the Sask Lotteries Trust Fund Agreement and SaskCulture's Cultural Policy.

The overarching purpose of the Trust Fund is to effectively and efficiently allocate Trust Funds to achieve maximum benefits for the beneficiaries and the public. In achieving this, the Trust Fund is administered under the following principles and goals that guide decisions:

- Saskatchewan residents enjoy a quality of life through the provision of quality sport, culture and recreation programs and services that contribute to a healthy province;
- Sport, culture and recreation programs strengthen the cultural, economic and social viability of communities in Saskatchewan;
- The Trust Fund promotes inclusion, access, equity and fairness for all within the sport, culture and recreation sectors;
- Volunteer involvement and sector capacity are recognized as a cornerstone for sustainable sport, culture and recreation sectors; and
- The Globals will act in good faith, with honesty, and in the best interests of Saskatchewan residents and will be accountable for the sound management and responsible use of lottery proceeds.

In managing the Culture Section of the Trust, SaskCulture aims to deliver fair, equitable and accountable funding throughout the province. It relies on its own Cultural Policy to help guide volunteer peer assessment panels in making funding decisions. SaskCulture's Cultural Policy places emphasis on:

- Cultural impact;
- Participation and access;
- Organizational effectiveness; and
- High standards of accountability.

SaskCulture relies on its beneficiary groups and volunteers to assist with actively promoting lottery ticket sales to preserve this lottery system.

Update on the Sask Lotteries Trust Fund

The lottery system in Saskatchewan is unique and envied across Canada. For many decades, besides offering the chance to win prizes, Sask Lotteries has served as a successful fundraiser for sport, culture and recreation in the province. It continues to help ensure funds are available to deliver sustainable programs, services and events that provide opportunities for the people of Saskatchewan, and aid in building active, healthy, vibrant communities throughout the province.

Over the past five years, the Culture Section of the Trust distributed over \$80.2 million dollars to support Saskatchewan cultural activities. In 2019/20, Sask Lotteries reached over \$210 million in ticket sales, which provided approximately \$18.1 million to the Culture Section of the Trust. The five-year Lottery Licence Agreement (2019-2024), signed in January 2019 with the Government of Saskatchewan, maintains the licence fee at 3.75 per cent of annual net lottery ticket sales. While gaming revenues had plateaued over recent years, the Tri-Global partnership has managed to maintain continued funding stability in each section of the Trust Fund.

In general, the gaming environment is volatile and competitive, and the proceeds generated for the Trust Fund are difficult to predict from year to year. In addition, the global outbreak of COVID-19 (Coronavirus) has impacted many different organizations and groups throughout the province. While this pandemic will not impact funding levels for the 2020-21 fiscal year, the sector will undoubtedly be affected in following years. Despite these many challenges, SaskCulture, along with its lottery partners, remains committed to securing the future of sport, culture and recreation in Saskatchewan.

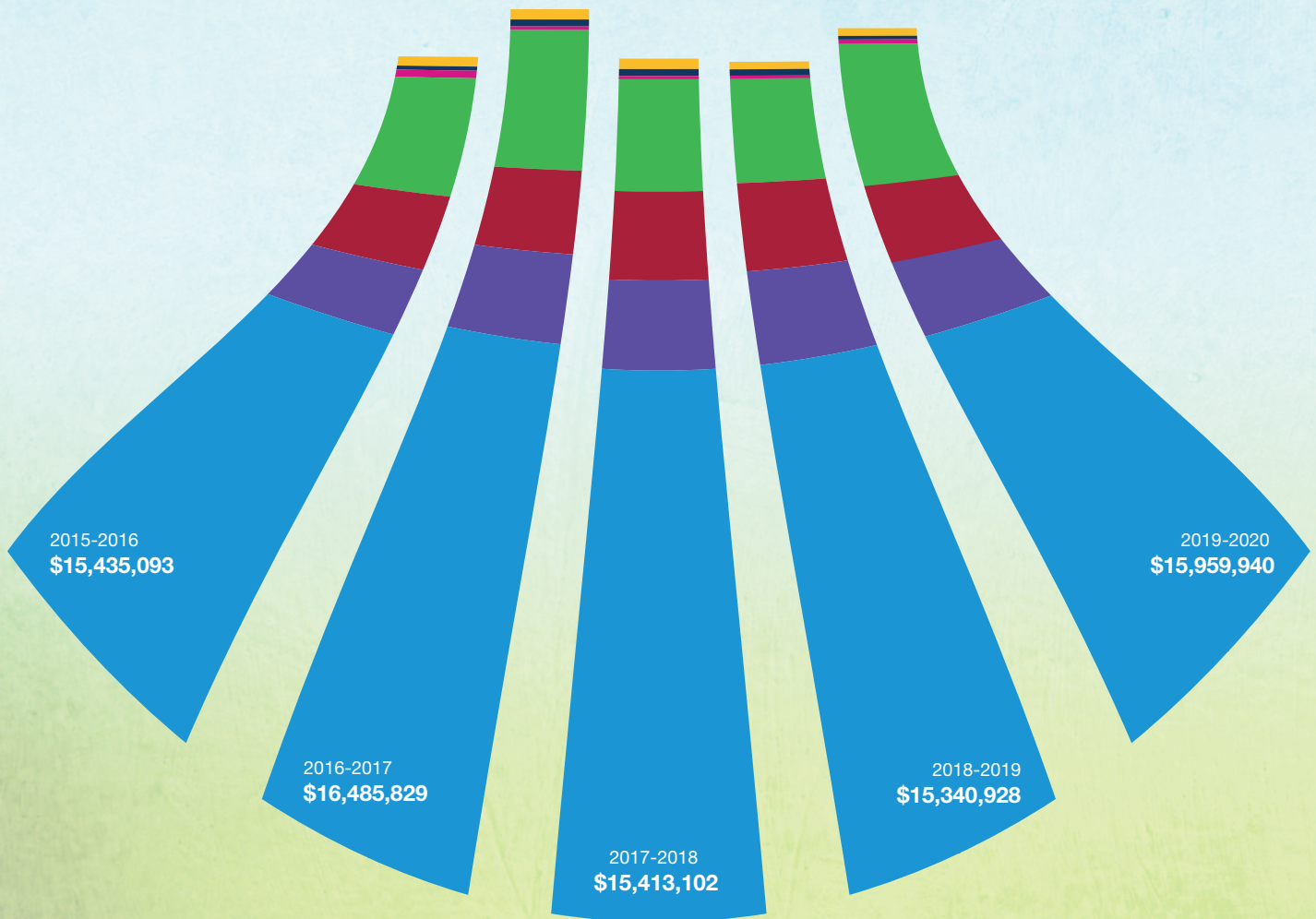
It is important to remember, that the maintenance of lottery funding levels depends on the continued efforts of beneficiary groups to promote Sask Lotteries and encourage lottery ticket sales. Beneficiary groups also play an important role as advocates in support of the benefits of sport, culture and recreation for the people of the province. It is incumbent upon the lottery-supported cultural network to reach out with innovative ways to engage new participants, and support cultural activities at the local level. The continued support of volunteer organizations in Saskatchewan through the Lottery Licence Agreement is based on the recognition of the importance of sport, culture and recreation to community life.

The volunteer sector has been entrusted and empowered to develop and deliver a cost-efficient system of cultural activities at the grassroots level in communities throughout the province, and provide access to quality, inclusive activities that enhance lives and energize communities. This volunteer-driven system is one of the most successful lottery delivery networks in the country. The work of these volunteer groups also significantly impacts the provincial economy as Saskatchewan sport, culture and recreation activities generate billions of dollars in labour income and support thousands of full-time jobs.



Photo by Kevin Hogarth

Culture Section of the Trust Funding – 5 Year Trend



- Tri-Partite Block
- Culture Days Delivery
- Grant Programs Delivered by SK Arts
- Eligible Cultural Organizations
- Creative Kids Operations
- SaskCulture Block
- Grant Programs Delivered by SaskCulture

Funds Allocated from the Culture Section of the Trust

For the fiscal period ending March 31, 2020

FUNDING BLOCK	CATEGORY	ALLOCATION NET OF RETURNS (IN \$)		
		2019/20	2018/19	
Eligible Organizations	Annual Global Funding & Special Initiatives	8,672,782	8,754,500	
	Subtotal	8,672,782	8,754,500	
Grant Programs	Delivered by SaskCulture:			
	Aboriginal Arts and Culture Leadership Grant	216,931	314,059	
	Capacity Building Grant (suspended)	-	(2,463)	
	Métis Cultural Development Fund	87,259	97,208	
	Multicultural Initiatives Fund	393,388	394,242	
	Museum Grant Program	784,331	815,425	
	Community Cultural Engagement and Planning	78,715	(15,846)	
	Culture Days Funding Assistance	(4,184)	69,323	
	Creative Kids Grant & Cameco Northern Fund	305,000	295,000	
	Subtotal	1,861,440	1,966,948	
	Delivered through SK Arts partnership:			
	Artists in Communities	290,000	354,768	
	Artists In Schools	225,000	289,809	
	Festivals Grant Program	544,589	586,855	
	Gallery Grant Program	282,536	300,000	
	Media Arts Grant	250,000	250,000	
	SK Arts Program Delivery & Creative Kids Support	142,368	150,000	
	Subtotal	1,734,493	1,931,432	
	SaskCulture Block	SaskCulture & Creative Kids Operations	2,367,813	1,454,832
		Culture Days Delivery	100,000	38,146
Global Functions		234,212	197,670	
Communities of Interest		820,000	832,000	
Subtotal		3,522,025	2,522,648	
Tri-Partite Block (Culture's share)	Administration Centres for SC&R	169,200	165,400	
	Federation of Sovereign Indigenous Nations	N/A	N/A	
	Subtotal	169,200	165,400	
TOTAL		15,959,940	15,340,928	

Programs and Services Supported by the Culture Section of the Trust

A. ANNUAL GLOBAL FUNDING PROGRAM

Lottery funding is an important part of the public resources used to support volunteer, non-profit organizations involved in delivering sport, culture and recreation programs and services to the citizens of Saskatchewan.

The majority of the funds from the Culture Section (approximately 54 per cent) are distributed to Eligible Cultural Organizations (ECOs) through SaskCulture's Annual Global Funding (AGF) program. AGF program supports the annual operations of the 30 cultural organizations designated by the Minister of Parks, Culture and Sport, as well as over 400 associated groups at provincial, regional and local levels through project and member funding programs delivered through the ECOs.

In 2019/20 the Sask Lotteries Trust Fund provided over \$8.6 million to ECOs, with allocations recommended by a six-member volunteer peer assessment panel with diverse knowledge of the cultural community of Saskatchewan.

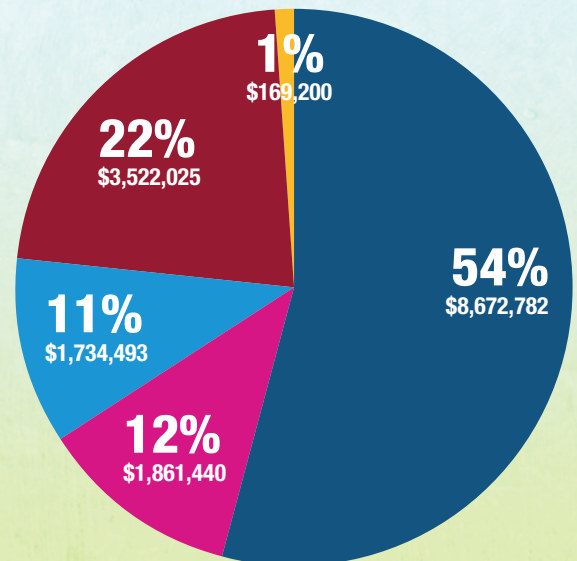
AGF is a multi-year operational grant that provides eligible organizations with a broad base of financial assistance, while allowing a high degree of freedom as to how funding is spent. The flexibility of this grant program has been instrumental in fostering the growth of many diverse cultural activities throughout the province. Besides supporting the continued stability of cultural programming in the province, the funding has also enabled many of these organizations to leverage additional grants and corporate funds to support cultural programming for Saskatchewan residents.

AGF supports a tremendous infrastructure that empowers a large portion of Saskatchewan's volunteer-driven, cultural community. These diverse cultural organizations are rooted in community involvement and volunteer efforts. The ECOs are part of a network that bring together a membership of over 150,000 individuals who are actively supporting cultural activities throughout the province.



Photo by Kevin Hogarth

Culture Section Allocations



- Eligible Cultural Organizations (ECO)
- Program Funds (SC Delivered)
- Program Funds (SK Arts Delivered)
- SaskCulture Block
- Tri-Partite Block (Culture's Share)

B. FUNDING PROGRAMS DELIVERED BY SASKCULTURE

Aboriginal Arts and Culture Leadership Grant

The Aboriginal Arts and Culture Leadership (AACL) Grant supports the sharing of cultural skills and knowledge to young people through participatory cultural activity with First Nations or Métis arts and culture leaders. Requests over \$5,000 require the recipient to provide matching funds, based on a percentage of their request. The larger the request, the higher the percentage of matching funds required. In 2019/20, AACL changed to hold one deadline and 23 initiatives were supported.

AACL - April 2019

Big Bear Cultural Society	10,000
Bird's Culture Camps Corp.	5,000
Buffalo People Arts Institute Inc.	12,000
Central Urban Métis Federation Inc.	20,000
English River First Nation	18,000
Friends of the Royal Saskatchewan Museum	10,000
Gordon Tootoosis Nīkāniwin Theatre Inc.	15,000
Kahkewistahaw First Nation	5,000
La Ronge Native Women's Council Inc.	4,400
Library Services for Saskatchewan Aboriginal Peoples, Inc.	30,000
Lloydminster Interval Home Society	5,000
Miyawata Culture Association Inc.	11,000
nehiyawak Language Experience Org.	24,000
Nipawin Oasis Community Centre Co-operative Ltd.	8,000
One Arrow First Nation	4,000
OUTSaskatoon Inc.	6,000
Saskatchewan Indigenous Cultural Centre	6,874
Saskatoon Community Youth Arts Programming Inc.	20,000
Saskatoon Indian & Métis Friendship Centre	5,000
Saskatoon Tribal Council Inc.	10,000
SEARCH - Student Energy in Action for Regina Community Health Inc.	3,600
Star Blanket Cree Nation	10,140
Wakamow Aboriginal Community Association Corp.	10,000
Total	253,014

Photo by Kevin Hogarth

Community Cultural Engagement and Planning Grant

The Community Cultural Engagement and Planning Grant (CCEP) aims to support Saskatchewan municipalities and First Nations Bands wanting to explore and plan for the creative and cultural potential of their community through cultural engagement and planning initiatives. The grant supports partnerships that promote cultural vitality, creative and economic sustainability as well as relationship building, and community projects that address the Truth and Reconciliation Calls to Action. In 2019/20, 10 communities in Saskatchewan received this grant.

CCEP - February 2020

City of Humboldt	5,000
City of Prince Albert	5,000
City of Yorkton	5,000
RM of Canaan	5,000
Town of Eastend	5,000
Town of Nokomis	5,000
Village of Dinsmore	5,000
Village of Frontier	5,000
Village of Hazlet	5,000
Village of Lucky Lake	5,000
Total	50,000



Culture Days Funding Assistance

Culture Days is a collaborative, across-Canada movement designed to increase awareness, accessibility, participation and engagement of all people in the arts and cultural life of their communities. Culture Days Funding Assistance (CDFA) supports Culture Days initiatives (hubs, activities, project and events) that engage public participation and inspire future involvement in the cultural life of Saskatchewan communities. Nationally, the 2019 Culture Days celebrations took place September 27th to 29th. Through this program, 16 community hubs and 16 groups received financial support.

CDFA - April 2019

COMMUNITY HUBS

Articulate Ink Press Inc.	3,407
Association of Manitou Arts & Cultures Inc.	3,380
Big Brothers Big Sisters of Yorkton and Area Inc.	3,300
City of Humboldt	3,080
City of Meadow Lake	3,800
City of Prince Albert	4,000
City of Weyburn	4,000
Eastend Historical Museum & Culture Centre Inc.	4,000
Indian Head Museum Society	4,000
La Société historique de la Saskatchewan Inc.	3,300
Last Mountain Lake Cultural Centre Inc	2,700
Lloydminster Cultural & Science Centre-City of Lloydminster.	3,033
Melfort & District Museum	4,000
Nuit Blanche Saskatoon Contemporary Arts Festival Inc.	4,000
Preeceville Recreation Board	4,000
Saskatchewan Craft Council	2,000
Total	56,000

GROUPS

Ancient Echoes Interpretive Center Inc.	1,000
Art Gallery of Regina Inc.	743
Assiniboia & District Arts Council Inc.	425
Battlefords Boys and Girls Club	1,000
Beauval Minor Sports and Recreation - Northern Village of Beauval.	1,000
Nutrien Wonderhub	1,000
City of Warman	1,000
Creighton Recreation Culture and Tourism	1,000
Free Flow Dance Theatre Inc.	1,000
Friends of the Royal Saskatchewan Museum	432
La Ronge Arts Council Corp.	1,000
Langenburg Community Development Board.	1,000
Métis Nation - Saskatchewan Eastern Region III Inc..	1,000
Nuit Blanche Regina Arts Festival Inc.	1,000
Regina Hibiki Taiko Club Inc.	400
Saskatoon Open Door Society Inc.	1,000
Total	14,000

Métis Cultural Development Fund

The Métis Cultural Development Fund (MCDF) supports community-based cultural activities and initiatives that preserve, strengthen and transmit Métis culture and traditions in Saskatchewan. SaskCulture administers the program in partnership with members of the Métis community. In 2019/20, 16 Métis cultural groups were supported through this program.

MCDF - April 2019

101280381 Saskatchewan Inc.	5,000
B.R. Métis Local #59 Inc.	5,000
Beauval Minor Sports and Recreation - Northern Village of Beauval.	7,000
Friends of Batoche Historic Site Inc.	5,000
Ile a la Crosse Friendship Centre Inc.	8,000
La Loche Friendship Centre	5,000
Métis Addictions Council of Saskatchewan Inc.	4,500
Métis Central Western Region II Council. Inc.	5,000
Pinehouse Photography Club	2,500
St. Louis Métis Nation Local #28	3,000
Total	50,000

MCDF - October 2019

Buffalo People Arts Institute Inc.	10,000
Jim Brady Métis Local #19 Corp.	10,000
John Arcand Fiddle Fest Inc.	10,000
Métis Addictions Council of Saskatchewan Inc.	5,000
Saskatoon Indian & Métis Friendship Centre	5,000
Saskatoon Métis Local 126 Inc.	10,000
Total	50,000



Photo by Shawn Fulton

Multicultural Initiatives Fund

The Multicultural Initiatives Fund (MIF) aims to advance multiculturalism in Saskatchewan by supporting projects that encourage people to share, learn, appreciate, respect and accept cultural diversity. Multicultural activities are supported in areas of cultural identity, intercultural understanding and issues related to social justice and harmony. This program offers both annual operational funding and project specific funding. In 2019/20, 63 applications were approved for funding.

MIF - Project - April 2019

African Food & Cultural Festival of Regina Inc.	2,000
Albanian Community Association "Illyria" Corp.	2,500
Battlefords Family Health Centre Inc.	4,000
Beauval Minor Sports and Recreation - Northern Village of Beauval	5,000
Big Brothers Big Sisters of Yorkton and Area Inc.	6,000
Buffalo People Arts Institute Inc.	3,500
Circle Project Association Inc.	5,000
City of Saskatoon	5,000
Cultural Connections, Regina Inc.	1,000
Dog Patch Music Festival Inc.	3,000
German-Canadian Society Harmonie	1,000
Heritage Community Association Inc.	5,000
Hudson Bay Heritage Park Inc.	3,000
India Canada Association of Saskatchewan Inc.	1,000
Mennonite Central Committee Saskatchewan	5,000
Métis Addictions Council of Saskatchewan Inc.	2,500
Moose Jaw Multicultural Council Inc.	1,000
Motif Moose Jaw Multicultural Festival Inc.	4,000
New Canadian Integration Society Inc.	1,500
North Central Community Association Inc.	2,655
Northern Lakes Economic Development Corp	5,000
Poundmaker Cree Nation	5,000
Prince Albert Indian & Métis Friendship Centre	7,000
Quinton Community Recreation Inc.	5,000
Regina Folk Festival Inc.	1,000
River City Irish Dance Parents Association	1,000
Saskatoon Folkfest Inc.	2,000
Saskatoon Indian & Métis Friendship Centre	5,000
Town of Regina Beach	3,500
Truly Alive Youth and Family Foundation Inc	2,000
Ukrainian Canadian Congress - Saskatoon Branch Inc.	1,000
White Bear Children's Charity Inc.	2,000
YWCA Prince Albert	7,000
Total	110,155



Photo by Greg Nikkel

MIF-Project - October 2019

Agency Chiefs Tribal Council Inc.	10,000
CHEP Good Food Inc.	6,384
City of Yorkton.	5,000
Free Flow Dance Theatre Inc.	2,000
La Fédération des francophones de Saskatoon Inc.	10,000
Onion Lake Cree Nation - Justice	10,000
Parkland Valley Sport, Culture and Recreation District Inc.	5,000
Polonia Polish Folk Dance Ensemble of Regina, Inc.	4,515
Regina Open Door Society Inc.	5,000
Rivers West District for Sport, Culture & Recreation Inc.	5,000
Saskatoon Indian & Métis Friendship Centre	10,000
Scandinavian Club of Regina Inc.	4,000
Southwest Multicultural Association Inc.	9,500
The Globe Theatre Society	10,000
Town of Regina Beach	5,500
Total	101,899

MIF - Annual - January 2019

African-Canadian Resource Network Saskatchewan Inc.	16,000
Doukhobor Cultural Society of Saskatchewan Inc.	2,300
File Hills Qu'Appelle Tribal Council Inc.	15,500
Gordon Tootosis Nīkāñiwīn Theatre Inc.	20,000
La Communauté des Africains Francophones de la Saskatchewan CAFS Inc.	15,000
La Société historique de la Saskatchewan Inc.	16,000
Prince Albert Multicultural Council	18,000
Sākēwēwak First Nations Artists' Collective Inc.	20,000
Saskatchewan African Canadian Heritage Museum Inc.	9,000
Saskatchewan Association of Immigrant Settlement and Integration Agencies [SAISIA]	20,000
Saskatchewan Intercultural Association	20,000
Saskatoon Tribal Council Inc	18,000
Southeast Advocates for Employment Inc.	12,500
Teaching English as a Subsequent Language Saskatchewan Inc.	14,000
Uganda Canadian Association of Saskatchewan Inc.	13,000
Total	229,300



Photo by Kevin Hogarth

Museum Grant Program

The Museum Grant Program (MGP) provides three streams of operational support to qualifying museums throughout Saskatchewan each year. The funding streams are representative of the various levels of development found in Saskatchewan museums. This program supports the work of over 100 community museums throughout Saskatchewan each year. MGP complements the training programs and standards developed by the Museums Association of Saskatchewan. A total of 111 museums received operational funding through the Museum Grant Program in 2019/20.

MGP - Stream I - November 2018

Abernethy Nature - Heritage Museum Inc.	4,500
Allan Community Heritage Society and Museum Inc.	5,000
Bell Barn Society of Indian Head Inc.	5,000
Bengough & District Museum Inc.	4,500
Birch Hills Historical Society Inc.	4,000
Borden & District Museum	4,200
Briercrest and District Museum Corp.	1,875
Broadview Historical and Museum Association, Inc.	2,684
Canora Ukrainian Heritage Museum Inc.	2,000
Chief Poundmaker Museum	4,000
Climax Community Museum.	5,000
Cudworth Heritage Museum	2,300
Cupar and District Heritage Museum	5,000
Deep South Pioneer Museum	2,684
Dysart & District Museum	5,000
Elbow and District Museum and Historical Society	5,000
Esterhazy Community Museum Society	4,500

F.T. Hill Museum	2,500
Foam Lake Museum Association	1,200
Fort Pelly-Livingstone Museum.	5,000
Goodsoil Historical Museum Inc.	2,520
Great Sandhills Historical Society Inc.	4,000
Herbert Heritage Association Inc.	1,000
Heritage House Avonlea & District Museum Inc.	4,000
Hudson Bay & District Cultural Society.	4,800
Indian Head Museum Society	5,000
Kamsack Power House Museum Inc.	4,250
Kaposvar Historic Site (1975) Society	2,500
Kipling District Historical Society.	4,000
Kyle and District Museum	1,000
Langham & District Heritage Village & Museum Inc.	4,500
Lumsden Historical Society, Inc.	4,000
Luseland and Districts Museum	3,500
McCord and District Museum	1,000
Mennonite Heritage Museum Inc.	2,500
Moosomin Regional Museum Inc.	1,125
Mossbank & District Museum Inc.	5,000
National Doukhobour Heritage Village Inc.	4,000
Nokomis District Museum & Heritage Co-operative	3,500
Northern Gateway Museum.	2,572
Notukeu Heritage Museum Inc.	2,000
Prairie West Historical Society.	4,500
Preeceville and District Heritage Museum Inc.	4,500
Ralph Allen Memorial Museum Association	2,500
Reynold Rapp Museum	750
Rocanville and District Museum Society Inc.	4,000
Rose Valley & District Heritage Museum Inc.	500
Saskatchewan Aviation Historical Society Inc.	2,500
Saskatchewan Pharmacy Museum Society Inc.	600
Saskatchewan River Valley Museum Inc.	2,500
Saskatoon Museum of Military Artifacts Inc.	2,500
Spiritwood and District Museum	4,250
St. Walburg & District Historical Museum Inc.	3,500
Star City Heritage Museum.	700
Strasbourg & District Museum.	2,500
The Grenfell Museum Association Inc.	2,500
The Langenburg and Area Homestead Museum.	1,000
Tourism Radville, Inc.	4,500
Town of Shellbrook	1,000
Unity & District Heritage Museum	3,000
Watrous Manitou Beach Heritage Centre Inc.	2,450
Watson & District Heritage Museum	2,500
Wawota & District Museum	4,500
White Fox Museum.	700
Whitewood Tourism & Heritage Association Inc.	5,000
Wynyard & District Museum	1,400
Total.	207,060

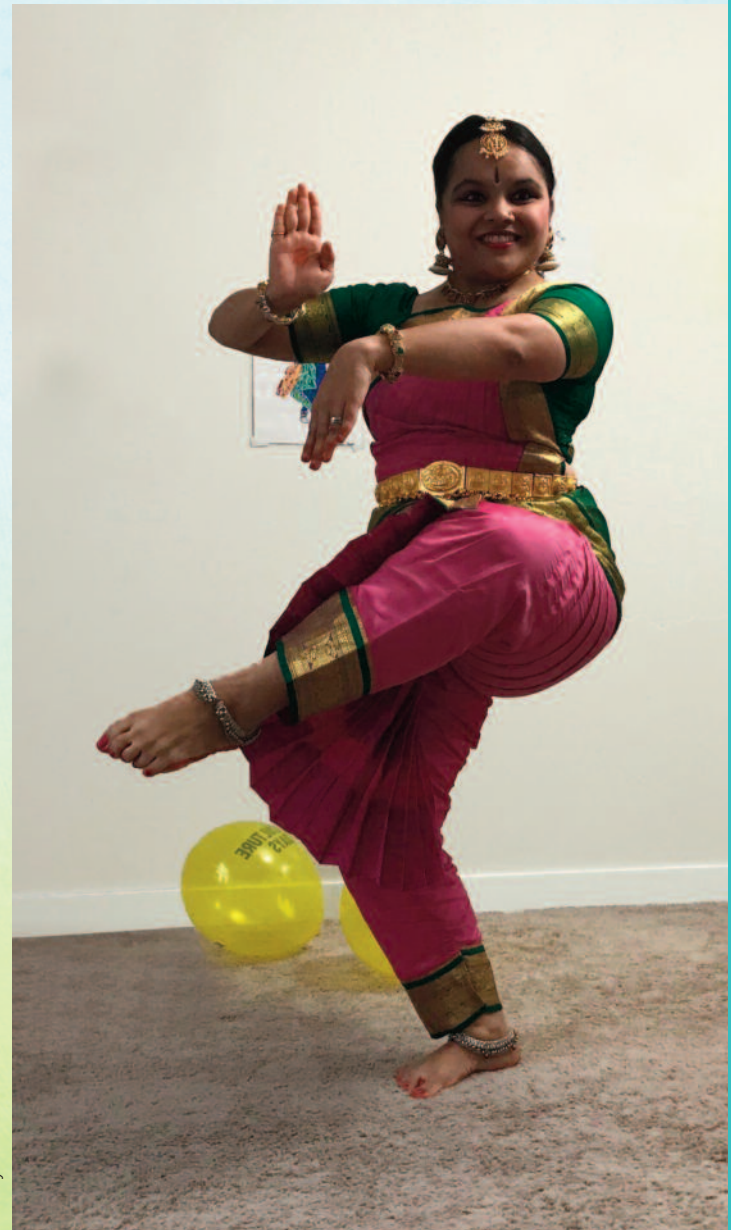


Photo courtesy of SICC

MGP - Stream II - November 2018

Ancient Echoes Interpretive Center Inc.	15,000
Biggar Museum and Gallery Inc.	12,000
Clayton McLain Memorial Museum Incorporated	14,000
Diefenbaker Canada Centre.	15,000
Doc's Town Heritage Village	7,000
Eastend Historical Museum & Culture Centre Inc.	8,000
Estevan Art Gallery & Museum Inc.	15,000
Fred Light Museum	5,500
Frenchman Butte Museum Society Inc.	14,000
Gravelbourg & District Museum Inc.	9,280
Harris Heritage and Museum Society Incorporated. . . .	5,000
Hudson Bay Heritage Park Inc.	5,000
Jasper Cultural and Historical Board 1986 Inc.	12,000
Kindersley & District Plains Museum (2010) Inc.	3,500
Kronau Bethlehem Heritage Society Inc.	15,000
Lanigan and District Heritage Association.	5,500
Lashburn Centennial Museum Inc.	11,000
Melville Heritage Museum Inc.	9,000
Morse Cultural and Heritage Association Inc.	10,000
Museum of Natural Sciences.	12,000
Prairie Wind & Silver Sage - Friends of Grasslands Inc. .	15,000
Rusty Relics Museum Inc.	10,500
Saskatchewan Railroad Historical Association Inc. . . .	11,000
Souris Valley Museum Inc.	10,000
Southwestern Saskatchewan Oldtimers Museum Inc. .	15,000
Sturgis Station House Museum Incorporated	7,500
The Regina Plains Museum Inc.	10,500
The Soo Line Historical Society Inc.	5,000
Tisdale & District Museum	11,000
Wadena & District Museum & Nature Centre.	11,000
Waskesiu Heritage Museum Inc.	6,000
Weyburn Area Heritage Corporation	5,000
Wilkie and District Museum and Historical Society Inc. .	5,500
Willow Bunch Museum & Heritage Society Inc.	9,000
Wood Mountain Historical Society Inc.	7,000
Total	341,780

Photo by Diane Eli



MGP - Stream III - November 2018

Duck Lake Historical Museum Society	27,500
Grand Coteau Heritage & Cultural Centre Inc.	27,500
Humboldt & District Museum & Gallery.	30,000
Lloydminster Cultural & Science Centre	
City of Lloydminster	26,500
Melfort & District Museum.	17,000
Moose Jaw Art Museum Incorporated	30,000
Museum of Antiquities, University of Saskatchewan	27,500
Prince Albert Historical Society.	22,000
Swift Current Museum.	22,000
Ukrainian Museum of Canada of the Ukrainian	
Women's Association of Canada	20,000
Total	250,000



Creative Kids Canada Inc. is a charitable-giving program designed to help children and youth, whose families are facing financial barriers, participate in arts and culture programming. The program primarily relies on funding from sponsors, donors and fundraising initiatives. SaskCulture, through the Culture Section of the Trust, provides an annual grant to this program and covers operational costs so that 100 per cent of donations go directly to helping Saskatchewan children and youth. Since 2010, Creative Kids has granted \$4.5 million, helping over 9,800 kids from 232 Saskatchewan communities. In addition to helping kids, this program results in a huge investment to the cultural community, by supporting hundreds of cultural workers – including 477 music, dance, theatre, art and cultural instructors - as Creative Kids service providers.

Cameco Creative Kids Grant

In 2019/20, the CST also funded the Cameco Creative Kids Northern Cultural Fund, in partnership with Cameco Corporation, which provided six cultural programs to youth in Northern Saskatchewan communities ranging from traditional dance to culture camps and storytelling. Plus, the CST funded a special Dream Brokers Program grant to allow an additional 230 inner city kids from Regina, Saskatoon and North Battleford, the chance to participate in culture programming including Indigenous art such as beadwork, powwow dancing, regalia-making and drumming, as well as sculpting, theatre, painting, piano lessons and more.

Visit creativekidssask.ca for more information.



Photo by Kristin MacPherson



Photo by Kevin Hogarth



C. FUNDING PROGRAMS DELIVERED BY SASKATCHEWAN ARTS BOARD (SK ARTS)

Artists in Schools

Artists in Schools programming provides schools and their communities support to offer arts-related activities that are linked to education outcomes through partnerships with professional artists. The aim of these programs is to expand access to meaningful artistic activities, increase student engagement in learning, cultivate cross-disciplinary learning skills and attitudes, and foster a life-long interest in the arts. In 2019/20, 26 partnerships were supported in the communities of Cando, Kamsack, La Loche, Leask, Lumsden, Midale, North Battleford, Regina, Saskatoon, Stoughton, and Warman.

Funding also supports the LIVE (Live Interactive Video Education) Arts program that engages teachers and students in all corners of Saskatchewan in an interactive distance learning experience where professional artists broadcast grade-specific programs in dance, drama, music and the visual arts through the Ministry of Education's satellite LIVE Network. In the 2019/20 school year, nine workshop sessions were delivered through 34 broadcasts to an estimated 30,000 students. Full program information can be found at liveartsaskatchewan.com.

Artists in Communities

Artists in Communities programming provides community-based applicants with opportunities to offer arts-related activities that are linked to local community objectives through partnerships with professional artists and arts organizations. The aim of the program is to contribute to the cultural life of a community and its engagement with the arts. In 2019/20, 27 applications were supported for artists to work in the communities of Battleford, Big River, Eastend, Lumsden, Regina, Saskatoon and Swift Current.

Gallery Grant Program

Resources from the Culture Section are pooled with funding in the SK Arts' Professional Arts Organization Program (PAOP) to provide galleries with annual funding to support both their professional arts programs and services as well as governance, management, administrative and operational functions. Fifteen community-based galleries located in, Estevan, Moose Jaw, North Battleford, Prince Albert, Regina, Regina Beach, Saskatoon, Swift Current, Weyburn and Yorkton, received support in 2019/20.

Festivals Grant Program (SaskFestivals)

The SaskFestivals program provides support to professional festivals organizations and presentation series across the province. The funding supports both artistic and administrative costs of a festival organization's annual operations, as well as supporting artistic programs and/or events that connect and engage professional artists and the community in a festival setting. In 2019/20, a total of 24 festival organizations were provided operational support and an additional 22 projects were funded. Successful communities included Bengough, Big River, La Ronge, Manitou Beach, Martensville, Moose Jaw, North Battleford, Oxbow, Paynton, Prince Albert, Regina, Saskatoon, Swift Current, Willow Bunch, and Yorkton.

Media Arts Grant

The Media Arts Grant is delivered by SK Arts through its Professional Arts Organizations Program (PAOP), and provides operational support to non-profit, community-based film, video and new media organizations throughout the province. In 2019/20, a total of five media arts organizations were supported.

SK Arts Program Delivery

SK Arts delivers the preceding five programs through a partnership agreement with SaskCulture. An operational grant is provided to SK Arts to assist with the costs associated with the adjudication, administration and overall program delivery of these funding programs. In addition, through this partnership, SK Arts provides administration services for the Saskatoon Creative Kids Committee.

For more information on these grants, visit sk-arts.ca



Photo by Greg Nikkel

D. SASKCULTURE BLOCK

SaskCulture Operations/Administration

SaskCulture receives an annual operating grant to support ongoing and new initiatives, as well as its own general operations. Creative Kids and Culture Days administration costs are also covered within this area. In 2019/20 SaskCulture employed 18 full-time staff positions.

Global Functions

This fund gives SaskCulture the capacity to respond to opportunities and build partnerships that will benefit the cultural community as a whole. This past year, Global Functions supported the RCMP Heritage Centre, Nutrien Wonderhub, Dance Saskatchewan, and Creative Cities Summit, as well as bonding and liability insurance premiums for 30 Eligible Cultural Organizations on the Minister’s Eligibility List.



Photo by Kevin Hogarth

Communities of Interest

In order to ensure SaskCulture is fully representative of, and informed by, the cultural community as a whole, it contracts services or provides support through appropriate mechanisms to engage its communities of interests in arts, heritage, multiculturalism, First Nations and Métis, and cultural industries. In 2019/20, these funds provided support to the Saskatchewan Arts Alliance, Heritage Saskatchewan, and the Saskatchewan Indigenous Cultural Centre.



Photo by Kevin Hogarth



E. TRI-PARTITE BLOCK

Administration Centres for Sport, Culture and Recreation

Operated by Sask Sport Inc., four Administration Centres for Sport, Culture and Recreation in Regina and Saskatoon, provide non-profit sport, culture and recreation organizations with comprehensive business services, such as a full-service print shop, postal service, web site development and maintenance, bookkeeping, payroll services, 51,000 square feet of office and storage space and multiple boardrooms with video conferencing services. The level of support paid from the Culture Section, based on usage of the centre by member organizations including SaskCulture, is 25 per cent.

F. OTHER SHARED FUNDING INITIATIVES WITH SASK SPORT AND SASKATCHEWAN PARKS AND RECREATION ASSOCIATION

Community Grant Program

The Community Grant Program (CGP) assists in the development of sport, culture and recreation activities by providing lottery funding to nearly 1,000 communities through non-profit community organizations operated by volunteers throughout Saskatchewan. CGP funding is available to all

communities in Saskatchewan including 79 First Nations, 35 northern settlements, 296 rural municipalities, 147 towns, 291 villages, 145 hamlets, and 16 cities. This program enables communities to address the needs of their population and provide programs that are inclusive and increase participation for Indigenous peoples, newcomers, seniors, the economically disadvantaged, persons with disabilities, and single-parent families.

This funding supports 11 Dream Brokers working in Regina, Saskatoon, North Battleford, Prince Albert and Yorkton that results in over 5,000 successful program registrations annually including approximately 1,200 culture programs and services, with funding allocation decisions made at the community level. The Culture Section of the Trust contributed 35 per cent of the approximately \$5.5 million dollars allocated to the CGP this past year.

Community Development Fund

The Community Development Fund (CDF) provides funding to seven Sport, Culture and Recreation Districts to facilitate community development through enhanced access to sport, culture and recreation programming throughout the province. The Culture Section of the Trust contributes 30 per cent of the approximate \$4 million dollars allocated annually to the CDF. In 2019/20, the CDF also supported 22 Northern Community School Recreation Coordinators.



FUNDING PROVIDED BY



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