



TABLE OF

CONTENTS

Message from the President 3
 Greetings from the CEO 4
 SaskCulture Staff 6
 SaskCulture Mission, Vision and Values 7

1 STRATEGIC PRIORITY ONE INCREASED COMMUNITY ENGAGEMENT

Working Together to Help Children Access Cultural Activities 8
 Outreach Makes a Difference 10
 Cultural Coordinators Making a Difference in Their Districts 12
 Culture Days in Saskatchewan Increasing Community Engagement 14

2 STRATEGIC PRIORITY TWO IMPROVED ACCESS THROUGH INCLUSIVITY

Resilience and Respect: Canada 150 and Beyond 16
 Grant Connects Northern Saskatchewan Children to Circus Arts Opportunities 18
 Intercultural Development Inventory (IDI) Makes a Difference 20
 OSAC Showcasing Diversity and Encouraging Inclusiveness 25

SASKCULTURE 20 YEARS AND GROWING

A Brief History 21
 SaskCulture Timeline 22
 CST 20 Year Comparison 24

3 STRATEGIC PRIORITY THREE NURTURING LEARNING AND INNOVATION

Assessor Portal Increases Consistency and Provides Easier Access 27
 Introducing Nonprofit Lifecycles to the Community 28
 Data Transfer to Theatre Manager Helps Build Better Connections 29

SaskCulture Financials 30
 Boards & Committees 32

Culture Section of the Saskatchewan Lotteries Trust Fund for Sport,
 Culture and Recreation 33



MESSAGE FROM THE

PRESIDENT

“ SaskCulture Inc. is a dynamic new organization that will continue to make us all proud to be a part of this community ”

- Ken Sagal, the first President of SaskCulture (1997-98 Annual Report).

Fast forward to 2017-18, remove the word ‘new’ and that statement is still true!

It’s now been 20 years! A time to celebrate all the accomplishments under the excellent leadership of Rose Gilks and the volunteers (past presidents and board members) since SaskCulture’s incorporation. It is also a time to consider the path forward, ensuring that we continue in a relevant way well into the future.

Where to start?

A facilitated weekend retreat took place in October 2017 with the board of directors, staff, past presidents and the founder of Creative Kids. We were fortunate that nearly everyone was able to attend to lend their voice and expertise to the conversations. All the different perspectives provided invaluable insights.

Looking at the past, present, and future as a group, the participants had many questions, much discussion and endless input on how to continue to excel and grow.

As a result of this session, it was determined that SaskCulture needed to revisit its Constitution along with its Mission and Values – ensuring that this framework will serve the organization for the next 20 years. Of particular note, the need to reflect on the Calls to Action in the Truth and Reconciliation Commission’s report was identified as being critical to include in any changes.

The Board provided the direction for the creation of an ad-hoc Constitutional Review Committee to review and provide recommendations to the Board with any changes then going to the membership for approval. The Committee is already meeting, and in the coming 12-18 months, member consultations will be held.

This planning is one example of the work underway. Your board has once again been busy with policy governance, outreach and education. The organization has also been going at a fast pace with many huge successes, including its Canada 150 partnership project, *Resilience and Respect: Canada 150 and Beyond*. New partnerships have been forged as a result. It is an exciting time, and all the details are included elsewhere in this document, so please check them out!

Speaking of a fast pace, it was truly a privilege and a pleasure to serve as your President for the last two years. I sincerely appreciate all the knowledge, commitment and passion of the Board of Directors, all the staff and the past presidents. The work done together for the organization is exceptional, and I thank you all.



Sincerely,

Joanne McDonald

SaskCulture 2017/18 Board of Directors (left to right): Sheryl Kimbley, Joanne McDonald, Gwen Machnee, Lauren Stead, Pat Grayston, Adrian Halter, James Rose, Shakeel Akhtar and Sekwun Ahenakew. Missing: Pratyush Das.



GREETINGS FROM THE

CEO

Twenty years!

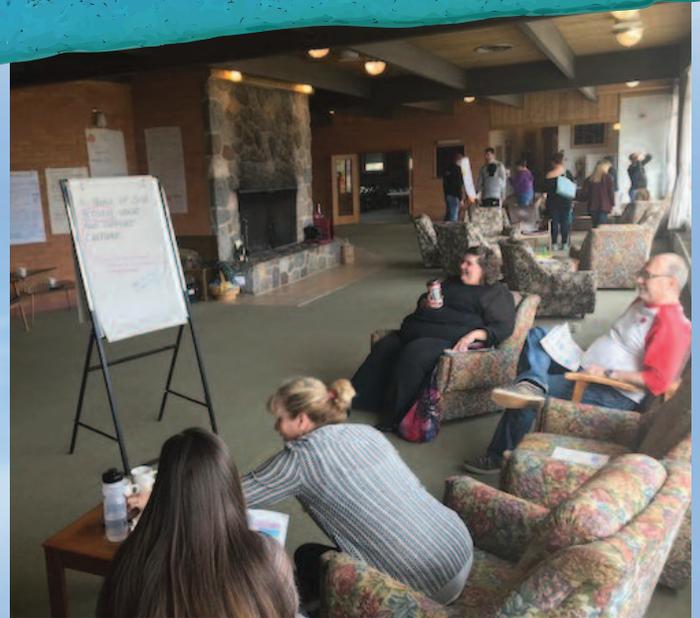
That's how long I've held the position of General Manager (now CEO) of SaskCulture. I started in an interim position in 1998 and was excited, pleased and scared to death when the late Ken Sagal, on behalf of the board, offered me the full-time position.

A third of my life has transpired during my time with SaskCulture, providing a wonderful path of personal and professional growth, as well as many lasting friendships.

Although the 20 years brought a few challenges, they brought many more successes. The successes of SaskCulture are attributable to leadership from great volunteers, a supportive membership and cultural community, tremendous staff members, supportive governments, and a thriving community, volunteer-driven lottery system in this province.

Looking back at the work of SaskCulture, there are many stand-out moments and decisions - both internal and external. The full list is too exhaustive to share, but some that come to mind are:

- The announcement of the Multicultural Initiatives Fund (MIF) in 1999;
- Several successful MLA receptions held in partnership with the Saskatchewan Arts Board; one in particular, held at the Cultural Exchange, was an opportunity to meet Brad Wall, the newly minted leader of the Opposition;
- The work by the lottery partners that went into opening and revising the lottery agreement in 2004/05, which led to a reduction in the licence fee.
- The ongoing commitment of all the SaskCulture Boards to use policy governance as a means to lead the organization.



- SaskCulture's Funding Review that was initiated in 2005 and the subsequent work and decisions that came from that review. A very significant standout moment from the review was the Members' Summit in February 2006 at the Western Development Museum in Saskatoon where members from over 100 different organizations determined priorities, which eventually lead to the formation of Heritage Saskatchewan; more resources for capacity building; and eligibility review; a feasibility study, and subsequent launch of Creative Kids; an internal Human Resources study and staffing increases; constitutional changes to include the Districts for Sport, Culture and Recreation; the creation of Aboriginal Arts and Culture Leadership (AACL) and Métis Cultural Development Fund (MCDF) grant programs; work done by the First Nations and Métis Advisory Circle; the launch of the Municipal Cultural Engagement and Planning Grant; and Culture Days.

The Funding Review Implementation Strategy set a number of clear directions for the work of SaskCulture from its middle years to the present. For me, as CEO, looking back at that report is a reminder of the emphasis on diversity and inclusiveness, which was outlined right from the start in the organization's Constitution. Given where our organization, province and country are today, I would say SaskCulture got it right.



In the last six years, SaskCulture has placed more effort on its Diversity and Inclusiveness Strategy, initially called a Multiculturalism Strategy. The name was changed to ensure that the work of SaskCulture, and the name of the strategy, was inclusive of First Nations and Métis peoples, who, as the original peoples of the land, do not see themselves as part of multiculturalism.

Over the years, SaskCulture has made a major investment of time and resources to support diversity and inclusiveness in Saskatchewan. After implementing the Multicultural Initiatives Fund (MIF) in 1999, SaskCulture followed up with the Métis Cultural Development Fund (MCDF) in 2002 and the Aboriginal Arts and Cultural Leadership (AACL) Grant in 2008. Since its inception, SaskCulture's volunteer board has been inclusive of both First Nations and Métis members as well as those from other cultural backgrounds. For the past number of years, close to 45 per cent of SaskCulture's volunteer peer assessors have been of First Nations or Métis heritage.

The SaskCulture Board and staff work together at a facilitated retreat, held in October 2017.

SaskCulture has supported the majority of the 30 eligible cultural organizations (ECOs) in the development of their own diversity strategies. SaskCulture has also worked very closely with the Multicultural Council of Saskatchewan (MCoS) on a number of initiatives that support the participation of Saskatchewan's newcomer population in cultural activities throughout the province as well as work to dispel racism.

This past year, SaskCulture was pleased to be able to bring together several partners to host *Resilience and Respect: Canada 150 and Beyond*, thanks to funding from Canadian Heritage's Canada 150 Fund. Along with our project partners – the Buffalo People Arts Institute, Gabriel Dumont Institute, Saskatchewan Indigenous Cultural Centre, Saskatchewan Aboriginal Writers' Circle Inc., and Saskatchewan Arts Board – we were able to work together to deliver important and impactful cultural programming that highlighted the resilience of Indigenous peoples, cultures and languages. The project contributed to an ongoing journey - one that engages the spirit and strength of those working toward a new era in Saskatchewan.

These many different projects bring us to SaskCulture today. Over the course of the 20 years, SaskCulture (in *Lifecycles* terminology) has grown into a mature organization that is now looking at itself through the lens of 'rejuvenation'. As I noted, we have seen much success, but are still focused on all the work still to be done... to build and maintain a culturally vibrant Saskatchewan.

In closing, I want to thank the wonderful staff members, and the insightful and clever volunteers, past and present, I've worked with at SaskCulture and you, the members and stakeholders, for your ongoing support.

Respectfully submitted

Rose Gilks, CEO

STAFF



Diane Ell, Paul Gingras, Damon Badger Heit, Alejandra Coronel, Gloria Walsh



Shaunna Grandish, Dennis Garreck, Lorelie DeRoose, Rose Gilks, Angie Sawatzky, Shawn Bauche



Dominga Robinson, Shelley Fayant, Dean Kush, Nichole Williams, Christie McCulloch, Catherine Folstad



IN MEMORY OF JANICE KYLE- A LONG TIME MEMBER OF THE SASKCULTURE FAMILY

The SaskCulture family was very saddened at the sudden passing of long-time business administrator Janice Kyle on November 2, 2017, due to heart-related health issues, at only 56 years old.

Janice worked in a variety of businesses before finding her work family at SaskCulture where she was employed for 24 years in the capacity of Business Administrator. In her personal and professional life, Janice was a generous and giving person; someone both her family and friends as well as her work colleagues could always rely on. Janice will be remembered for her capacity in caring for others and her attention to detail as well as her sharp wit.



LaTonya McLean
(Left Oct. 2017)



Milena Dzordeski
(Term position until Sept. 2017)



Stephanie Houde (Oct. 2017 – April 2018)

SASKCULTURE HAS A VISION OF A

CULTURALLY VIBRANT SASKATCHEWAN



SASKCULTURE

MISSION:

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

SASKCULTURE

VISION:

A Culturally Vibrant Saskatchewan ...

- With a strong, thriving, cohesive cultural community;
- Where people value and support culture; and
- Where people's lives are strengthened and enriched through participation in diverse cultural experiences.

SASKCULTURE

VALUES:

- The diversity of the cultural community and its ability to provide a wide range of cultural experiences to the people of Saskatchewan;
- Accessibility, inclusiveness, equal opportunity and democratic processes;
- The diversity of the people of Saskatchewan;
- Cooperation and partnership between cultural organizations, and both the public and private sectors;
- The involvement and contributions of volunteers and cultural workers;
- Transparent and accountable funding adjudication mechanisms; and
- Effectiveness and efficiency in programs and services both within organizations and across the cultural community.

Photo by Kevin Hogarth.

1 INCREASED COMMUNITY ENGAGEMENT



Working Together to Help Children ACCESS CULTURAL ACTIVITIES



This year, Creative Kids partnered with the Dream Brokers to support cultural programs that would give even more children and youth a chance to access meaningful cultural experiences.

The Dream Brokers work in several community schools in Regina, Saskatoon, North Battleford, Yorkton and Prince Albert. This dedicated team of individuals aim to connect children to cultural, recreational and sports activities beyond those provided by the school.

According to Shawn Bauche, coordinator, Creative Kids, “the Dream Brokers help dozens of families apply to Creative Kids each year.” To help alleviate the high amount of applications that were adjudicated, Creative Kids put into place a special group activity application – one in September and the other in January – that was specifically tailored for the Dream Brokers. “The goal was to ensure that more Saskatchewan kids have the opportunity to connect with potentially life-changing arts and cultural activities that they want in their schools.”

Activities that the students participated in ranged from pottery, to dance and piano lessons, to theatre. Many of the activities — such as sewing, beading, traditional art, and tipi teachings – also connected the youth to Indigenous culture.

Stacey Laing, Dream Broker, Albert School in Regina, explains that she has always wanted to implement a sewing and beading program, one that families have been asking for since she started her position over four years ago. Her successful application now made it possible to offer this activity to students at the school.

“Many of our students don’t have access to teachings and supplies needed to learn traditional activities like beading and sewing,” she explains. “We are hoping this program will lead to also starting a pow wow troupe, a drum group and a parent and child activity group. The student’s confidence will increase greatly.”

Katie Pengilly, Dream Broker, Dr. Brass School in Yorkton, also agrees that creative activities can help a young person develop important life skills, such as self-confidence, public speaking, improvisation and an ability to get in touch with their creative side.

“I am confident that, with time in the theatre program, the students at Dr. Brass will have more self-worth leading to a change in behaviours, school attendance, and a recognizable increase in self-confidence,” she explains. “Students will feel accomplished with their work in the theatre class while facing their fears, thinking outside the box, and getting out of their comfort zones. The students will learn new games, which will make them feel special and proud to be part of the group.”

A total of 195 students received the valuable opportunity to participate in creative activities thanks to this funding, which saw \$25,000 allocated to the Dream Brokers group activity applications in 2017-18.

Bauche notes that, “Sometimes funding a group of children for an activity makes the most sense. The Dream Brokers submitted an impressive collection of applications and Creative Kids was really impressed with the scope and scale of the programs. It is obvious the Dream Brokers are listening closely to the students and looking for ways to provide engaging activities for them.”

Children work on creative projects as part of a Dream Brokers' program at Albert School in Regina. Photos courtesy of Stacey Laing.



“ I am confident that, with time in the theatre program, the students at Dr. Brass will have more self-worth leading to a change in behaviours, school attendance, and a recognizable increase in self-confidence. ”

– Katie Pengilly, Dream Broker

STRATEGIC PRIORITY ONE

1 INCREASED COMMUNITY ENGAGEMENT



Outreach MAKES A DIFFERENCE

Filling out a funding application should not be a difficult process, but it helps if applicants have a better understanding of how funders think. That's why SaskCulture staff spend time working with groups and organizations to help them reach positive outcomes.

“Many people have an idea, but they need to get the advice to move forward,” explains Damon Badger Heit, consultant, SaskCulture. “Even if it's not the organization's or community's first grant application, one phone call makes a difference.”



Applicants can contact SaskCulture program staff for a wide range of advice on how to navigate the granting process. They can speak with program staff to help determine which grant program best fits their project idea, to get advice on what type of information needs to be provided in the application to address the grant criteria, and to receive technical support if they require assistance using SaskCulture's Online Granting Platform (OGP).

Consultants have many examples of applicants who have either reached out for more information, or they have helped during outreach presentations. Badger Heit notes how a graduate student was able to access funding from the Aboriginal Arts and Culture Leadership grant to teach languages at the White Buffalo Youth Lodge. Consultant Dennis Garreck noted how meetings at the Saskatchewan Urban Municipalities Trade Show linked community leaders back to the Community Engagement and Planning Grant.

SaskCulture staff will speak with applicants over the phone, in-person meetings, or make presentations to larger groups when requested. Over the past year, SaskCulture consultants and grants administrators made an estimated 322 visits to community groups either presenting on SaskCulture services or speaking about resources available. An estimated 2,330 individuals attended SaskCulture's grant-writing workshops.

Consultant Dominga Robinson held numerous grant-writing workshops over the past year in communities around the province including northern Saskatchewan. "I've seen an improvement in the preparation, planning and data provided in grant applications submitted over the past year," she notes. "It seems to have a direct correlation to

applicants attending grant-writing workshops." This year, Robinson has held workshops in five communities — La Ronge, Buffalo Narrows, Saskatoon, Kiseby and Regina.

Museum Grant Program co-leads Angie Sawatzky and Catherine Folstad attended museum network meetings throughout the province prior to the first online deadline, providing extensive consultation on the grant criteria, as well as the OGP.

Connections with consultants and grants administrators may be one call or they could be conversations over a period of time that result in success for the community. Consultant Paul Gingras worked with several African groups over a number of years to bring together their partnership as the African-Canadian Cultural Resources Network, which currently receives funding from SaskCulture for various community initiatives. Supporting program linkages and partnerships is a common benefit of consultants' work in various communities.

SaskCulture never likes to turn down any eligible idea, but high levels of competition and funding available require adjudication, which rewards those that best meet the funding criteria. It is important for applicants to remember that due to these factors, unsuccessful applicants should not necessarily give up. Peer assessment panels spend time providing feedback that can help an applicant with their next applications. All applicants are also encouraged to speak with consultants, adjust accordingly and apply again, if able. Consultants can also help refer applicants to other funding resources in the province, if applicable.

Visit SaskCulture.ca to connect to a SaskCulture Consultant or Grants Administrator.

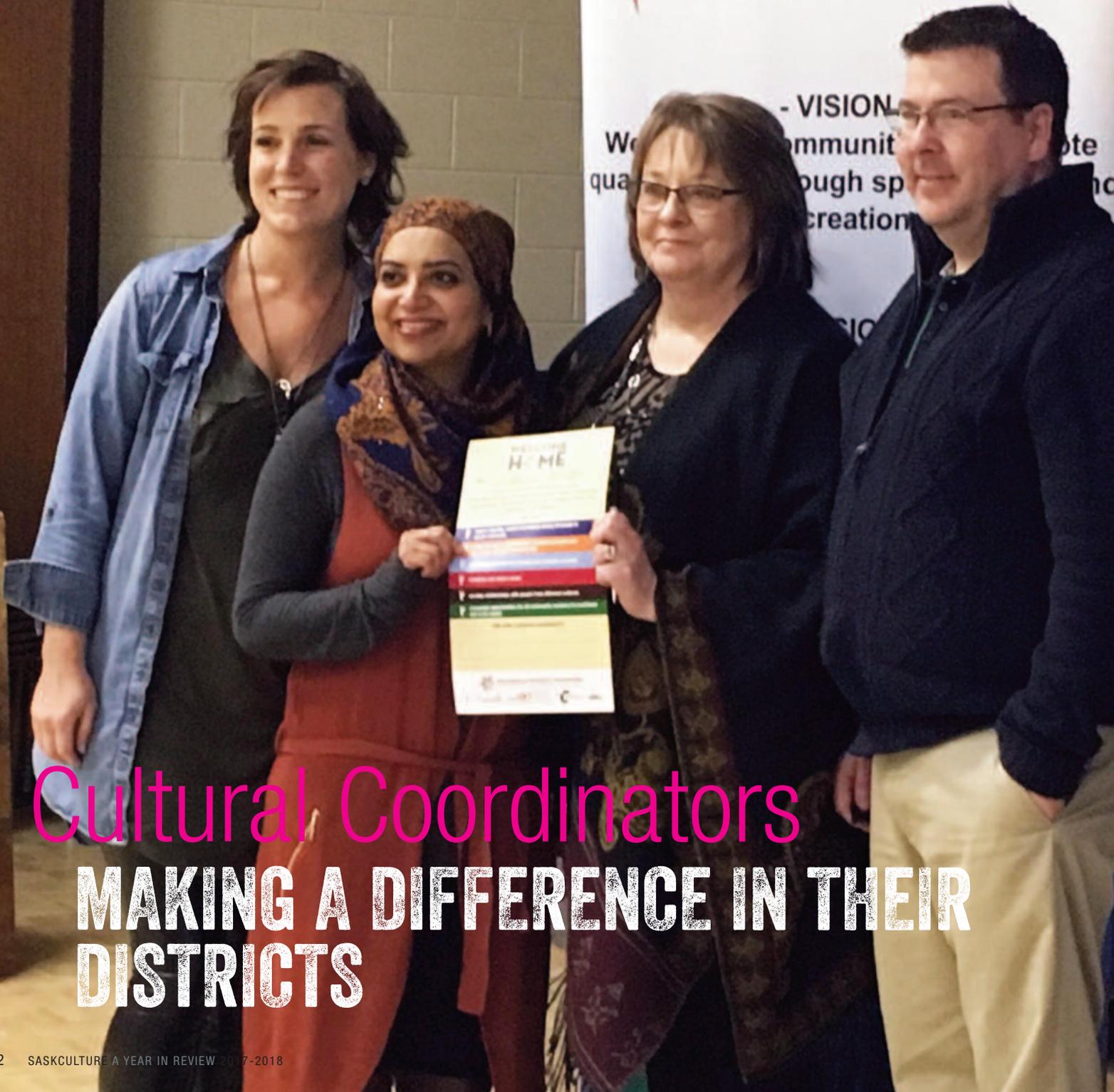
SaskCulture Consultants held numerous grant writing workshops across the province.

STRATEGIC PRIORITY ONE

1 INCREASED COMMUNITY ENGAGEMENT



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Cultural Coordinators MAKING A DIFFERENCE IN THEIR DISTRICTS

The District cultural coordinators are hard at work connecting their communities to cultural activities. Harmony Johnson-Harder is the Program Manager for Culture and Community Development for the Northern Sport, Culture and Recreation District (NSCRD). Throughout the year, she works on several projects that connect youth living in northern Saskatchewan to cultural activities so they can build valuable leadership skills.

NSCRD's biggest project is the Northern Spirits project, which involves the District inviting 75 Northern youth, who are interested in music, to participate in a three-day workshop to learn performance and producing skills. Afterwards, 25 of those youth are selected to work together and produce a showcase of their work.

"Some of the Northern Spirits alumni have said that the skills they gained from Northern Spirits have contributed to their success as young adults," says Johnson-Harder. "Adults have commented that youth who have attended Northern Spirits come back with a new level of confidence that they've never seen before. They take on more leadership roles within their school and communities because they have this confidence now."

The District also hosts the Northern Drama project in partnership with the Saskatchewan Drama Association (SDA). Students from northern schools work on plays coordinated by the SDA. The project wraps up each year with the youth showcasing their talent in the Northern Drama Festival.

"The North is full of culture. We cannot even tap into all the different levels of cultural programming happening in the North, but the [District] is very supportive of all initiatives and invites communities to connect with us to further develop," she notes.

Aileen Martin started as the community consultant at the Prairie Central District for Sport, Culture and Recreation (PCDSCR) a mere six months ago. Although Martin has been at her position for only a short time, she says she's already seen a great up-take in the programs in and around her District, where there appears to be a large interest in cultural activities.

"I wish there was a way to shout it from the roof tops to let everyone know about all the cool stuff our District and Saskatchewan has to offer," exclaims Martin.

Over the past year, the PCDSCR held many culturally-focused activities, which included: hosting a volunteer session on how to engage different generations at Manitou Beach (this took place during a blizzard so guests also were able to attend to an Organization of Saskatchewan Arts Councils concert at the famous Danceland Hall); offering community engagement development programs that helped Bulyea start up an afterschool 'Artsy Fartsy Kids Club', where local artists come together to teach elementary school students about the different kinds of art; and inviting the Multicultural Council of Saskatchewan to its "Hometown" Annual Cultural gathering to come and speak about its Welcoming and Inclusive Communities project.



(Previous page): The Multicultural Council of Saskatchewan spoke at PCDSCR's Annual Cultural Gathering. (Above): 'Artsy Fartsy Kids Club' in Bulyea. Photos courtesy of Aileen Martin.

The District also recently partnered with the Elbow Museum and Historical Society to hold a Kairos Blanket Exercise that saw a turnout of 29 participants. "All the attendees were so grateful that we brought it to the area. I hope activities like the Kairos Blanket Exercise get the conversation started with the Truth and Reconciliation Commission's Calls to Action," notes Martin.

She goes on to add, "We just need to plant a few seeds to start cultural activity growing in our rural communities."

District Culture Coordinators, which exist in the Northern and Prairie Central Districts, continue to be instrumental in supporting a wide range of cultural experiences in Saskatchewan. The Districts for Sport, Culture and Recreation receive funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

“ I wish there was a way to shout it from the roof tops to let everyone know about all the cool stuff our District and Saskatchewan has to offer. ”

- Aileen Martin, community consultant, PCDSCR

STRATEGIC PRIORITY ONE

1 INCREASED COMMUNITY ENGAGEMENT

Culture Days in Saskatchewan



INCREASING COMMUNITY ENGAGEMENT

In 2017, Culture Days had a big focus on “hands-on, interactive” cultural experiences, and many community organizers stepped up to offer meaningful activities that would leave a lasting impact with participants and communities alike.

Goodsoil, a first-time Culture Days community in the Rivers West District for Sport, Culture and Recreation, came on board as the result of SaskCulture’s new Culture Days Animateur pilot program. The program was designed to work with the Districts for Sport, Culture and Recreation to reach communities not previously engaged with Culture Days, while also providing outreach opportunities for SaskCulture’s program team.



Community tapestry made by 2017 Culture Days participants in Goodsoil.

“ The whole thing started with an inquiry from the community about Culture Days ... ”

- by Bonnie Mills Midgley



Participating Districts identified communities, made introductions and administered the funding SaskCulture provided for the program.

Goodsoil’s inaugural Culture Days event took place on September 30, 2017, and offered participants a chance to take part in activities like trapping and wildlife workshops, traditional children’s games, and wagon rides. The centrepiece, however, was a community tapestry project led by master spinner and fibre artist Kara Perpelitz. Kara worked with students and community participants to create a felted tapestry, which has been “on tour” since being completed. It was first displayed at the community nursing home before being moved to its current location at the school. The tapestry will move next to the Goodsoil Heritage Museum, where it will then be displayed.

According to Rivers West Community Development coordinator Bonnie Mills Midgley, the experience was gratifying from beginning to end.

Street chalk drawing engaged residents in Regina’s Cathedral area during 2017 Culture Days. Photo by Shawn Fulton.

"The whole thing started with an inquiry from the community about Culture Days and it just so happened that I learned about the Culture Days Animateur project right afterwards. It's pretty special to see something so wonderful come from a single inquiry!" Mills Midgely says that the event even garnered a Rivers West 2018 Volunteer Recognition Award for Culture – Event of the Year for the Goodsoil Heritage Museum, which hosted the event. She has another new community in mind for Culture Days 2018.

Across the province there were 314 Culture Days events held in 44 communities, engaging an estimated 27,500 people in arts and cultural activities. Most of the participating communities are longstanding Culture Days champions including the 12 that enjoy the distinction of having been involved since the beginning. There were also ten new

communities in 2017 (including Goodsoil). Seven made official proclamations and/or held flag-raising ceremonies to kick-off the Culture Days weekend and the Province of Saskatchewan again showed its continued support by declaring September 29, 30 and October 1, 2017, as Culture Days in Saskatchewan.

The Culture Days Funding Assistance program approved 17 of its 20 event applications, and 18 of its 20 hub applications for a total of \$85,000 in grants. In addition, SaskCulture provided Saskatchewan Libraries Association with a one-time sponsorship of \$1,000 in order to provide some Culture Days funds to libraries hosting activities. This was shared among 10 libraries for their respective Culture Days events.

For more information on Culture Days, visit www.culturedays.ca or follow on Facebook, Twitter or Instagram.



237 New
TWITTER
FOLLOWERS



2

First Nations

FLYING DUST FIRST NATION AND OKANESE FIRST NATION

HOSTED THEIR FIRST-EVER CULTURE DAYS ACTIVITIES



An estimated **314** REGISTERED ACTIVITIES



32% of activities involved multicultural or Indigenous
GROUPS/ACTIVITIES



Approximately **27,500** PARTICIPANTS ATTENDED



2 IMPROVED ACCESS THROUGH INCLUSIVITY



Resilience and Respect: CANADA 150 AND BEYOND

During Canada's sesquicentennial year, SaskCulture had the opportunity to work in a partnership to support the preservation of Indigenous languages, as well as building more meaningful, long-term relationships with Indigenous cultural organizations in the province.

Inspired by the Truth and Reconciliation Commission of Canada's Calls to Action, SaskCulture brought together project partners Buffalo People Arts Institute, Gabriel Dumont Institute (GDI), Saskatchewan Aboriginal Writers Circle Inc., Saskatchewan Indigenous Cultural Centre (SICC) and the Saskatchewan Arts Board, to deliver their own projects held in 2017 as part of *Resilience and Respect: Canada 150 and Beyond*. The *Resilience and Respect* projects were conducted with guidance and support by community members, Elders and many others, and supported with funding from Canadian Heritage's Canada 150 Fund.

The year-long *Resilience and Respect* project concluded with two gatherings hosted by SaskCulture. "Both gatherings, one in Saskatoon, and one in Regina, tied all of the projects together and shared and celebrated the experiences and outcomes from the past year," explains Damon Badger Heit, project coordinator and consultant for SaskCulture.

The gathering in Saskatoon, held on January 25-26, 2018, was held over two days that included time for partners to meet and share their experiences, as well as opportunities to share and connect with members of First Nations and Métis communities, provincial cultural organizations, schools, districts and municipalities.

"The partners meeting was a chance for everyone to debrief after an action-packed year with many profound moments and lessons for all who participated," notes Badger Heit.



On February 1-2, 2018, the second gathering for *Resilience and Respect*, held at the new *mâdawêyatitân* centre in North Central Regina, focused on the next generation of Indigenous cultural leaders, with Scott Collegiate students as the primary audience. Over the two days, all students participated in a myriad of workshops led by Indigenous Elders, artists and cultural workers who shared First Nations and Métis languages, traditions, storytelling, music and artistry. The evening's events, held in partnership with the annual *Sâkêwêwak* Aboriginal Storytellers Festival, promoted wider community engagement, and boasted more Indigenous creativity, talent and inspiration, featuring N'we Jinan and Patuanak youth, Bryden Gwiss Kiwenzie, See Monsters and DJ Shub, in addition to an intergenerational art project with author Harold Johnson and artist Harmony Johnson-Harder.

The gatherings brought together the *Resilience and Respect* project partners with the broader cultural community with a view to creating opportunities for partnership and growth, and supporting positive changes needed in Saskatchewan communities and cultural organizations, while underscoring the resilience of Indigenous peoples, cultures and languages.

The gathering in Saskatoon was the perfect opportunity to announce SaskCulture's new partnership with the Saskatchewan Indigenous Cultural Centre (SICC) to help support the delivery of the Aboriginal Languages Initiative grant, funded by Canadian Heritage.

According to Rose Gilks, CEO, SaskCulture, "This is an exciting time for SaskCulture. We are pleased to be working with SICC, which has a long history of working to preserve and protect First Nations languages and cultures. Combined with SaskCulture's funding expertise and infrastructure, this partnership will help support and reinvigorate First Nations cultures into the future."

On January 25, 2018, Wanda Wilson, Saskatchewan Indigenous Cultural Centre president and Rose Gilks, SaskCulture CEO signed a new partnership agreement to deliver funding from the Government of Canada's Aboriginal Languages Initiative.



On day two, the partners' project videos were premiered, followed by short presentations by each partner featuring highlights, achievements and plans for going forward. The audience was also introduced to staff from other organizations from around the province who are doing important work with Indigenous communities, including: File Hills Qu'Appelle Tribal Council; the Saskatoon Tribal Council; the Chief Poundmaker Museum; GDI; OUTSaskatoon; and the Gordon Tootoosis Nîkânîwin Theatre. It was an opportunity to hear about the important work they do in the areas of language and culture revitalization.



Previous page: *Resilience and Respect*: Canada 150 and Beyond partners and contributors. Back row, L-R: Eugene Arcand, Laura Rathgaber, Norman Fleury, Jeremy Morgan, Lorne Kequahtoway, Melody Wood, Damon Badger Heit, Dean Kush, Rita Bouvier, and Jay Kimball. Front row, L-R: Karon Shmon, Linda Young, Rose Gilks, Colleen Charlette, Wanda Wilson and Joely BigEagle-Kequahtoway.

2 IMPROVED ACCESS THROUGH INCLUSIVITY



Grant Connects Northern Saskatchewan Children to CIRCUS ARTS OPPORTUNITIES

Northern Saskatchewan children received the opportunity to join the circus thanks to an innovative program that connects kids to the circus arts.

Kindergarten to grade 5 students at Pinehouse Elementary school in Pinehouse, located a few hours north of Saskatoon, were treated to the craft of circus arts over a course of a week this past March. *Circus and Magic Partnership (CAMP)* is a popular and successful program originally created in Winnipeg that connected underserved and at-risk youth with arts activities. The Northern Saskatchewan International Children's Festival partnered with CAMP to bring The Northern Circus Camp to youth thanks to funding from the Cameco Creative Kids Northern Cultural Fund (CCKNCF).

The Northern Circus Camp included six different professional circus and arts practitioners, who taught skills, such as: juggling, stilt walking, hula hooping, flower sticks and unicycling. The artists spent a week in the

community and worked with the children throughout the week. During the week, the 167 participating students tried different activities. By mid-week they chose the one they would like to perform in front of an audience. On the last day, all of the participating students presented a performance for family and community members that demonstrated some of the skills that they learned.

"The show was amazing," says Blayne Bird, a juggler and unicycle performer, who was one of the circus arts instructors who spent the week teaching the children the art of circus magic.

According to Bird, the kids received the opportunity to discover new skills that they otherwise wouldn't have had the chance to learn. "The kids loved learning new skills. Different skills meant a different challenge for the kids," he adds.

The circus equipment was left in the community after the program ended, so students could continue to improve their skills. A teacher was



Cameco Cameco Creative Kids Northern Cultural Fund

creative Kids

also trained on how to safely use and maintain the equipment, in order to ensure that it remains accessible to the students.

“The kids gain so much confidence in themselves through circus arts. They realize things that are fun are also challenging, as are many things in life,” he adds. “Circus arts also brings out a different side of the children, as it’s fun and not competitive.”

Cameco provided \$90,000 over three years to Creative Kids for the Cameco Creative Kids Northern Cultural Fund. Now, in its third year, the fund continued to be administered through SaskCulture to help Northern Saskatchewan communities start or expand artistic and cultural programs.



Children at Pinehouse Elementary School have fun learning circus arts thanks to an innovative partnership. Photos courtesy of the Northern Saskatchewan International Children’s Festival.



“ The kids gain so much confidence in themselves through circus arts. They realize things that are fun are also challenging, as are many things in life. Circus arts also brings out a different side of the children, as it’s fun and not competitive. ”

- Blayne Bird, Circus Artist



2 IMPROVED ACCESS THROUGH INCLUSIVITY

Intercultural Development Inventory (IDI) MAKES A DIFFERENCE



Photo by Kevin Hogarth.

To be effective in reaching out to diverse cultural groups, leaders should begin with a solid understanding of their own cultural orientations. SaskCulture connected with leaders of the Intercultural Development Inventory (IDI) method to learn how to help generate personal cultural competency assessments that can be used by individuals and organizations to guide conversations and future training.

The Intercultural Development Inventory, or IDI, is a measure of an individuals' competence or ability to comprehend and deal with cultural differences. The Inventory is made up of a 50-question assessment that generally takes about 30 minutes for an individual to complete. The results are tabulated and shared with individuals privately so they can make their own personal intercultural learning plans.

“Because we work within a diverse cultural environment at SaskCulture, the Intercultural Development Inventory was very useful in providing staff members with a greater understanding of their actual orientation to cultural differences and similarities, compared to what they perceived it to be,” explains Rose Gilks, CEO, SaskCulture. ”

“It was an eye-opener to see where we fell on the continuum, and opened the door to many interesting conversations on how we could build our understanding even further. All SaskCulture board members also completed the IDI,” she adds.

According to the IDI, LLC, the company which created the inventory, the more experience an individual has with working across cultures, the more likely they will successfully work with people from various cultural backgrounds and avoid frustrations and misunderstandings.

SaskCulture consultants are licensed to present and provide assessments on the Intercultural Development Inventory and continue to encourage members of the cultural community to make the assessments part of their diversity planning.

SASKCULTURE:

20 YEARS AND GROWING

A Brief History

THE FORMATION OF SASKCULTURE

SaskCulture started as a concept that emerged from a great deal of dialogue in the cultural community. It was not a sudden revelation or a knee-jerk reaction. Rather, SaskCulture was a compilation of hopes and dreams from community-minded people who wanted the best for Saskatchewan and its arts and culture sectors.

Prior to SaskCulture, the Saskatchewan Council of Cultural Organizations (SCCO) served, from 1980 to 1997, as an umbrella organization for culture in the province, responsible for the distribution of Culture Section funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. SCCO brought together many different groups in the cultural sector, representing both the volunteer and professional cultural organizations. However, it was primarily responsible for supporting the interests of 30 provincial cultural organizations, commonly referred to at the time as PCOs.

Realizing the benefits of the lottery-run system, the provincial government handed over more funding responsibilities to SCCO. From 1991 to 1993, SCCO was tasked with funding 30 cultural organizations, along with the Saskatchewan Arts Board, the Saskatchewan Heritage Foundation, SaskFilm and the Mackenzie Art Gallery, from the Culture Section of the Trust Fund. Unfortunately, the licence fee was high and lottery dollars were tight. This led the cultural community into extensive discussions on a better system for funding culture. Although it pulled funding responsibility for several of these organizations back into government, the government encouraged the community to continue the discussion and focus on an organization that would meet the needs going forward.

After many task force reports, meetings, consultations – which included many great arguments and visionary solutions – as well as some major delays due to changes in government policy, the idea of SaskCulture emerged. Members elected to go forward with the new organization at the SCCO annual general meeting in October 1997. And, SaskCulture came into full operation as a provincial cultural organization in 1998. The next 20 years would see major results!



Photos by Kevin Hogarth and the Saskatchewan Arts Board.



SaskCulture officially becomes an organization with a new look and new mandate

Membership survey and membership drive conducted

Initial protocol agreement between SaskCulture and SAB re: arts funding & first joint MLA reception

Trust handbook revised and compensation study for the PCO community completed



3-year Lottery licence agreement signed – 9.5% licence fee

Culture Builds Community campaign launched

Saskatchewan Arts Alliance takes on the first Community of Interest role

Provincial Cultural Tourism Advisory Council established with SaskCulture as an active partner

Heritage community representatives come together to discuss the groundwork for a heritage community of interest



3-year Lottery licence agreement signed – maintained 9.5% licence fee

IN:culture TV program launched by SaskCulture in partnership with SCN

MCoS takes on the Secretariat role for a Multicultural Community of Interest

Review of Cultural Assistance Program completed and program revised



Three-year licence agreement amended with the licence fee reduced from 9.5 to 5% enabling the Culture Section to maintain the previous year's funding levels

Review of the region and zone community delivery system launched by lottery partners

First Nations and Métis Cultural Advisory Circle established



Launch of Aboriginal Arts and Culture Leadership Grant

New First Nations and Métis Coordinator hired

Creative Cities concept grows in popularity with support for speakers at SUMA and a cultural mapping project in Saskatoon

Five cultural industry organizations previously supported by Culture Section moved to General Revenue Fund through the SAB

1997-98

1999



Multicultural Initiatives Fund launched

Funding review of Saskatchewan museums completed

Saskatchewan Sectorial Council for Culture (SSCC) finds a home within SaskCulture

Flatland Culture Goes Global: a cultural export forum partnership initiative takes place

2000

2001

First provincial Heritage forum held and in-house heritage committee (Community of Interest mechanism) established

Cultural Tourism Task team holds cultural tourism symposium

Aboriginal Funding Review with tri-global partners commences

Launch of Events... Saskatchewan: a partnership of Sask Sport, SaskCulture, SPRA and the Anniversaries Secretariat

2002

Job gallery launched on website

Métis Cultural Development Fund launched

RespectEd launched in partnership with Sask Sport, SPRA and Red Cross

Centennial Student Employment Program launched and administered by SaskCulture with funding from CIF Secretariat

2003

2004



Heritage Market Study supported

Lottery funding levels lower than anticipated so lottery partner organizations began a dialogue with government about reducing the licence fee

Government cutbacks led to the funding of Saskatchewan Heritage Foundation from the Culture Section of the Trust

Funding Review plans announced

Hiring of first Aboriginal Initiatives Coordinator and subsequent meetings with individuals from the aboriginal cultural community

2005

2006



New 3-year lottery licence agreement signed – 3% licence fee

SaskCulture hosts Funding Review Summit in Saskatoon

Lottery partners proceed with the merging of regional recreation associations and sport zones into Districts for Sport, Culture and Recreation

2007

20 YEARS AN



Funding Review Implementation Strategy report released and leads to significant changes to funding delivery for the culture section, including: all eligible arts organizations to be adjudicated by the SAB; festivals and media arts grant programs delivered, through contractual arrangement, by SAB;

Museum Grant program and Métis Cultural Development Fund now delivered in-house; and the launch of a Capacity Building Grant Program;

Creation of Heritage Saskatchewan approved



First Culture Days held in Saskatchewan

Creative Kids officially launched

First issue of *Engage* magazine

Increased capacity to serve the cultural community as a result of internal Human Resource audit



Aboriginal Friendship Centres of Saskatchewan added onto Eligibility List

Annual Global Funding processes updated

Increased focus on technology – website renewal and early phases of development of the Online Granting Platform



Truth and Reconciliation Commission report begins to inform SaskCulture's work

Increased focus on community outreach

Creative Kids partners with Cameco to offer new northern funding program

Online Grant Platform launched

Living Heritage focus brought to Culture Days by Community Engagement Animateur



Canada 150 project: *Resilience and Respect*

Benefits of Nonprofit *Lifecycles* training introduced to community

2008

2009



First 5-year lottery licence agreement signed – 3.75% licence fee

Amalgamation of Districts complete – Districts become voting members

Heritage Community of Interest Committee become first Board of newly incorporated Heritage Saskatchewan

2010

2011

Municipal Cultural Engagement and Planning Grant launched

Fundraising commences for Creative Kids

Saskatchewan Lotteries Trust Fund has unprecedented growth – more funding available

Four Culture Days Animateurs hired to animate the weekend

2012



Adjudication Review leads to significant increase in Indigenous volunteer peer assessors

Summer Music Camp held in partnership with music ECOs and Dream Brokers

2013

2014



New five-year lottery licence signed with 3.5% licence fee

Increased focus on Diversity and Inclusiveness strategy – Organizational diversity planning initiative begins

Launch of new web-sites for SaskCulture and Creative Kids

Creative Mayhem and RCMP Charity Gala raise funds for Creative Kids

Government of Saskatchewan's Main Street program administered by SaskCulture

2015

2016



Creative Kids Canada Inc. becomes federally registered charity

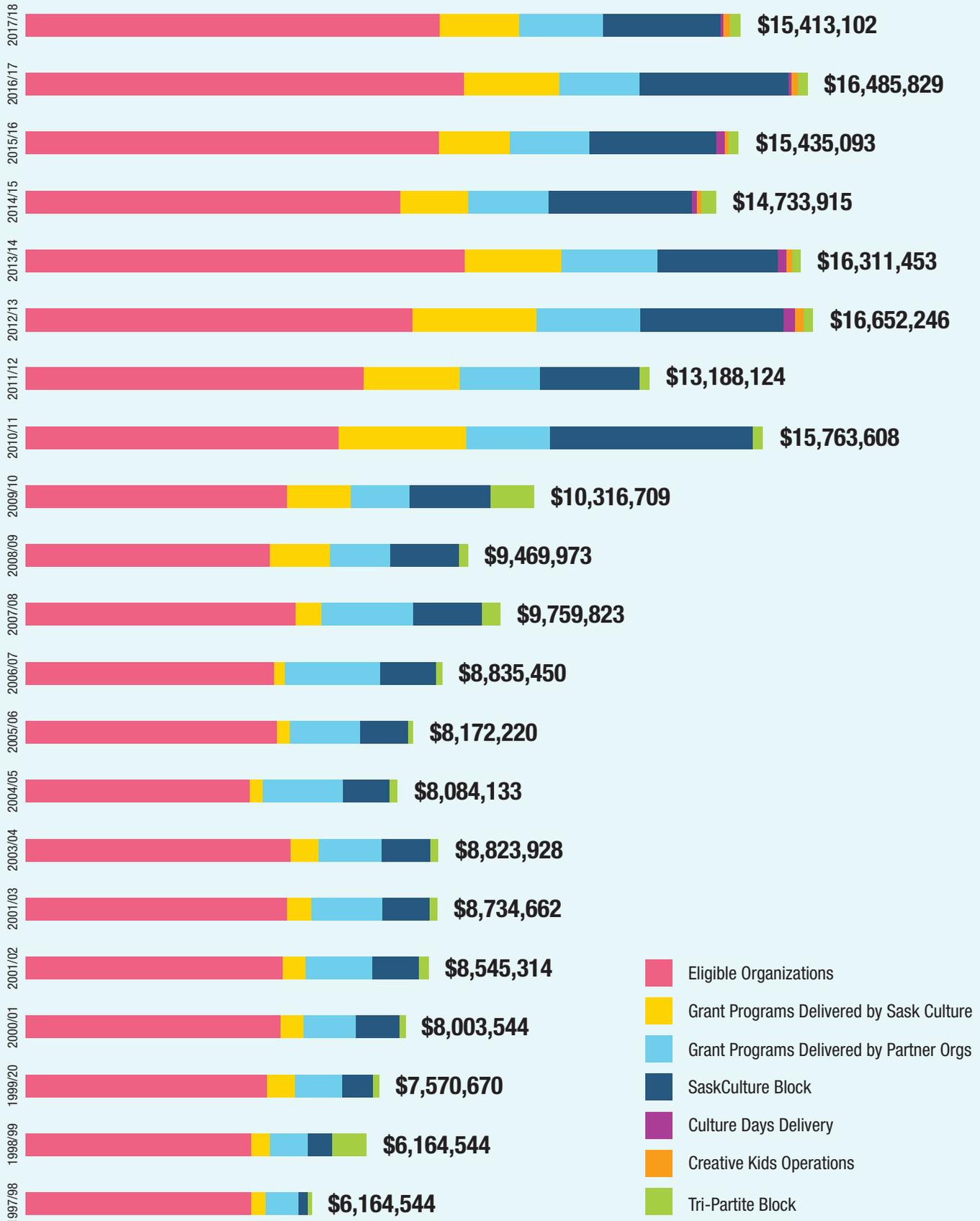
BRIDGES AND INVOLVE programs provide opportunities for increased partnerships, inclusion and diversity

110 Museums apply for funding using the online application process

Community Engagement Animateurs promote Indigenous cultural engagement

2017-18

20 Year Comparison



2 IMPROVED ACCESS THROUGH INCLUSIVITY

OSAC Showcasing

DIVERSITY AND ENCOURAGING INCLUSIVENESS



A recent hoop dancing and hip hop tour is but one of the many ways the Organization of Saskatchewan Arts Councils (OSAC) is helping to encourage its audiences, as well as its membership, to create a welcoming environment for Indigenous peoples and new Canadians in Saskatchewan communities.

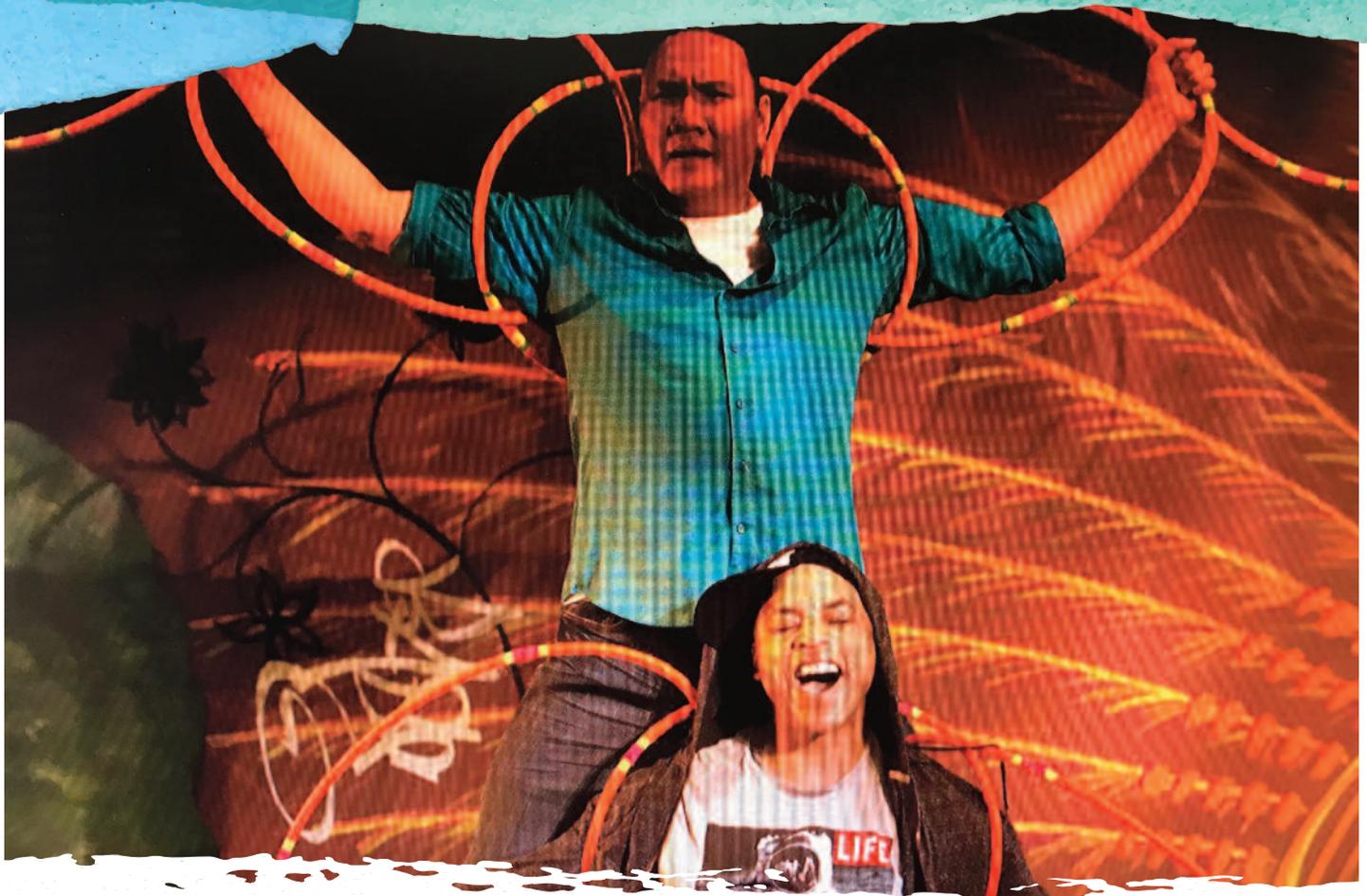
As one of the many eligible organizations working on organizational diversity plans, OSAC has not only completed a diversity plan, but has been hard at work with workshops for member arts councils, as well as lining up community performances and exhibitions that showcase the diversity of the province and country. Its recent tour of Hip Hop Hoop Dance featuring Terrance Littleton and Chancz Perry has already toured to over 32 schools, reaching over 8,400 students in 28 communities in southern Saskatchewan, with a message about the similarities between Indigenous hoop dancing and North American hip hop culture.

"It was important for OSAC to provide opportunities for the community to build their understanding of the diversity in this province, and how community groups must change to ensure they are being as inclusive as possible," explains Kevin Korchinski, executive director, OSAC. "This performance was very well-received by students and teachers as an interactive opportunity to share cross-cultural messages that connect with a variety of age groups. The performance shows how a clash of cultures can turn into respect for culture. We were also able to reach schools that had not been reached before, including some on reserve."

While OSAC has always featured a diverse line-up as part of its touring arts program, extra effort has gone into nurturing new artists who are showcasing diversity, such as Terrance and Chancz, and to encourage them to apply. According to Marianne Woods, performing arts coordinator - school tours, OSAC, "A number of different people saw the potential of this show and these artists. Terrance has a very gentle way of teaching, and both he and Chancz were able to share the similarities

STRATEGIC PRIORITY TWO

2 IMPROVED ACCESS THROUGH INCLUSIVITY



of their cultures and the experiences as a result of colonialization.” Their work was originally established for Ranch Erhlo, but went on to be part of a Live Arts Broadcast in Blaine Lake, and performed at Globe Theatre as part of its Sandbox Series.

Besides offering shows that reflect provincial diversity, OSAC’s diversity plan also includes its Spark and Inspire programs that serve to create youth mentorships and be inclusive of the diversity of the next generation of artists. As well as work to increase awareness among its members and juries at this past year’s Showcase 2017, OSAC hosted a presentation by Lyndon Linklater, from the Office of the Treaty Commissioner, as well as a workshop by Risa Payant of Common Weal on newcomers in communities. Since working on its diversity plan, OSAC has also formed a Diversity Committee, which includes staff, board and other volunteers. Korchinski adds, “There is a growing interest in ensuring programming helps build cultural connections and inclusiveness.”

For the past three years, SaskCulture has been supporting diversity planning for organizations that receive Annual Global Funding. After

participating in diversity planning sessions, many of these organizations have developed diversity plans and programming that helps ensure they are more inclusive.

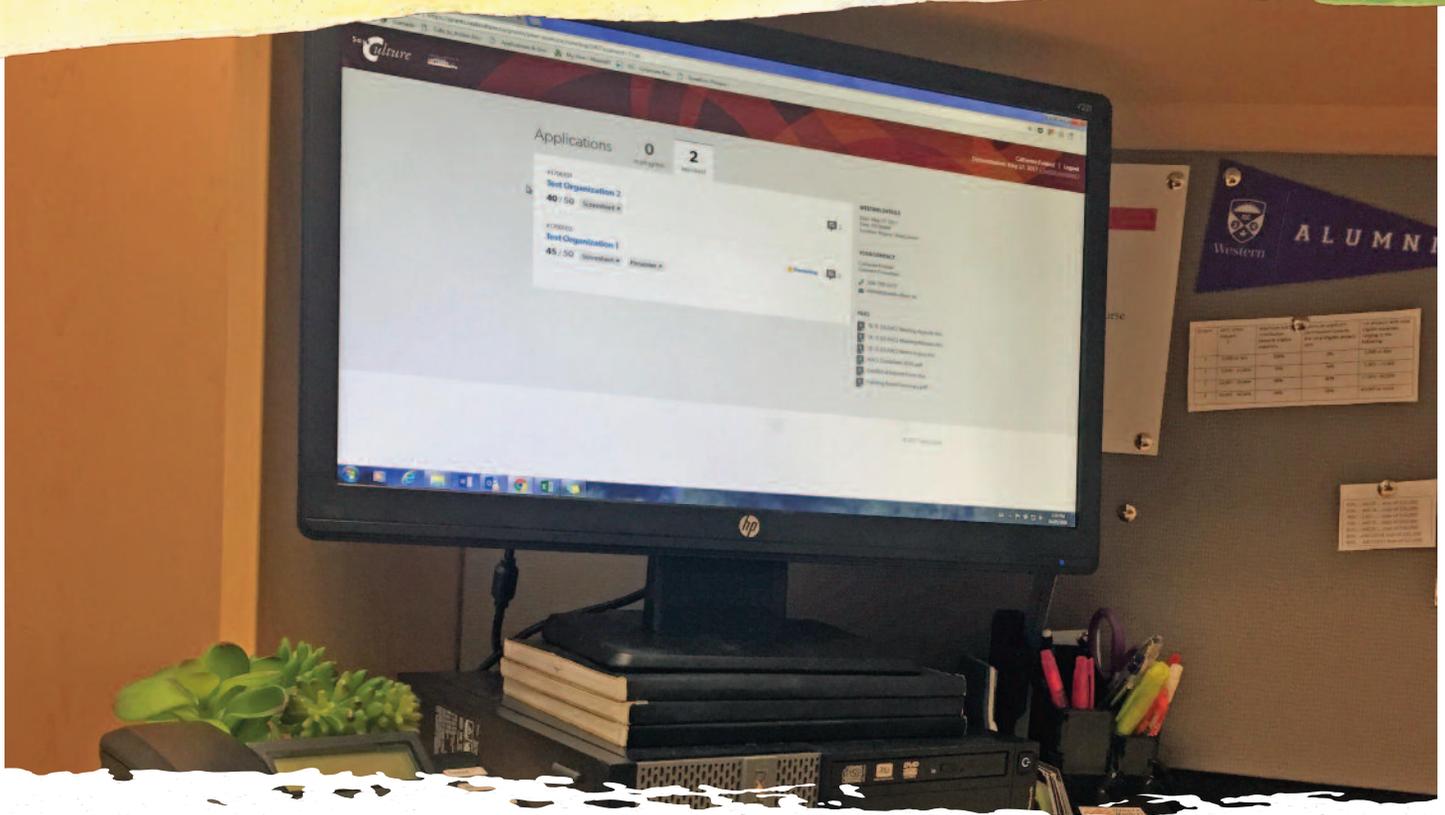
“ It was important for OSAC to provide opportunities for the community to build their understanding of the diversity in this province and how community groups must change to ensure they are being as inclusive as possible. ”

– Kevin Korchinski, executive director, OSAC

The show, created by world champion hoop dancer, Terrance Littlelent, from Kawacatoose Cree Nation, and award-winning, interdisciplinary artist Chancz Perry, is described as a cross cultural fusion of First Nation dance and North American Hip Hop.

Photos courtesy of OSAC.

3 NURTURING LEARNING AND INNOVATION



Assessor Portal Increases Consistency and PROVIDES EASIER ACCESS

Grant assessors will no longer receive boxes of paper grant applications in the mail, or have to sift through endless application pages on a memory stick. Instead, they can simply log into the new online Assessor Portal to review applications – the latest update to SaskCulture’s Online Grant Platform (OGP).

In spring 2017, peer assessors for grant adjudications of Aboriginal Arts and Culture Leadership, Métis Cultural Development Fund and Culture Days grant programs, all had their first experience with the new online Assessor Portal. SaskCulture’s funding assessment panels (juries) review approximately 10 to 30 grant applications per grant deadline. Now, assessors can review all grants online prior to the adjudication meeting.

“Reviewing grant applications can be a big task for peer assessors, so creating a user-friendly experience was important to SaskCulture,” explains Catherine Folstad, grants administrator, SaskCulture. “The online system helps manage the review process by ensuring consistency of grant application data, offering easy to access

attachments, keeping track of scores and feedback, adding up overall assessments and monitoring progress.”

The new system saves time and money, and the grant assessors seem to like the change. “So far the assessors really like the fact that they can see the applications exactly as they were submitted, including attachments,” adds Folstad, “And that they can access the applications from anywhere on a desktop, laptop or even a mobile phone, if needed.”

One assessor noted, “I enjoyed using the new online platform - it was easy to get the hang of it. Thank you for the opportunity to assess - it is a very rewarding experience and neat to learn about the initiatives that communities are trying to do to enhance culture.”

The Assessor Portal has made the process more efficient, accessible and reliable than the mail and courier systems of the past and is currently being set up for the Annual Global Funding assessments needed next year.

3 NURTURING LEARNING AND INNOVATION



Introducing Nonprofit LIFECYCLES TO THE COMMUNITY

All organizations move through different stages of development – which can be referred to as their “lifecycles”. Understanding where their organization lies in its lifecycle can help boards and staff address needs and better determine a successful future.

In 2017, SaskCulture opened the door to a new partnership with the Nonprofit Lifecycles Institute to help share the *Lifecycles* framework with cultural groups in Saskatchewan. SaskCulture became a licensee in order to offer the framework more widely to cultural organizations in the province.

By 2018, SaskCulture had set up a ‘cohort’ of four cultural organizations working on *Lifecycles* assessment and long-term goals.

“We provided the opportunity for several different cultural organizations to immerse themselves in *Lifecycles* and complete the self-assessment process,” explains Dennis Garreck, consultant, SaskCulture. “The framework helps organizations understand their current challenges, as well as opportunities for development.”

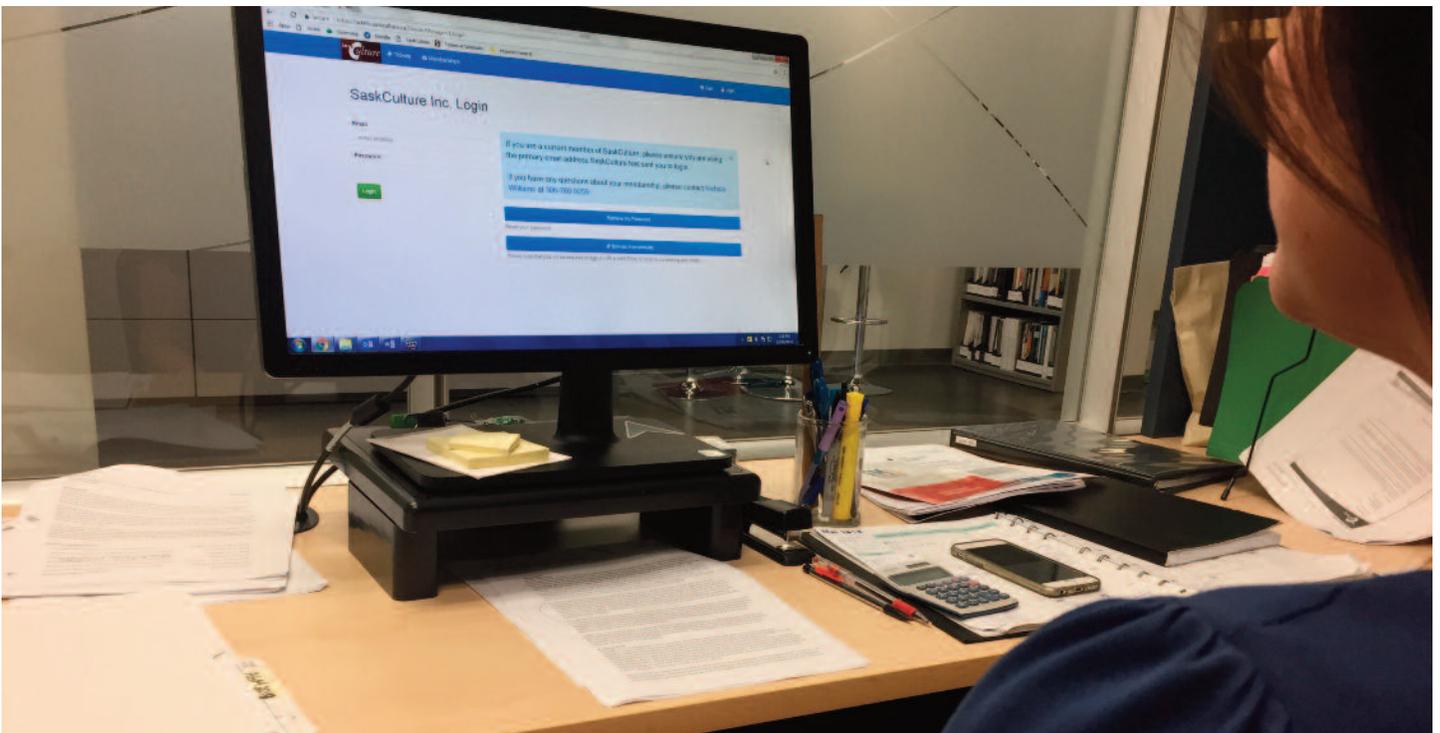
Founder of the Nonprofit Lifecycles framework, Susan Kenny Stevens Ph.D. and her colleague visited the province several times to share the concept with leaders and interested consultants. In her book, *Nonprofit Lifecycles: Stage-based Wisdom for Nonprofit Capacity* (updated in 2008), Kenny Stevens outlines the *Lifecycles* concept and its framework, which is designed to assess a non-profit organization’s health and capacity as it moves through the stages of development: idea, start-up, growth, maturity, decline and turnaround and in some cases, terminal.

“As part of the process, organizations are directed to focus on balancing capacity areas, or “table legs”, adds Garreck, “which includes governance, management, administrative systems and financial resources, to support a non-profit’s programs and mission. The information gained can be used to help support organizational planning and capacity building efforts.”

If you are interested in finding out more about how SaskCulture is supporting the Nonprofit *Lifecycles* approach in Saskatchewan, contact Dennis Garreck, outreach consultant, SaskCulture, dgarreck@saskculture.ca or 306-780-9265.

Susan Kenny Stevens presented the *Lifecycles* concept at the 2017 SaskCulture AGM

Data Transfer to Theatre Manager HELPS BUILD BETTER CONNECTIONS



Maintaining strong connections with members, partners, applicants, funded groups, event participants and donors is important to SaskCulture. The organization communicates with hundreds of individuals each month and required a database that would enable ease of communication for a variety of needs.

With the update to its Online Grant Platform (OGP), completed in 2016, SaskCulture also ventured into a new partnership with Arts Management Systems to use Theatre Manager to manage its rapidly growing databases. Theatre Manager is a robust multi-user patron-based computer database system, often used by theatres, that helps retain and support patron records for multiple projects and connections to the organization.

“The move to Theatre Manager has helped us improve services to our members, donors and others,” explains Nichole Williams, executive assistant, leading the work with Theatre Manager at SaskCulture.

In 2017, Theatre Manager enabled SaskCulture to better manage its member renewal process. Members are now able to create their own

accounts and log in themselves to update their member records or make payments. In addition, SaskCulture was able to bring all of the charity functions for Creative Kids, which were previously handled by the Give Kids a Chance Inc. charity, in-house. The new Creative Kids outlet enabled SaskCulture to more effectively manage donor information and handle all tax receipting for the charity.

Theatre Manager has also made event management much easier. SaskCulture or Creative Kids events can now take registrations and payments online. These upgrades add efficiencies and free up staff time to focus on other areas of event management.

Next steps for the upcoming year will be to synchronize SaskCulture’s current database with contacts that come in through the Online Grant Program (OGP) creating a unified system of communication aimed at benefiting users.

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 Audit Committee, which is appointed by the Board, is comprised of directors and other community volunteers who review the financial statements in detail with management and report to the Board prior to their approval of the financial statements for publication. The Audit Committee 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 Audit Committee and management to discuss their audit findings.

May 15, 2018



Rose Gilks
Chief Executive Officer

INDEPENDENT AUDITORS' REPORT

To the Members of SaskCulture Inc.:

The accompanying summary financial statements, which comprise the summary statement of financial position as at March 31, 2018, and summary statement of operations for the year then ended, are derived from the complete financial statements of SaskCulture Inc. as at and for the year ended March 31, 2018. We expressed an unmodified opinion on those financial statements in our audit report dated May 15, 2018.

These summary financial statements do not contain all the disclosures required by Canadian accounting standards for not-for-profit organizations. Reading the summary financial statements, therefore, is not a substitute for reading the audited financial statements of SaskCulture Inc. For more information on the Organizations's financial position, results of operations and cash flows, reference should be made to the related complete financial statements.

Management's Responsibility for the Summary Financial Statements

The fair summarization of the complete financial statements is the responsibility of management.

Auditor's Responsibility

Our responsibility is to express an opinion on the summary financial statements based on our procedures, which were conducted in accordance with Canadian Auditing Standards (CAS 810), "Engagements to Report on Summary Financial Statements."

Opinion

In our opinion, the summary financial statements derived from the audited financial statements of SaskCulture Inc. as at and for the year ended March 31, 2018 are a fair summary of those financial statements, in accordance with Canadian accounting standards for not-for-profit organizations.

Regina, Saskatchewan
May 15, 2018



Chartered Professional Accountants

SASKCULTURE INC.

SUMMARY STATEMENT OF FINANCIAL POSITION As at March 31, 2018

	March 31, 2018	March 31, 2017
Assets		
Cash and short-term investments	1,640,443	1,339,255
Accounts receivable	37,744	72,554
Prepaid expenses and deposits	19,772	4,091
GST receivable	16,152	-
	1,714,111	1,415,900
Intangible assets	259,111	276,847
Capital assets	234,695	274,966
	2,207,917	1,967,713
Liabilities		
Accounts payable and accruals	61,379	128,187
Due to Saskatchewan Lotteries Trust Fund - Operations	21,854	23,884
Due to Saskatchewan Lotteries Trust - Programs	164,550	204,359
Holdbacks payable	911,583	500,947
Deferred revenue	15,000	80,262
Current portion of lease inducements	27,956	27,956
	1,202,322	965,595
Lease inducements	42,883	70,839
	1,245,205	1,036,434
Net Assets		
Invested in capital and intangible assets	493,807	551,813
Unrestricted	468,905	379,466
	962,712	931,279
	2,207,917	1,967,713

SASKCULTURE INC.

SUMMARY STATEMENT OF OPERATIONS For the year ended March 31, 2018

	March 31, 2018	March 31, 2017
Revenue		
Grants from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation	7,578,189	7,652,752
Grants - other	291,105	30,518
Self-generated	86,486	95,382
	7,955,780	7,778,652
Expenses		
Operations	2,522,828	3,103,478
Program initiatives	5,401,516	4,766,949
	7,924,344	7,870,427
Excess (deficiency) of revenue over expenses	31,436	(91,775)

Detailed financial statements are available on request.



Director



Director

BOARDS & COMMITTEES

BOARD OF DIRECTORS

Joanne McDonald, President
 Sekwun Ahenakew, Director
 Shakeel Akhtar, Director
 Pratyush Das, Director
 Pat Grayston, Past President
 Adrian Halter, Director
 Sheryl Kimbley, Director
 Gwen Machnee, Director
 James Rose, Vice-President
 Lauren Stead, Director

BOARD COMMITTEES

Eligibility Committee

James Rose, Chair
 Pratyush Das
 Gwen Machnee
 Pat Grayston, Past President
 James Ingold, Past President
 Jan Seibel, Past President

Nomination Committee

Pat Grayston, Chair
 Sheryl Kimbley, *(demonstrated knowledge of Indigenous culture)*
 Lauren Stead, *(demonstrated knowledge of heritage)*
 Renu Kapoor, *(demonstrated knowledge of multiculturalism)*
 Marcia McLean, *(demonstrated knowledge of arts)*

CEO Review & Succession Planning Committee

Joanne McDonald, Chair
 Shakeel Akhtar
 Pat Grayston, Past President
 Gwen Machnee

Constitutional Review Committee

Joanne McDonald, Chair
 Pratyush Das
 James Rose
 James Ingold, Past President
 Ann Kipling Brown, Past President
 Jan Seibel, Past President

Saskatchewan Lotteries Trust Fund for Sport, Culture & Recreation

Pat Grayston

Audit Committee

Adrian Halter
 James Rose
 Lauren Stead

Saskatchewan Lotteries Community Grant Program & Community Development Fund

Adrian Halter
 Joanne McDonald

Strategic Committee for Sport, Culture & Recreation Districts

Pat Grayston

PEER ASSESSORS

2017 - 2018 Assessors

Amber Andersen
 Jennie Baginski
 Gwen Bear
 Joely BigEagle-Kequahtoway
 Laura Burnoff
 Wilfred Burton
 Mark Calette
 Vickie Clarke
 Audrey Dreaver
 Jennifer Fitzpatrick
 Kristen Friday
 Cory Generoux
 Joni Hagen
 Tara-Leigh Heslip
 Ira Horse
 Danielle Jeancart
 Trish Lafontaine
 Modeste McKenzie
 Michelle McMillan
 Reggie Newkirk
 Risa Payant
 Audrey Price
 Celina Quewezance
 Calvin Racette
 Carmen Robertson
 Gerry Ruecker

Ashely Shaw
 Kam Teo
 Eagleclaw Thom
 Tammy Vallee
 Mei Shan Wan
 Lisa Washington
 Kevin Wesaquate
 Frances Westlund
 Cathy Wheaton
 Getachew Woldeyus
 Melody Wood

CREATIVE KIDS COMMITTEES

Provincial Advisory Committee

David Millar, Chair
 James Ingold
 Michael Jones
 Reggie Newkirk
 Peter Sametz
 Jan Seibel

Provincial Adjudication Jury

Lori Evert
 Kerri Hill
 Lindsay Manko Bauche
 Dave Roman
 Catherine Tomczak
 Janine Windolph

Battlefords

Siobahn Gormely, Chair
 Elaine Poirier
 Cindy Tymoruski
 Kerilyn Voigt

Big River

Paulette Atchison, Chair
 Carla Chadwick
 Mila Pisz
 Charlene Puddicombe

Kindersley

Mei Shan Wan, Chair
 Devon Coles
 Lindsay Johnson
 Hannah Townsend
 Pam Sawatzky
 Melanie Ward
 Michelle McMillan, Admin

Lakeland

Erin Standish, Chair
 Cheryl Bauer Hyde
 Erica Cochrane
 Marion Conway
 Brandi Moskal
 Melissa Sisson
 Crystal Clarke, Admin Support
 Judy MacLeod Campbell, Admin Support

Regina

Michelle Carr
 Jessica Elsaesser
 Don List
 Alice Samkoe
 Anthony Yu

Saskatoon

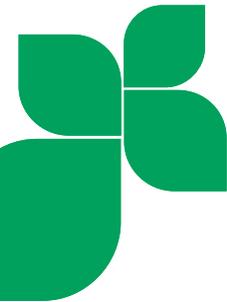
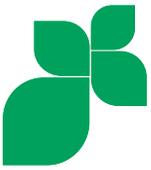
Seth Armstrong
 Kevin Grevia
 Jody Hobday-Kusch
 Danielle Hoffart
 Jacquie Thomarat
 Tracy Chudy, Admin Support
 Lauren Oleniuk, Admin Support

Shaunavon

Cathy Smith, Chair
 Faye Anderson
 Anne Bennett
 Vivienne MacNeil
 Linda Pomeroy
 Wendy Thienes

Regina Fundraising Committee

Sarah Freitag
 Carrie Hackel
 Jaime Leonard
 Stephanie MacKnight
 Megan McCormick
 Lisa McIntyre
 Léa Prpick
 Catherine Ready



Photos by Kevin Hogarth and Shawn Fulton.

Saskatchewan Lotteries
Trust Fund for

Sport, Culture and Recreation

Culture Section

2017 - 2018 Fiscal Year

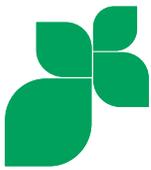
Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation

Saskatchewan Lotteries is an important fundraiser for more than 12,000 sport, culture and recreation groups in the province. It 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 Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Established in 1974, the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation is a unique partnership of SaskCulture Inc., Sask Sport Inc. and Saskatchewan Parks and Recreation Association (SPRA). 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 partners share responsibility in the overall governance, policy direction and various joint programming initiatives, as well as managing their respective sections of the Saskatchewan Lotteries Trust Fund. SaskCulture manages the Culture Section of the Trust Fund (CST).

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 in community-based activities; contributing to quality programs and safe, well-run facilities; enhancing organizational capacity; addressing barriers to participation; fostering pride through excellence; encouraging healthy, active lifestyles and promoting community and leadership capacity.



Culture Section of the Trust Fund

Through its management of the Culture Section of the Trust (CST), SaskCulture supports a plethora 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, as well as 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 Saskatchewan Lotteries Trust Fund Agreement and SaskCulture's Cultural Policy.

The Trust Fund Agreement emphasizes support for accessible sport, culture and recreation opportunities through activities that provide for:

- Enhanced quality of life of Saskatchewan people through the provision of quality sport, culture and recreation programs;
- Services that improve the economic and social viability of communities and the province;
- Equitable program opportunities for all Saskatchewan residents, regardless of age, gender, geographic location, or economic or social circumstances;
- Engaging Saskatchewan people through sport, culture and recreation so that they are proud of, and informed about the province;
- Facilitating involvement of volunteers in sport, culture and recreation through effective volunteer management practices;
- Improving physical activity and health outcomes for Saskatchewan people; and
- Ensuring openness and accountability for the use of public funds.

SaskCulture's Cultural Policy places emphasis on:

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

SaskCulture aims to deliver fair, equitable and accountable funding throughout the province. Fortunately, available funding from lottery ticket sales has been healthy for the past 10 years.

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



Photos by Shawn Fulton

Update on the Saskatchewan Lotteries Trust Fund

SaskCulture and its lottery partners currently have a five-year Lottery Licence Agreement (2014-2019), with a fee paid to government of 3.75 per cent. Over the past four years of this licence agreement, the Culture Section of the Trust distributed over \$64.5 million dollars to support Saskatchewan cultural activities. In 2017/18, Saskatchewan Lotteries reached over \$196 million in ticket sales, which provided approximately \$18.4 million to the Culture Section of the Trust.

Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation supports over 12,000 beneficiary sport, culture and recreation groups from over 800 communities, rural municipalities and First Nations bands. The Saskatchewan Lotteries system funds inclusive activities for people of all ages, abilities and cultural backgrounds. The Tri-global partners continue to work with the provincial government to maintain funding to sport, culture and recreation groups in Saskatchewan into the future.

As the gaming environment is volatile and competitive, the proceeds generated for the Trust Fund are difficult to predict. The maintenance of lottery funding levels depends on the continued efforts of beneficiary groups to promote Saskatchewan 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 this province. It is incumbent upon the lottery-supported cultural network to reach out and 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 to develop and deliver a cost-efficient system of cultural activities at the grassroots level in communities throughout the province. 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 an estimated \$1 billion and sustain approximately 13,000 jobs each year.

Funds Allocated from the Culture Section of the Trust

For the fiscal period ending March 31, 2018

FUNDING BLOCK	CATEGORY	ALLOCATION NET OF RETURNS (IN \$)		
		2017-2018	2016-2017	
Eligible Organizations	Annual Global Funding & Special Initiatives	8,680,500	9,105,583	
	Member Funding	75,000	75,000	
	Subtotal	8,755,500	9,180,583	
Grant Programs	Delivered by SaskCulture:			
	Aboriginal Arts and Culture Leadership Grant	267,581	277,533	
	Capacity Building Grant (suspended)	(12,811)	(10,488)	
	Métis Cultural Development Fund	95,491	87,583	
	Multicultural Initiatives Fund	353,870	399,185	
	Museum Grant Program	773,148	780,000	
	Community Cultural Engagement and Planning	3,940	39,750	
	Culture Days Funding Assistance	79,893	67,106	
	Creative Kids Grant	280,000	270,000	
	Subtotal	1,841,112	1,910,669	
		Delivered through SAB partnership:		
	Artists in Community	349,554	362,898	
	Artists In Schools	289,064	290,000	
	Festivals Grant Program	567,000	515,000	
	Gallery Grant Program	295,022	298,187	
Media Arts Grant	250,000	250,000		
SAB Program Delivery & Creative Kids Support	156,000	123,000		
Subtotal	1,906,640	1,839,085		
SaskCulture Block	SaskCulture Operations	1,509,800	2,260,099	
	Creative Kids Operations	150,000	150,000	
	Culture Days Delivery	36,116	80,000	
	Global Functions	205,529	25,591	
	Communities of Interest	780,000	818,032	
Subtotal	2,681,445	3,333,722		
Tri-Partite Block (Culture's share)	Administration Centres for SC&R	160,575	155,900	
	Federation of Sovereign Indigenous Nations	67,830	65,870	
	Subtotal	228,405	221,770	
Total		15,413,102	16,485,829	



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 57 per cent) are distributed to Eligible Cultural Organizations (ECOs) through SaskCulture's Annual Global Funding (AGF) program. In place since 1984, the 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.

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.

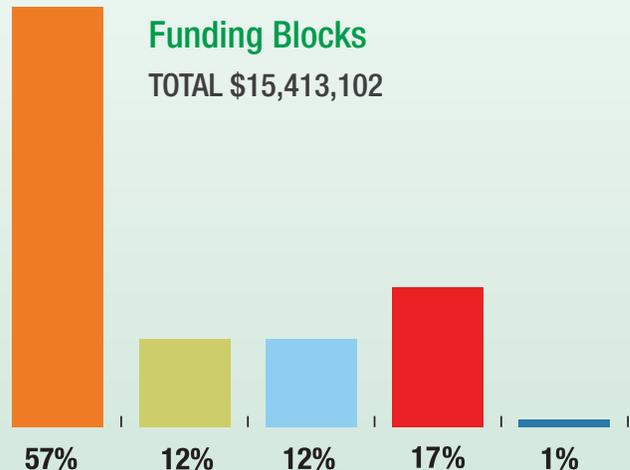
AGF supports a tremendous infrastructure that empowers a large portion of Saskatchewan's volunteer-driven, cultural community. These diverse cultural organizations are rooted in community involvement and volunteer efforts. The ECOs are part of a network that bring together a membership of over 150,000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



Photos by Shawn Fulton

Culture Section Allocations

Eligible Organizations AGF	57%	\$8,755,500
Program Funds (SC Delivered)	12%	\$1,841,112
Program Funds (SAB Delivered)	12%	\$1,906,640
SaskCulture Block	17%	\$2,681,445
Tri-Partite Block (Culture's Share)	1%	\$228,405
Total	100%	\$15,413,102





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. Originally, this grant required a matching dollar amount from the recipient. Today, only requests for 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 2017/18, 27 initiatives were supported.

AACL- April 2017 Deadline

ORGANIZATION	ALLOCATION
Articulate Ink Press Inc.	8,053
Building Bridges for the Future of Saskatoon Inc.	5,000
Chacachas First Nation	5,000
Common Weal Community Arts Inc.	13,000
Gordon Tootosis Ntkānīwin Theatre Inc.	20,000
La Loche Friendship Centre	12,500
MLTC Child & Family Services Inc.	13,600
Northern Sport, Culture and Recreation District	20,000
Northern Village of Pinehouse	12,500
OUTSaskatoon Inc	4,880
Sākēwēwak First Nations Artists' Collective Inc.	6,258
Saskatchewan Indigenous Cultural Centre	10,000
Saskatoon Community Youth Arts Programming Inc.	20,000
SEARCH - Student Energy in Action for Regina Community Health Inc.	3,400
STR8 Up 10,000 Little Steps To Healing Inc.	18,250
TOTAL	172,441

AACL- October 2017 Deadline

ORGANIZATION	ALLOCATION
Battlefords Family Health Centre	5,000
Cowessess First Nation	7,000
File Hills Qu'Appelle Tribal Council Inc.	6,830
Library Services for Saskatchewan Aboriginal Peoples, Inc.	25,000
Mato Ska Nakodabi Linguistics Inc.	5,000
Meadow Lake Northland Pioneers Lodge Association	3,129
Muskeg Lake Cree Nation	13,950
Nipawin Oasis Community Centre Co-operative Ltd.	14,400
Pasqua First Nation	22,500
Saskatoon Tribal Council Inc.	11,250
Touchwood Agency Tribal Council Inc.	7,500
Treaty 4 Education Alliance	6,000
TOTAL	127,559

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. Funding streams support research, engagement, implementation and the development of a culture plan. In 2017/18, seven communities in Saskatchewan received this grant – one city, five towns and one Indigenous community through First Nations, Bands and Tribal Councils – including the City of Prince Albert, the Resort Village of Manitou Beach, the towns of Eston, Gull Lake, St. Walburg and Unity, and Cumberland House.

CCEP - February 2018 Deadline

ORGANIZATION	ALLOCATION
City of Prince Albert	5,000
Resort Village of Manitou Beach	5,000
Cumberland House	5,000
Town of Eston	3,146
Town of Gull Lake	5,000
Town of St. Walburg	3,500
Town of Unity	3,020
TOTAL	29,666



Photo by Kevin Hogarth.



Visit SaskCulture.ca for program details.

Culture Days Funding Assistance

Culture Days is a collaborative, across-Canada movement designed to raise awareness, accessibility, participation and engagement of all Canadians in the arts and cultural life of their communities. Culture Days Funding Assistance supports Culture Days initiatives (hubs, activities, projects and events) that engage public participation and inspire future involvement in the cultural life of Saskatchewan communities. Nationally, the 2017 Culture Days celebrations took place on September 29th and 30th, and October 1st. Through this program, 18 hubs and 17 organizations, received financial support.

Culture Days Funding Assistance - April 2017 Deadline

COMMUNITY HUBS	ALLOCATION
Association communautaire francosaskoise de Moose Jaw	4,000
Big Brothers Big Sisters of Yorkton and Area Inc.	4,000
City of Humboldt	4,000
City of Meadow Lake	3,341
City of Prince Albert	4,000
City of Warman	4,000
City of Weyburn	4,000
Creative City Centre Inc.	4,000
North Central Community Association Inc.	4,000
Nuit Blanche Saskatoon Contemporary Arts Festival Inc.	4,000
Prairie Puppet Underground Inc.	3,999
Saskatchewan Craft Council	3,778
Saskatchewan Festival of Words Inc.	4,000
Société historique de la Saskatchewan	4,000
Tisdale Writers Group Inc.	4,000
Tourism Melville.	3,200
Town of Kindersley	3,770
Town of Rosthern.	3,500
TOTAL	69,588

ORGANIZATION EVENTS	ALLOCATION
Allan Community Heritage Society and Museum Inc.	780
Art Gallery of Regina	541
Art Gallery of Swift Current	1,000
Bengough & District Museum	1,000
Biggar Museum and Gallery Inc.	791
Children's Discovery Museum on the Saskatchewan Inc.	1,000
Eastend Historical Museum & Culture Centre Inc.	1,000
Flying Dust First Nation	1,000
Friends of Batoche Historic Site Inc.	1,000
Kipling & District Historical Society & Museum	300
Lloydminster Cultural & Science Centre-City of Lloydminster	1,000
Melfort & District Museum	1,000

Northern Village of Beauval - Recreation and Minor Sports Department . . .	1,000
Preeceville Recreation Board	1,000
Saskatoon Open Door Society Inc.	1,000
STR8 Up 10,000 Little Steps To Healing Inc.	1,000
Whitewood Tourism & Heritage Association Inc.	1,000
TOTAL	15,412



Photo by Kevin Hogarth.

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 2017/18, 14 cultural groups were supported through this program.

MCDF - May 2017 Deadline

ORGANIZATION	ALLOCATION
101280381 Saskatchewan Inc.	9,000
Art Gallery of Swift Current	9,000
Buffalo Narrows Friendship Centre Inc.	8,000
Central Urban Métis Federation (1993) Inc.	5,000
La Loche Friendship Centre	5,000
Northern Hamlet of St George's Hill	9,000
Saskatoon Indian & Métis Friendship Centre	5,000
TOTAL	50,000

MCDF - November 2017 Deadline

ORGANIZATION	ALLOCATION
Association communautaire francosaskoise de Moose Jaw	5,000
Beauval Minor Sports and Recreation - Northern Village of Beauval . . .	9,500
Friends of Batoche Historic Site Inc.	5,000
Ile-a-la-Croix Communication Society Inc.	6,000
Saskatoon Indian & Métis Friendship Centre	7,500
Saskatoon Mothers' Centre	9,000
Westmount Community Association	8,000
TOTAL	50,000



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 2017/18, 48 applications were approved for funding.

MIF - Project - March 2017 Deadline

ORGANIZATION	ALLOCATION
Buffalo People Arts Institute	6,000
Circle Project Association Incorporated	8,000
City of Lloydminster	1,500
Equatorial South Sudanese Community Association in Saskatoon Inc	6,000
Heritage Community Association	3,200
India Canada Association of Saskatchewan Incorporated	3,000
Muslims for Peace and Justice	5,000
Northern Lakes Economic Development Corp.	9,900
Pasqua First Nation #79.	10,000
Prince Albert Indian & Métis Friendship Centre	7,500
Rusyn-Saskatchewan Ruthenian Culture Association	1,500
Saskatchewan Abilities Council	3,400
Saskatoon Folkfest Inc.	8,000
Saskatoon Indian & Métis Friendship Centre	10,000
Southwest Multicultural Association.	6,000
Truly Alive Youth and Family Foundation Inc	10,000
Ukrainian Canadian Congress - Saskatoon Branch Inc.	3,000
Waskesiu Chamber of Commerce	8,000
TOTAL	110,000

MIF - Project September - 2017 Deadline

ORGANIZATION	ALLOCATION
Friends of the Broadway Theatre Inc.	7,500
Friends of the Royal Saskatchewan Museum	4,000
India Canada Cultural Association	4,300
International Women of Saskatoon.	4,800
La Communauté des Africains Francophones de la Saskatchewan CAFS Inc.	6,000
La Fédération des francophones de Saskatoon Inc.	5,000
Motif Moose Jaw Multicultural Festival Inc.	6,000
Our Communities Together.	4,000
Prince Albert Indian & Métis Friendship Centre	8,000
Regina Aboriginal Professionals Association Inc.	5,000
Regina Symphony Orchestra Inc.	2,500
Saskatchewan Association of Immigrant Settlement and Integration Agencies [SAISIA].	7,500
Saskatchewan Caribbean Canadian Association	6,000
Saskatoon Indian & Métis Friendship Centre	8,000
Spring Free From Racism Saskatchewan Association on Human Rights, INC.	1,400
TOTAL	80,000

MIF - Annual - February 2017 Deadline

ORGANIZATION	ALLOCATION
African Canadian Resource Network	16,000
Doukhobor Cultural Society of Saskatchewan Inc.	2,300
File Hills Qu'Appelle Tribal Council Inc.	15,500
Gordon Tootoosis Nīkānīwin Theatre Inc.	20,000
Multi-Faith Saskatchewan Inc.	1,700
Multilingual Association of Regina Inc.	15,000
Prince Albert Multicultural Council	20,000
Regina Multicultural Council	13,000
Sâkêwêwak First Nations Artists' Collective Inc.	20,000
Saskatchewan Indigenous Cultural Centre	16,000
Saskatchewan Intercultural Association	18,000
Société historique de la Saskatchewan	16,000
Southeast Advocates for Employment Inc.	16,000
Teaching English as a Subsequent Language in Saskatchewan Inc.	15,000
Uganda Canadian Association of Saskatchewan Inc.	15,500
TOTAL	220,000



Museum Grant Program

The Museum Grant Program (MGP) provides three streams of operational support to qualifying museums located throughout the province. 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 through Saskatchewan each year. The Museum Grant Program complements the training programs and standards developed by the Museums Association of Saskatchewan. A total of 109 museums received operational funding the Museum Grant Program in 2017/18.

Museum Grant Program - Stream I - November 2017 Deadline

ORGANIZATION	ALLOCATION
Allan Community Heritage Society and Museum Inc.	6,000
Bell Barn Society of Indian Head Inc.	6,000
Borden & District Museum	5,000
Briercrest and District Museum Corp.	3,750
Broadview Historical and Museum Association, Inc.	3,000
Canora Ukrainian Heritage Museum Inc.	2,500
Cudworth Heritage Museum	2,650
Cupar and District Heritage Museum	3,500
Deep South Pioneer Museum.	6,000
Dysart & District Museum	4,500
Elbow and District Museum and Historical Society	6,000
Esterhazy Community Museum Society	6,000
F.T. Hill Museum.	6,000
Foam Lake Museum Association	1,500
Fort Pelly-Livingstone Museum	4,500
Goodsoil Historical Museum Inc.	2,400
Great Sandhills Historical Society Inc.	6,000
Herbert Heritage Association Inc.	3,000
Heritage House Avonlea & District Museum Inc.	6,000
Hudson Bay & District Cultural Society.	3,000
Indian Head Museum Society.	4,125
Kamsack Power House Museum Inc.	3,800
Kaposvar Historic Site (1975) Society.	4,500
Kipling District Historical Society	4,500
Langham & District Heritage Village & Museum Inc.	4,500
Lumsden Historical Society, Incorporated.	6,000
Luseland and Districts Museum	4,000
McCord and District Museum.	1,100
Mennonite Heritage Museum Incorporated.	2,900
Moosomin Regional Museum Inc.	2,250
Mortlach Museum and Drop-In Centre Club	1,000
Mossbank & District Museum	2,200
Museum of Natural Sciences	6,000
Naicam Museum	375
National Doukhobor Heritage Village Inc.	3,000
Nipawin & District Living Forestry Museum Inc.	1,500
Nokomis District Museum & Heritage Co-operative	2,500

Northern Gateway Museum	3,000
Notukeu Heritage Museum Inc.	875
Poundmaker Cree Nation	6,000
Prairie West Historical Society	4,500
Preeceville & District Heritage Museum	6,000
Ralph Allen Memorial Museum Association	6,000
Rocanville and District Museum Society Inc.	6,000
Rose Valley & District Heritage Museum Inc.	500
Saskatchewan Pharmacy Museum Society Inc.	1,240
Saskatchewan River Valley Museum Inc.	3,000
Seager Wheeler Farm Historical Society Inc.	1,500
Spiritwood and District Museum	3,500
St. Walburg & District Historical Museum Inc.	4,500
Star City Heritage Museum	1,000
Stoughton & District Museum	1,000
Strasbourg & District Museum	3,420
Sukanen Ship Pioneer Village and Museum Inc.	2,000
The Grenfell Museum Association Inc.	2,250
Tourism Radville, Inc.	6,000
Unity & District Heritage Museum	4,000
Vintage Power Machines Inc.	2,500
Waskesiu Heritage Museum Inc.	6,000
Watrous Manitou Beach Heritage Centre	2,500
Watson & District Heritage Museum Corp	3,000
Wawota & District Museum	3,750
White Fox Museum	920
Whitewood Tourism & Heritage Association Inc.	3,000
Wynyard and District Museum	1,500
TOTAL	231,005

Museum Grant Program - Stream II - November 2017 Deadline

ORGANIZATION	ALLOCATION
Abernethy Nature - Heritage Museum Inc.	5,835
Ancient Echoes Interpretive Center Inc.	9,965
Assiniboia and District Historical Society	12,000
Biggar Museum and Gallery Inc.	12,000
Clayton McLain Memorial Museum Incorporated	11,775
Diefenbaker Canada Centre	12,000
Doc's Town Heritage Village	8,000
Eastend Historical Museum & Culture Centre Inc.	7,225
Estevan Art Gallery & Museum Inc.	12,000
Fred Light Museum	3,000
Frenchman Butte Museum Society Inc.	9,800
Gravelbourg & District Museum Inc.	9,000
Harris Heritage and Museum Society Incorporated	10,000
Hudson Bay Heritage Park Inc.	5,800
Jasper Cultural and Historical Board 1986 Inc.	9,800
Kronau Bethlehem Heritage Society Inc.	12,000
Lanigan and District Heritage Association	9,000

Lashburn Centennial Museum Inc	12,000
Lloydminster Cultural & Science Centre-City of Lloydminster	12,000
Melville Heritage Museum Inc.	9,000
Morse Cultural and Heritage Association Inc.	12,000
Prairie Wind & Silver Sage - Friends of Grasslands Inc.	12,000
Rosetown & District Museum Inc.	9,800
Rusty Relics Museum	9,800
Saskatchewan Railroad Historical Association Inc.	9,800
Souris Valley Museum Inc.	5,000
Southwestern Saskatchewan Oldtimers Museum Inc.	12,000
Sturgis Station House Museum Incorporated	9,000
The Soo Line Historical Society Inc.	8,200
Tisdale & District Museum	9,800
Wadena & District Museum and Nature Center	9,800
Weyburn Area Heritage Corporation	6,600
Wilkie and District Museum and Historical Society Inc.	5,400
Willow Bunch Museum & Heritage Society Inc.	12,000
Wood Mountain Historical Society Inc.	6,600
TOTAL	330,00



Photos by Shawn Fulton

Museum Grant Program - Stream III - November 2017 Deadline

ORGANIZATION	ALLOCATION
Duck Lake Historical Museum Society	30,000
Grand Coteau Heritage & Cultural Centre Inc.	30,000
Humboldt & District Museum & Gallery	30,000
Melfort & District Museum	20,000
Moose Jaw Art Museum Incorporated	30,000
Museum of Antiquities, University of Saskatchewan	24,500
Prince Albert Historical Society	11,200
Swift Current Museum	24,000
Ukrainian Museum of Canada of the Ukrainian Women's Association of Canada	19,200
TOTAL	218,900



Creative Kids Grant

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, as well as covering administrative costs so that 100 per cent of donations go directly to helping Saskatchewan children and youth. Since 2010, Creative Kids has granted over \$3.3 million, helping over 7,300 kids from 213 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 380 music, dance, theatre, art and cultural instructors - as Creative Kids service providers. The Creative Kids Northern Cultural Fund, in partnership with Cameco Corporation, provides opportunities for youth in Northern communities ranging from fiddle programs, after school arts clubs, and culture camps. In 2017/18, the CST provided \$25,000 for 219 kids to participate in cultural activities through the Dream Brokers program that included beading, painting, sculpting, Indigenous art, theatre, and more. Visit creativekidssask.ca for more information.



Photos by Shawn Fulton



cultivating the arts

C. Funding Programs Delivered by the Saskatchewan Arts Board

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 2017/18, 23 partnerships were supported in the communities of Creighton, La Loche, Lestock, Maryfield, Meadow Lake, Midale, Neudorf, Prince Albert, Raymore, Regina, Saskatoon, Shaunavon, Sintaluta, Stoughton, and Turtleford. Funding also supports the LIVE (Live Interactive Video Education) 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 LIVE satellite network. In the 2017/18 school year, 10 workshop sessions were delivered through 33 broadcasts to an estimated 40,000 students.

Artists in Communities

These funding programs provide opportunities that allow community-based applicants to engage in the arts through performances, exhibitions or workshops led by professional artists; to work with an artist in the research and development of an artistic residency; community engagement through hosting an artist-in residence project by a professional artist working in any art form; and Arts After Hours out-of-school arts programming for children and youth. This fund also supports some outreach and engagement opportunities such as the Poet Laureate program. In 2017/18, 34 applicants were supported in the communities of Humboldt, La Ronge, Regina, Rockglen, Saskatoon, Swift Current and Yorkton.

Gallery Grant Program

Resources from the CST are pooled with funding in the Arts Board's Professional Arts Organization Program (PAOP) to provide 15 galleries with annual funding to support both their professional arts programs and services as well as governance, management, administrative and operational activities. Community-based galleries were supported in, Estevan, Moose Jaw, North Battleford, Prince Albert, Regina, Regina Beach, Saskatoon, Swift Current, Weyburn and Yorkton.

Festivals Grant Program (SaskFestivals)

The SaskFestivals program supports and encourages festival organizations that celebrate arts and multiculturalism, and have a positive impact on the arts and community in Saskatchewan. 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 2017/18, a total of 20 festival organizations were provided operational support and an additional 16 projects were funded. Successful communities included Bengough, Carlyle, La Ronge, Manitou Beach, Moose Jaw, Oxbow, Regina, Saskatoon, St. Louis, Swift Current, Willow Bunch and Yorkton

Media Arts Grant

The Media Arts Grant is delivered by the Arts Board under the auspices of the Professional Arts Organizations Program (PAOP), and provides operational support to non-profit, community-based film, video and new media organizations throughout the province. In 2017/18, a total of five media arts organizations were supported.

Saskatchewan Arts Board Program Delivery

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

For more information on these grants, visit www.saskartsboard.com



Photo by Shawn Fulton

D. SaskCulture Block

SaskCulture Operations

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 covered within this area. SaskCulture employs 18 full-time staff positions, which includes three positions dedicated to Creative Kids Saskatchewan. Three additional temporary contract positions were hired during the past year.

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 and Children's Discovery Museum, as well as bonding and liability insurance premiums for 30 provincial cultural organizations on the Minister's Eligibility List.

Communities of Interest (COIs)

In order to contribute to an effective SaskCulture that is fully representative of, and informed by, the cultural community as a whole, SaskCulture contracts services or provides support through the appropriate mechanisms to engage its COIs including arts, heritage and cultural industries. These funds included support to the Saskatchewan Arts Alliance, Heritage Saskatchewan, and the Association of Creative industries of Saskatchewan.



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, over 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 centres by member organizations including SaskCulture, is 25 per cent.

Federation of Sovereign Indigenous Nations (FSIN)

The Sport, Culture, Youth and Recreation Board of FSIN receives an annual funding grant to enable direct support for sport, culture and recreation initiatives. The Culture Section's 2017/18 portion supported the *Spirit of Our Nations Cultural Celebration and Pow Wow*, an annual celebration of First Nations cultures through song and dance. This past year marked the first time the event was hosted in conjunction with the Assembly of First Nations Annual Assembly and it was also the first time in its 24-year history the pow wow was held on Treaty 4 Territory. This is the largest pow wow of the season in Saskatchewan. The celebration embraces First Nation cultures, ceremonies and traditions and brings communities together in the spirit of reconciliation.



Photos by Shawn Fulton and SaskCulture staff.

F. Other Shared Funding Initiatives with Sask Sport and Saskatchewan Parks and Recreation Association

Community Grant Program (CGP)

The Community Grant Program assists in the development of sport, culture and recreation activities by providing lottery funding to over 1,000 communities through non-profit community organizations operated by volunteers throughout Saskatchewan. CGP funding is available to all communities in Saskatchewan including 82 First Nations, 35 northern settlements, 296 rural municipalities, 146 towns, 298 villages, 151 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 and over 3,700 initiatives annually, including approximately 1,000 culture programs and services, with funding allocation decisions made at the community level. The Culture Section of the Trust contributes 35 per cent of the approximately \$7 million dollars allocated annually to the CGP.

Community Development Fund (CDF)

The 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 Community Development Fund. In 2017/18, the CDF also supported 22 Northern Community School Recreation Coordinators.



Photo by Shawn Fullton.

Sask *Culture*

FUNDING PROVIDED BY



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