

SASKCULTURE 2018-2019

A Year in Review

Sask *Culture*

FUNDING PROVIDED BY





TABLE OF
Contents

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

1 STRATEGIC PRIORITY ONE
Increased Community Engagement

Cultural Partnership Focused on Sustaining Languages 8
 Chief Poundmaker Museum: Source of Pride and Heart of Community 10
 Culture Days: Creating the Platform to Share Cultures and Engage with Communities . 12

2 STRATEGIC PRIORITY TWO
Improved Access Through Inclusivity

Beading Program Re-Connects Students to their Culture and Traditions 14
 Nikaniwin: Youth Leaders Bring Arts and Culture Opportunity to Community 16
 Members' Interest in Inclusiveness On the Rise, Survey Says 17
 Conversation Series Shed More Light on Handling Racism 18
 Orchestras are for Everybody: SOA Moves Forward with Diversity Plans 19

3 STRATEGIC PRIORITY THREE
Nurturing Learning and Innovation

SaskCulture's Online Community Continues to Grow 21
 SaskCulture Staff Focus on Cultural Competencies 21
 Nonprofit Lifecycles: Breathing New Life into Cultural Organizations 22

SaskCulture Financials 25
 Boards & Committees 26

Culture Section of the Saskatchewan Lotteries Trust Fund for Sport,
 Culture and Recreation 27

ON THE COVER: Participants celebrate Culture Days. *Photos by Shawn Fulton and Kevin Hogarth.* Traditional dancers during the Chief Poundmaker museum art show held this year. *Photo by Busayo Osobade.* Student at Albert Community School learn traditional beading at a Dream Broker Program. *Photo by Kristin MacPherson.*



MESSAGE FROM THE President

Last year, SaskCulture celebrated its 20th anniversary. Leading up to that milestone, there was much to celebrate. Now that we have had the opportunity to reflect on past successes, we are ready to move forward and to plan for the future to ensure optimal reach, impact, relevancy and inclusion.

Part of looking forward required SaskCulture to revisit its Constitution along with its Mission and Values. After months of deliberation and consultation with the community, SaskCulture is proposing changes to its Constitution this year to reflect, among other things, the Truth and Reconciliation Commission's Principles of Reconciliation and Calls to Action. These changes show commitment to the cultural community and SaskCulture's members. The Board was pleased by the positive feedback received during the membership consultation sessions and is hopeful that these changes will be passed at this year's Annual General Meeting.

This year, we were also extremely pleased to sign, along with our partners at Sask Sport and the Saskatchewan Parks and Recreation Association, a new, five-year Lottery Licence Agreement with the Government of Saskatchewan, which guarantees eligible sport, culture and recreation organizations will continue to receive and benefit from Saskatchewan Lotteries proceeds for the next five years. Thanks to this funding, residents benefit from a wide range of cultural programming and services that foster the growth of inclusive and engaged communities that contribute to individual well-being, community pride and overall quality of life throughout the province. Our system of funding in Saskatchewan is truly unique in Canada as the stability it affords allows all non-profit groups to focus on

programming, impact and strategic planning without the angst of worrying about next years' funding.

Another focus of the board this past year has been maximizing and leveraging lottery dollars through partnerships. Partnerships enable organizations to maximize their respective strengths and resources thereby creating efficiencies within the system, but also contribute to greater advancement in areas of diversity and inclusion.

To strengthen and support culture in Saskatchewan, SaskCulture continues to provide its member organizations with programming to support their continued growth and relevancy. Such examples include diversity training, policy governance training, grant workshops and the Lifecycles pilot project. This is done to ensure our respective organizations can thrive so we can effectively serve the people of Saskatchewan. SaskCulture, and its staff are here to assist, as your collective success is our success!

Finally, on behalf of the Board, I want to say a huge thank you to SaskCulture's CEO and staff whose commitment, vision and hard work has made this past year a success. I also want to personally thank Adrian Halter who, after serving for six years including a term as Vice President, will be leaving the board this year. He, along with the current board members, have dedicated many years and considerable amounts of time to SaskCulture, and the people of Saskatchewan are better for it. Thank you.

Sincerely,

James Rose



Lauren Stead



Joanne McDonald



Sekwun Ahenakew



Gwen Machnee



Adrian Halter



James Rose



Sheryl Kimbley



Calvin Racette



Pratyush Das



Nicole Matsalla



MESSAGE FROM THE

CEO



In preparing to write my message for the Annual Report I must be cognizant of what's been said in previous years. And, when you've held a position for 21 years that means there's a lot of previous annual reports. SaskCulture is now in its 21st year and I am moving toward what will be my final two years as CEO. Given that, I wanted to take this opportunity to write about something that is very important to SaskCulture's future success as well as the many programs and services it supports through the Culture Section of Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

SaskCulture, along with our lottery partners - Sask Sport Inc. and the Saskatchewan Parks and Recreation Association (SPRA) - were very fortunate to sign another five-year lottery agreement with the Government of Saskatchewan on January 30, 2019 with the licence fee of 3.75 per cent, the same as the previous one. At that rate, government does not get a huge amount of revenue from lottery proceeds; it could have increased that licence fee and received more revenue for the provincial coffers. SaskCulture appreciates that the Government of Saskatchewan recognizes the important work being done by the sport, culture and recreation community towards the quality of life in Saskatchewan. That support, regardless of the party in power, has been in place since 1974. It has been tested a few times, but it has never wavered.

I have been through eight lottery agreements now, varying in length from three to five years, all requiring a tremendous amount of work by the staff of the three global organizations (Sask Sport, SaskCulture, SPRA), as well as a significant amount of time and varying levels of engagement by the boards of directors of these

organizations. The latest agreement felt like it required the least amount of effort thanks to the positive working relationship among the three global organizations and the Ministry of Parks, Culture and Sport. I commend the Ministry staff for their understanding of the lottery system and their commitment to its continued support.

Over the years, there have been many different staff teams working on these agreements who have got us to where we are today. I want to note the efforts and expertise of Jim Burnett for the leadership that he provided to the lottery system while he was CEO of Sask Sport. His knowledge and expertise were instrumental in building the lottery system that the community benefits from today. Two years ago, Jim turned the reins of Sask Sport over to Kevin Gilroy, who has carried on in a similar manner. SPRA also saw a leadership change last year when Norm Campbell retired and Todd Schaefer seamlessly took over as CEO. Staff leadership will change, but when a system has a vital role to play, and a strong history of working together, the work will continue. Even though I was the only returning CEO for this round of lottery negotiations, I took a much more 'hands-off' role and other SaskCulture staff handled the majority of the lottery negotiations work, which helped build capacity for the future.

"SaskCulture appreciates that the Government of Saskatchewan recognizes the important work being done by the sport, culture and recreation community towards the quality of life in Saskatchewan."

- ROSE GILKS



SaskCulture and its lottery partners must ensure that the principles within the lottery agreement are adhered to in their various funding programs and the most significant principle to be addressed moving forward is that of accessibility. Addressing accessibility has led to increased conversations about diversity in recent years. Grant recipients can no longer expect to receive extra money to reach out to diverse populations; the expectation is that diversity initiatives are now part of ongoing funding. Saskatchewan's demographics have changed over the past ten to 15 years, and funded programs and activities must show that they are reaching that diverse population.

As I conclude my annual report message, I have three final observations:

- Thank you to SaskCulture staff (past and present) for their excellent work in pulling together the various lottery submissions prepared as part of lottery negotiations. This work is done by a variety of staff and they always do an excellent job. Not only do they work as part of the SaskCulture team (including its volunteer Board), but they also work in partnerships with the other global organizations (and their volunteer Boards), and then, ultimately, with the staff from the Ministry of Parks, Culture and Sport.
- A very special thank-you to the Saskatchewan Indigenous Cultural Centre (SICC) and its staff for the partnership with SaskCulture in the design and implementation of the Aboriginal Languages Initiative (ALI) Program. SaskCulture is truly honoured to be part of this important work.
- I continue to stand by my Annual Report message from two years ago in which I stated that “I want to ensure that the work that I do, and that SaskCulture does, contributes to a better future for Indigenous peoples and society as a whole.”

Finally, thank you to the wonderful staff and volunteers at SaskCulture, our lottery partners – Sask Sport and SPRA - and you, the members. I also want to thank the many key stakeholders that work with, and contribute to, SaskCulture's success, including the Government of Saskatchewan and its staff within the Ministry of Parks, Culture and Sport for their support of the lottery delivery system. It is a system built on a volunteer network that makes peer decisions on how the money is best spent, and it is unique to Saskatchewan. It's a system worth celebrating because it's one that has been driven by community for 35 years.

Respectfully submitted



Rose Gilks, CEO



PREVIOUS PAGE: SaskCulture's Volunteers and Staff celebrate 20th anniversary at last year's Annual General Meeting. SaskCulture Dominga Robinson provides information at the SICC Language Keepers Conference. *Photo by Shelley Fayant.* ABOVE: Participants celebrate Culture Days in Saskatchewan. *Photos by Kevin Hogarth.*

Staff



Dean Kush
Christie McCulloch
Angie Sawatzky
Alejandra Coronel
Shawn Bauche
Dominga Robinson
Shelley Fayant
Dennis Garreck



Diane Ell
Catherine Folstad
Paul Gingras
Rose Gilks
Lorelie DeRoose



Sara Carpenado
Nichole Williams
Gloria Walsh
Shaunna Grandish
Busayo Osobade
Damon Badger Heit



Shanique Seymour (Term position until Dec. 2018)

Saskatchewan has a vision of a **Culturally Vibrant Saskatchewan**



Photo by Shawn Fulton.

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.

1 Increased Community Engagement

Cultural Partnership Focused on Sustaining Languages

The new partnership between the Saskatchewan Indigenous Cultural Centre (SICC) and SaskCulture helped deliver nearly one million dollars in funding to language revitalization projects in the province this past year.

In 2017, SICC became the third-party funder in Saskatchewan for the Aboriginal Languages Initiative (ALI) through Canadian Heritage. The ALI funding is aimed at supporting projects that maintain, revitalize and promote First Nations languages. After working together on the *Respect and Resilience: Canada 150 and Beyond* initiative, SICC approached SaskCulture to partner on the delivery of the ALI program.

“SICC recognized that precious time would be lost getting the funds out to First Nations communities and organizations if they had to build the internal capacity to do so, while continuing its important work on the implementation of the Indigenous Languages Act, at the federal level,” explains Damon Badger Heit, SaskCulture Outreach Consultant and Aboriginal Languages Initiative Fund Program Coordinator.

A partnership agreement was signed in January 2018 and work began immediately to determine how best to pool both organizations’ respective areas of expertise, resources and infrastructure to ensure everything was in place to hit the ground running once the ALI funds were available.

“It was clear from the onset that SICC’s strong connection to First Nations communities and organizations in the province was a huge advantage in terms of reaching the right people with information about this funding,” Badger Heit says. “SaskCulture brought on established grant development and implementation process, along with our Online Grant Platform, (OGP), to the table and from there, we just got to work getting the pieces in place to make sure we were ready to get the funds out to the communities as quickly as possible.”

By the time Canadian Heritage handed over the applications for 2018-2019, the partners were ready to implement assessment processes and orient Indigenous Elders and cultural workers to allocate funding using the Indigenous-focused framework and cultural knowledge they were bringing to the process.

“While the grant remains the same,” says Badger Heit, “the assessment, evaluation and communications between funder and



community is now being conducted by people with knowledge of the applicant communities, and the distinct needs and languages in this part of the country.” Through this partnership, SICC and SaskCulture are able to provide enhanced services to First Nations communities that historically would have had to work with officers in Ottawa to navigate these funding processes.

Taking on a federal program was no small feat. It meant that for the first ALI intake, SaskCulture had to go back to its roots and administer a robust funding program, using only hard copy applications without the support of its OGP, which is used for all of its other funding programs. It also meant several new processes had to be developed including administrative, outreach and communication tools.



“The strength of this partnership and the unique abilities of SICC and SaskCulture staff has resulted in a dramatic uptake in 2019-2020, compared to previous years of ALI funding.”

- DAMON BADGER HEIT



Over the course of 2019, SICC and SaskCulture developed the ALI Adjudication Orientation Manual, the ALI Applicants Handbook, two webinar tutorials to support funding recipients, combined outreach and ALI workshops at the SICC Language Keepers Conference, the development of reporting/monitoring tools, as well as the monumental task of rebuilding and launching ALI online in SaskCulture’s OGP for use by all future applicants to the program in Saskatchewan.

SaskCulture Grants Administrator Catherine Folstad was instrumental in moving ALI into the OGP. She says “this really is a unique partnership in which SaskCulture is able to bring its knowledge and expertise in funding processes, and SICC is able to bring its vast knowledge of First Nations languages and communities towards the

creation of a grant program. It has been very rewarding to contribute to this important work.” Saskatchewan is currently the only province that can offer the ALI program online.

“The strength of this partnership and the unique abilities of SICC and SaskCulture staff has resulted in a dramatic uptake in 2019-2020, compared to previous years of ALI funding,” Badger Heit says. “We look forward to the continued success of this program for the benefit of First Nations languages in the province.”

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

ABOVE: Damon Badger Heit of SaskCulture and Garry Anaquod of SICC meet with potential ALI applicants at the SICC Language Keepers Conference. *Photo by Shelley Fayant.*

1 Increased Community Engagement



Chief Poundmaker Museum:

Source of Pride and Heart of Community

For a museum that has gone through many major structural changes, the Chief Poundmaker Museum is a source of pride as it continues to pave ways across the country, and according to Floyd Favel, museum curator, “it (the museum) has retaken its place as the heart of the community.”

Among its many accomplishments, last year, the museum won the Indoor Indigenous Cultural Experience Award presented by the Indigenous Tourism Association of Canada. This year, the museum hosted a feast and an art show at the Poundmaker Cree Nation on May 1, 2019. The art show titled *Poundmaker: Life, Legacy and Celebration* drew hundreds of people from around the region and beyond to celebrate the life of Chief Poundmaker, the work of historian and actor Tyrone Tootoosis as well as the work of Henry Beaudry, a great grandson of Chief Poundmaker.

The museum was originally opened in 1996 and was closed temporarily in the year 2003 as it functioned as the band office, after the band office had burned. Upon re-opening, it was closed once again in 2012, and remained closed due to water and structural damage. The museum was revived again in 2017.

“The need to re-open the museum was due to the realization that history and culture were at the heart of our community and also that as Cree people, it is our history and culture that must be the centre from which stems governance, economic development, education and so on,” says Favel.

Since its re-opening, the museum has increased the engagement in the community, especially with Elders getting more involved and interested in sharing their knowledge of the Canadian history.

“In the past, the Elders felt their knowledge of oral history was not taken seriously or appreciated, but they have become more engaged in the ongoing correction of the Canadian history that we are making based on oral history,” he says, adding that efforts are being made to bring history back to the present in order to strengthen the community’s present situation as Cree people living in a world dominated by colonialist world views.



Celeste Tootoosis, a descendant of Chief Poundmaker and traditional dancer, stresses Favel’s point. She says that the museum has given the young people an opportunity to learn about their history, identity and their ancestors such as Chief Poundmaker.

“The past can easily be forgotten but in our culture, we don’t forget about the past and the future, so when we celebrate, we eat with our ancestors,” she continues. “And we are all interested to share our culture with others and we hope that other people will come here to learn more about Chief Poundmaker.”

Chief Poundmaker was found guilty of treason after the Northwest Resistance in 1885 but is to be exonerated by the federal government from this wrongful conviction in 2019. He is widely known as a peacemaker.

“The past can easily be forgotten. In our culture, we don’t forget about the past and the future, so when we celebrate, we eat with our ancestors and we are all interested to share our culture with others.”

- CELESTE TOOTOOSIS



The museum received funding from SaskCulture’s Museum Grant Program. According to Favel, the funding helped make repairs and renovations happen, and even more.

“Without SaskCulture funding, the initial impetus for our museum would not have happened,” he says, “At the beginning it felt like a Sisyphean task, almost impossible, but that little acknowledgement of the funding gave us a bit of inspiration and we were able to keep going.”



TOP LEFT: Chief Poundmaker. Photo courtesy of Chief Poundmaker Museum. ABOVE: Celeste Tootoosis, along with other traditional, fancy and, jingle and powwow dancers during the art show at the Poundmaker Cree Nation. RIGHT TOP: Beadwork from Tyrone Tootoosis’ Fancy Dance Powwow Outfit. RIGHT BOTTOM: A participant at the art show fully engaged with the art on the wall at the museum. *Photo by Busayo Osobade.*

1 Increased Community Engagement

Culture Days: Creating the Platform to Share Cultures and Engage with Communities

The Indian Head Museum Society's (IHMS) Culture Days event in 2018 far exceeded anybody's expectations. Linda Kort, IHMS board secretary, attributes the overwhelming community response to the Métis-themed activities that included jigging lessons, a finger-weaving workshop and a traveling Métis exhibit on loan from the Swift Current Museum. The event also featured two performances of Laurier Gareau's play *The Betrayal*, a fictionalized account of Gabriel Dumont's return to Batoche as an old man.

"We hoped to get at least 60 people throughout the weekend and by Sunday, we had counted more than 400 people - I was blown away," she exclaims.

The decision to highlight Métis culture grew from a strategic planning session, as well as a workshop on repatriation of Indigenous artifacts, with the Museums Association of Saskatchewan (MAS). "MAS was incredibly helpful. They helped us understand that museums shouldn't just be collecting 'stuff' but that we should be gathering stories, too. It compelled us to reflect on the demographics of our community."

She continues, "We knew Indian Head was a Métis town but our museum didn't reflect that. We knew we wanted to collect and share those stories, and that Culture Days would be the ideal opportunity to do so but we really didn't have any way of making it happen on our own."

That's when the museum reached out to Marg Friesen, the Métis Nation - Saskatchewan (MNS), Eastern Region III representative, to explore the possibility of a partnership, and the idea took root from there. They were able to bring the Indian Head Grand Theatre and the Indian Head Stage Left Players on board. Together, they obtained funding from SaskCulture Culture Days Funding Assistance - Hubs program.

Their promotion of their Culture Days event piqued much interest, including that of the local high school who notified Kort that the entire high school body would be on hand for the play.



"It went from one extreme to another," laughs Kort. "We went from worrying that nobody would come to 'what in the world are we going to do with all these people?'" Luckily the troupe could do another show, so we made arrangements to have two shows and it was tremendously successful!"

Another highlight of the weekend involved an item that had been housed in the museum for years: a chair that belonged to Gabriel Dumont. According to Kort, it had been taken from Dumont's home by a young soldier after the Battle of Fish Creek, and was eventually donated to the museum. Kort says the museum recognized it did



“We knew Indian Head was a Métis town but our museum didn’t reflect that. We knew we wanted to collect and share those stories, and that Culture Days would be the ideal opportunity to do so but we really didn’t have any way of making it happen on our own.”

- LINDA KORT

not really belong to them so they decided to repatriate the chair back to the Métis Nation. She said the IHMS was surprised and honoured when the MNS accepted the chair and then promptly donated it back to the museum for safekeeping. The chair is still on display at the museum and signifies the museum’s commitment to advancing reconciliation with the Métis community.

Building on the success of its Culture Days 2018 weekend, the Indian Head Museum Society is busy making plans for 2019, with support from SaskCulture’s Métis Cultural Development Fund (MCDF).

“Our plan for Culture Days this year is to debut a series of videos we are producing about different aspects of Métis culture like music and language,” says Kort. “The MCDF program made it possible to hire a videographer who has spent the last several months conducting interviews with local Métis people. The videos will ultimately become a permanent part of the museum.”

PREVIOUS PAGE: Gabriel Dumont’s chair at the IHM. Photo by Shelley Fayant. ABOVE: All ages participated in Métis-themed activities. Photo courtesy of Linda Kort.



culture days



An estimated **34,000** participants

Approximately **350** activities registered in **43 Saskatchewan communities**

1 in 5 events featured the **OnBeat** programming theme



Over **2,700** school age children in 126 schools were engaged through LIVEArts

Culture Days Animateur program engaged **8** new communities

2/3 of activities promoted hands-on, interactive engagement

2 Improved Access Through Inclusivity

Beading Program Re-Connects Students to their Culture and Traditions



Students from the Albert Community School in Regina are learning about the art of beading and a whole lot more, thanks to a beading and sewing program, coordinated through a Dream Broker program in Regina.

Stacey Laing, the Dream Broker who initiated the beading and sewing activity, says the idea for the activity started after she had noticed a lack of cultural context in the programming currently offered for school-age children in the city.

“My job is to connect our kids and families with things that are already existing within the community,” she says. “I create programs when I see that there is a gap in what’s being offered, and beading was definitely one of them.”





"Their parents are always shocked like 'wow, these earrings are actually beautiful,' and that 'I didn't think my grade five kid could do something like this.'"

- STACEY LAING

Laing says some of the students are often craving to know more about their culture, and that the beading and sewing activity has been able to integrate First Nation stories and teaching with the artistic learnings. She explains that there has been an increase in the kids that participate in this activity. In 2018, there were about ten students registered for the program. This year, there are about 20 students who consistently come in every Monday to learn how to bead traditionally, along with the teachings, stories and history.

"I think the best part is when a kid finishes the project, they always want to give it away. They say, 'I want to give this to my mum, aunt or kokum or whoever it is,'" she says. "When they get that moment to give their hard work, it's really exciting. Their parents are always shocked like 'wow, these earrings are actually beautiful,' and that 'I didn't think my grade five kid could do something like this.'"

According to Laing, funding and support from Creative Kids helped create these opportunities for students to learn more about their heritage and culture.

"It's been great to be able to partner with programs such as Creative Kids throughout the years. I have been a Dream Broker for almost seven years and without support from these programs, we wouldn't be able to do our job," she adds.

The Dream Broker Program started as an initiative by Sask Sport in partnership with the Regina Public and Catholic School Boards. Over the years, SaskCulture has partnered with Sask Sport and the Saskatchewan Parks Recreation Association to support the program, and ensure children and youth get the chance to participate in sports, culture and recreational opportunities.

Students at Albert Community School learn traditional beading techniques at a Dream Broker program. Photos by Kristin MacPherson.

Creative Kids Impact since 2010

\$3,800,000

Granted to Saskatchewan children and youth activities since 2010



4,867

Facebook followers

8,530

Applications funded



445

Music, dance, theatre, art and cultural instructors paid

224



Saskatchewan communities supported

STRATEGIC PRIORITY TWO

2 Improved Access Through Inclusivity

Nikaniwin: Youth Leaders Bring Arts and Culture Opportunity to Community



When students from the Valley View Community School in Beauval, Northern Saskatchewan noticed that most youth in the community only engage in sports activities, they decided to make plans to address the need to have more cultural opportunities.

“Our youth were saying that they wanted to participate in arts and cultural activities in a leadership role. They wanted to bring arts into the community so they can engage with their families and friends,” says Gail Gardiner, leader coordinator at the school.

According to Gardiner, the idea to have a youth leadership group started after she introduced the youth development model to the school and community. “People were foreign to the idea at first, they didn’t realize it’s their (youth) voice. Because people usually have this traditional way of thinking that adults know best, adults can run the program. They don’t realize that the youth know what they want and what is needed.”

She says the model and the leadership program at the school is helping the community see what the youth can do, and they are now more included in many activities happening in the community.

The students involved with this project were part of the Nikaniwin group at the school, eight students from grade 12 and seven from grade 5. Nikaniwin, in Cree, means “leader.”

The events, which include three camp programs, were held from June to October. Summer Art Camps were held first, engaging the

students in activities such as learning and improving their beading skills, visual painting and wood work, carving etc. The second camp was a Peers Helping Peers Workshop. Held at the Sandy Beach Resort Camp grounds, the camp got students involved in traditional arts and cultural practices by using the land resources to develop the art. The last camp was an Art Workshop Tour; artists were brought into the community to engage the youth in music, writing, drama, visual arts and dance.

Gardiner says that funding from the Cameco Creative Kids Northern Cultural Fund (CCKNCF) boosted the school’s options in terms of getting the resources to make these activities more engaging.

“A lot of the times, we would have to fundraise or beg people. So this time, with the fund, we could go that extra mile to get things done, like paying honorariums, getting people to come. It gave us an extra boost to pay for extra resources,” she says.



Cameco



Cameco Creative Kids Northern Cultural Fund

TOP LEFT: Students - at the Sandy Beach Resort Camp - ready to learn how land resources could be used to develop the art. ABOVE: Students from Beauval participate in various arts and cultural activities thanks to CCKNCF. Photo courtesy of Gail Gardiner.



Members' Interest in Inclusiveness On the Rise, Survey Says

First Nations and Métis participation, movement on Truth and Reconciliation, and newcomer participation were among the top five issues for SaskCulture members completing the 2018 SaskCulture Membership survey last fall. While organizational sustainability and access to funding were top of mind, there was a definite shift by members to be more focused on diversity and inclusiveness in their organizations.

Responses to the survey showed that 90 per cent of members promoted the importance of diversity to their networks and inclusiveness training was among the top training options of interest identified by members. There was also a growing interest in the diversity resources provided by SaskCulture.

Member survey responses also noted that members consider SaskCulture's top roles to be funding, providing inclusiveness resources, community development, supporting organizational development opportunities as well as increasing access for those facing barriers.


According to the survey, members have a reasonably strong awareness of SaskCulture and its programs and services and had quite high satisfaction levels with SaskCulture's work and direction. Close to 70 per cent have a strong or good understanding of the Saskatchewan Lotteries delivery system, as well a relatively high awareness of various programs, such as Culture Days, Creative Kids, Annual Global Funding and the Culture Days Funding Assistance grant.

The survey, issued in October 2018, sent out a total of 244 invitations to executive directors and board presidents of SaskCulture's 170 member organizations, receiving 106 responses for a 43.4 per cent response rate.

MEMBERS IDENTIFIED THEIR

TOP **5** Issues

 **80%**
Sustainability

79%  Access to Funding

Truth and Reconciliation with
First Nations & Métis peoples **59%**

62% Increasing First Nations
and Métis Participation

57%  Increasing Newcomer Participation

**Promoting
Diversity**



90% of members promote
diversity to their networks

2 Improved Access Through Inclusivity

Conversation Series:

Shed More Light on Handling Racism



Holding safe conversations about racism is hard – but possible. In 2018, SaskCulture partnered with the Multicultural Council of Saskatchewan, Common Weal Community Arts and the Saskatchewan Writers' Guild to host an event that focused on how to hold these kinds of conversations.

The event *Let's Talk: Navigating Safe Discussions on Racism* is part of a conversation series that brings together different voices in the spirit of creating dialogue about racism in the province. The first *Let's Talk*, held in 2017, was about cultural appropriation.

This year's event featured two conversations: one between Sheelah McLean and Kristen Enns-Kavanagh, and another between Janelle Pewapsconias and Zoey Roy. Both focused on how to talk about racism with colleagues, family and friends.

"Diversity and inclusion are vital to creating positive communities. Racism is one of the biggest barriers to that unity of place," says Dominga Robinson, SaskCulture Outreach Consultant, adding that Saskatchewan is home to so many diverse cultures and everyone deserves to feel safe and welcome. Robinson says that SaskCulture is committed to working with its partners to hold discussions such as *Let's Talk Racism* because it would challenge the ideologies that prevent unity and a positive community.

Janelle Pewapsconias, social innovator and spoken word poet, says the topic of racism has been evolving since she was a child but also

acknowledges there has been changes over the years, with several groups and institutions willing to make changes in the work that they do.

Pewapsconias adds that racism is more than the actions of an individual and that it is going to be a life-long journey of packing, unpacking and unlearning things picked up through experiences.

"It is the personal approach that we pick to overcoming racism and confronting it and unlearning it and challenging narratives. Remembering that we are all human beings, and to be tough on systems, but soft on people," she says.

Kristin Enns-Kavanagh, executive director, Saskatchewan History and Folklore Society, says it is important to talk about racism in order to have a peaceful society, and to dismantle structures of power that have been around for a very long time.

"We all have internalized racism. If we imagine that we don't, we get into trouble and we can end up doing things that are harmful because we are not aware of our own internal biases," she says.

The event took place at Station 20 West in Saskatoon and was also live-streamed in Regina, Yorkton, Prince Albert and Red Deer. It was recorded and can be watched on SaskCulture's YouTube channel.



"It is the personal approach that we pick to overcoming racism and confronting it and unlearning it and challenging narratives. Remembering that we are all human beings, and to be tough on systems, but soft on people."

- JANELLE PEWAPSCONIAS

TOP LEFT: Janelle Pewapsconias (left) and Zoey Roy have a conversation about racism. ABOVE: (L-R) Dominga Robinson, Zoey Roy, Sheelah McLean, Janelle Pewapsconias, Nikita Longman, Kristen Enns-Kavanagh and Manuela Valle-Castro at the *Let's Talk Racism* event. Photo courtesy of Dominga Robinson.

Orchestras are for Everybody: SOA Moves Forward with Diversity Plans



Last year, Saskatchewan Orchestral Association (SOA) launched its “Orchestras Are For Everybody” initiative, building on the national declaration of IDEA= Inclusivity, Diversity, Equity and Accessibility, as key to the orchestral experience. Along with developing a resource kit, the SOA reached out to key partners to help increase dialogue and build connections with diverse audiences. Together, these initiatives form the foundation for SOA’s diversity planning.

According to Elaine Kaloustian, executive director, SOA, “the process began when the SOA initiated discussions that lead to an ongoing partnership with the Multicultural Council of Saskatchewan and the Regina Symphony Orchestra to support diversity initiatives.” Together, these partners planned various activities in connection with the RSO presentation of *South Pacific*

in March 2018, which included: a presentation by ethnomusicologist Daya Madhur, an original spoken word performance by students from Wascana Plains School, relevant musical selections from *South Pacific* and a public dialogue session on March 21st (the International Day for the Elimination of Racism) and a pre-concert presentation by Daya Madhur and representatives from Chilean, Ugandan, and Indigenous communities on March 24th.

“This year,” she notes, “the programming was held in association with the RSO concert performance and world premiere of the opera *Riel’s Heart of the North*,” held March 9, 2019. *Riel’s Heart of the North*, by Métis poet and librettist Dr. Suzanne Steele and composer Neil Weisensel was dedicated to reconciliation and truth. Performed in Michif, Saulteaux, English and French, it explores a

2 Improved Access Through Inclusivity



little-known chapter in Louis Riel's life and focuses on the beauty and love of the homeland and its Métis people, the heart of the north.

The partners hosted a 'community conversation' held both before and, for the first time ever for the RSO, on stage following the concert, facilitated by RSO Artistic Director Gordon Gerrard, and featuring Weisensal, Steele and Elder Rose Richardson.

Most recently, SOA has wanted to develop new opportunities for increasing the reach of orchestral music in northern Saskatchewan. "This past year, we brought Saskatoon musician Kim de Laforest in as a keynote speaker at our AGM," explains Kaloustian. "to share her experiences of engaging youth from Nunavut in learning the fiddle as part of her work with the Tusarnaarniq Sivumut Association's Music for the Future program." During her address, de Laforest spoke to SOA members about her experience in the north, along with the power of music as a positive force for diversity and for transformative life experiences.

"We are interested in how her work with the youth in Nunavut, might work in communities in northern Saskatchewan," explains Kaloustian, who also brings her past experience in northern governance and development to this endeavor. Reaching the north will be one of the considerations as SOA moves forward on updating its diversity planning work this fall.

Kaloustian also points out that the SOA supports a wide range of diverse communities through its project grants to community orchestras, as well as partnering with Saskatchewan Choral Federation, Saskatchewan Band Association, and Saskatchewan Music Educators Association on the Saskatchewan Music Alliance Summer Music Camp, held in conjunction with the Dream Brokers programs in Regina, Saskatoon, Prince Albert, Yorkton and North Battleford. These popular summer music camps, which receive additional support from SaskCulture/Saskatchewan Lotteries and the Community Initiatives Fund, are aimed at reaching a diverse mix of inner-city youth, who may not have access to regular music programming.

SaskCulture, thanks to funding from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, continues to support the work of organizations, such as Saskatchewan Orchestral Association, as they address the diversity of the province and work to foster inclusivity in programming and services going forward.

PREVIOUS PAGE: RSO conductor Gordon Gerrard, librettist Suzanne Steele, Elder Rose Richardson, and composer Neil Weisensal participate in discussions after the concert.

ABOVE: Suzanne Steele, Elder Rose Richardson, Neil Weisensal and Gordon Gerrard speak prior to Riel's Heart of the North concert. Photo courtesy of Saskatchewan Orchestral Association.

STRATEGIC PRIORITY THREE

3 Nurturing Learning & Innovation

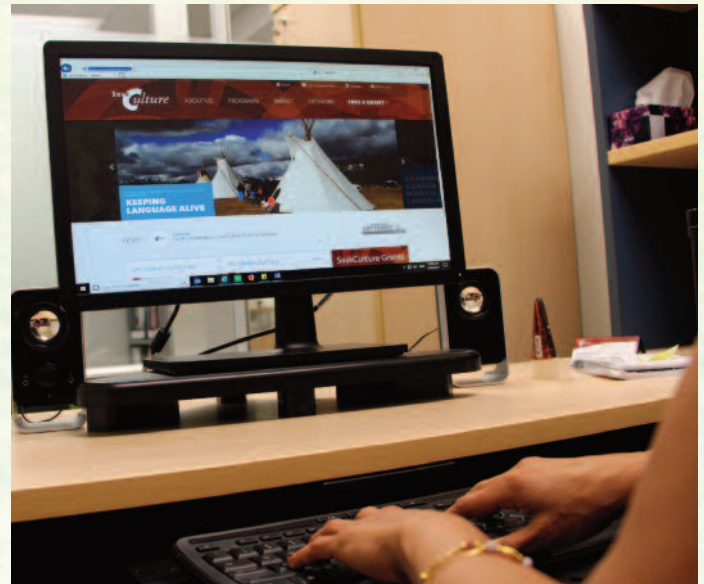


SaskCulture Staff Focus on Cultural Competencies

SaskCulture staff continue to expand their understanding of cultural diversity through different education sessions and activities. This past year, staff participated in several cultural competency building activities, including the five Intercultural Modules offered by Multicultural Council of Saskatchewan, the Wicahitowin Gathering in Saskatoon, as well as participating in the KAIROS blanket exercise, to name just a few.

“By listening more, building our understanding, recognizing our commonly held stereotypes and generalizations, and being aware of our privileges, we are all getting more in touch with our level of cultural competency,” shares Rose Gilks, CEO, SaskCulture. “This is ongoing work for us all, both individually, and as part of a team in order to support inclusive communities ready to work together towards understanding and reconciliation.”

SaskCulture continues to ensure that a focus on diversity is a key part of doing business. Each staff member identifies ways he, she, they would individually like to expand their cultural learning as part of their annual performance plans.



SaskCulture's Online Community Continues to Grow

SaskCulture's social media took an upward swing in audience size and engagement over the past year. Through all of its online tools, SaskCulture is currently reaching an online community of over 68,000 users on a regular basis. This is an 11.6 per cent increase from last year, when it was just over 61,000 users.

More and more people are finding out about SaskCulture programs and services online. SaskCulture regularly communicates to this online community over Facebook, Twitter, Instagram, E-Update and via its website. Analytics show substantial increases of unique visitors to the SaskCulture website – up 6,277 more visitors in 2018 than in 2017.

In 2018, SaskCulture's website was upgraded to be mobile-friendly to ensure it was supporting the growing number of users visiting the site via a mobile device, approximately 34 per cent in 2018.

SaskCulture's online engagement rates also increased over the past year. Engagement, which includes comments and 'likes' on posts, increased across the three profiles: SaskCulture increased by 68.9 per cent, Culture Days by 283.3 per cent and Creative Kids by 96.8 per cent. These results show that SaskCulture Facebook channels are attracting interest by users.

E-Update, SaskCulture's weekly electronic newsletter, netted close to 100 new subscribers in 2018, for a total of 1,344 subscribers to date. The average open rate remained at about 38.6 per cent, which equates to about 400 opens per issue, per week. In a recent survey of E-Update readers completed early in the year, SaskCulture found out that the majority of readers, 95.4 per cent are satisfied with E-Update, 98.3 per cent of respondents said that E-Update helped them find out more information about SaskCulture programs and services and 88.5 per cent say it helps them in their work. Findings also showed where SaskCulture could make changes that would better meet reader's needs. These changes will be addressed over the coming year.

3 Nurturing Learning & Innovation



Nonprofit Lifecycles: Breathing New Life into Cultural Organizations

It's been two years since Susan Kenny presented Nonprofit Lifecycles to cultural groups in Saskatchewan. Since then several organizations have worked with consultants to assess their organizational health and capacity as they move through stages of development: Idea, Start-up, Growth, Maturity, Decline and Turnaround and in some cases terminal. Besides helping guide an assessment, the Nonprofit Lifecycles framework can provide the direction required to breathe new life into organizations.

LifeCycles Provides Guidance to New Executive Director

Melissa Ong was very interested when she first learned about the Lifecycles concept. It was 2016, and she had just accepted the role of executive director for the Saskatchewan Elocution and Debate Association (SEDA). Since she had a long history with the organization — her children had been involved and she served as a volunteer debate coach, tournament organizer and a board member — she was aware the organization was in a challenging stage. “The organization had just gone through the Annual Global Funding submission process and hosted a national championship,” she notes, amidst transitions and changes in the Executive Director position and the Board.

In 2017, Ong shared the Lifecycles concept with newly elected Board President, Wendy James. “She understood that the organization was in a transition period and there was a need for change.” James and Ong applied for the Cultural Lifecycles

Capacity in Saskatchewan (CLiCS) program sponsored by SaskCulture and were accepted. Together with consultant Wayne Hellquist, SEDA's Leadership Team took Lifecycles to the rest of the board. Ong says there was good discussion at the board level, and as expected, “there was lots of debate. The consensus was that it was a good starting point. We had the vocabulary to work with and an opportunity to build a framework to move forward.”

“Although we had some change on the Board over the past year, Lifecycles helped keep us on the same page, and enabled us to be strategic and determine where we were and where we needed to go,” she explains. “We identified that while our Programs, Management and Financial Resources were in Start-Up, our Governance was in the Turnaround stage and our Administration Systems was in Decline.” This discovery provided insight and much needed direction on next steps and priorities that led to a better office space (with co-working support) in Saskatoon, identifying the need for an Administrative Assistant in addition to our part-time Program Coordinators, working on governance issues, as well as developing more focused plans for fundraising in the future.

Beyond just helping identify operational issues, the Lifecycles process helped SEDA better understand its role. The whole philosophy is to challenge you to ‘pull up’ and grow your organization. “It helped us better understand the people part of our mandate,” she says. “We are more than just a program and holding tournaments, we are making a difference with speech – teaching

young people about the power of words. The program was helpful in directing our thinking about roles, our mission, policies and governance.”

At this point, a framework is in place and SEDA is realistic about its progress. “We recognize that change takes time.” Ong notes that the *Nonprofit LifeCycles* book has become a valuable source of information and insight for her. “It is the go-to book and I’m not sure, as a new ED, I would have lasted without it.”

LifeCycles Creates a Legacy Document

Another new executive director, Dorothea Warren brought a wealth of previous management experience to her role at the Saskatchewan Library Association (SLA), but quickly realized the realities of running a small cultural non-profit organization also required some new ways of thinking. She was intrigued by the stages of development outlined in the LifeCycles model, and found it very applicable to the needs of the SLA.

According to Warren, there were two factors that made the LifeCycles program a good choice. First, she noted, the SLA, in existence for over 75 years, was at a stage in its lifespan when it was really important to reflect on, and assess, the different pillars outlined by the LifeCycles model, and secondly, the organization was in a state of transition with a new Executive Director and turnover of board membership including some long-term board members.

The SLA LifeCycles project team and the Board of Directors set to work on the organizational assessment as part of the cohorts organized by SaskCulture. “The process brought the entire Board to the same point of understanding,” says Warren. “Learning together is so valuable.” They did a rigorous job, she notes, resulting in a very thorough assessment. Guided by consultant Dawn Martin, the SLA was able to use the assessment work to gain valuable insights and develop an Improvement Plan.

Since the board had already addressed areas of governance and policy in the past, Warren says that “they were able to spend considerable time on the administrative area of SLA,” and realized

“LifeCycles helped lift the organization’s thinking... It allowed for more critical analysis of the organization in a non-threatening and meaningful way.”

- DOROTHEA WARREN

that the work required by the organization going forward required a greater commitment to internal capacity.

“There are many positive aspects to the LifeCycles model,” she notes, including the opportunity to create an Improvement Plan. “I see the Assessment and Improvement Plan as a legacy document,” she notes, “it can provide direction and be built upon over time.” The assessment is also useful as a tool to help orientate new board members. “Going into the next year, we will have six new board members,” explains Warren. She hopes that the assessment will be helpful to build understanding that will contribute to continued progress.

The SLA’s Improvement Plan, based on work from the LifeCycles assessment, was also instrumental in the development of the organization’s new strategic plan. “It was extremely fortuitous to be able to look at this work at the same time,” explains Warren. LifeCycles proved very complementary to further strategic planning.

“In essence, LifeCycles helped lift the organization’s thinking,” adds Warren. “It allowed for more critical analysis of the organization in a non-threatening and meaningful way.” She noted that it was genuinely refreshing, providing everyone with a new frame of reference.

PREVIOUS PAGE: SEDA representatives speak with Wayne Hellquist. *Photo by Dennis Garreck.*
BELOW: Members of the Cultural Lifecycles Capacity in Saskatchewan (CLICS) cohorts: (Back row, L-R) Rose Gilks, (SaskCulture), Bruce Anderson (SWG), Lukas Miller (SLA), Dawn Martin (SLA), Tracy Hamon (SWG), Jack Walton (SWG), Dorothea Warren (SLA), Linda Winkler (SLA), Caroline Smith (SEDA), John Costa (SEDA), Wayne Hellquist (SEDA), Dennis Garreck (SaskCulture) (FRONT ROW, L-R) Jason Heit (SWG), Jillian Bell (SWG), Alison Jantz (SLA), Melissa Ong (SEDA), Wendy James (SEDA), Steve Schack (Clear Blue Associates).



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, 2019



Rose Gilks

Chief Executive Officer

Independent Auditors' Report

To the Members of SaskCulture Inc.:

Opinion

The summary financial statements, which comprise the summary statement of financial position as at March 31, 2019, and the summary statements of operations for the year then ended, and related notes, are derived from the audited financial statements of SaskCulture Inc. for the year ended March 31, 2019.

In our opinion, the accompanying summary financial statements are a fair summary of the audited financial statements, in accordance with Canadian accounting standards for not-for-profit organizations.

Summary Financial Statements

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

The Audited Financial Statements and Our Report Thereon

We expressed an unmodified audit opinion on the audited financial statements in our report dated May 15, 2019.

Management's Responsibility for the Summary Financial Statements

Management is responsible for the preparation of the complete financial statements in accordance with Canadian accounting standards for not-for-profit organizations.

Auditor's Responsibility

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

Regina, Saskatchewan

May 15, 2019



Chartered Professional Accountants



SaskCulture Inc.

Summary Statement of Financial Position As at March 31, 2019

	March 31, 2019	March 31, 2018
Assets		
Cash and short-term investments	1,435,197	1,640,443
Accounts receivable	5,293	37,744
Prepaid expenses and deposits	5,968	19,772
GST receivable	18,802	16,152
	1,465,260	1,714,111
Intangible assets	243,194	259,111
Capital assets	211,255	234,695
	1,919,709	2,207,917
Liabilities		
Accounts payable and accruals	321,152	61,379
Due to Saskatchewan Lotteries Trust Fund - Operations	-	21,854
Holdbacks payable	223,735	911,583
Deferred revenue	-	15,000
Due to Saskatchewan Lotteries Trust Fund - Programs	117,848	164,550
Current portion of lease inducements	27,956	27,956
	690,691	1,202,322
Lease inducements	14,927	42,883
	705,618	1,245,205
Net Assets		
Invested in capital and intangible assets	454,449	493,807
Unrestricted	759,642	468,905
	1,214,091	962,712
	1,919,709	2,207,917

SaskCulture Inc.

Summary Statement of Operations For the year ended March 31, 2019

	March 31, 2019	March 31, 2018
Revenue		
Grants from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation	7,707,506	7,578,189
Grants - other	172,441	291,105
Self-generated	140,773	86,486
	8,020,720	7,955,780
Expenses		
Operations	2,734,136	2,522,828
Program initiatives	5,035,205	5,401,516
	7,769,341	7,924,344
Excess of revenue over expenses	251,379	31,436

Detailed financial statements are available on request.

Director 

Director 

Boards & Committees

Board of Directors

James Rose, President
 Pratyush Das, Vice President
 Joanne McDonald, Past President
 Sekwun Ahenakew
 Adrian Halter

Sheryl Kimbley
 Gwen Machnee
 Nicole Matsalla
 Calvin Racette
 Lauren Stead

Board Committees

Eligibility Committee

Pratyush Das, Chair
 Gwen Machnee
 Lauren Stead
 Joanne McDonald
 James Ingold
 Jan Seibel

Constitutional Review Committee

Joanne McDonald, Chair
 Pratyush Das
 Calvin Racette
 James Rose
 James Ingold
 Jan Seibel

Nomination Committee

Joanne McDonald, Chair
 Sekwun Ahenakew, (*demonstrated knowledge of Indigenous culture*)
 Adrian Halter, (*demonstrated knowledge of cultural industries*)
 Nicole Matsalla, (*demonstrated knowledge of multiculturalism*)
 Ingrid Cazakoff, (*demonstrated knowledge of heritage*)
 John Kennedy, (*demonstrated knowledge of cultural industries*)

CEO Review & Succession Planning Committee

James Rose, Chair
 Adrian Halter
 Gwen Machnee
 Joanne McDonald

Saskatchewan Lotteries Trust Fund for Sport, Culture & Recreation

Joanne McDonald

Saskatchewan Lotteries Community Grant Program & Community Development Fund

Adrian Halter
 Calvin Racette

Audit Committee

Adrian Halter
 Sheryl Kimbley
 Calvin Racette

Peer Assessors

Kathy Allan
 Amber Andersen
 Gailmarie Anderson
 Peter Brass
 Wilfred Burton
 Mark Calette
 Colleen Charles
 Vickie Clark
 Crystal Clarke
 Delta Fay Cruikshank
 Carol Daniels
 Carla Delgado
 Philip Durocher
 Tristen Durocher
 Candy Fox
 Anil Garg
 Theresa Gayle
 Cory Generoux
 Bula Ghosh
 Joni Hagen

Tim Haywahe
 Tara-Leigh Heslip
 Jannica Hoskins
 Harmony Johnson-Harder
 Lovella Jones
 Kevin Kitchen
 Rhonda Lamb
 Gail MacKay
 Aileen Martin
 Robin Mathewson
 Barb McKeand
 Michelle McMillan
 Ian McWilliam
 Edith Montesclaros
 Emma Morris
 Valerie Mulholland
 Barb Parchman
 Michael Parker
 Wendy Peart

Marcel Petit
 Audey Price
 Celina Quewezance
 Alex Ross
 Gerry Ruecker
 Christie Saas
 Ashley Shaw
 April Sora
 Michelle Taylor
 Kam Teo
 Eagleclaw Thom
 Juanita Tuharsky
 Mei Shan Wan
 Sheldon Watson
 Kevin Wesaquate
 Getachew Woldeyesus
 Rachel Wormsbecher
 Kristi Yarshenko

Creative Kids Committees

Provincial Advisory Committee

David Millar
 Peter Sametz
 Jan Seibel
 James Ingold
 Reggie Newkirk

Big River

Paulette Atchison
 Charlene Puddicombe
 Carla Chadwick

Kindersley

Mei Shan Wan
 Devon Coles
 Lindsay Johnson
 Pam Sawatzky
 Melanie Ward

Provincial Adjudication Jury

Catherine Tomczak
 Dave Roman
 Janine Windolph
 Kerri Hill
 Lindsay Manko-Bauche
 Lori Evert
 Sabrina Cataldo
 Seth Armstrong

Lakeland

Cheryl Bauer Hyde
 Erica Cochrane
 Erin Standish
 Melissa Sisson
 Crystal Clarke
 Marion Conway

Saskatoon

Kevin Grevia
 Jacquie Thomarar
 Danielle Hoffart
 Jody Hobday
 Erin Cook
 Carissa McNaught

Regina Fundraising Committee

Léa Prpick
 Carrie Hackel
 Megan McCormick
 Sarah Freitag
 Lisa McIntyre
 Regan Halbert
 Dan Torrie
 Stephanie MacKnight
 Jaime Leonard

Battlefords

Elaine Poirier
 Siobhan Gormley
 Cynthia Tymoruski
 Kerilyn Voigt

Regina

Jessica Elsaesser
 Michelle Carr
 Don List
 Alice Samkoe
 Seth Armstrong

Saskatchewan Lotteries Trust Fund for

Sport, Culture and Recreation

Saskatchewan Lotteries is an Important Fundraiser

Saskatchewan Lotteries is an important fundraiser for more than 12,000 sport, culture and recreation groups in Saskatchewan. Backed by the strength of a volunteer network, these groups provide quality activities that reach more than 900 Saskatchewan communities, rural municipalities and First Nations, and benefit approximately 600,000 registered participants within every demographic of the province. Saskatchewan Lotteries is the marketing organization for Western Canada Lottery Corporation products, such as LOTTO 6/49, LOTTO MAX, EXTRA, DAILY GRAND and SCRATCH N' WIN tickets, sold by retailers in Saskatchewan. Proceeds from the sale of these products are placed in the 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 Tri-Global partners (the Globals) share responsibility in the overall governance, policy direction and various joint programming initiatives, as well as managing their respective sections of 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 and creating inclusive communities; increasing accessibility; contributing to quality programs and safe, welcoming, well-run facilities; supporting and promoting capacity and leadership; recognizing excellence and celebrating achievement; and encouraging individual well-being and healthy, active lifestyles.



Photo by Kevin Hogarth



Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation

Managing the 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, and determining annual spending plan allocations for the CST. This work is done by the Board between January and March of each year, in accordance with the fiscal year of the Trust.

Guiding Principles

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

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

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

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

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

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



Photo by Kevin Hogarth

Update on the Saskatchewan Lotteries Trust Fund

This year, SaskCulture and its lottery partners signed a new five-year Lottery Licence Agreement (2019-2024), renewing the existing licence fee paid to government of 3.75 per cent of annual net lottery ticket sales. The new Lottery Licence Agreement provides continued funding stability and allows sport, culture and recreation organizations to continue to offer quality programs and services for the people of Saskatchewan. It also helps ensure that funds are available to continue with key public interest priorities such as engaging diverse populations, increasing organizational capacity and reducing barriers to participation.

In 2018/19, Saskatchewan Lotteries reached over \$225 million in ticket sales, which provided approximately \$21.4 million to the Culture Section of the Trust. Over the past five years of the previous licence agreement, the Culture Section of the Trust distributed over \$80.2 million dollars to support Saskatchewan cultural activities.

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 the 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.

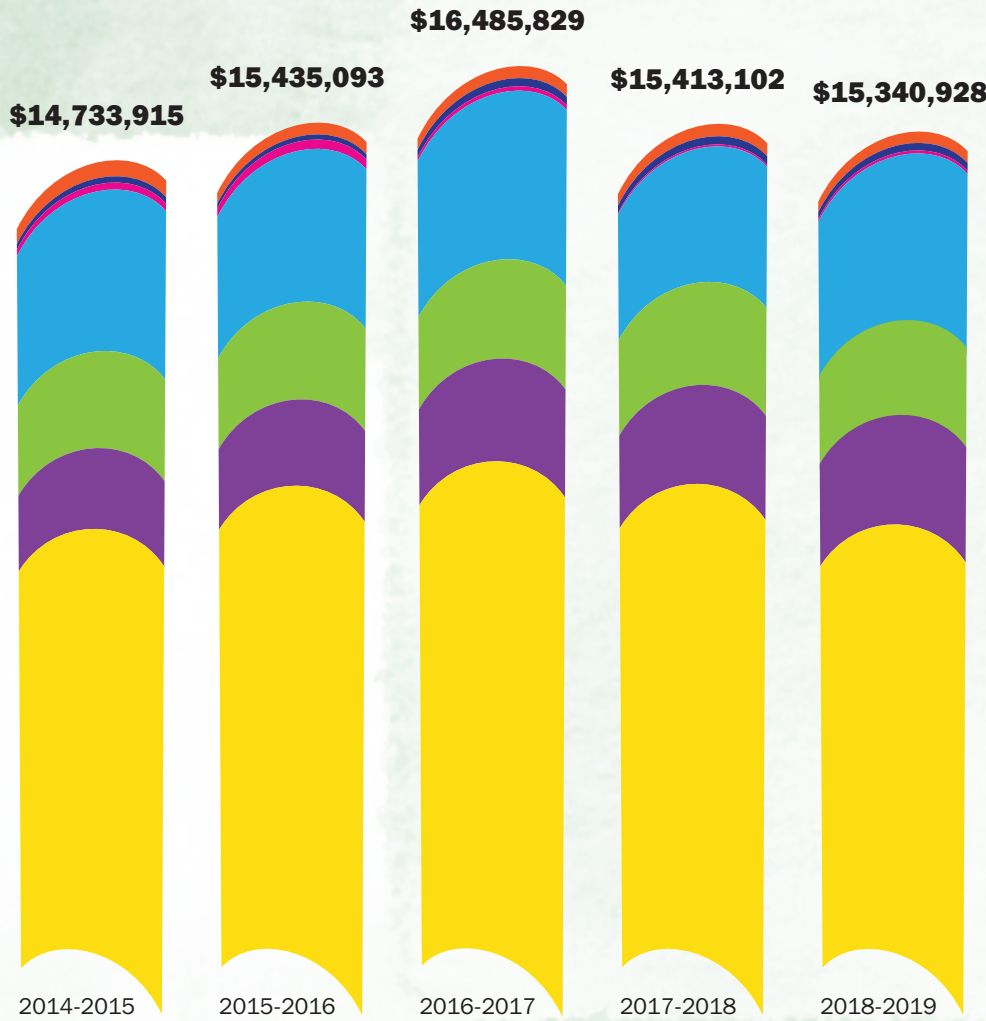
The volunteer sector has been entrusted and empowered to develop and deliver a cost-efficient system of cultural activities at the grassroots level in communities throughout the province, and provide access to quality, inclusive activities that enhance lives and energize communities. This volunteer-driven system is one of the most successful lottery delivery networks in the country. The work of these volunteer groups also significantly impacts the provincial economy as Saskatchewan sport, culture and recreation activities generate an estimated \$1.9 billion in labour income and support approximately 37,000 full-time jobs.



Photo by Shawn Fujton

Culture Section of the Trust Funding – 5 Year Trend

- Eligible Organizations
- Grant Programs Delivered by SaskCulture
- Grant Programs Delivered by Partner Orgs
- SaskCulture Block
- Culture Days Delivery
- Creative Kids Operations
- Tri-Partite Block



Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation

Funds Allocated from the Culture Section of the Trust

For the fiscal period ending March 31, 2019

FUNDING BLOCK	CATEGORY	2018/19	2017/18	
		ALLOCATION NET OF RETURNS (IN \$)		
Eligible Organizations	Annual Global Funding & Special Initiatives	8,754,500	8,730,500	
	Subtotal	8,754,500	8,730,500	
Grant Programs	Delivered by SaskCulture:			
	Aboriginal Arts and Culture Leadership Grant	314,059	267,581	
	Capacity Building Grant (suspended)	(2,463)	(12,811)	
	Métis Cultural Development Fund	97,208	95,491	
	Multicultural Initiatives Fund	394,242	353,870	
	Museum Grant Program	815,425	773,148	
	Community Cultural Engagement and Planning	(15,846)	3,940	
	Culture Days Funding Assistance	69,323	79,893	
	Creative Kids Grant	295,000	305,000	
	Subtotal	1,966,948	1,866,112	
		Delivered through SAB partnership:		
	Artists in Community	354,768	349,554	
	Artists in Schools	289,809	289,064	
	Festivals Grant Program	586,855	567,000	
	Gallery Grant Program	300,000	295,022	
	Media Arts Grant	250,000	250,000	
	SAB Program Delivery & Creative Kids Support	150,000	156,000	
	Subtotal	1,931,432	1,906,640	
	SaskCulture Block	SaskCulture & Creative Kids Operations	1,454,832	1,659,800
Culture Days Delivery		38,146	36,116	
Global Functions		197,670	205,529	
Communities of Interest		832,000	780,000	
Subtotal		2,522,648	2,681,445	
Tri-Partite Block (Culture's share)	Administration Centres	165,400	160,575	
	Federation of Sovereign Indigenous Nations	0	67,830	
	Subtotal	165,400	228,405	
		15,340,928	15,413,102	

Programs and Services Supported by the Culture Section of the Trust

A. Annual Global Funding Program



Photo by Kevin Hogarth

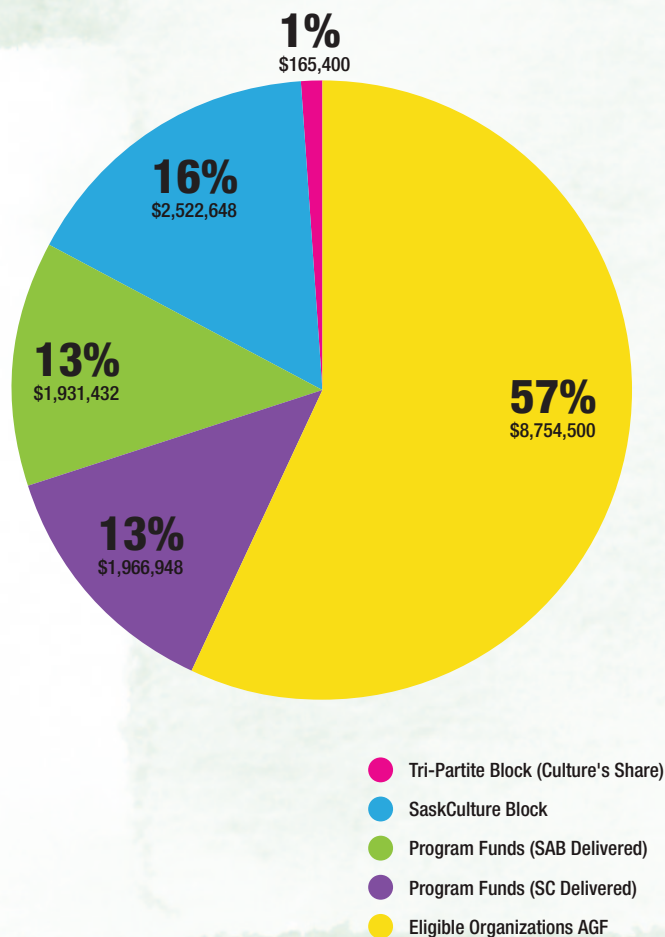
AGF supports a tremendous infrastructure that empowers a large portion of Saskatchewan’s volunteer-driven, cultural community. These diverse cultural organizations are rooted in community involvement and volunteer efforts. The ECOs are part of a network that bring together a membership of over 150,000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

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 Saskatchewan residents.

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 Ministry 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.

Culture Section Allocations





FUNDING PROVIDED BY



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 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 2018/19, 32 initiatives were supported.

AACL - April 2018 Deadline

Organization	Allocation
La Loche Friendship Centre	17,000
Buffalo People Arts Institute	12,000
Central Urban Métis Federation Inc.	20,000
Chief Poundmaker Museum	13,900
Gordon Tootoosis Nīkānīwin Theatre Inc.	10,000
James Smith Cree Nation	7,315
Métis Addictions Council of Saskatchewan Inc.	3,352
North Central Family Centre	7,000
Northern Sport, Culture and Recreation District	20,000
Northern Village of Cumberland House	5,000
OUTSaskatoon Inc.	5,985
Prince Albert Indian & Métis Friendship Centre	4,030
Saskatchewan Indigenous Cultural Centre	6,000
Saskatoon Community Youth Arts Programming Inc.	20,000
SEARCH - Student Energy in Action for Regina Community Health Inc.	3,200
STR8 Up 10,000 Little Steps To Healing Inc.	15,000
The Mann Art Gallery Inc.	5,000
Yellow Quill First Nation	15,000
YWCA Saskatoon	5,000
Total	194,782

AACL - October 2018 Deadline

Organization	Allocation
Allen Sapp Gallery	5,000
Heritage Community Association	11,320
Kikinahk Friendship Centre Inc.	2,206
Library Services for Saskatchewan Aboriginal Peoples, Inc.	30,000
Mistawasis Nehiyawak First Nation	5,000
nehiyawak Language Experience Org.	15,000
Nipawin Oasis Community Centre Co-operative Ltd.	15,000
OUTSaskatoon Inc.	4,689
Pasqua First Nation	10,000
Saskatoon Indian & Métis Friendship Centre	8,003
Saskatoon Tribal Council Inc.	12,000
Saulteaux First Nation	12,000
Yorkton Tribal Administration Inc. (Yorkton Tribal Council)	5,000
Total	135,218

Community Cultural Engagement and Planning Grant

The Community Cultural Engagement and Planning Grant (CCEP) aims to support Saskatchewan municipalities and First Nations Bands wanting to explore and plan for the creative and cultural potential of their community through cultural engagement and planning initiatives. The grant supports partnerships that promote cultural vitality, creative and economic sustainability as well as relationship building, and community projects that address Truth and Reconciliation. In 2018/19, 13 communities in Saskatchewan received this grant.

Organization	Allocation
City of Prince Albert	2,500
City of Saskatoon	2,500
George Gordon First Nation	20,000
Little Pine First Nation Elders Council	5,000
Muskoday First Nation	15,000
Northern Village of Cumberland House	5,000
RM of Coteau	4,000
RM of Canaan	4,000
Town of Biggar	2,500
Town of Eastend	5,000
Town of Elrose	4,500
Town of Nipawin	5,000
Town of Redvers	5,000
Total	80,000

Culture Days Funding Assistance

Culture Days is a collaborative, across-Canada movement designed to increase awareness, accessibility, participation and engagement of all people in the arts and cultural life of their communities. Culture Days Funding Assistance 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 2018 Culture Days celebrations took place September 28th to 30th. Through this program, 14 hubs and 16 organizations received financial support.

Community Hubs	Allocation
Big Brothers Big Sisters of Yorkton and Area Inc.	4,000
City of Humboldt	4,000
City of Prince Albert	4,000
City of Weyburn	4,000
Eastend Historical Museum & Culture Centre Inc.	4,000
Family Service Saskatoon Inc.	4,000
Godfrey Dean Art Gallery Inc.	4,000
Indian Head Museum Society	3,500
La Société historique de la Saskatchewan Inc.	4,000
Listen to Dis' Community Arts Organization Inc.	4,000
Lloydminster Cultural & Science Centre- City of Lloydminster	4,000
Nuit Blanche Saskatoon Contemporary Arts Festival Inc. . .	4,000
Preeceville Recreation Board.	4,000
Saskatchewan Craft Council	4,000
Total	55,500

Organization Events	Allocation
Allan Community Heritage Society and Museum Inc.	970
Art Gallery of Regina Inc.	862
Association of Manitou Arts & Cultures Inc.	1,000
Bengough & District Museum Inc.	1,000
Buffalo Narrows Re-Creation Inc.	1,000
Children's Discovery Museum on the Saskatchewan Inc. . .	1,000
Duck Lake Historical Museum Society	1,000
Friends of Batoche Historic Site Inc.	1,000
Kipling District Historical Society.	726
Kronau Bethlehem Heritage Society Inc.	800
La Ronge Arts Council Corp.	1,000
North Central Community Association Inc.	1,000
Reynold Rapp Museum	726
Saskatchewan Intercultural Association Inc.	1,000
Spiritwood and District Museum	690
Tisdale Writers Group Inc.	726
Total	14,500



Photos 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 2018/19, 15 cultural groups were supported through this program.

MCDF - April 2018 Deadline

Organization	Allocation
Gabriel Dumont Local #11 Inc.	9,500
Ile a la Crosse Friendship Centre Inc.	10,000
La Loche Friendship Centre.	5,000
La Loche Métis Local #39 Corp.	10,000
Métis Addictions Council of Saskatchewan Inc.	2,500
Métis Nation - Saskatchewan Eastern Region III Inc.	4,000
RielCo Productions Inc.	4,000
Saskatoon Indian & Métis Friendship Centre.	5,000
Total	50,000

MCDF - October 2018 Deadline

Organization	Allocation
Buffalo Narrows Friendship Centre Inc.	8,000
Indian Head Museum Society	6,000
Métis Central Western Region II Council. Inc.	5,000
Métis Nation Saskatchewan Eastern Region 2 Corporation .	5,000
Northern Lights Bluegrass and Old Tyme Music Society . . .	7,600
Regina Symphony Orchestra Inc.	10,000
Saskatoon Indian & Métis Friendship Centre.	6,497
Total	48,097



Photo by Kevin Hogarth

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 operation funding and project specific funding. In 2018/19, 54 applications were approved for funding.

MIF-Project - April 2018 Deadline

Organization	Allocation
Albert Park Community Association	6,000
Association canadienne-française de Regina.	5,400
Battlefords Immigration Resource Center Inc.	5,000
Buffalo People Arts Institute	7,000
Circle Project Association Incorporated.	7,000
City of Lloydminster	1,000
City of Prince Albert	2,800
Heritage Community Association	2,400
India Canada Association of Saskatchewan Incorporated	3,000
Miyawata Culture Association Inc.	6,000
Moose Jaw Multicultural Council Inc.	1,000
North Central Community Association Inc.	2,600
Polonia Polish Folk Dance Ensemble of Regina, Inc.	3,000
Regina Folk Festival Inc.	5,000
Regina Multicultural Council	7,000
Regina Symphony Orchestra Inc.	7,000
River City School of Irish Dance.	2,500
Royal Scottish Country Dance Society, Saskatchewan Inc.	1,000
Rusyn-Saskatchewan Ruthenian Culture Association	1,500
Saskatchewan Festival of Words Inc.	2,200
Saskatoon Diversity Network.	6,000
Saskatoon Folkfest Inc.	5,600
Southwest Multicultural Association.	6,000
Spirit Wrestler Productions	6,000
Truly Alive Youth and Family Foundation Inc	5,000
Ukrainian Canadian Congress - Saskatoon Branch Inc.	3,000
Total	110,000

MIF-Project - October 2018 Deadline

Organization	Allocation
The Globe Theatre Society	10,000
Southwest Multicultural Association Inc.	9,000
Yorkton Short Film & Video Festival Inc.	5,000
Equatorial South Sudanese Community Association in Saskatoon Inc	7,000
Sans-atelier, collectif d'artistes Inc.	6,000
Free Flow Dance Theatre Inc.	500
Common Weal Community Arts Inc.	8,000
Battlefords Immigration Resource Center Inc.	6,500
Resort Village of Manitou Beach	3,000
La Federation des francophones de Saskatoon Inc.	8,000
The Duke of Edinburgh's International Award - Canada - Saskatchewan Inc.	6,000
Spring Free From Racism Saskatchewan Association on Human Rights, INC.	1,000
City of Yorkton	5,000
Total	75,000

MIF-Annual - January 2018 Deadline

Organization	Allocation
African-Canadian Resource Network Saskatchewan Inc.	14,500
Doukhobor Cultural Society of Saskatchewan Inc.	2,300
File Hills Qu'Appelle Tribal Council Inc.	14,000
Gordon Tootoosis Nīkānīwin Theatre Inc.	18,500
La Société historique de la Saskatchewan Inc.	14,500
Multilingual Association of Regina Inc.	12,000
Prince Albert Multicultural Council	16,500
Sâkêwêwak First Nations Artists' Collective Inc.	16,500
Saskatchewan African Canadian Heritage Museum Inc.	9,600
Saskatchewan Indigenous Cultural Centre	18,500
Saskatchewan Intercultural Association Inc.	18,500
Saskatoon Tribal Council Inc.	16,500
Southeast Advocates for Employment Inc.	16,500
Teaching English as a Subsequent Language Saskatchewan Inc.	14,000
Uganda Canadian Association of Saskatchewan Inc.	14,500
Total	216,900

Museum Grant Program

The Museum Grant Program (MGP) provides three streams of operational support to qualifying museums 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. MGP complements the training programs and standards developed by the Museums Association of Saskatchewan. A total of 111 museums received operational funding from the Program in 2018/19.

Museum Grant Program - Stream I

Organization	Allocation
Abernethy Nature - Heritage Museum Inc.	4,500
Allan Community Heritage Society and Museum Inc.	5,000
Bell Barn Society of Indian Head Inc.	5,000
Bengough & District Museum Inc.	4,500
Birch Hills Historical Society Inc.	4,000
Borden & District Museum	4,200
Briercrest and District Museum Corp.	1,875
Broadview Historical and Museum Association, Inc.	2,684
Canora Ukrainian Heritage Museum Inc.	2,000
Chief Poundmaker Museum	4,000
Climax Community Museum	5,000
Cudworth Heritage Museum	2,300
Cupar and District Heritage Museum	5,000
Deep South Pioneer Museum	2,684
Dysart & District Museum	5,000
Elbow and District Museum and Historical Society	5,000
Esterhazy Community Museum Society	4,500
F.T. Hill Museum	2,500
Foam Lake Museum Association	1,200
Fort Pelly-Livingstone Museum	5,000
Goodsoil Historical Museum Inc.	2,520
Great Sandhills Historical Society Inc.	4,000
Herbert Heritage Association Inc.	2,250
Heritage House Avonlea & District Museum Inc.	4,000
Hudson Bay & District Cultural Society	4,800
Indian Head Museum Society	5,000
Kamsack Power House Museum Inc.	4,250
Kaposvar Historic Site (1975) Society	2,500
Kipling District Historical Society	4,000
Kyle and District Museum	1,000
Langham & District Heritage Village & Museum Inc.	4,500
Lumsden Historical Society, Incorporated	4,000
Luseland and Districts Museum	3,500
McCord and District Museum	1,000
Mennonite Heritage Museum Incorporated	2,500
Moosomin Regional Museum Inc.	1,125
Mossbank & District Museum Inc.	5,000

National Doukhobour Heritage Village Inc.	4,000
Nokomis District Museum & Heritage Co-operative	3,500
Northern Gateway Museum	2,572
Notukeu Heritage Museum Inc.	2,000
Prairie West Historical Society	4,500
Preeceville and District Heritage Museum Inc.	4,500
Ralph Allen Memorial Museum Association	2,500
Reynold Rapp Museum	750
Rocanville and District Museum Society Inc.	4,000
Rose Valley & District Heritage Museum Inc.	500
Saskatchewan Aviation Historical Society Inc.	2,500
Saskatchewan Pharmacy Museum Society Inc.	600
Saskatoon Museum of Military Artifacts Incorporated	2,500
Spiritwood and District Museum	4,250
St. Walburg & District Historical Museum Inc.	3,500
Star City Heritage Museum	700
Strasbourg & District Museum	2,500
The Grenfell Museum Association Inc.	2,500
The Langenburg and Area Homestead Museum	910
Tourism Radville, Inc.	4,500
Town of Shellbrook	1,000
Unity & District Heritage Museum	3,000
Watrous Manitou Beach Heritage Centre Inc.	2,450
Watson & District Heritage Museum	2,500
Wawota & District Museum	4,500
White Fox Museum	700
Whitewood Tourism & Heritage Association Inc.	5,000
Wynyard & District Museum	1,400
Total	208,220

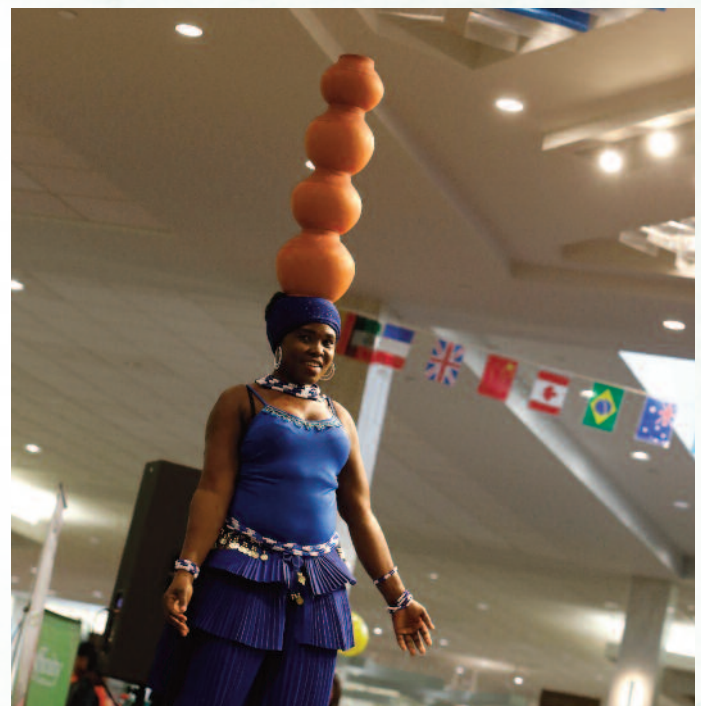


Photo by Kevin Hogarth

MGP - Stream II

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

Museum Grant Program - Stream III

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



Creative Kids 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 covers administrative costs so that 100 per cent of donations go directly to helping Saskatchewan children and youth. Since 2010, Creative Kids has granted over \$3.8 million, helping over 8,500 kids from 224 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 445 music, dance, theatre, art and cultural instructors - as Creative Kids service providers. As part of this support, SaskCulture also funded the Creative Kids Northern Cultural Fund, in partnership with Cameco Corporation, which provides opportunities for youth in Northern communities ranging from fiddle programs to after school arts clubs and culture camps. In 2018/19, the CST also provided a special Dream Brokers program grant that gave over 200 kids the chance to participate in culture programming, which included beading, painting, drumming, sculpting, Indigenous art, theatre, and more. Visit creativekidssask.ca for more information.



Photo by Kevin Hogarth



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 2018/19, 25 partnerships were supported in the communities of Balcarres, Casa Rio, Green Lake, Lloydminster, Meacham, Mervin, North Battleford, Regina, Saskatoon and Turtleford. Funding also supports the LIVE (Live Interactive Video Education) Arts program that engages teachers and students in all corners of Saskatchewan in an interactive distance learning experience where professional artists broadcast grade-specific programs in dance, drama, music and the visual arts through the Ministry of Education's LIVE satellite network. In the 2018/19 school year, 8 workshop sessions were delivered through 32 broadcasts to an estimated 30,000 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. In 2018/19, 32 applicants were supported in the communities of Eastend, Forget, Fort Qu'Appelle, Gravelbourg, Maple Creek, Moose Jaw, Prince Albert, Regina, Saskatoon and Wakaw.

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 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 2018/19, a total of 24 festival organizations were provided operational support and an additional 18 projects were funded. Successful communities included Bengough, La Ronge, Paynton, Regina, Manitou Beach, Moose Jaw, North Battleford, Saskatoon, St. Louis, Swift Current 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 2018/19, a total of 5 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 Saskatoon Creative Kids.

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



Photo by Kevin Hogarth

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 19 full-time staff, which includes three positions dedicated to Creative Kids Saskatchewan. One additional temporary contract position was 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 (Nutrien Wonderhub), 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, multiculturalism, First Nations and Métis initiatives and Cultural Industries. In 2018/19, these funds included support to the Saskatchewan Arts Alliance and Heritage Saskatchewan.

E. Tri-Partite Block

Administration Centres for Sport, Culture and Recreation

Operated by Sask Sport Inc., five 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 centre 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 2018/19 portion supported FSIN Sport, Culture, Recreation and Youth department programming, including the *Spirit of Our Nations Cultural Celebration and Pow Wow*; that took place in Regina in the summer of 2018.



Photo by Busayo Osobede

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. CGP funding is available to all communities in Saskatchewan including 82 First Nations, 35 northern settlements, 297 rural municipalities, 147 towns, 292 villages, 147 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 approximate \$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 2018/19, the CDF also supported 22 Northern Community School Recreation Coordinators.



Photos by Kevin Hogarth



Photo courtesy of Linda Kort

Sask **Culture**

FUNDING PROVIDED BY



404 - 2125 11th Avenue
Regina, SK S4P 3X3
info@saskculture.ca
www.saskculture.ca