

Sask *Culture*

2020

2021

YEAR IN REVIEW

# 2020/21 SASKCULTURE YEAR IN REVIEW

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## BOARD OF DIRECTORS



FROM TOP (L-R): OLUFUNKE OKOCHI, NICHOLE WILLIAMS (STAFF), HEATHER CLINE, JAMES INGOLD, CALVIN RACETTE, JAMES ROSE, LAUREN STEAD, LES OYSTRYK, KAREN HENDERS, DEAN KUSH (STAFF), SHERYL KIMBLEY.

# MESSAGE FROM THE CHAIR



**CULTURE BUILDS COMMUNITY!**  
SASKCULTURE'S LONG-STANDING MOTTO HAS AN UNSTATED ASSUMPTION OF COMMUNITY BEING A VALUE WORTH FOSTERING. AS SELF-EVIDENT AS IT MAY HAVE ALREADY BEEN, THE WORTH OF COMMUNITY BECAME STILL MORE APPARENT IN THE PAST YEAR. THE WEIGHT AND COST OF RELATIVE ISOLATION LOOMS LARGE OVER THIS CHALLENGING TIME. YET BOTH CULTURE AND COMMUNITY HAVE FOUND RICH NEW FORMS OF EXPRESSION AND CONNECTION THROUGHOUT IT ALL.

As just one example, increased utilization of online mediums has extended the reach and accessibility of various performances and cultural forums. These small silver linings abound (many are highlighted in this issue of the Annual Report) and will carry forward. Just as the grains grown across our province ripen in the changing days of autumn, this time of change has borne unexpected fruits of its own.

Irrespective of the larger changes in the world, SaskCulture itself is undergoing a period of transition. After the long and invaluable tenure of Rose Gilks, the organization entered this new and challenging environment with Dean Kush at the helm; and he has shown that a more sure and steady hand could not be found. Dean and the whole staff of SaskCulture have risen to the challenge and provided exemplary support for the cultural community.

Beyond changes in leadership – and accounting for the necessary adjustments to environmental factors – SaskCulture's board has kept a steady eye on the future. Reflecting the membership-ratified changes to its constitution, incorporating the principles of Truth and Reconciliation, SaskCulture's latest strategic plan has focused its constitution, incorporating strategic direction on two main thrusts:

The first direction focuses on the sustainability and adaptability of our funding model so that we can meet emerging needs, which is especially relevant in times of global change like the present as well as on an ongoing basis, as the people of the province and their needs continue to change. The second strategic direction aims to ensure that the cultural programming supported by SaskCulture is increasingly inclusive, diverse, equitable, and accessible.

The Board believes both directions will promote continual growth of relevant and impactful cultural activity that is responsive to the current trends of change in our province and the unforeseen future disruptions and uncertainties that may come our way. I would like to thank the SaskCulture Board for their vision and dedication in the past year; even with the remote environment, every interaction with the Board has been both productive and enjoyable. Furthermore, I would like to thank volunteers across the province for doing their part to share culture and build community.

Sincerely,

James Ingold

## FRONT COVER

**TOP:** NORTHERN ARTISTS CREATED ONLINE HOW-TO VIDEOS FOR CULTURE DAYS 2020 AS PART OF CULTURE DAYS COMMUNITY LEGACY PROJECT. PHOTO COURTESY OF CHARLIE COOK.

**LEFT:** PAINTER MICHELLE LAKE, PAINTING "TERRY FOX" DURING A PAINTING WORKSHOP CULTURE DAYS EVENT IN LLOYDMINSTER. PHOTO BY SARAH HOCKRIDGE.

**RIGHT:** MENTEE PATRICK FERNANDEZ FOUND WAYS TO WORK TOGETHER WITH HIS MENTOR HOLLY FAY DURING THE PANDEMIC - AS PART OF CARFAC SASKATCHEWAN MENTORSHIP PROGRAM. PHOTO BY PATRICK FERNANDEZ.

**BOTTOM:** THE SASKATCHEWAN BAND ASSOCIATION (SBA) WAS SUCCESSFUL IN QUICKLY ADAPTING PROGRAMS TO ENGAGE BANDS DURING COVID-19. PHOTO COURTESY OF THE SBA.

SASKCULTURE'S WORK AND SUPPORT REACHES LANDS COVERED BY TREATIES 2, 4, 5, 6, 8 AND 10, THE TRADITIONAL LANDS OF THE CREE, DAKOTA, DENE, LAKOTA, NAKOTA AND SAULTEAUX PEOPLES, AS WELL AS HOMELAND TO THE MÉTIS.

# MESSAGE FROM THE CEO



WHEN I WAS OFFERED THE POSITION OF CEO AT SASKCULTURE IN THE SPRING OF 2020, AS YOU MIGHT HAVE GUESSED, I IMMEDIATELY AND ENTHUSIASTICALLY SAID YES! AFTER A FEW WEEKS INTO MY TENURE, WHEN THE FULL EFFECTS OF COVID-19 TRULY STARTED TO IMPACT US, WITH NO SIGNS OF THE VIRUS SUBSIDING, I FELT OVERWHELMED AND WONDERED IF I WAS EQUIPPED TO LEAD SASKCULTURE THROUGH THE MASSIVE AMOUNT OF CHANGE AND UNCERTAINTY FACING OUR SECTOR.

Through the subsequent weeks and months – and after a lot of sleepless nights – as I spoke with colleagues and organizations in Saskatchewan, I realized that I was not alone in my stress bubble and that we would have to push through this together. I want to thank all of you out there, both volunteers and staff, for showing your resiliency, strength, understanding and support. There are so many individuals out in the cultural community that I admire and respect. I genuinely believe that when we work as partners, we can survive, thrive and succeed.

I always say, with no doubt in my mind, that SaskCulture’s staff complement is one of the best in Saskatchewan. I want to thank our staff for pushing through and showing empathy, dedication and decisiveness through all of the uncertainty the past year dealt us. We knew some initiatives had to be put on hold in order to focus on our members and our network. We worked hard to provide content related to pandemic protocols and federal funding

opportunities. We partnered with SK Arts and Creative Saskatchewan to assemble a Business Response Team Advisory Committee and held a record amount of online engagement sessions with cultural organizations. Our project grant programs were infused with a number of flexible options in order for communities and groups to either adapt to public health regulations or to shift to online options. Although there were less Creative Kids applications this year – understandably so – we were still able to support more than 920 children in 238 communities – again with accommodations being made for COVID-safe learning sessions. Culture Days moved forward with a new month-long format and hub sponsorship and our work with the Non Profit Lifecycles Approach program continued as planned in a virtual format.

This year in particular, our partnerships continued to be instrumental in helping us adapt to changing needs. We are very fortunate to receive funding from Sask Lotteries Trust Fund for Sport, Culture and Recreation and work in partnership with Sask Sport and Saskatchewan Parks and Recreation to provide needed support to the community. Stable lottery revenues allowed SaskCulture to maintain status quo funding during a precarious time. Our thanks always goes out to the Ministry of Parks, Culture and Sport for its support on an ongoing basis.

We have also strengthened our relationship with SK Arts and maintained funding levels to the arts community over the past year. In addition, our continued work with the Saskatchewan Indigenous Cultural Centre allowed our

# STAFF

organization to do genuine work as an ally to the Indigenous community. We were extremely excited to work with the Office of the Treaty Commissioner and Gabriel Dumont Institute to plant the seeds of some exciting new initiatives to come. I also want to thank SaskCulture’s Board of Directors for their guidance and support over the past year.

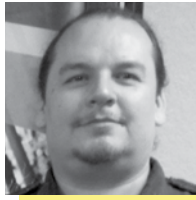
I would be remiss if I did not send out a heartfelt thanks out to my friend and predecessor, Rose Gilks. I learned so much from Rose and we all miss her. Thank you Rose for building a rock solid foundation for the future of SaskCulture and the cultural community.

This past year will long be remembered as a monumental disruption of our cultural ecosystem. I am amazed, given all of the change and uncertainty, that although we will never be the same, we have shown great resilience and strength. Thanks to all of you in the cultural community for your hard work, dedication and sheer determination. SaskCulture applauds your tenacity and we look forward to being there for you in the upcoming year – it’s our job.

Respectfully submitted,



Dean Kush, CEO



**FROM TOP, LEFT TO RIGHT:** DEAN KUSH, GLORIA WALSH, DIANE ELL, NICHOLE WILLIAMS, DAMON BADGER HEIT, CATHERINE FOLSTAD, DENNIS GARRECK, PAUL GINGRAS, SHELLEY FAYANT, LORELIE DEROOSE, SHAWN BAUCHE, ALEJANDRA CORONEL, BUSAYO OSOBADE, KEN NZEYIMANA, SCOTT STELMASCHUK. MISSING: DOMINGA ROBINSON (LEFT NOVEMBER 2020)

## IN MEMORY OF

# SARA CARPENADO



Creative Kids and SaskCulture were very saddened at the sudden passing of Sara Rose Carpenado (Creative Kids Assistant) on May 27, 2020. Sara worked with Creative Kids for three years and will be remembered by parents, children and her colleagues for her support of the program and passion for supporting kids.

# TRIBUTE TO ROSE GILKS

**A**FTER 25 YEARS OF MOLDING AN ORGANIZATION INTO SHAPE, NURTURING MEANINGFUL PARTNERSHIPS AND BUILDING NEW RELATIONSHIPS IN THE CULTURAL COMMUNITY, ROSE GILKS BEGAN THE NEXT CHAPTER OF HER JOURNEY. IN JUNE 2020, SHE OFFICIALLY RETIRED FROM SASKCULTURE.



A recognized leader in the non-profit, volunteer sector, Rose was instrumental in SaskCulture's growth into a healthy and vibrant province-wide organization that "builds community by furthering cultural engagement and growth". In 1993, she was hired at the Saskatchewan Council of Cultural Organizations (SCCO) in the role of Cultural Trust Manager and by 1998, shortly after SCCO became SaskCulture, Rose was promoted to the position of General Manager, and later recognized as Chief Executive Officer in 2016.

Under her leadership, SaskCulture gained recognition as an organization that listened to its community and worked hard to address its many changing and diverse needs. Among her many accomplishments, Rose was instrumental in the formation of Heritage Saskatchewan and launching innovative initiatives such as Creative Kids and Culture Days (nationally and in Saskatchewan). She nurtured strong relationships with cultural leaders, helping support a wide network of cultural activity initiated by over 30 eligible cultural organizations and many more members of the cultural community. Her strong belief that

"together is better" enabled her to develop a successful and long-lasting working relationship with SK Arts that greatly benefited the arts community in the province.

Over the years, she managed and maintained a strong partnership with Sask Sport and Saskatchewan Parks and Recreation Association, along with the Government of Saskatchewan, to successfully manage the Culture Section of the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Rose helped spearhead change needed to support diversity and inclusiveness in the cultural sector. Her leadership ultimately led to constitutional change and an increased strategic focus on engaging First Nations, Métis, newcomers and other underserved populations. Over the years, she worked to ensure that the system was open to supporting Saskatchewan's increasingly diverse population by helping to recruit a more diverse board, recommending more targeted funding programs, as well as increasing the diversity of SaskCulture's

staff complement and organizational partners.

A graduate of the University of New Brunswick, Rose brought her talents to Saskatchewan over 30 years ago. She has a long history of working in the non-profit sector including her previous experience working as a consultant with the Saskatchewan Parks and Recreation Association, as an executive director of three provincial sport organizations, and with the YM-YWCA in Newfoundland, which all gave her a solid understanding of non-profit organizations, effective governance and operations.

While 2020 presented some unique challenges in the face of COVID-19, Rose left behind a strong, thriving organization that remains flexible and adaptable in addressing community needs and effectively facing challenges along the way. While she has moved on from leading SaskCulture, Rose will no doubt be successful navigating her next phase in life, which will include more time to relax, travel and enjoy time with her daughter, as well as helping other organizations as a consultant.



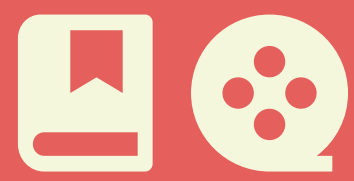
# CULTURAL ACTIVITY IMPORTANT TO SASKATCHEWAN!

In April 2020, SaskCulture, in partnership with SK Arts, contracted Insightrix to complete a survey to identify the levels of “awareness of” and “participation in” arts and culture in the province. A total of 1,407 residents completed the survey between April 13-25, 2020, for a 95% confidence level with 3% margin of error.

# 90% OF RESPONDENTS THINK ABOUT SASKATCHEWAN CULTURE IN A POSITIVE WAY

<b>35%</b> THINK MULTICULTURAL	<b>12%</b> THINK CLOSE COMMUNITY
<b>20%</b> THINK HELPING/SHARING/ TOGETHER/FRIENDLY	<b>13%</b> OTHER
<b>11%</b> THINK SMALL TOWN/RURAL	<b>9%</b> THINK INDIGENOUS

# 81% CONSIDER ARTS AND CULTURE IMPORTANT TO THE PROVINCE



# 65% OF ALL RESPONDENTS ARE AWARE OF ARTS & CULTURAL ACTIVITIES IN THEIR LOCAL COMMUNITY

# AWARE

<b>91%</b> Museums & Heritage Sites	<b>82%</b> Art Galleries	<b>79%</b> Concerts/ Musical
<b>76%</b> Theatre Performances	<b>72%</b> Multicultural Events & Festivals	<b>69%</b> Indigenous Events
<b>64%</b> Natural Wildlife & Land Preservation	<b>58%</b> Art Classes/ Workshops	<b>56%</b> Purchasing Art/Craft Work
<b>55%</b> Dance Performances	<b>49%</b> Making or Teaching Art	<b>47%</b> Ancestral Heritage
<b>32%</b> Archaeology	<b>32%</b> Film Screenings	<b>29%</b> Author Readings
<b>28%</b> Languages and/or Debate	<b>21%</b> Cross-Cultural Learning	

# 54% OF SASKATCHEWAN PEOPLE PARTICIPATE IN ARTS AND CULTURAL ACTIVITIES

<b>59%</b> INDIGENOUS RESPONDENTS	<b>59%</b> SENIORS 65+
<b>52%</b> NEWCOMER RESPONDENTS	<b>65%</b> UNIVERSITY EDUCATED

**68% AGREE THAT ARTS & CULTURE ARE ACCESSIBLE**

# PARTICIPATE 76% OF THOSE AWARE...



SASKCULTURE HAS A VISION OF A  
**CULTURALLY VIBRANT SASKATCHEWAN**

## OUR VISION

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

## OUR MISSION

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

## OUR PRINCIPLES & VALUES

SaskCulture supports engagement in cultural experience.

**CULTURAL ACTIVITY. EXPERIENCES. ENGAGEMENT. REVITALIZATION**

SaskCulture recognizes strength in common purpose.

**COHESIVENESS. COLLECTIVE EFFORT. ADVOCACY. COOPERATION. PARTNERSHIP. VOLUNTEERISM. CULTURAL WORK. TREATY PEOPLES**

SaskCulture provides equitable and fair access to resources.

**SASK LOTTERIES. TRANSPARENCY. ACCOUNTABILITY. EFFECTIVENESS. DELIVERY. CULTURAL IMPACT. ACCESSIBILITY. UNIQUE SERVICE**

SaskCulture will be responsive to people within Saskatchewan.

**DIVERSITY. ACCESSIBILITY. INCLUSIVITY. EQUITY. DEMOCRATIC PROCESS. MULTICULTURALISM. RECONCILIATION**

## NEW SASKCULTURE ENDS

People of Saskatchewan actively value, support and participate in culture.

SaskCulture works to build a culturally vibrant Saskatchewan, where...

The cultural eco-system in Saskatchewan is accessible, inclusive and sustainable.

## NEW STRATEGIC PRIORITIES

### STRATEGIC PRIORITY ONE:

Funding is sustainable and adaptable to changing needs.

### STRATEGIC PRIORITY TWO:

Improve the inclusiveness, diversity, equity and access of cultural activity.



# WE IDENTIFIED DIRECTION OF FUNDING RENEWAL

## PREPARING A CLEAR PATH FOR SUCCESS

IN ITS 2020-25 STRATEGIC PLAN, THE SASKCULTURE BOARD IDENTIFIED THE NEED FOR A COMPREHENSIVE PROGRAM RENEWAL PROCESS. OVER THE PAST YEAR, SASKCULTURE STAFF HAVE PREPARED A PATH FOR THIS PROCESS TO UNFOLD. A TERMS OF REFERENCE WAS COMPLETED THAT OUTLINED RATIONALE, OBJECTIVES AND KEY PHASES OF IMPLEMENTATION.

Along with ensuring the effectiveness of existing practices, a renewal process will help ensure that SaskCulture's funding model is sustainable, accessible and adaptive to changing needs in order to support relevant cultural activities in Saskatchewan.

"We are committed to ensuring that Sask Lotteries proceeds are used to support cultural activity that meets the needs of those living in this province," explains James Ingold, Chair, SaskCulture. "We've all recognized the changes in the population – the need to address Reconciliation with Indigenous communities in a meaningful way and to be inclusive of a greater diversity of peoples has never been more important to this province."



SASKCULTURE BOARD AND STAFF SPENT CONSIDERABLE TIME IN 2019 DISCUSSING COMMUNITY NEEDS BEFORE THE BOARD FINALIZED ITS 2020-2025 STRATEGIC PLAN. PHOTO BY DIANE ELL.

SaskCulture wants to place a greater emphasis on the advancement and support of inclusion, diversity, equity and access (IDEA) in all areas of funding. According to Dean Kush, CEO, SaskCulture, "We are working with our community partners to create a better understanding of what IDEA means to people and how SaskCulture can create a strategy for change."

Funding programs are the main focus of this review. SaskCulture's operational and project funding, approximately \$11 million annually, supports a wide range of cultural activity in the province. It is important to ensure that these dollars are supporting the change needed.

There are no quick fixes to address the changes needed. "The phases of this process will take place over the next three to four years," says Kush. "We need the time to review existing data, listen to community needs, identify solutions and make recommendations for going forward." Stakeholders can expect to be involved in the process and receive regular updates as work on program renewal continues.

# WE ADAPTED TO ADDRESS COVID-19 PANDEMIC CONCERNS

## REMAINING FLEXIBLE DURING THE PANDEMIC

SASKCULTURE, AND MANY OTHERS, WILL REMEMBER THIS PAST YEAR AS ONE THAT TESTED OUR ABILITIES TO BE FLEXIBLE, ADAPTABLE, AND READY TO ADDRESS UNPRECEDENTED CHANGE. TAKING ON THE ROLE AMID THE OUTBREAK OF THE PANDEMIC, DEAN KUSH, CEO, SASKCULTURE, SAYS THAT “ALTHOUGH SASKCULTURE HAS NOT BEEN IMPACTED BY ANYTHING COMPARABLE TO A PANDEMIC BEFORE, WE WERE FORTUNATE THAT THE ORGANIZATION’S SYSTEMS, HUMAN RESOURCES AND OPERATIONS WERE ABLE TO ADJUST QUICKLY IN RESPONSE TO THE NEW REALITIES FACING THE CULTURAL COMMUNITY.”

On March 21, 2020, SaskCulture announced its remote operations and the closure of its office to the public. Shortly afterwards, the organization connected with its members, funding recipients and partners to get feedback and provide direction going forward. “We conducted a survey of the membership in May 2020, to get a sense of what was happening in our sector,” explains Kush. “The responses were helpful in guiding our decisions going forward.”

Key actions and communications, either directly by Board members and staff, or through channels such as *E-Update* or [saskculture.ca](http://saskculture.ca), included:

- Reassurance to funded groups of the stability of operational funding for 30 provincial cultural organizations and over 110 community museums;
- Guidance for the continuation of existing program funding despite cancellations and program reductions experienced by funded recipients;

- Updates on ongoing access to funding through all existing programs;
- Continued support and access to cultural activities through Creative Kids;
- Continued support to Culture Days in communities through newly developed Hub sponsorships that supported community engagement via virtual and small in-person cultural activities/experiences;
- Guidelines for helping groups understand holding public programs based on public health protocols, which included social distancing and the use of protective equipment;
- Opportunities for dialogue and information-sharing were provided to cultural groups, via Member Forums and ECO Virtual Meetings, to help them with capacity-building choices and planning options;
- Connections with partners and government to address questions and concerns from the cultural community; and
- Access to COVID-19 support information shared by governments and other social agencies, including funding opportunities available to those working in arts, heritage and cultural sector.

Throughout the year, SaskCulture staff continued to review current programs and services and adjust accordingly to meet the needs of those operating in response to the pandemic. The ongoing impact of the pandemic made planning difficult; however, remaining flexible and adaptable is a key strategy going forward.



TOP: CARFAC SASKATCHEWAN'S MENTORSHIP PROGRAM CONTINUED TO SUPPORT VISUAL ARTISTS DURING THE PANDEMIC. MENTOR HOLLY FAY (RIGHT) MENTORED PATRICK FERNANDEZ (LEFT) THIS PAST YEAR, FINDING WAYS TO WORK TOGETHER DURING THE PANDEMIC. PHOTO BY PATRICK FERNANDEZ.



BOTTOM: SASKCULTURE STAFF ADAPTS TO WORKING FROM HOME. PHOTO BY DIANE ELL.

# WE SUPPORTED COMMUNITY EFFORTS TO ADAPT DURING THE PANDEMIC

## CULTURE DAYS 2.0: PUBLIC ENGAGEMENT AMID COVID-19

**NOT EVEN A PANDEMIC COULD STOP CULTURE DAYS FROM HIGHLIGHTING CULTURAL ACTIVITY THIS YEAR. DESIGNED TO BRING PEOPLE TOGETHER, CULTURE DAYS HAD TO SHIFT QUICKLY TO ADAPT TO PUBLIC HEALTH RESTRICTIONS IMPOSED ACROSS CANADA. IN SASKATCHEWAN, SASKCULTURE MODIFIED ITS FUNDING PROGRAM TO PROMOTE ENGAGEMENT, WHILE ENCOURAGING VIRTUAL OR SAFE, SMALL GROUP IN-PERSON PARTICIPATION.**

In the early planning stages, the national Culture Days partners worked to adapt the Canada-wide event to make it as safe as possible for organizers, volunteers and the public – no matter their location. Changes included placing a greater emphasis on virtual/online, DIY and self-guided activities, as well as extending Culture Days from a mere weekend to a four-week celebration. The month-long option enabled groups to hold in-person events and activities multiple times, with smaller, pre-registered audiences. It also helped make scheduling more flexible for virtual activities.

“Virtual programming really took off this past year,” explains Shelley Fayant, communications consultant, SaskCulture, in charge of Culture Days coordination. “While it will never truly replace in-person engagement, it was a great opportunity for groups to reach out to new audiences who wanted to learn more about cultural activity, from the safety and comfort of their homes.”

Changing up its own strategy, SaskCulture offered Culture Days Hub Sponsorships that provided up to \$5,000 to support communities who brought together two or more community organizations to offer COVID-safe, arts and cultural activities. The application process was streamlined to focus on community size, the strength of the community hub partnerships, and the quality and nature of the planned activities. Ten community hubs, that included two or more cultural groups, were selected for sponsorships.



PHOTO FROM WARMAN CULTURE DAYS IN 2020.

In 2020, Hub activities were innovative, diverse and accessible. For instance, the Art Gallery of Regina’s Moving Pictures project used an augmented reality (AR) app to deliver on-demand videos by Saskatchewan artists to the public during Culture Days. AR-enabled posters were hung in different easily accessible public locations around the province, removing barriers that may be encountered in a physical gallery setting.

In Warman, participants used a smartphone app to participate in a community scavenger hunt for cultural items, while participants in Prince Albert, enjoyed virtual programming and, for the first time in its history, attended a drive-in Tapestrama Cultural Festival with food trucks and live-streamed musical and dance performances.

It’s estimated that approximately 20,000 people in the province participated in Culture Days in Saskatchewan throughout the four weeks, though some of the programming is still online and available (likely increasing the participant numbers).

# CULTURE DAYS

in 2020...



APPROXIMATELY

**20,000**  
PARTICIPANTS

**17** SASKATCHEWAN  
COMMUNITIES  
PARTICIPATED

APPROXIMATELY

**160** ACTIVITIES

APPROXIMATELY

**75%** OF THE   
PROGRAMMING  
WAS OFFERED VIRTUALLY



**TOP:** PAINTER MICHELLE LAKE, PAINTING "TERRY FOX" DURING A PAINTING WORKSHOP CULTURE DAYS EVENT IN LLOYDMINSTER. PHOTO BY SARAH HOCKRIDGE.



**LEFT:** PHOTO BY KEVIN HOGARTH.

The 2020 Culture Days Hub Sponsorship recipients received a total of \$41,212 in sponsorship support for their Culture Days activities. The 2020 recipients included:

- ▶ City of Prince Albert
- ▶ City of Weyburn
- ▶ Listen to Dis' Community Arts Organization (Regina)
- ▶ Gravelbourg & District Museum
- ▶ Lloydminster Cultural & Science Centre
- ▶ Art Gallery of Regina
- ▶ Nutrien Wonderhub
- ▶ Association of Manitou Arts & Cultures
- ▶ City of Yorkton
- ▶ City of Warman

# WE SUPPORTED COMMUNITY EFFORTS TO ADAPT DURING THE PANDEMIC

## CATHEDRAL VILLAGE ARTS FESTIVAL ADAPTS QUICKLY TO ENGAGE ONLINE

THE TRANSFORMATION OF REGINA'S MULTI-EVENT, IN-PERSON CATHEDRAL VILLAGE ARTS FESTIVAL INTO A "VIRTUAL FESTIVAL" REQUIRED "A RATHER QUICK DECISION". WHEN THE PANDEMIC HIT SASKATCHEWAN IN MARCH, 2020, PLANNING FOR THE FESTIVAL IN MAY, WHICH TURNS THE CITY'S CATHEDRAL NEIGHBOURHOOD INTO A FAIRGROUND, WAS ALREADY WELL UNDER WAY.

Festival chairman Jefferson Wourms admits he and his committee "did consider cancelling" the festival, "but, everything else was being cancelled and I truly just wanted to give folks something to look forward to". The decision to convert the festival into a digital experience was made on March 15. Many months' worth of planning "had to be drastically changed in less than six weeks".

The biggest challenge lay in deciding "which portions of the festival could be turned into a digital experience", Wourms says. The festival, which will celebrate its 30th anniversary in 2021, "is well known for its street fair", but it actually is a week-long party "with several free events daily, occurring throughout multiple venues concurrently, leading up to the Saturday Street Fair and final evening".

Music events were fairly easy to convert from live stage to digital streaming, available on Facebook and YouTube. More challenging was recreating the festival's website to host a virtual "street fair", which allowed regular vendors the opportunity to post their products for sale online. "Our parade also proceeded digitally" – people were invited to submit short videos, "which were then compiled into a video to kick off the festival."

All of this required cooperation from the dozens of vendors, musicians and others who normally are part of the festival. There were some casualties, of course. Most notably the actual street fair, which usually draws crowds of 35,000 to 40,000 people in party mood to 13<sup>th</sup> Avenue on the festival's closing day, would not be held. Also lost was most of the programming for children, which traditionally occurs during a picnic in the park on the festival's first day. "We did attempt to include some child-friendly aspects, such as crafting videos and colouring/art contests, which were featured online," Wourms says.

Fortunately, in 2020, two of the festival's key fund-raising events, a rummage sale and the Taste of Cathedral food event, had already taken place. In 2021, the festival will struggle on without them, thanks to funding from SaskFestivals Grant Program, administered by SK Arts with funding from Sask Lotteries.

Despite the difficulties, Wourms says, the 2020 festival was a success. "We met our goal...which was to give folks something to safely participate in, and to provide entertainment and a positive experience during a very trying time." Among the successes was approximately 62,000 minutes of streaming time for the festival's musical events.

Wourms credits much of the success to the tightly-knit Cathedral community pulling together, displaying "how we can come together to produce something wonderful, while staying apart." He says his "amazing and dedicated team of committee members" are hoping to make this year's digital festival even better, building on lessons learned last year.



**WE MET OUR GOAL...  
WHICH WAS TO GIVE  
FOLKS SOMETHING  
TO SAFELY  
PARTICIPATE IN,  
AND TO PROVIDE  
ENTERTAINMENT  
AND A POSITIVE  
EXPERIENCE DURING  
A VERY TRYING  
TIME.”**

**~ JEFFERSON WOURMS**

**TOP:** CROWDS WERE UNABLE TO GATHER FOR THE CATHEDRAL ARTS FESTIVAL IN 2020 BUT MANY STILL TOOK THE OPPORTUNITY TO CONNECT ONLINE.

**BOTTOM:** A SCREEN SHOT OF REGINA WORLD MUSIC BAND ANDINO SUNS PERFORMING A STREAMED CONCERT AT LAST YEAR'S VIRTUAL FESTIVAL.

PHOTOS COURTESY OF THE CATHEDRAL ARTS FESTIVAL.



# WE SUPPORTED COMMUNITY EFFORTS TO ADAPT DURING THE PANDEMIC

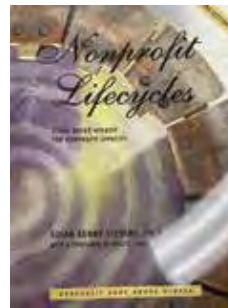
## NONPROFIT LIFECYCLES GUIDES ORGANIZATIONS THROUGH RENEWAL

THIS PAST YEAR, THE COVID-19 PANDEMIC FORCED THE NONPROFIT LIFECYCLE LABS, OFFERED BY SASKCULTURE, TO GO ONLINE WITH ALL LEARNING SESSIONS AND DISCUSSIONS OFFERED VIRTUALLY. FORTUNATELY, THE VIRTUAL FORMAT DIDN'T TAKE AWAY FROM THE PROGRAM'S IMPACT. MANY GROUPS TOOK THE OPPORTUNITY TO TAKE AN HONEST ASSESSMENT OF THEIR ORGANIZATIONS AND DETERMINE WHETHER THEIR PROGRAMS, GOVERNANCE, MANAGEMENT, BUSINESS MODEL AND ADMINISTRATIVE SYSTEMS WOULD SERVE THEM WELL IN THE UPCOMING YEARS.

Since 2017, SaskCulture has continued to offer the successful Nonprofit Lifecycles Capacity Building program to cultural organizations in the province. The Lifecycles approach, established by Dr. Susan Kenny Stevens, took shape at SaskCulture with Capacity Lab 1.0, which helped nonprofit organizations identify their current stage of development and plan accordingly for the future.

"Nonprofit Lifecycles training gives non-profits a way to understand where they are and why, without judgment. Perhaps most importantly, it provides the tools for non-profits to move forward on their own unique journeys that have the greatest impact in the communities they serve," says Dawn Martin, Certified Lifecycle Capacity Consultant and co-lead of the Lifecycles Lab 1.0.

Dennis Garreck, outreach consultant, SaskCulture and certified Lifecycles Capacity Consultant, explains that, "It is a non-threatening way for organizations to do some self-reflection about their organization."



The virtual format ended up having a positive effect on the program, eliminating the need for travel and increasing participation among attendees. "The virtual Lifecycles Lab provided an opportunity for more than 70 Lab participants, representing 15 cultural organizations, to participate from their homes or offices," says Garreck. "We were able to offer seven learning sessions over about six months and without the travel cost and time if the program was in person, we had really strong participation throughout the program."

SaskCulture has worked to build a Saskatchewan Lifecycle Ecosystem made up of volunteers and staff of non-profit cultural organizations, consultants and funders all linked to the Nonprofit Lifecycles Institute. More than 300 people have attended workshops and over 400 Nonprofit Lifecycles books by Dr. Stevens, have been distributed. Training has been offered to build a pool of consultants in Saskatchewan with an understanding of the Lifecycle approach.

Additionally, in early 2021, three Saskatchewan consultants completed a 14-month certification program through the Nonprofit Lifecycles Institute to become Certified Lifecycle Capacity Consultants (CLCC). Dawn Martin, Rose Gilks and Dennis Garreck are now part of group of about 25 CLCCs in North America.

SaskCulture's commitment to providing this type of programming to its membership supports the building of strong cultural organizations across Saskatchewan that have the ability to provide impactful cultural programs, services and experiences.



# WE HELPED CHILDREN AND YOUTH ACCESS CULTURAL ACTIVITIES

## AFTER-SCHOOL PROGRAM ENGAGES CHILDREN IN MUSIC

**J**OSE ANTONIO ABREU WAS A SIX-YEAR-OLD TAKEN UNDER THE WING OF A LOCAL PIANO TEACHER. TWENTY YEARS LATER, ABREU, HAVING SWITCHED TO VIOLIN, FORMED AN ORCHESTRA WITH FELLOW UNIVERSITY STUDENTS. REMEMBERING THE DIFFERENCE THAT PIANO TEACHER MADE ON HIS LIFE, HE DECIDED TO MAKE A CHANGE IN THE LIFE OF KIDS BY TEACHING THEM MUSIC. HE BEGGED AND BORROWED INSTRUMENTS AND PUT OUT THE WORD.

As the story goes, on the first day, 11 kids showed up. But the next day, there were 25, then 75, and finally 150. Abreu spent many hours working with the budding musicians, and it paid off when, after a performance attended by government officials, he was able to get funding for his project, which he dubbed El Sistimo for the system he established: free, intensive instruction by professionals.

Abreau's idea spread around the world. Tanya Derksen, former Executive Director, Regina Symphony Orchestra, shared the idea and possibility for programming with Kathleen Clarke, a retired music teacher in Prince Albert. Her enthusiasm for the idea created energy and interest that resulted in a similar opportunity.

"I knew, with a deep certainty, that there was a need for such a program in our city," Clarke recalls. And she was certain "this could be the perfect fit for me – I had the time, the background, the contacts, and the will."

Clarke and a friend, music festival coordinator Colleen Bowen, took on the task of organizing a Prince Albert version of El Sistimo, dubbed Firebird North. Volunteers and donors of instruments and money soon joined them. A flurry of activity including setting up a GoFundMe campaign, recruiting instructors and arranging for use of a school gym, followed. With financial support from the Saskatchewan Orchestral Association (SOA), supported with funding from Sask Lotteries, and the Community Initiatives Fund, the program got off the ground in November 2019 – just a few months before the COVID-19 pandemic closed it down.

Elaine Kaloustian, SOA executive director, says her organization has "a specific interest in expanding services to northern Saskatchewan, where sustainable programming can be more challenging." She added that Firebird North's program "could work well in areas with groups that experience socio-economic challenges and remote communities."

During that brief window of operation last year, 20 students from grades 2 to 5 were enrolled, primarily from Indigenous and/or immigrant backgrounds.



KIDS PRACTICE ON BASS WITH INSTRUCTOR DEAN BERNIER. PHOTO WAS TAKEN BEFORE THE PANDEMIC. PHOTO COURTESY OF FIREBIRD NORTH.

# WE HELPED CHILDREN AND YOUTH ACCESS CULTURAL ACTIVITIES

## NEW STRATEGIES HELP CREATIVE KIDS IN SASKATCHEWAN

**THE YEAR 2020 CREATED MANY HIGHS AND LOWS FOR CHARITY ORGANIZATIONS AS THEY STRUGGLED TO MOVE THE NEEDLE AND MAKE A DIFFERENCE AMIDST A WORLDWIDE HEALTH AND ECONOMIC CRISIS. FOR CREATIVE KIDS, 2020 CALLED FOR CREATIVITY AS THE PROGRAM CONTINUED TO FIND SUPPORT FOR KIDS THANKS TO NEW, EFFECTIVE FUNDRAISING STRATEGIES.**

When the pandemic started, Creative Kids cancelled all its regularly scheduled, in-person fundraising events, such as Nourish and Vintage. Staff recognized the need to come up with new initiatives to “weather the storm” and ensure support for kids. Gloria Walsh, manager, Creative Kids, explains how it became necessary to adapt the business model to address the new reality and meet the creative needs of Saskatchewan children and youth.

“In 2020, we had a more focused and tailored approach to applying to foundations and pursuing grant funds. This approach resulted in many new funding opportunities, and amazing new multi-year donors,” she says. “It’s really about building relationships and showcasing the importance of engaging children in arts and culture activities.”



David Millar hand-signed hundreds of letters that went out to donors during the Holiday Giving Campaign.”

She adds that there was also an increased Creative Kids social media presence, which may have contributed to the success of fundraising initiatives. “There were a lot of birthday fundraisers on Facebook and virtual third-party fundraisers that increased donations. Other initiatives included a letter-writing campaign in which Creative Kids Provincial Ambassador

Not only was the program successful at fundraising, Creative Kids was able to get more applicants to apply online. When online applications opened in December 2019, nine per cent of applicants applied online. By the end of 2020, over 400 applicants, or 38 per cent of applicants, had submitted their applications online—a huge increase from the previous year.

According to Shawn Bauche, program consultant, Creative Kids, “The online application site offered some flexibility for families during the pandemic. Parents could apply any time, day or night, and receive confirmation their application had been received just moments after submission. It offered a bit of peace of mind for parents who are navigating the ever-changing realities of the pandemic.”


In 2020, more than \$467,000 was granted to support over 920 kids who wanted access to artistic and cultural activities. Creative Kids removes financial barriers for Saskatchewan children and youth (age four to 19), who wish to participate in arts and culture.

Creative Kids is a program of SaskCulture Inc. Thanks to funding from Sask Lotteries, SaskCulture is able to cover all administrative costs for Creative Kids so that 100% of all donations go directly to helping Saskatchewan children and youth to participate in cultural activities and all money raised in Saskatchewan stays in Saskatchewan.



Impact since 2010:

**\$4,970,000**  
GRANTED BETWEEN 2010  
AND THE END OF 2020

 **10,769**  
APPLICATIONS FUNDED

**238** SASKATCHEWAN  
COMMUNITIES  
SUPPORTED

**490** MUSIC, DANCE, THEATRE,  
ART AND CULTURAL  
INSTRUCTORS SUPPORTED

**5,196**  **FACEBOOK  
FOLLOWERS**

**224** KIDS BENEFITED FROM THE  
DREAM BROKER GRANT IN 2020



**PREVIOUS PAGE:** CREATIVE KIDS JIHOON FROM EZIT'S ART SCHOOL OF BATTLEFORD IS BUSY CREATING AMAZING ART DURING THE PANDEMIC. PHOTO COURTESY OF EZIT'S ART SCHOOL OF BATTLEFORD.

**TOP:** LEWIN IS THANKFUL FOR THE OPPORTUNITY TO FOLLOW HIS PASSION FOR MUSIC. PHOTO COURTESY OF LESLIE TORREVERDE.

**BOTTOM:** HIGHLAND DANCE HAS BECOME A BIG PART OF THIS CREATIVE KIDS FAMILY. BACK ROW (R-L): JANUA (15), MACARIUS (14), PHILOMENA (12) FRONT ROW (R-L): EULALIA (10), IGNATIUS (8) AND PERPETUA (6). PHOTOS COURTESY OF HEATHER ROBERTSON.

Help us meet the need of every deserving child or youth by providing them with the opportunity to creatively engage their minds. Make a donation at [CreativeKidsSask.ca](http://CreativeKidsSask.ca) or call toll-free

**1-855-277-9469.**

# WE SHIFTED OUR FOCUS TO “IDEA”

## WORKING TOWARDS INCLUSIVENESS, DIVERSITY, EQUITY AND ACCESS

SINCE ITS BEGINNINGS, SASKCULTURE HAS ALWAYS AIMED AT BE INCLUSIVE, PROVIDING PROGRAMS AND SERVICES DESIGNED TO ENGAGE THE DIVERSITY OF PEOPLES THAT LIVE IN THE PROVINCE. HOWEVER, ITS NEW STRATEGIC PLAN CALLS FOR AN EVEN GREATER FOCUS ON SUPPORTING CULTURAL ACTIVITY THAT IS INCLUSIVE, DIVERSE, EQUITABLE AND ACCESSIBLE. TOGETHER, THIS INCREASED FOCUS COMES TOGETHER AS “IDEA”.

The acronym DEI is used by many organizations to identify their commitment to building Diversity, Equity and Inclusiveness in the workplace. SaskCulture is going one step further to recognize that “accessibility” is another key area of focus, adding it into the mix entitled “IDEA”.

“IDEA leads us down a path to further understand the needs of diverse cultural communities,” says Damon Badger Heit, supervisor of partnerships and inclusion, SaskCulture. “Focusing on IDEA provides a pivot point for SaskCulture. One that picks up on SaskCulture’s past focus on multiculturalism and inclusion, along with several diversity strategies and takes us on an even more collaborative journey.

“Ultimately, we hope the focus on IDEA will help us build a more sustainable and adaptive funding model that ensures increased access to, and participation in, relevant cultural programming and activities.”

Over the years, SaskCulture has ensured that funding has supported multiculturalism, as a means to promote understanding and creativity that arises from interaction among, and the evolving expressions of, different cultures. However, SaskCulture recognizes that multiculturalism does not go far enough to address the core work relating to Truth and Reconciliation and is not entirely inclusive of First Nations and Métis peoples, people with disabilities, peoples from the 2SLGBTQQIA+ communities, or underserved geographical areas, such as northern Saskatchewan.

The lens of IDEA broadens the impact and the discussion. The next step is for SaskCulture to meet with partners, volunteers and others in the community to discuss the meaning of IDEA – how the areas of inclusiveness, diversity, equity and accessibility should be understood, addressed and measured going forward.

“Conversations are already underway,” explains Badger Heit. “A board committee has been formed, along with plans to engage others in the community. IDEA will be a key factor in SaskCulture’s work towards transformational change.”



LEARNING CREE SYLLABICS DURING CULTURE DAYS.  
PHOTO BY DIANE ELL.

# WE INCREASED CONNECTIONS IN THE NORTH

## A LASTING LEGACY: BUILDING SUPPORT FOR CULTURAL ACTIVITY IN THE NORTH

**D**OZENS OF NORTHERN SASKATCHEWAN YOUTH PARTICIPATED IN CULTURE DAYS IN 2020 THANKS TO THE CULTURE DAYS COMMUNITY LEGACY PILOT PROJECT. THE PROJECT OFFERED YOUTH THE OPPORTUNITY TO LEARN TRADITIONAL CULTURAL ACTIVITIES SUCH AS BEADING, MAKING MOOSE-HIDE GAUNTLETS, AND DRUM MAKING FROM ONLINE WORKSHOPS CREATED BY CULTURAL LEADERS IN THE NORTH.

SaskCulture introduced the project in partnership with the Northern Sport, Culture and Recreation District (NSCRD) with the goal of engaging more northern people and communities in the Culture Days initiative, while demonstrating the benefits of participating in organized cultural activity, particularly during the COVID-19 pandemic.

“We worked closely with the NSCRD to develop the project to ensure that it reflected the needs and realities of the District and its residents,” explains Shelley Fayant, communications consultant, SaskCulture. The funding support provided, thanks to Sask Lotteries Trust Fund for Sport, Culture, and Recreation, enabled the NSCRD to take the lead role in the promotion and delivery of the project.

Proposals for participation from the Lac La Ronge Indian Band (LLRIB) and the community of Ile a La Crosse were chosen. The workshops in LLRIB led participants through the process to bead keychains and dreamcatchers, as well as making moose hide gauntlets. These activities shared the rich knowledge of Cree culture and traditions with approximately 78 participants over the course of the project.



THE VIDEOS PROVIDE YOUTH WITH OPPORTUNITIES TO LEARN CULTURAL ACTIVITIES SUCH AS BEAD MAKING AND MOOSE-HIDE GAUNTLET ONLINE. PHOTO COURTESY OF CHARLIE COOK.

Ile a La Crosse offered a hand drum-making class as a limited, in-person event with an online component for others to join. Community Elders led participants through the process of making traditional hand drums, sharing stories and explaining the traditional significance of the drum. The class was held weekly, starting on July 20, and continued until the drums were finished.

Both events were well received and attended. They proved to be successful in helping to identify, create, and build an impactful cultural program within the Northern district. The creation of the Lac La Ronge videos, in particular, have left a valuable cultural resource that can be shared and re-used in the years ahead. SaskCulture’s partnership enabled supplies for participants to be provided, while also allowing the videos to be created and saved for future use.

The Culture Days – Community Legacy Pilot project has served as a valuable step in SaskCulture’s objective to help facilitate more impactful cultural programming in the North, and has succeeded in building lasting working relationships with valuable contacts that can help SaskCulture deliver on this objective reliably for the foreseeable future.

# WE INCREASED CONNECTIONS IN THE NORTH

## ARTISTS WORKING IN NORTHERN COMMUNITIES GIVEN TRAUMA-INFORMED TRAINING

LIVING IN NORTHERN SASKATCHEWAN PRESENTS SOME UNIQUE CHALLENGES. ONE OF THE MOST CHALLENGING ISSUES AT PRESENT IS RESPONDING TO THE MENTAL HEALTH ISSUES, AND PERSONAL TRAUMAS, FACED BY MANY YOUTH IN COMMUNITIES SCATTERED THROUGHOUT THE NORTH. MANY SASKATCHEWAN ARTISTS HAVE WORKED IN THESE COMMUNITIES, ENGAGED YOUTH FACING TRAUMA, AND COPE WITH ANY RESULTING EMOTIONAL IMPACTS ON THEIR OWN.

The Saskatchewan Cultural Exchange Society (SCES), which receives funding from Sask Lotteries has been sending artists to northern communities for outreach programs for more than 30 years. The programs are intended to provide artistic and cultural growth for community members, and opportunities to engage with professional artists.

“Probably half of our outreach programs include going to rural and remote areas in the north,” explains John Kennedy, executive director, SCES. The last couple of years, “we decided we wanted to build off our presence in the north and offer something that was more long-lasting, so the communities have more to work with when programming wraps up.”

As a result, the SCES started incorporating longer stays, or “mini residencies” as Kennedy calls them, to build longer connections and skills within the community. Artists, such as musician Eliza Doyle, as well as visual and literary artist Carol Rose GoldenEagle, have started doing longer stints in northern communities over the past few years.



Shortly after the SCES started incorporating longer residencies in these areas, a pattern started to emerge. “We as artists would be travelling and working with young people in the north and would encounter situations we were not equipped to deal with,” says GoldenEagle. “[Things like] having a youth confide that they had thoughts of suicide. It has happened to so many artists.”

ARTISTS BRING ARTS ENGAGEMENT TO YOUNG PEOPLE IN THE NORTH AS PART OF THE SCES PROGRAM. PHOTOS ARE FROM WORKSHOPS HELD IN 2019. PHOTOS COURTESY OF SCES.



After acknowledging these occurrences, the SCES responded by creating a Trauma-Informed Program Delivery training session, called Healing Our Spirit, for artists touring in northern and rural communities. Kennedy began researching how to address the subject and incorporated culturally-sensitive guidance for working with Indigenous communities in particular, provided by the Office of the Treaty Commissioner. Eventually, the SCES also reached out to a group called the Crisis and Trauma Resource Institute based out of Winnipeg, and invited them to host their first trauma-informed workshop.

"I wanted these sessions to be led by someone who had extensive experience working with populations who have undergone crisis and trauma," Kennedy notes. "We can't expect artists to be professional problem-solvers in these kinds of circumstances, but we can try to equip them with some tools for dealing with various scenarios appropriately."

The workshop helps to better prepare artists in navigating various challenges that may be met when working with these communities and includes tips on self-care, links to external resources, and connections to professionals who may be better trained in responding to trauma and crisis.

The SCES's first Trauma-Informed Program Delivery Workshop hosted 15 participants. "The attendees expressed gratitude for the training and provided positive feedback," says Kennedy. And working from the positive feedback, the SCES is currently considering ways to build an ongoing series that will cover a wide variety of trauma-informed topics. "The idea is to build up a network of artists who have experience working with these communities."

Kennedy believes the workshops will allow artists to deliver their programs in a more positive way moving forward, resulting in a longer lasting and stronger community connection. "Having an impactful arts presence offers the community the ability to define themselves while bringing people together," he says. "A vibrant arts scene is absolutely crucial to a community's growth, no matter their size or location."

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SCENARIOS  
APPROPRIATELY."**

**~ JOHN KENNEDY**

# WE NURTURED PARTNERSHIPS TO ACTIVATE CHANGE

## SASKCULTURE BUILDS STRATEGIC PARTNERSHIPS TO ACTIVATE CHANGE

SASKCULTURE'S NEW STRATEGIC DIRECTIONS FOCUS ON TAKING MORE CONCRETE STEPS TOWARDS RECONCILIATION. OUTCOMES, SUCH AS ACTIVATING THE NETWORK, SUPPORTING LEADERSHIP AND IMPROVING ITS OWN EFFORTS, ARE ALL CONTINGENT ON NURTURING NEW, STRONGER PARTNERSHIPS WITH INDIGENOUS LEADERS AND THOSE WORKING WITH REMOTE COMMUNITIES.

This past year, SaskCulture has continued to build on existing partnerships with organizations such as the Northern Sport, Culture and Recreation District (NSCRD), Gabriel Dumont Institute (GDI) and the Saskatchewan Indigenous Cultural Centre (SICC), as well as moving forward on its Reconciliation goals in a new partnership with the Office of the Treaty Commissioner (OTC).

"We are looking at transformational change" says Damon Badger Heit, supervisor, partnerships and inclusion, SaskCulture, "and we plan on achieving that by engaging with the expertise of community leadership to help progress through challenging and important issues."

Badger Heit explains that SaskCulture's work with these four organizations is an initial step towards achieving better services to communities in Saskatchewan. For instance, the NSCRD and GDI are helping to deliver programs that support northern and Métis populations in the province while SaskCulture continues its long-time partnership with SICC to continue supporting Indigenous language revitalization and support for First Nations communities.



MICHAEL HEIMLICH (LEFT) AND RHETT SANGSTER (RIGHT), FROM THE OTC, GUIDE SASKCULTURE MEMBERS THROUGH THE RECONCILIATION MAPPING EXERCISE DURING 2019 ANNUAL GENERAL MEETING. PHOTO BY BUSAYO OSOBADE.

The most recent partnership with the OTC, which is still in its early phase, will help SaskCulture develop its own strategies in evaluation and training that will inform ways forward in its program renewal processes through the lens of inclusivity, diversity, equity, accessibility, and Reconciliation.

"It is important to acknowledge that the OTC framework is informed by leadership in Saskatchewan and guided by Treaty relationships. SaskCulture will be working with the OTC to grow in this area," says Badger Heit, adding that SaskCulture will be able to share this framework with other organizations.

Badger Heit goes further to add that future plans include expanding relationships with other partners to better understand and serve community needs that support inclusion and access.

"We may not get it right all the time," he says. "We are trying to work with our partners in a very informed, knowledgeable and experienced way. They are bringing their expertise to the table to enable us to better serve communities. It is a collective effort."



# WE SUPPORTED GROUPS ADDRESSING INCLUSIVENESS

## NEW PROJECT SHINES SPOTLIGHT ON NEWCOMERS

**STORIES CONNECT PEOPLE. WHETHER IT'S BY READING, LISTENING OR WATCHING OTHERS, STORIES HAVE A WAY OF BRINGING PEOPLE TOGETHER. THIS IS WHY SOUTHWEST NEWCOMER WELCOME CENTRE (NWC) LAUNCHED A WELCOME CENTRE STUDIOS PROGRAM THAT USES STORIES TO INSPIRE GREATER INCLUSIVITY AND A SENSE OF BELONGING IN THE COMMUNITY.**

The Welcome Centre Studios is an online initiative, launched in February 2020 that encourages newcomers to share their stories, traditions, and cultures, and provides opportunities to learn about Indigenous perspectives through programs focused on intercultural exchange.

"The Welcome Centre Studios seeks to elevate the voices of newcomers and other marginalized communities, by letting them tell their stories in their own terms," says Joey Donnelly, community connections worker, NWC.

"Newcomers and Black, Indigenous and People of Colour (BIPOC) are underrepresented in local media and culture. This project seeks to promote newcomer storytellers and narratives that aren't as popular," he adds. As part of this project, newcomers created videos of their stories. The most popular video featured a local Cuban-Canadian resident, Jorge Marquez, as he cooks his favorite traditional cuisine, seafood paella, in the NWC's new kitchen. The short video was well-received by the community.

"We hope that Welcome Centre Studios will increase the visibility and appreciation of the rich contributions that newcomers and BIPOC individuals bring to our communities." Supported by SaskCulture's Multicultural Initiatives Fund, the initiative continues and hopes to partner with Indigenous Knowledge Keepers to share their stories and perspectives.

While sharing their stories, the NWC hopes that the participants will also gain new skills and confidence to share their unique perspectives with the public. "We hope to achieve this by linking participants with professional storytellers and media artists, promoting professional and personal development."

**THE WELCOME CENTRE STUDIOS SEEK TO ELEVATE THE VOICES OF NEWCOMERS AND OTHER MARGINALIZED COMMUNITIES, BY LETTING THEM TELL THEIR STORIES IN THEIR OWN TERMS."**

**~ JOEY DONNELLY**



WELCOME CENTRE STUDIOS PARTICIPANT JORGE MARQUEZ SHARES THE PROCESS OF MAKING HIS FAVORITE TRADITIONAL CUISINE, SEAFOOD PABELLA. PHOTO COURTESY OF THE NWC.

# WE SUPPORTED GROUPS ADDRESSING INCLUSIVENESS

## KEEPING UP THE CONVERSATION ABOUT ELIMINATING RACISM

THIS PAST YEAR WILL NOT ONLY BE KNOWN FOR COVID-19, IT WILL BE REMEMBERED AS A YEAR WHEN SYSTEMIC RACISM SPARKED PROTESTS AROUND THE WORLD. AWARENESS OF THE MURDER OF GEORGE FLOYD IN THE US AND GROWING BLAME AND HATE CRIMES AGAINST PEOPLE OF ASIAN HERITAGE, TO SITUATIONS CLOSER TO HOME, SUCH AS THE ALARMING SUICIDE RATE OF INDIGENOUS YOUTH IN SASKATCHEWAN'S NORTH, LED TO A GROWING CONCERN ABOUT THE HUMAN COSTS OF RACISM.

As conversations started to heat up, Multicultural Council of Saskatchewan (MCoS), which receives annual funding from Sask Lotteries, and its network of trained facilitators, stepped up to the demand for anti-racism education with a variety of sessions, including a five-part lunch and learn series for members, and a series of engaging youth leadership workshops.

"There is often reluctance to discuss racism," says Rhonda Rosenberg, executive director, MCoS. However, "after the widely seen video of the murder of George Floyd, many people and organizations were interested in beginning their learning about anti-racism."

When its annual anti-racism public awareness campaign was disrupted by the pandemic, MCoS leveraged online platforms and videos on systemic racism to educate the public. "As we increased our familiarity with online platforms, we found that we were able to offer interactive educational sessions," she explains. "By using tools such as breakout rooms, polls, Mentimeter, jam boards and Kahoot, we were able to offer engaging opportunities to learn and share as we explored anti-racism together."



MCoS PARTNERED WITH OTHER ORGANIZATIONS IN THE BATTLEFORDS TO HOST THE WALK2GETHER STAND2GETHER WORKSHOP HELD AT THE ALLEN SAPP GALLERY IN 2020. PHOTOS COURTESY OF THE MCoS.

The lunch and learns included an introduction to anti-racism and anti-oppression concepts, Indigenous perspectives on anti-racism work, and an opportunity to commit to action.

The online youth leadership workshops were a major highlight for MCoS. Normally held in-person in locations around the province, the online workshops were still able to provide opportunities for high school students to learn about racism and the impact of colonial history on minority populations. This past year, over 200 students attended online, and prior to pandemic restrictions MCoS had held sessions in Melville, Regina and La Ronge. The online learning increased access without the costs of travel and created possibilities of connecting people, in this case teens, from many different backgrounds.



# EXPLORING ANTI-RACISM AND ANTI-OPPRESSION PROVIDES PARTICIPANTS WITH TOOLS TO STAND UP FOR THEMSELVES AND OTHERS, TO BUILD RELATIONSHIPS ACROSS DIFFERENCES, TO CULTIVATE SAFE AND RESPECTFUL COMMUNITIES, AND TO CARE FOR THEIR MENTAL WELLNESS.”

~ RHONDA ROSENBERG

“Young people are able to see and learn to analyze injustices in their communities and world. The workshops offer an engaging and interactive opportunity to supplement classroom learning,” Rosenberg explains. “Exploring anti-racism and anti-oppression provides participants with tools to stand up for themselves and others, to build relationships across differences, to cultivate safe and respectful communities, and to care for their mental wellness.”

Although interest does seem to grow when high profile events bring issues into the news, such as Tristen Durocher’s walk from Air Ronge to Regina and camp at the Legislature to raise awareness of suicide among Indigenous youth. The work to educate continues throughout the year. Rosenberg says there is still “far more work to be done” but it is “encouraging that the conversation is more out in the open now.”

**TOP:** MCOS IS LEVERAGING SEVERAL ONLINE PLATFORMS TO OFFER ENGAGING AND INTERACTIVE WORKSHOPS.

**BOTTOM LEFT:** CHIEF GEORGE COTE (LEFT) AND MCOS EXECUTIVE DIRECTOR RHONDA ROSENBERG (RIGHT) LISTENING TO DOUG CUTHAND AT THE YORKTON PANEL.

**BOTTOM RIGHT:** MELVILLE AND PEEPEEKISIS YOUTH LEADERSHIP WORKSHOP HELD IN PARTNERSHIP WITH PARKLAND VALLEY DISTRICT FOR SPORT, CULTURE, AND RECREATION USING SASKATCHEWAN ARCHAEOLOGICAL SOCIETY TRAPPERS AND TRADERS CARDS.

PHOTOS COURTESY OF THE MCOS.

## WE ENCOURAGED MOVEMENT ON RECONCILIATION

# RECONCILIATION NIPAWIN CONTINUES TO ADVANCE UNDERSTANDING

**WHAT STARTED IN 2017 AS A GROUP OF FOUR, EAGER TO ADDRESS THE TRUTH AND RECONCILIATION COMMISSION'S CALLS TO ACTION, HAS EVOLVED INTO A DYNAMIC GROUP WITH 32 ACTIVE MEMBERS.**

Reconciliation Nipawin is comprised of members working in post-secondary institutions, health care facilities, and school divisions, who come from the communities of Nipawin, Carrot River, Cumberland House, White Fox, Garrick and the Red Earth, Shoal Lake and James Smith Cree Nations.

"We all came together to get a better understanding of the Calls to Action as a whole, and decided we needed to take some personal responsibilities to implement the Calls and bring them into our work places, as well as the community at large," says co-chair Rhonda Teichreb.

Working together, the committee seeks guidance from Knowledge Keeper Sharon Meyer (Beardy's and Okemasis Cree Nation), as well as through its partnership with the Office of Treaty Commissioner. To support their efforts and raise awareness, the committee hosts a number of different events and activities in Nipawin and surrounding communities. Events include annual Reconciliation flag-raising days on National Indigenous Peoples' Day, community round dances, as well as working with schools interested in participating in Orange Shirt Day on September 30.

To further Reconciliation efforts, the committee began training community members to become Kairos Blanket Exercise facilitators. By early 2020, the group had successfully trained 36 people and had mapped out next steps to introduce the exercises to the larger community. Unfortunately, when the COVID-19 pandemic hit, the committee was pushed in a different direction and had to get creative with how they would continue this type of work.

According to Jan Boughen, committee member and primary health care manager, Saskatchewan Health Authority, "Reconciliation Nipawin had to shift focus a little bit, so we met with archaeologist Dr. David Meyer to learn more about the extensive Indigenous history of the area." In addition, the committee established partnerships with the Royal Saskatchewan Museum, SaskPower, the Métis Nation – Saskatchewan, and Heritage Saskatchewan and are planning to bring artifacts into the Nipawin museum that will aid in educating youth about Nipawin's Indigenous peoples and cultures.



EVENTS SUCH AS RECONCILIATION FLAG RAISING DAY ON NATIONAL INDIGENOUS DAY HELPS THE RECONCILIATION NIPAWIN COMMITTEE MEMBERS TO RAISE AWARENESS OF RECONCILIATION IN THE COMMUNITY. PHOTO IS FROM EVENT IN 2019. PHOTOS COURTESY OF RECONCILIATION NIPAWIN.

# WE ENCOURAGED MOVEMENT ON RECONCILIATION

## INSTITUTIONAL CHANGE NEEDED TO SUPPORT RECONCILIATION

**L**AST MARCH, PARTICIPANTS AT A PRESENTATION BY LINDSAY NIXON, LEARNED THAT THE RELATIONSHIP INDIGENOUS PEOPLES HAVE WITH ARTS AND CULTURAL INSTITUTIONS NEEDS TO CHANGE IF IT IS GOING TO SUPPORT RECONCILIATION GOING FORWARD.

Nixon, a Cree-Saulteaux author, researcher and lecturer, presented on their work, "A Culture of Exploitation: Reconciliation and the Institutions of Canadian Art", which draws on the historic relationship Indigenous peoples have with the arts, as well as results from anonymous interviews conducted with Indigenous cultural workers from across Canada. Interviews identified issues such as the theft of Indigenous identity, works and objectives, tokenism, inequality, and overall exploitation that continues to this day.

"This should not be taken as punishment or blame in any way," explains Nixon. "These kinds of calls and conversations for Indigenous thinkers and communities" with others, "are a call to relationships and reciprocity to us."

Common areas of concern by cultural workers interviewed included tokenism, isolating work cultures and performance of institutional gestures, such as providing statements on racial issues on behalf of an organization. Nixon notes that the ideas that surfaced are part of an ongoing conversation, "drawing on a legacy of activism", not just comments from one generation.



LINDSAY NIXON PRESENTED THEIR WORK, "A CULTURE OF EXPLOITATION: RECONCILIATION AND THE INSTITUTIONS OF CANADIAN ART" WITH SASKCULTURE MEMBERS AND STAFF IN 2021. PHOTO COURTESY OF LINDSAY NIXON.

As part of the presentation, Nixon shared 15 Standards of Achievement intended to provide a valuable starting point for institutions, government and organizations to start conversations and explore more equitable and respectful relationships with Indigenous cultural creators. The standards range from practical approaches, such as repatriating Indigenous ancestors and artifacts to their rightful communities and/or, hiring Indigenous people into senior positions, to more transformational actions such as decentralizing provincial and national arts funding delivery systems and/or relinquishing control over Indigenous arts and culture to facilitate Indigenous cultural sovereignty.

Nixon notes that the standards are a starting point, "the challenge is that the direction of change is towards transformation."

Those that participated appreciated the presentation. Nearly all that participated (92%) said the information was helpful for themselves and their organization, and several were interested in follow up session. The report, published by the Yellowhead Institute at Ryerson University, is available on the Yellowhead Institute website.

# MANAGEMENT'S RESPONSIBILITY

To the Members of SaskCulture Inc.:

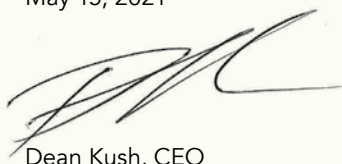
Management is responsible for the preparation and presentation of the accompanying summarized financial statements, including responsibility for significant accounting judgments and estimates in accordance with Canadian accounting standards for not for profit organizations. This responsibility includes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

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

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

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

May 15, 2021



Dean Kush, CEO

# 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, 2021, 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, 2021.

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

## 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, 2021.

## Management's Responsibility for the Summary Financial Statements

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

## Auditor's Responsibility

Our responsibility is to express an opinion on whether the summary financial statements are a fair summary of the audited financial 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, 2021



Chartered Professional Accountants

**SASKCULTURE INC. | SUMMARY STATEMENT OF FINANCIAL POSITION** | As at March 31, 2021

	March 31, 2021	March 31, 2020
<b>Assets</b>		
Cash and short-term investments	3,003,521	2,146,185
Accounts receivable	-	99,717
Prepaid expenses and deposits	2,840	4,450
GST receivable	4,524	7,059
Due from Sask Lotteries Trust Fund – Programs	3,779	-
	<b>3,014,664</b>	2,257,411
<b>Intangible assets</b>	<b>215,504</b>	232,801
<b>Capital assets</b>	<b>119,130</b>	155,501
	<b>3,349,298</b>	2,645,713
<b>Liabilities</b>		
Accounts payable and accruals	448,880	95,588
Due to Sask Lotteries Trust Fund – Operations	323,731	80,666
Current portion of lease inducements	-	14,927
Holdbacks payable	862,323	1,020,718
Due to Sask Lotteries Trust Fund – Programs	384,161	127,114
Deferred revenue	-	15,490
	<b>2,019,095</b>	1,354,503
<b>Net Assets</b>		
<b>Invested in capital and intangible assets</b>	<b>334,634</b>	388,302
<b>Unrestricted</b>	<b>995,569</b>	902,908
	<b>1,330,203</b>	1,291,210
	<b>3,349,298</b>	2,645,713

**SASKCULTURE INC. | SUMMARY STATEMENT OF OPERATIONS** | For the year ended March 31, 2021

	March 31, 2021	March 31, 2020
<b>Revenue</b>		
Grants from Sask Lotteries Trust Fund for Sport, Culture and Recreation	6,987,049	7,708,024
Grants – other	20,490	20,000
Self-generated	38,993	106,342
	<b>7,046,532</b>	7,834,366
<b>Expenses</b>		
Operations	2,164,082	2,624,557
Program initiatives	4,843,457	5,132,690
	<b>7,007,539</b>	7,757,247
<b>Excess of revenue over expenses</b>	<b>38,993</b>	77,119

**Approved on behalf of the board**


Director



Director

**SASKCULTURE INC. | NOTE TO THE SUMMARY FINANCIAL STATEMENTS** | For the year ended March 31, 2021

**1. Basis of the summary financial statements**

Management has prepared the summary financial statements from the March 31, 2021 audited financial statements, which are in conformity with the Canadian accounting standards for not-for-profit organizations. The audited financial statements can be obtained from SaskCulture Inc. The detailed notes included in the audited financial statements are not included in these summary financial statements.

The criteria developed by management for the preparation of the summary financial statements is as follows: that the information included in the summary financial statements is in agreement with the related information in the complete financial statements, and that the summary financial statements contain the information necessary to avoid distorting or obscuring matters disclosed in the related complete financial statements, including the notes thereto, in all material respects.

# SASKCULTURE BOARD AND COMMITTEES

## BOARD OF DIRECTORS

James Ingold, Chair  
Heather Cline  
Karen Henders, Vice Chair  
Sheryl Kimbley  
Olufunke Okochi  
Les Ostryk  
Calvin Racette  
James Rose, Past Chair  
Lauren Stead  
Melanie Sunchild

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## BOARD COMMITTEES

### ELIGIBILITY COMMITTEE

Karen Henders, Vice Chair  
Heather Cline  
Lauren Stead  
James Rose, Past Chair  
Joanne MacDonald, Past Chair  
Jan Seibel, Past Chair

### NOMINATIONS COMMITTEE

James Rose, Past Chair  
Sheryl Kimbley  
Olufunke Okochi  
Kristin Enns-Kavanagh  
Ken Alecx

### CEO REVIEW & SUCCESSION PLANNING COMMITTEE

James Ingold, Chair  
James Rose, Past Chair  
Karen Henders  
Melanie Sunchild

### INCLUSION, DIVERSITY, EQUITY AND ACCESSIBILITY COMMITTEE

James Rose, Chair  
James Ingold  
Calvin Racette  
Olufunke Okochi  
Jan Seibel, Past Chair

### SASK LOTTERIES COMMUNITY GRANT PROGRAM & COMMUNITY DEVELOPMENT FUND

Les Ostryk  
Calvin Racette

### SASK LOTTERIES TRUST FUND FOR SPORT, CULTURE & RECREATION

James Rose, Past Chair

## PEER ASSESSORS

Amber Andersen  
Anahit Falihi  
April Sora  
Ashley Shaw  
Beverly Cardinal  
Bula Ghosh  
Celina Quwezance  
Celine Perillat  
Crystal Clarke  
Crystal Longman  
Delta Fay Cruickshank  
Gerry Ruecker  
Getachew Woldeyesus  
Harmony Johnson-Harder  
Ian McWilliams  
Jean Goerzen

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Jennifer Fitzpatrick  
Joely Big-Eagle-Kequahtoway  
Joni Hagen  
Jyotsna Custead  
Kam Teo  
Kathy Allen  
Kristi Yarsehko  
Laura Burnouf  
Marcel Petit  
Mei Shan Wan  
Michelle McMillan  
Robin Mathewson  
Ryan Karakochuk  
Simon Bird  
Wilfred Burton

## CREATIVE KIDS COMMITTEES

### PROVINCIAL

Catherine Tomczak  
Kerri Hill  
Lindsay Manko-Bauche  
Sabrina Cataldo  
Seth Armstrong

### BATTLEFORDS

Cindy Tymoruski  
Elaine Poirier  
Kerilyn Voigt  
Siobahn Gormely

### BIG RIVER

Carla Chadwick  
Charlene Puddicombe  
Paulette Atchison

### KINDERSLEY

Devon Coles  
Lindsay Johnson  
Mei Shan Wan  
Melanie Ward  
Melissa Hynd  
Pam Sawatzky

### LAKELAND

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

### REGINA

Alice Samkoe  
Don List  
Jason Sylvestre  
Jessica Elsaesser  
Seth Armstrong

### SASKATOON

Alex Brooks  
Carissa McNaught  
Erin Cook  
Jacquie Thomarat  
Jody Hobday  
Kevin Grev



# CULTURE SECTION OF THE SASK LOTTERIES TRUST FUND FOR SPORT, CULTURE AND RECREATION

## SASK LOTTERIES IS AN IMPORTANT FUNDRAISER

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

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

TOP LEFT: PHOTO BY KEVIN HOGARTH. TOP RIGHT: PHOTO BY DIANE ELL.

initiatives, as well as managing their respective sections of Sask 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 and well-run facilities; supporting and promoting capacity and leadership; recognizing excellence and celebrating achievement; and encouraging individual well-being and healthy, active lifestyles.

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



PHOTO BY KEVIN HOGARTH.

## MANAGING THE CULTURE SECTION OF THE TRUST FUND

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

### GUIDING PRINCIPLES

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

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

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

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

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

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

## UPDATE ON THE SASK LOTTERIES TRUST FUND

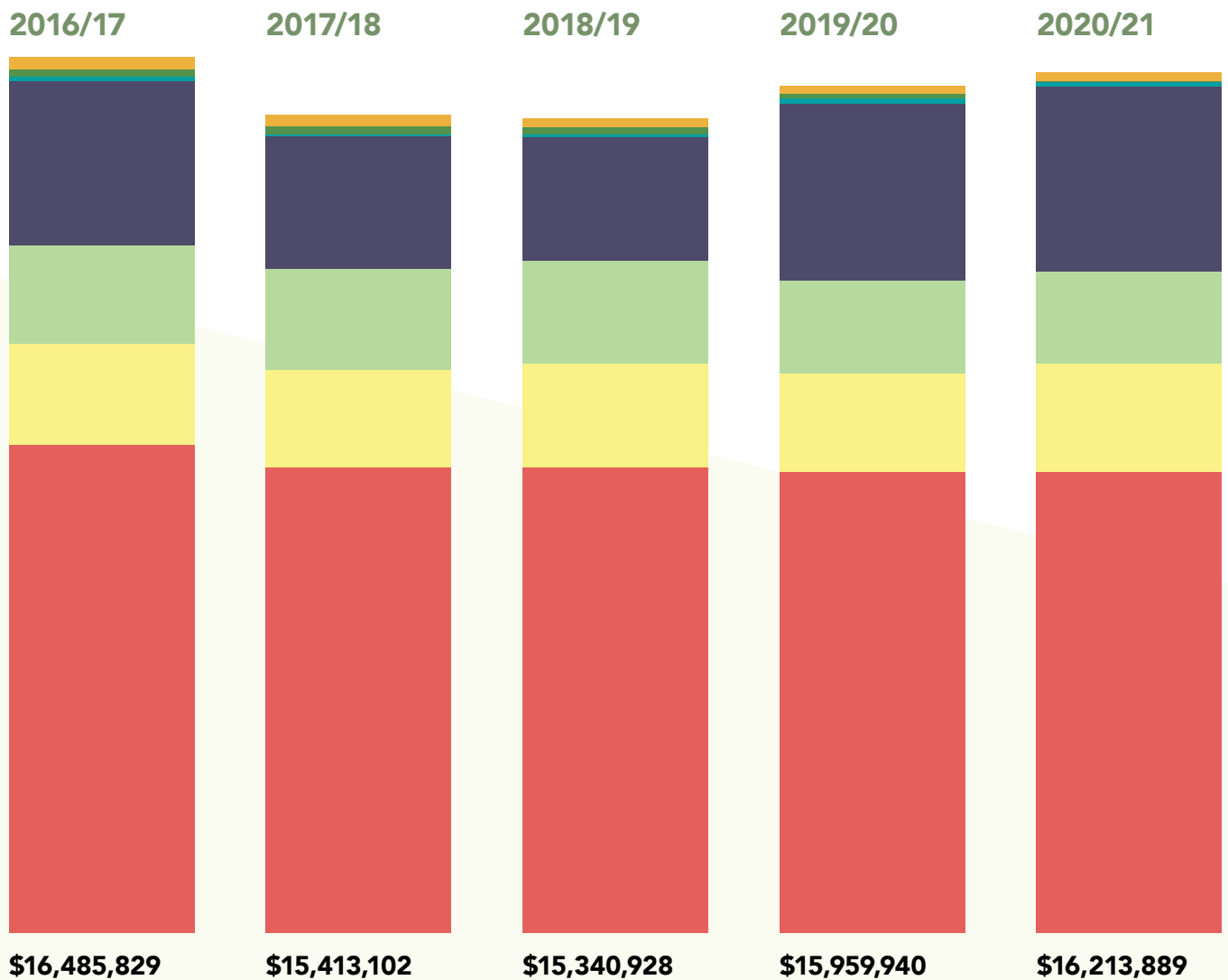
Over the past five years, the Culture Section of the Trust distributed over \$80.2 million dollars to support Saskatchewan cultural activities. In 2020/21, despite a worldwide pandemic, Sask Lotteries reached over \$235 million in ticket sales, which provided approximately \$18.1 million to the Culture Section of the Trust. The five-year Lottery Licence Agreement (2019-2024), signed in January 2019 with the Government of Saskatchewan, maintains the licence fee at 3.75 per cent of annual net lottery ticket sales. While gaming revenues had plateaued over recent years, the Tri-global partnership has managed to maintain continued funding stability in each section of the Trust Fund.

In general, the gaming environment is volatile and competitive, and the proceeds generated for the Trust Fund are difficult to predict from year to year. In addition, the global outbreak of COVID-19 (Coronavirus) has impacted many different organizations and groups throughout the province. While this pandemic will not impact funding levels for the 2021-22 fiscal year, the sector may be affected in following years. SaskCulture, along with its lottery partners, remains committed to securing the future of sport, culture and recreation in Saskatchewan.

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

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

# 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

# FUNDS ALLOCATED FROM THE CULTURE SECTION OF THE TRUST

## FUNDS ALLOCATES FROM THE CULTURE SECTION OF THE TRUST

For the fiscal period ending March 31, 2021

FUNDING BLOCK	CATEGORY	ALLOCATION NET OF RETURNS (IN \$)	
		2020/21	2019/20
Eligible Organizations	Annual Global Funding & Special Initiatives	8,738,686	8,672,782
	<b>Subtotal</b>	<b>8,738,686</b>	<b>8,672,782</b>
Grant Programs	<b>Delivered by SaskCulture:</b>		
	Aboriginal Arts and Culture Leadership Grant	241,028	216,931
	Métis Cultural Development Fund	92,030	87,259
	Multicultural Initiatives Fund	429,509	393,388
	Museum Grant Program	808,441	784,331
	Community Cultural Engagement and Planning	49,954	78,715
	Culture Days Funding Assistance	0	(4,184)
	Creative Kids Grant and Cameco Northern Fund	425,000	305,000
	<b>Subtotal</b>	<b>2,045,962</b>	<b>1,861,440</b>
	<b>Delivered through SK Arts partnership:</b>		
	Artists in Community	287,980	290,000
	Artists In Schools	224,802	225,000
	Festivals Grant Program	520,000	544,589
	Gallery Grant Program	300,000	282,536
	Media Arts Grant	250,000	250,000
SK Arts Program Delivery & Creative Kids Support	150,000	142,368	
<b>Subtotal</b>	<b>1,732,782</b>	<b>1,734,493</b>	
SaskCulture Block	SaskCulture & Creative Kids Operations	2,303,788	2,367,813
	Culture Days Delivery	89,489	100,000
	Global Functions	72,482	234,212
	Communities of Interest	1,061,500	820,000
	<b>Subtotal</b>	<b>3,527,259</b>	<b>3,522,025</b>
Tri-Partite Block (Culture's share)	Administration Centre for SC&R	169,200	169,200
	<b>Subtotal</b>	<b>169,200</b>	<b>169,200</b>
<b>TOTAL</b>		<b>16,213,889</b>	<b>15,959,940</b>

# PROGRAMS AND SERVICES SUPPORTED BY THE CULTURE SECTION OF THE TRUST

## A | ANNUAL GLOBAL FUNDING PROGRAM

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

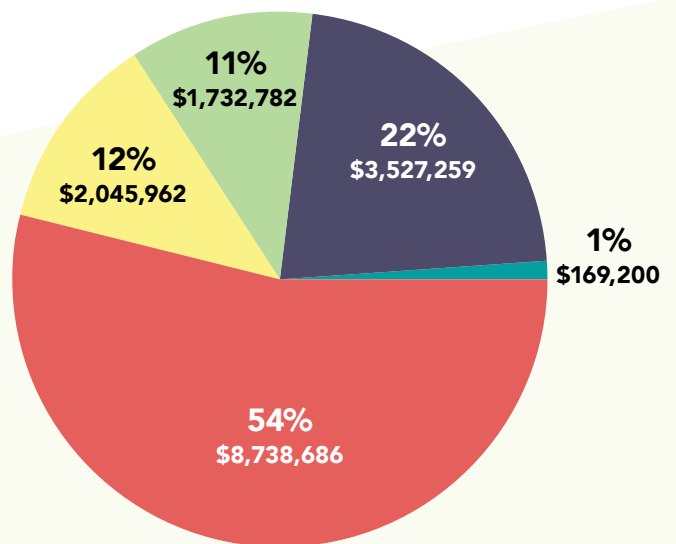
The majority of the funds from the Culture Section (approximately 54 per cent) are distributed to Eligible Cultural Organizations (ECOs) through SaskCulture’s Annual Global Funding (AGF) program. The AGF program supports the annual operations of the 30 cultural organizations designated by the Minister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

In 2020/21, the Sask Lotteries Trust Fund provided over \$8.5 million to ECOs, with allocations recommended by a six-member volunteer peer assessment panel with diverse knowledge of the cultural community of Saskatchewan.

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

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

## CULTURE SECTION ALLOCATIONS



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



PHOTO BY KEVIN HOGARTH.

## 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. In 2020/21, 16 initiatives were supported.

#### AACL – APRIL 2020

101280381 Saskatchewan Inc.	15,000
Big Bear Cultural Society Inc.	5,000
Bird's Culture Camps Corp.	10,000
Central Urban Métis Federation Inc.	20,000
Chief Poundmaker Museum	15,000
Friends of the Royal Saskatchewan Museum	8,000
Gordon Tootoosis Nikāniwin Theatre Inc.	15,000
Kahkewistahaw First Nation	15,000
Library Services for Saskatchewan Aboriginal Peoples, Inc.	30,000
Nipawin Oasis Community Centre Co-operative Ltd.	12,000
QBOW Child and Family Services Inc.	10,000
Saskatchewan Indigenous Cultural Centre	10,000
Saskatoon Community Youth Arts Programming Inc.	25,000
SEARCH – Student Energy in Action for Regina Community Health Inc.	5,300
The Mann Art Gallery Inc.	18,500
Touchwood Agency Tribal Council	5,000
<b>Total</b>	<b>218,800</b>



PHOTO BY KEVIN HOGARTH.

### COMMUNITY CULTURAL ENGAGEMENT AND PLANNING GRANT

The Community Cultural Engagement and Planning Grant (CCEP) aims to support Saskatchewan municipalities and First Nations wanting to explore and plan for the creative and cultural potential of their community through cultural engagement and planning initiatives. The grant supports partnerships that promote cultural vitality, creative and economic sustainability, as well as relationship building, and community projects that address the Truth and Reconciliation Calls to Action. In 2020/21, three communities in Saskatchewan received this grant.

#### CCEP – FEBRUARY 2020

City of Moose Jaw	5,000
City of Prince Albert	5,000
City of Yorkton	5,000
<b>Total</b>	<b>15,000</b>

### 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 2020/21, 11 Métis cultural groups were supported through this program.

#### MCDF – MAY 2020

La Loche Friendship Centre	5,000
101280381 Saskatchewan Inc.	7,000
Battlefords Boys and Girls Club	5,500
<b>Total</b>	<b>17,500</b>

#### MCDF – NOVEMBER 2020

Beauval Minor Sports and Recreation – Northern Village of Beauval	10,000
Bresaylor Heritage Museum Association Incorporated	10,000
Gabriel Dumont Local #11	6,500
Ile a la Crosse Friendship Centre Inc.	10,000
Kinistino Métis Local 43 Inc.	10,000
Métis Nation Saskatchewan Queen City Local #34 Inc.	5,000
Métis Central Western Region 2 Council. Inc	10,000
Saskatoon Community Youth Arts Programming Inc.	10,000
<b>Total</b>	<b>71,500</b>

## MULTICULTURAL INITIATIVES FUND

The Multicultural Initiatives Fund (MIF) aims to advance multiculturalism in Saskatchewan by supporting projects that encourage people to share, learn, appreciate, respect and accept cultural diversity. Multicultural activities are supported in areas of cultural identity, intercultural understanding and issues related to social justice and harmony. This program offers both annual operational funding and project specific funding. In 2020/21, 43 applications were approved for funding.

### MIF-PROJECT – APRIL 2020

Beauval Minor Sports and Recreation – Northern Village of Beauval	5,000
Big Brothers Big Sisters of Yorkton and Area Inc.	7,000
Burundian Community of Regina Inc.	5,000
City of Saskatoon	5,000
Flying Dust First Nation	5,000
Global Gathering Place Inc.	2,500
Heritage Community Association Inc.	4,000
kāniyāsikh Culture Camps Inc.	7,000
Mennonite Central Committee Saskatchewan	7,000
Métis Addictions Council of Saskatchewan Inc.	5,000
North Central Community Association Inc.	4,900
Philippine Association of Saskatchewan Regina Corp	3,000
Regina Multicultural Council	7,000
Saskatoon Open Door Society Inc.	4,000
Southwest Cultural Development Group Inc.	7,000
Street Culture Kidz Project Inc.	6,000
Summer Bash – Albert Park Community Association	5,000
Touchwood Agency Tribal Council Inc.	6,000
Treaty Land Sharing Network (in partnership with the Office of the Treaty Commissioner)	7,000
<b>Total</b>	<b>102,400</b>

### MIF-PROJECT – OCTOBER 2020

Common Weal Community Arts Inc.	10,000
Community Arts Mentorship Program Incorporated	10,000
Free Flow Dance Theatre Inc.	5,800
Polonia Polish Folk Dance Ensemble of Regina, Inc.	3,500
Prairie Rivers Reconciliation Committee	7,500
Reconciliation Saskatoon	10,000
Saskatchewan Indigenous Cultural Centre	10,000
Saskatoon Survivors Circle	10,000
Southwest Newcomer Welcome Centre Inc.	5,600
YWCA Prince Albert Inc.	10,000
Zagime Anishinabek	7,000
<b>Total</b>	<b>89,400</b>

## MIF-ANNUAL – JANUARY 2020

African-Canadian Resource Network Saskatchewan Inc.	17,500
Doukhobor Cultural Society of Saskatchewan Inc.	2,000
File Hills Qu'Appelle Tribal Council Inc.	17,000
Gordon Tootosis Nikāniwīn Theatre Inc.	20,000
La Communauté des Africains Francophones de la Saskatchewan Inc. (CAFS)	19,000
La Société historique de la Saskatchewan Inc.	19,000
Prince Albert Multicultural Council	19,000
Sākēwēwak First Nations Artists' Collective Inc.	20,000
Saskatchewan African Canadian Heritage Museum Inc.	8,000
Saskatchewan Intercultural Association Inc.	20,000
Saskatoon Tribal Council Inc.	19,000
Teaching English as a Subsequent Language Saskatchewan Inc.	15,000
Uganda Canadian Association of Saskatchewan Inc.	17,500
<b>Total</b>	<b>213,000</b>



PHOTO BY KEVIN HOGARTH.

## 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 development by the Museums Association of Saskatchewan. A total of 116 museums received operational funding the Museum Grant Program in 2020/21.

### MUSEUM GRANT PROGRAM – STREAM I – NOVEMBER 2018

Abernethy Nature – Heritage Museum Inc.	4,397
Allan Community Heritage Society and Museum Inc.	4,885
Bell Barn Society of Indian Head Inc.	4,885
Bengough & District Museum Inc.	4,397
Birch Hills Historical Society Inc.	3,908
Borden & District Museum	4,103
Briercrest and District Museum Corp.	1,832
Broadview Historical and Museum Association, Inc.	2,622
Canora Ukrainian Heritage Museum Inc.	1,954
Chief Poundmaker Museum	3,908
Climax Community Museum	4,885
Cudworth Heritage Museum	2,247
Cupar and District Heritage Museum	4,885
Deep South Pioneer Museum	2,622
Dysart & District Museum	4,885
Elbow and District Museum and Historical Society	4,885
Esterhazy Community Museum Society	4,397
F.T. Hill Museum	2,443
Foam Lake Museum Association	1,172
Fort Pelly-Livingstone Museum	4,885
Goodsoil Historical Museum Inc.	2,462
Great Sandhills Historical Society Inc.	3,908
Herbert Heritage Association Inc.	977
Heritage House Avonlea & District Museum Inc.	3,908
Hudson Bay & District Cultural Society	4,690
Indian Head Museum Society	4,885
Kamsack Power House Museum Inc.	4,152
Kaposvar Historic Site (1975) Society	2,443
Kipling District Historical Society	3,908
Kyle and District Museum	977
Langham & District Heritage Village & Museum Inc.	4,397
Lumsden Historical Society, Incorporated	3,908
Luseland and Districts Museum	3,420

McCord and District Museum	977
Mennonite Heritage Museum Incorporated	2,443
Moosomin Regional Museum Inc.	1,099
Mossbank & District Museum Inc.	4,885
National Doukhobour Heritage Village Inc.	3,908
Nokomis District Museum & Heritage Co-operative	3,420
Northern Gateway Museum	2,513
Notukeu Heritage Museum Inc.	1,954
Prairie West Historical Society	4,397
Preeceville and District Heritage Museum Inc.	4,397
Ralph Allen Memorial Museum Association	2,443
Reynold Rapp Museum	733
Rocanville and District Museum Society Inc.	3,908
Rose Valley & District Heritage Museum Inc.	489
Saskatchewan Aviation Historical Society Inc.	2,443
Saskatchewan River Valley Museum Inc.	2,443
Saskatoon Museum of Military Artifacts Incorporated	2,443
Spiritwood and District Museum	4,152
St. Walburg & District Historical Museum Inc.	3,420
Star City Heritage Museum	684
Strasbourg & District Museum	2,443
The Grenfell Museum Association Inc.	2,443
The Langenburg and Area Homestead Museum	977
Tourism Radville, Inc.	4,397
Town of Shellbrook	977
Unity & District Heritage Museum	2,931
Watrous Manitou Beach Heritage Centre Inc.	2,394
Watson & District Heritage Museum	2,443
Wawota & District Museum	4,397
White Fox Museum	684
Whitewood Tourism & Heritage Association Inc.	4,885
Wynyard & District Museum	1,368
<b>Total</b>	<b>201,722</b>

### MUSEUM GRANT PROGRAM – STREAM II – NOVEMBER 2018

Ancient Echoes Interpretive Center Inc.	14,655
Biggar Museum and Gallery Inc.	11,724
Clayton McLain Memorial Museum Incorporated	13,678
Diefenbaker Canada Centre	14,655
Doc's Town Heritage Village	6,839
Eastend Historical Museum & Culture Centre Inc.	7,816
Estevan Art Gallery & Museum Inc.	14,655
Fred Light Museum	5,374
Frenchman Butte Museum Society Inc.	13,678



Gravelbourg & District Museum Inc.	9,067
Harris Heritage and Museum Society Incorporated	4,885
Hudson Bay Heritage Park Inc.	4,885
Jasper Cultural and Historical Board 1986 Inc.	11,724
Kindersley & District Plains Museum (2010) Inc.	3,420
Kronau Bethlehem Heritage Society Inc.	14,655
Lanigan and District Heritage Association	5,374
Lashburn Centennial Museum Inc.	10,747
Melville Heritage Museum Inc.	8,793
Morse Cultural and Heritage Association Inc.	9,770
Museum of Natural Sciences	11,724
Prairie Wind & Silver Sage – Friends of Grasslands Inc.	14,655
Rusty Relics Museum Inc.	10,259
Saskatchewan Railroad Historical Association Inc.	10,747
Souris Valley Museum Inc.	9,770
Southwestern Saskatchewan Oldtimers Museum Inc.	14,655
Sturgis Station House Museum Incorporated	7,328
The Regina Plains Museum Inc.	10,259
The Soo Line Historical Society Inc.	4,885
Tisdale & District Museum	10,747
Wadena & District Museum & Nature Centre	10,747
Waskesiu Heritage Museum Inc.	5,862
Weyburn Area Heritage Corporation	4,885
Wilkie and District Museum and Historical Society Inc.	5,374
Willow Bunch Museum & Heritage Society Inc.	8,793
Wood Mountain Historical Society Inc.	6,839
<b>Total</b>	<b>333,923</b>

### MUSEUM GRANT PROGRAM – STREAM III – NOVEMBER 2018

Duck Lake Historical Museum Society	26,868
Grand Coteau Heritage & Cultural Centre Inc.	26,868
Humboldt & District Museum & Gallery	29,310
Lloydminster Cultural & Science Centre – City of Lloydminster	25,891
Melfort & District Museum	16,609
Moose Jaw Art Museum Incorporated	29,310
Museum of Antiquities, University of Saskatchewan	26,868
Prince Albert Historical Society	21,494
Swift Current Museum	21,494
Ukrainian Museum of Canada of the Ukrainian Women's Association of Canada	19,540
<b>Total</b>	<b>244,252</b>

### MUSEUM GRANT PROGRAM – STREAM I – MINI-ADJUDICATION – NOVEMBER 2020

Assiniboia and District Historical Society	3,600
Bresaylor Heritage Museum Association Incorporated	3,450
Manitou Pioneers Museum Inc.	2,000
Mortlach Museum and Drop-In Centre Club	500
Prud'homme Multicultural Providence Museum Inc.	2,600
Seager Wheeler Farm Historical Society Inc.	3,450
<b>Total</b>	<b>15,600</b>

### 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 \$4.9 million, helping over 10,700 kids from 238 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 490 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 provided four cultural programs to youth in Northern communities ranging from traditional dance to culture camps and storytelling.

In 2020/21 the CST also provided a special Dream brokers program grant that gave an additional 224 kids the chance to participate in culture programming, which included Indigenous art such as beading, painting, mini teepee and medicinal plant teachings, as well as pottery, drama and music lessons.

Visit [creativekidssask.ca](http://creativekidssask.ca) for more information.



## ARTISTS IN SCHOOLS

Artists in Schools programming provides schools opportunities to offer enhanced arts-related activities that are linked to defined curricular outcomes through partnerships with professional artists and arts organizations. The aim of the 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 2020/21, 17 partnerships were supported in the communities of La Loche, Lipton, Loreburn, Lumsden, Oxbow, Pinehouse Lake, Regina, Saskatoon, Turtleford and Yorkton. Funding also supports the LIVE (Live Interactive Video Education) program that engages teachers and students in all corners of Saskatchewan in an interactive distance learning experience where professional artists broadcast grade-specific programs in dance, drama, music and the visual arts through the Ministry of Education's LIVE satellite Network. The COVID-19 pandemic and the resulting restrictions and closures had significant impact on Artists in Schools programming for 2020/21. The LIVE Arts program continued operation by pre-filming broadcasts outside of school settings with the intention of releasing them through the school year. Full program information can be found at [liveartsaskatchewan.com](http://liveartsaskatchewan.com).

## ARTISTS IN COMMUNITIES

Artists in Communities programming provides community-based applicants with opportunities to offer arts-related activities that are linked to local community objectives through partnerships with professional artists and arts organizations. The aim of the program is to contribute to the cultural life of a community and its engagement with the arts. In 2020/21, 28 applicants were supported in the communities of Asquith, Bellevue, Creighton, Cypress Hills, Lumsden, Maple Creek, Muskoday First Nation, Prince Albert, Regina, Saskatoon and Swift Current.

## GALLERY GRANT PROGRAM

Resources from the CST are pooled with funding in SK Arts' Professional Arts Organizations 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 functions. 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 provides support to professional festivals organizations and presentation series across the province. The funding supports both artistic and administrative costs of a festival organization's annual operations, as well as supporting artistic programs and/or events that connect and engage professional artists and the community in a festival setting. In 2020/21, a total of 23 festival organizations were provided operational support and an additional seven projects were funded. Successful communities included Bengough, Coronach, La Ronge, Manitou Beach, Moose Jaw, Paynton, Regina, Saskatoon, Swift Current and Yorkton.



PHOTO BY KEVIN HOGARTH.

## MEDIA ARTS GRANT

The Media Arts Grant is also delivered by SK Arts 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 2020/21, a total of five media arts organizations were supported.

## SK ARTS PROGRAM DELIVERY

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

For more information on these grants, visit [www.sk-arts.ca](http://www.sk-arts.ca)

## **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 also covered within this area. SaskCulture employs 15 full-time staff positions.

### **GLOBAL FUNCTIONS**

This fund gives SaskCulture the capacity to respond to opportunities and build partnerships that will benefit the cultural community as a whole. This past year, Global Functions supported the RCMP Heritage Centre, Nutrien Wonderhub, and Dance Saskatchewan, as well as bonding and liability insurance premiums for 26 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, and Cultural Industries. In 2020/21, these funds provided support to the Saskatchewan Arts Alliance, Heritage Saskatchewan, and the Saskatchewan Indigenous Cultural Centre.



PHOTO BY KEVIN HOGARTH.

## **E** | TRI-PARTITE BLOCK

### **ADMINISTRATION CENTRES FOR SPORT, CULTURE AND RECREATION**

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

### **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 nearly 1,000 communities through non-profit community organizations operated by volunteers throughout Saskatchewan. CGP funding is available to all communities in Saskatchewan including 79 First Nations, 35 northern settlements, 296 rural municipalities, 147 towns, 291 villages, 145 hamlets, and 16 cities. This program enables communities to address the needs of their population and provide programs that are inclusive and increase participation for Indigenous peoples, newcomers, seniors, the economically disadvantaged, persons with disabilities, and single-parent families. This funding supports 11 Dream Brokers working in Regina, Saskatoon, North Battleford, Prince Albert and Yorkton who provide approximately 1,200 culture programs and services, with funding allocation decisions made at the community level. The Culture Section of the Trust contributed 35 per cent of the approximately \$7.2 million dollars allocated to the CGP this past year.

### **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 as well as 22 Northern Community School Recreation Coordinators. The Culture Section of the Trust contributes 30 per cent of the approximate \$4 million dollars allocated annually to the Community Development Fund.

Sask *Culture*

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**SASK LOTTERIES**

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