



# 2021 YEAR IN REVIEW 2022



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MESSAGE FROM THE CHAIR

Warmest greetings from the SaskCulture Board of Directors! On behalf of the Board, I would like to offer my heartfelt thanks to everyone in the cultural community for your part in sustaining and enriching the cultural life in this province.

Though times of turbulence and challenge have continued on the local through global scales, signs of resilient and thriving life remain just as constant. The pages of SaskCulture’s Engage magazine regularly highlight the many stories of creativity, engagement, reconciliation, and more, through cultural activity. SaskCulture works continuously so that our programs and funding are best structured to ensure that the people of Saskatchewan value, support, and participate in culture and that the cultural ecosystem is accessible, inclusive, and sustainable.

In the past year, work has continued on building the foundations for a Program Renewal to align our structures with those organizational Ends. This is a multi-year initiative that will include input and feedback from our membership and stakeholders. One such opportunity is being planned for later this year. While the move to hosting a virtual AGM has allowed for an efficient and effective meeting, the Board has noted the loss of a gathering and is looking to re-establish such a venue for membership consultation, networking, and education in the future.

I would like to thank Dean and SaskCulture’s staff for their incredible support for the Board and SaskCulture’s network. Their collective expertise and passion continues to shine through and they have performed impeccably well in the largely remote work environment of the past year. I would like to specifically commend Dean for his leadership that has been adaptable to the needs of the staff and community as well as focused on results and impact of our work.

I would also like to thank the Board for their engagement throughout the year. Their work in directing and monitoring SaskCulture’s direction comes from significant individual dedication and collective culture of care and engagement. I would like to share my sincere thanks with our outgoing Past-Chair James Rose for his role in setting and sustaining that attitude and culture on the Board. Though I’m sad to see him go, SaskCulture’s Past-Chairs have a history of sustained engagement and I look forward to James’ continued contribution in that role.

And so I look with hope to the future, confident in the contributions that the broad spectrum of cultural activity in Saskatchewan provides to life here and thankful for those that have shared their gifts to make it so.

Sincerely,

*James Ingold*  
James Ingold

SASKCULTURE  
2021/2022

BOARD OF  
DIRECTORS



TOP (L-R): James Ingold, James Rose, Wilfred Burton, Les Oystryk, Heather Cline  
BOTTOM (L-R): Yvonne Hotzak, Rowena Materne, Olufunke Okochi, Jan Seibel, Melanie Sunchild



## MESSAGE FROM THE CEO

**Even though this past year still put up many obstacles, from SaskCulture's vantage point, we were able to see the cultural community push forward with determination and of course, with many elements of innovation and creativity.**

Thanks to the continued stability of Sask Lotteries revenues, SaskCulture was able to maintain funding levels in an effort to ease the uncertainty facing many cultural organizations. This enabled groups to continue to offer programs when they were able, adapt programs, and spend some time determining changes needed going forward. We also added a new funding program, the Small Grant Accessibility Program, to encourage new applications and address needs of smaller initiatives with a very short turnaround time.

Work continued on building important partnerships to ensure funds were supporting increased inclusiveness, diversity, equity and accessibility. SaskCulture was able to utilize its resources and technology to forge new partnerships with Gabriel Dumont Institute and the Northern District for Sport, Culture and Recreation to enhance community input on the promotion and adjudication of our grants. We worked with SK Arts to better engage Indigenous cultural leaders in funding program development going forward. On a national level, SaskCulture supported its Culture Days partners in including and addressing reconciliation. And, here at home, the Culture Days Hub Sponsorship Program supported partnerships among communities to draw more people out to the month-long celebration – even during a pandemic.

While Creative Kids saw less applications due to COVID's impact, we were pleased to still be able to support 1,036 kids in 241 communities to the tune of \$418,346, demonstrating that the interest in cultural activity continues as programs adapt and everyone feels safer with community and in-person connections.

We, along with SK Arts and Creative Saskatchewan, were particularly concerned about audiences/participants apprehension returning to cultural activities and events. We shared this message with the government, along with the results from the *Bouncing Back from COVID* survey, completed in June 2021. Thanks to support at the Ministry of Parks, Culture and Sport we were able to leverage funding from the government to build a marketing campaign, which will run from June to October 2022, to encourage volunteers, participants and audiences to re-engage in cultural activity.

Even the SaskCulture staff team has adapted to life after lockdown. When we saw how well we all worked remotely, we decided to offer a hybrid home/office solution going forward. Staff members will continue to offer you their fabulous service and connections as before, but many will be managing a hybrid working arrangement. Our team is incredibly dedicated and I am humbled by their energy and thoughtfulness on a daily basis. I thank them for their incredible work.

To our board, we truly appreciate your support. Your perspectives, your patience and your guidance have been a blessing. You have demonstrated your ability to guide this organization virtually for the entire year. And, although a virtual approach is effective, I am sure you are looking forward to meeting face to face in this next year!

And finally, to all of you out there who work in the cultural sector on a daily basis, we owe you a debt of gratitude. Your work, along with resilience in the face of change, truly makes a difference in the lives of Saskatchewan people.

Dean Kush, CEO





## 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 / Treaty peoples / Volunteerism / Cultural work

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 Sask.

Diversity / Accessibility / Inclusivity / Equity / Democratic process / Multiculturalism / Reconciliation

## NEW SASKCULTURE ENDS

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

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

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

Increasing equity & inclusiveness

## Funds reaching Métis communities, preserving culture

**T**he decision to ask Gabriel Dumont Institute (GDI) to take the lead on the Métis Cultural Development Fund (MCDF) was an easy one, according to Damon Badger Heit, supervisor, partnerships and inclusion, SaskCulture. **“Sometimes the best thing you can do is get out of the way and push from behind,”** he says, adding the program needed **“to get back to its roots to be watered in order to flourish and grow.”**

The renewal of the partnership between the two cultural organizations included a commitment to a new shared-delivery model for the MCDF. Shared-delivery means GDI applies its strengths, leadership and expertise in Métis culture, community and connections, while SaskCulture contributes its Online Grant Platform technology and process proficiencies.

David Morin, from the Métis Culture and Heritage Department at GDI, says, “GDI is very happy to resume its relationship with SaskCulture,” going on to say, “GDI is now making decisions about what needs to be done to ensure the program reaches and connects to Métis communities and citizens to encourage uptake.”

Badger Heit says the strength of the applications since GDI has taken the lead signals the new program approach is working. “MCDF is supporting traditional activities, such as making Octopus Bags, Métis fiddling workshops and a culture camp for Métis youth, reflecting and fulfilling our goal of celebrating Métis culture – it’s really exciting,” said Morin.



Chinook Regional Library in Swift Current held workshops on traditional beading, Red River Cart building and jigging thanks to MCDF funding. Photo credit: Tiberius Fayant-McLeod

Morin also points to the Métis Month of March project, offered by the Chinook Regional Library in Swift Current in partnership with several Métis Locals, as another excellent example. “They held workshops on traditional beading, Red River Cart building and jigging, which really showcased the incredible cultural richness of the Métis in the south.” He adds that many other people in the region took part, and took away new learnings about the beauty, the talent and the history of Métis.

Badger Heit says that the changes in program delivery demonstrate SaskCulture’s commitment to building more equitable and reciprocal relationships with First Nations and Métis partners. “One of the core tenets of SaskCulture’s program review and renewal process is ensuring the voices and participation of First Nations and Métis is central, or as Indigenous people say *‘nothing about us, without us’*.”

He adds, “SaskCulture wants to support a network active in Truth and Reconciliation so this approach models the understanding that sometimes you need to get out of the way and elevate other voices to lead that change.”

Morin wholeheartedly agrees. “We want our people making decisions for our people. We know our culture, our people and our needs better than anyone else.” He is confident that with GDI’s leadership, more Métis and communities will learn about MCDF and demonstrate the need for more investment in the program so that Métis culture can continue to be shared, preserved and promoted throughout Saskatchewan.

Increasing support to the north

## New partnership supports more northern youth

**S**askCulture is committed to nurturing stronger partnerships to achieve better outcomes. Partnering with the Northern Sport, Culture and Recreation District (NSCRD) on the delivery of the Northern Youth Cultural Fund (NYCF) has helped to get funding into the hands of northern organizers who are making a difference in young people’s lives.

The NYCF, formerly called Creative Kids Northern Cultural Fund (CKNCF), provides support for cultural, artistic or creative inter active activities for children and youth in northern Saskatchewan.



Ile a la Cross Friendship Centre saw youth participate in mukluk making and tanning beaver hides thanks to funding from NYCF.



The Northern Youth Cultural Fund (NYCF) enabled English River First Nation’s youth to take part in Summer Land-Based Learning.

“We’ve been running the CKNCF for a number years, but we realized that the delivery model could be improved through partnership with the NSCRD,” says Catherine Folstad, supervisor, granting and technology, SaskCulture. “It’s been great to have NSCRD staff connect and work more directly with applicants in northern Saskatchewan.” Apart from providing the funds, SaskCulture also provides grant administration support through its Online Grant Platform (OGP).

Ryan Karakochuk, program manager, NSCRD, says the partnership with SaskCulture has been great. “We have great communication, frequent meetings and I have learnt a lot through their online system. We expect the impacts to increase with more programming, volunteers, new cultural leaders, use of facilities, more participation among youth and support from Elders.”

He adds that many of the projects funded this past year have had memorable impacts. The Dance Houpe Troope, for instance, allowed about 20 youth to learn new dances and travel around presenting at festivals and banquets. “Another one was a hip-hop workshop where facilitators came down to teach many youth hip-hop and the youth were able to make their own recordings.”

In the first year, the partnership has supported 13 communities to complete cultural activities that they might not have been able to accomplish. “They were able to build leaders, volunteers, and new programs in their communities,” adds Karakochuk.



Engaging community to build better programs

Listening to community leads to meaningful support

**T**his past year, SK Arts, in partnership with SaskCulture, held 10 virtual community consultations (talking circles) with First Nations Elders, Residential School Survivors, artists and Knowledge Keepers, to discuss how arts and culture funding programs could be created to meaningfully support Truth and Reconciliation initiatives in the province. Consultations, which took place Oct. 2021 to Jan. 2022, provided an opportunity to explore the idea of “participatory grant-making”, which brings community-level insight into funding program design.

Carol Greyeyes, program consultant, SK Arts, was tasked with developing the framework for a Truth and Reconciliation projects grant program for SK Arts. She invited Damon Badger Heit, supervisor, partnerships and inclusion, SaskCulture, to help identify options for this framework. SaskCulture, in its funding renewal process, is also interested in hearing from community and exploring new ways to deliver funding, particularly those that support Indigenous leadership of programs.

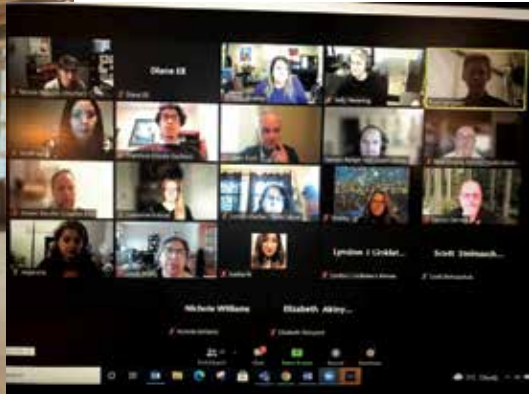


Lottery funding supports a wide range of successful Indigenous programs, such as the John Arcand Fiddle Festival.

“As we were doing some revisions to our Artist in Schools/Artist in Community programs, which SaskCulture and SK Arts partner on, I recognized that there were limited opportunities for an exclusively Indigenous-led project. There was always opportunity for Indigenous Elders and Knowledge Keepers to be a part of a project, but they were usually peripheral, they were not the lead artists, and it was not an Indigenous organization that would typically apply. This new framework was an opportunity to change that,” said Greyeyes.

The consultations with Indigenous Residential School Survivors, artists and Elders were the result of early discussions. According to Greyeyes, “We recognized the two of us couldn’t just sit in our rooms at our computers and develop a Truth and Reconciliation program. This had to come from the community,” she says. “Instead of launching something right away, we really took our time and did these consultations, which happened on Zoom because of COVID.” Holding consultations online increased the ability to get people from around the province to participate, without the challenges of travel.





Gaining a better understanding of how Truth and Reconciliation can be supported is important to SaskCulture. All staff members participated in training from the Office of the Treaty Commissioner over the past year.

“Elders, artists and Knowledge Keepers are the experts on what is needed, and they have been doing this a long time. Through this process, there are residual effects that will inform us in how to carry this work forward with other groups that have been excluded, that have no leadership, no voice or agency in these systems.”

~ Damon Badger Heit

At the beginning of the consultations both Greyeyes and Badger Heit asked community members for their thoughts on Call #83 from the Truth and Reconciliation (TRC) Calls to Action, which calls upon arts organizations to establish, as a funding priority, a specific program for Indigenous and non-Indigenous artists to undertake collaborative projects and produce works that contribute to the reconciliation process.

Badger Heit notes that, “We wondered whether or not this call resonated with our people. Whether there was an appetite in our communities to be engaged in this type of work. The majority told us the opposite.”

Participants in these discussions expressed that there is not a lot of appetite for Indigenous groups to do the cross-cultural heavy lifting or to handle educating non-Indigenous people on Indigenous culture. “In many of these projects, the leaders are sharing painful histories, which contain traumatic experiences. They said that energy needs to be directed to help their own communities right now. Many leaders said, ‘we need to help rebuild ourselves, support ourselves and develop ourselves.’ That was a clear common thread throughout most of the consultations,” explains Badger Heit.

Participants overwhelmingly supported the idea of “nothing about us, without us” adage. “It is very important that it is Indigenous leaders who are making decisions on matters about Indigenous peoples,” shares Badger Heit. “Elders, artists and Knowledge Keepers are the experts on what is needed, and they have been doing this a long time. Through this process, there are residual effects that will inform us in how to carry this work forward with other groups that have been excluded, that have no leadership, no voice or agency in these systems.”

The consultation process provided lots of good insight and a useful model for engaging Indigenous peoples in the development process going forward. “For me this process is one that we can learn from collectively as funding and cultural organizations,” says Badger Heit. “This is one small example that shows corporate entities how to engage in TRC by taking a different approach. This small effort is ultimately just a start, a small spark of a program, but one that ultimately can penetrate into our organizations as a whole. Maybe, it will become a transformative wildfire.”

SK Arts is currently in the process of compiling its findings from the consultations and developing a new program structure that is Indigenous-informed and led. Although this new program is not yet named, applications are set to begin in the fall of 2022.

Increasing understanding  
on how to move past COVID

## Survey sets stage for Bouncing Back from COVID

**T**wo plus years and the COVID-19 pandemic continues to challenge the cultural community in the province. A survey, launched by SaskCulture and its partners in June 2021, found that at the time 67% of respondents saw a decrease in demand for programs, products and services, 76% had decreased revenues and 84% saw a decrease in volunteerism during the first year of COVID.

The *Bouncing Back from COVID* Survey, commissioned by SaskCulture, Creative Saskatchewan and SK Arts, gathered data from over 400 respondents to get a more realistic picture of the impact. Besides COVID restrictions reducing in-person programming, survey respondents shared other concerns, which included: identifying the need for adapted program delivery, 'stressed out' human resources and the need for updated skills and technology.

"There was no question that the cultural community was impacted," says Dean Kush, CEO, SaskCulture. "The question was to what degree and in which way could we, as funders, help to bring back participants and audiences to pre-pandemic levels."

Close to 63% of respondents feared that the clients/audiences/participants won't return, and 56% feared that if they do return, it will happen slowly. "The biggest focus right now is on getting audiences, customers and participants back to public activities," says Kush. "Back into programs and lessons, back into galleries, museums and other venues, back to festivals and community celebrations, and back into developing various cultural interests."



The YWCA held Re:Imagine Fashion event in 2021 for Culture Days, providing opportunities for performing artists.

After assessing options, SaskCulture was quick to ensure the stability and flexibility of funding available for cultural programming, develop a new grant --the Small Grant Accessibility Program, as well as, offer special initiatives designed to address changes needed by groups for post-COVID programming and operations.

In addition, SaskCulture and its partners shared the results with the Ministry of Parks, Culture and Sport, which resulted in discussions and support for a marketing campaign for Summer/Fall 2022 to help encourage people to re-engage with their favorite cultural activities. "The partners agreed to work with an external advertising agency to develop a campaign to remind people around the province of the benefits of in-person cultural experiences," explains Kush. "We hope it will encourage them to re-commit to getting out and enjoying culture in their communities."

The survey showed the lows, but also highlighted the resilience of the cultural community. Half of the respondents, 50%, said they felt positive or very positive about their situations at the time of the survey; however, 45% were still uncertain about what to expect for the upcoming year.

These past years have shown how incredibly important arts, culture and heritage are to the people of this province. As one survey respondent noted, "I believe society and people will need the use of arts as a mental health tool now more than ever."

The *Bouncing Back from COVID* Survey and results can be found at [saskculture.ca](http://saskculture.ca) in the Members Section.

# Impact of COVID restrictions on the cultural community in Saskatchewan

44%

operated with limited programs

34%

operated with some modifications

7%

operated as usual

7%

shut down completely

76%

had significantly decreased or decreased revenues

41%

had challenges with volunteers

84%

decrease in volunteers

38%

had challenges with technology

28%

had challenges with staffing

44%

decrease in paid workers

73%

were challenged in upgrading their existing technology

72%

of respondents were able to hold virtual events

67%

were concerned about delivering programs, products and services going forward

56%

had staff working remotely

57%

were concerned about the mental health of staff and volunteers

## Increasing support to youth

# Dream Brokers: Creative programs popular for handling COVID

**S**tudents from two Saskatoon schools are getting opportunities to participate in several arts programs while connecting to their culture and history thanks to Dream Brokers and support from Creative Kids.

Dream Broker Laura Dyck from St. Frances Cree Bilingual School and St. Michael Community School in Saskatoon, says, "Most of our students couldn't participate in any activities during COVID due to programs being paused or shut down. It was important to us to offer a variety of programming to spark our students' interests and keep them connected."

While the students were engaged in poetry, journaling, drumming, beading and fiddle playing, they were also connected to the traditions and cultural heritage behind these practices. Dyck says that some students connected to their Métis heritage, roots and background during the fiddle classes. In the poetry and drum programs, facilitated by Marc Okihcihitaw, a

member of the drum group Youngscouts, the students learned about the history of the Plains Cree hand drum and the Round Dance.

"The students were able to identify the parts of the drum and their meaning. Marc talked about how songs are composed and the similarities between song-making and poetry. In the writing portion of the class, they blended the teachings of the drum with journaling and creative writing."

Dyck notes that the students all enjoyed the journaling portion of the drum program. "The entries we saw were very powerful. Our students are dealing with a lot of emotions around the pandemic and having the journal program teach them about using journaling as a positive outlet was very valuable."

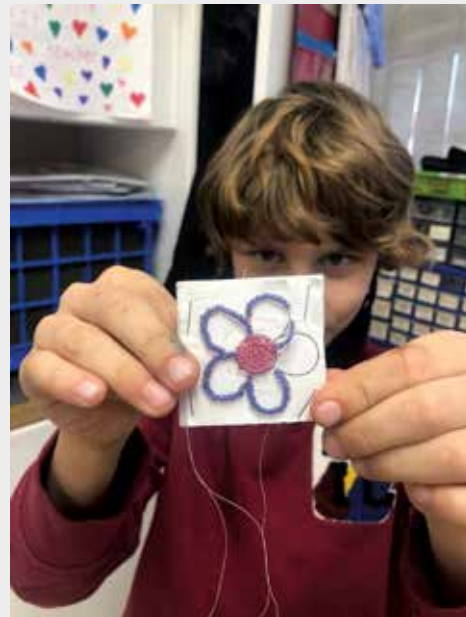


Photo by Kevin Hogarth

## Our Impact since 2010:

creative  
kids







The Dream Brokers offered many cultural experiences including beading, drumming and fiddling programs for students at St. Frances Cree Bilingual School and St. Michael Community School.



was able to develop her leadership skills and build her confidence in working with youth. She was so great at sharing her knowledge. It was awesome to see her as a role model for the younger students."

She adds that, "We were pleased to have the support of Creative Kids for these three programs. They brought a joy and positivity to our students that was greatly needed during the pandemic."

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

Students in the beading class, facilitated by Desiree MacAuley, were given beading kits to work on their own beading projects. Not only did the students learn from the adult facilitator, they also learned beading from a Grade 8 student from St. Frances School.

"Nadine is a talented young beader who makes beautiful earrings and pins," Dyck says of the young facilitator. "Over the course of the beading program, Nadine



**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](https://CreativeKidsSask.ca) or call toll free 1-855-277-9469.**



Increasing support and access to funding

New grant program provides more responsive and flexible funding structure

Launched in July 2021, SaskCulture piloted the Small Grant Accessibility Program (SGAP) to support grassroots, unique and innovative cultural initiatives that respond to emergent needs or changes in the cultural sector, and increase access for first-time and under-served applicants.

SGAP allows for a more flexible and responsive program for first-time and underserved applicants who don't yet meet the eligibility criteria of other SaskCulture grant programs, with a quicker turnaround for decisions.

"We understood the need for a new program for smaller cultural organizations that may be starting from the ground up," Kenneth Nzeyimana, grants administrator, SaskCulture. "They might not have staff capacity or aren't incorporated yet, so may not get a larger project grant or operational grant straight away. But they need to start somewhere."

This past year saw three rounds of deadlines and a total of 16 applicants.

Moving forward SGAP will not only build capacity for organizations that are just starting out, it will help inform SaskCulture's funding renewal process on what other support measures are needed.



Team Lloydfest2021 (International Festivals Lloydminster Society) received support from the Small Grant Accessibility Program. Photos taken by Anmarie Lampow



Sonia Song and her team of Chinese Dancers in Lloydminster benefited from this funding program that supports first-time applicants. Courtesy Lloydfest2021 (International Festivals Lloydminster Society). Lloydfest2021. Photos taken by Anmarie Lampow

## Supporting groups with Truth and Reconciliation

# Taking action toward Reconciliation

**W**hen the Truth and Reconciliation report came out in 2015, the Southwest Multicultural Association (SMA) had a few goals in mind: to learn more about the history of Indigenous peoples in Canada and help make this knowledge more accessible to members of their community, particularly new immigrants to Saskatchewan.

To achieve its goal, the board set up a Truth and Reconciliation Committee, comprised of about 18 representatives from different sectors and groups, including First Nations groups, Elders, the City of Swift Current, school division, libraries and the Welcome Centre, to name a few. Since 2015, the SMA and the Truth and Reconciliation Committee have been organizing an annual Reconciliation event designed to build awareness and support change thanks to funding from SaskCulture’s Multicultural Initiatives Fund.

“We sent out invitations and asked different people and organizations if they would be interested in being on a Truth and Reconciliation Committee, as we saw it. We wrote to them to join the committee,” says Bula Ghosh, board secretary, SMA. Ghosh explains that the committee has significantly contributed to impacting change, “We can tell the story of Indigenous peoples in Canada and let people make more informed decisions.”

The committee has organized and presented at least one event every year since 2017 on different themes to create awareness. The themes were on Residential Schools, Sixties Scoop, Missing and Murdered Indigenous Women and Girls, and What does Reconciliation Mean to Me.



Since 2015, thanks to the MIF funding SMA has held an annual TRC event.

Last year, the Committee held a flag-raising ceremony, making the Treaty 4 flag and Métis Nation flag become permanent fixtures at the Flag Court in Swift Current. In 2022, the SMA event, themed ReconciliACTION and the Path Forward, will host a variety of activities, including sessions led by Elders from Nekaneet First Nation, along with a presentation by His Honour, The Honourable Russ Mirasty, Lieutenant Governor of Saskatchewan.

“We cannot live in a divided world like this. It's not okay. We (Indigenous and settler communities) have to come together. Our future depends on how well we are able to reconcile and live together in harmony,” Ghosh says.

As an immigrant and settler herself, Ghosh notes she is benefiting from the shared land, and feels she has an obligation to do something to create strong and equitable communities. “Everybody has a role to play in Reconciliation and it is not about pointing fingers. We hope that Reconciliation will be an important process for everyone,” she explains. “We hope that people will participate in this process with an open mind and build a better future for all.”



## Increasing inclusiveness within organizations

# Training helps staff become allies in change

**A**fter expressing solidarity with the Black Lives Matter movement and the confirmation of graves at the site of former Residential Schools, staff and board members of Saskatchewan History and Folklore Society (SHFS) realized it was time to address any potentially racist policies, procedures and practices in their work place.

“The Board felt it was important to commit to concrete action,” says Kristin Enns-Kavanagh, executive director, SHFS. The organization researched training options. “We wanted something that would help us start to acknowledge and address the ways systemic racism operates within our own organization and this training is helping us to define further actions we can take.”

Over the past year, board, staff members and volunteers started the Anti-Racism – Complete Curriculum program, offered through the Saskatchewan Intercultural Association (SIA), which allowed them all to complete a series of modules at their own pace. “We’ve been through the first two modules of our training,” says Enns-Kavanagh. “On a personal level, there has been a lot of sharing, and a lot of learning, about the times we’ve witnessed racism in Saskatchewan, and what it means for each of us to be an ally.”

While the training can help start organizations on the path to building anti-racism frameworks, Enns-Kavanagh stresses that it is only the beginning of the work for an organization. “We don’t see anti-racism work as something you do once in a session or event. It’s helpful to see it as a practice that is ongoing in the life of the organization. Overall impacts, in the long term, are to have a changed organization, and to operate more authentically in the world.”

The Saskatchewan History and Folklore Society receives Annual Global Funding from Sask Lotteries Trust Fund for Sport, Culture and Recreation.



Saskatchewan History and Folklore Society is known for storytelling projects like the above where Simon and Theresa Sapp share their experiences during COVID. Photo credit: Christine Fiddler



The Living in Saskatchewan Story Telling Project was another project by SHFS.



Saskatchewan History and Folklore staff participate in the Anti-racism program through the Saskatchewan Intercultural Association.



## Increasing equity and belonging for youth

# How Kelsey Starblanket's teachings help youth find purpose

**T**he role of an *oskâpêwis* begins with a person's commitment to leaving a strong legacy of cultural teachings for future generations. Being on this journey has led Kelsey Starblanket to share his knowledge with Indigenous youth helping them learn how to live life with balance and purpose.

In fall of 2021, Starblanket Cree Nation hosted a Tipi Camp for students thanks to funding from the Aboriginal Arts and Cultural Leadership grant, and selected Starblanket to oversee the camp's delivery. "The goal of the Tipi Camp was to create a cohort of students who would be bonded by sharing a unique experience out on the land engaging in traditional activities," explains Starblanket, cultural advisor, Prairie Valley School Division. As well, the camp offered students the opportunity to experience cultural practices in their natural surroundings and territory.

Starblanket said he guided the camp with his personal teachings as an *oskâpêwis* in mind. "As is said in our *nehiyaw* language, 'nitotemok,' which means listening not just with your ears, but with your eyes, body, spirit and entire being, was the guiding force of the camp."

Students were able to pick medicinal plants and learn skills on how to survive on the land without the everyday reliance of technology that they normally use. They would also gather, prepare and cook food while learning traditional teachings around the importance of fire. "To learn that once the home fire is lit, it must



Prairie Valley School Division, community members cleaning fish, as part of land-based learning for youth. Photos courtesy of Kelsey Starblanket

be maintained or it will go out, was another important component to the camp," Starblanket says.

As with many programming plans in a pandemic, the Tipi Camp had to adjust to reduced hours spent together, as well as omitting a sweat ceremony and adjusting a pipe ceremony to ensure the safety of the youth involved. But that did not mean the youth were unable to bond, Starblanket says. "We were able to raise a new Prairie Valley School Division painted Tipi and we also partook in the unveiling of a new school division flagstaff. This allowed us to exhibit 'togetherness' in a different way."

Although the camp was geared towards advancing the learning of the students involved, Starblanket says there isn't a day that goes by that he isn't learning more about his role as an *oskâpêwis*. "I have learned to live my life in balance and to teach this balance to the youth, only to help them realize that they have a purpose."

With support from the school division, as well as his family and Nation, Starblanket said he is already thinking about ways to further develop the delivery of the Tipi Camp. "The next camp will start with identity and it will be the focus of the camp to instill pride [within the youth]," he says. By instilling pride within Indigenous youth, he believes this will set them on the right journey to lead by example for future generations, too. "We need to reawaken things that seem to have been forgotten and to show and lead by example, not just for them but for all human beings now and into the future."

Increasing awareness  
of diversity

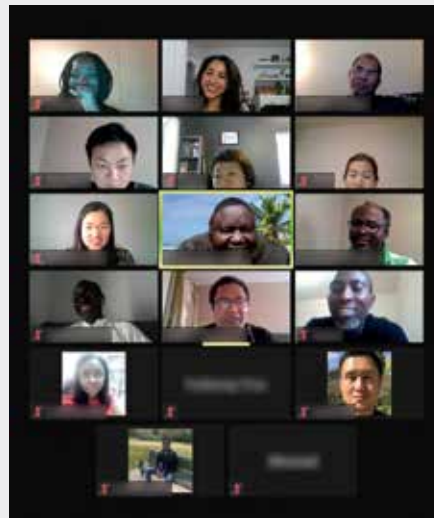
Enchanting tales  
engage new  
immigrants

**S**torytelling has become one of the most beneficial ways to help immigrants understand their new homes. By sharing a story, individuals help others understand their experience, highlighting differences, but also providing an opportunity to find similarities.

Saskatoon Open Door Society (SODS) has embraced the art of storytelling as a means of making newcomers feel welcome. Its new program, dubbed “Enchanted Tales of Saskatchewan,” supported through SaskCulture’s Multicultural Initiatives Fund, was designed to bring people of various backgrounds together to share and learn. Previous projects based on storytelling have been highly successful.

According to Juliana Ofori, community development worker, SODS, the program’s primary purpose, “was to bring together people from diverse cultural and ethnic backgrounds to discuss their family traditions and find threads of connections between their life stories.” It was “a platform for families to get together to share their traditions, how they maintain their traditions, and to learn about other family traditions across cultures.”

The storytelling focussed on three cultural aspects of life that are universal: birth, puberty and marriage. Ofori explained that focusing on these three life events seemed a perfect way to encourage people to share more personal stories. And, while they may be universal topics, these aspects of life are experienced in many different ways.



A screen shot of some of the participants in the Saskatoon Open Door Society’s Enchanted Tales of Saskatchewan Zoom program. Photo courtesy of the Saskatoon Open Door Society.

The program was “a huge success in achieving what it set out to accomplish, bringing families together to share experiences and expand their cross-cultural understanding,” explains Ofori. “We received overwhelmingly positive responses.”

Participants were excited to learn about different traditions around the world, relating to clothing and food, for example. Some expressed gratitude for the opportunity to learn about traditions directly from people of diverse cultures. And some said they learned a lot “about how similar their own traditions are to other cultural traditions, even if their countries are geographically far apart.”

In addition, some participants noted they were happy to have assumptions created from misinformation delivered by movies and media, dispelled about different cultures.

The sessions for this project took place online through the Zoom platform, allowing people to participate from the comfort of their own homes. The program ran for three months through this past winter and involved over 70 participants. While most participants were recent newcomers, some had an Indigenous background.

SODS is already planning a second part of the project, focusing on Elders and ancestorship, for next winter.

## Increasing community engagement during COVID

# A Stitch in Time: Community Quilt Project Showcases Town History

**A**s community museums start to emerge from the COVID-19 pandemic, organizations are looking at new ideas and programs to help bring people back to the museums. Gravelbourg & District Museum hit upon the idea of a community quilt project to help spur on community involvement in the museum.

“This is not your grandmother’s quilt,” says Toos Giesen-Stefiuk, chair, Gravelbourg & District Museum. “We created a beautiful and unique piece of art, all made with recycled materials, depicting the town of Gravelbourg through its history.”

Teresa Williams, local artist and board member, suggested the idea of a community quilt project as a program to engage the community as it came out of lockdown following the COVID-19 pandemic.

“Teresa came up with the initial concept and design. Photographs from the museum’s archives were used to complete the design. They show how the appearance of Gravelbourg has changed over the years and reinforces how the community is relevant to our lives today as it was 100 years ago,” says Giesen-Stefiuk.

In addition to telling the story of Gravelbourg’s past, the quilt is unique in being an accessible project for those with little to no experience in quilting. “The quilt is a free, hands-on, fibre art initiative designed for all ages and all skill levels. No sewing skills are required. Anyone who can operate scissors and glue were encouraged to participate.”

The project started in May of 2021 and will come to a close in May of 2022, giving the community a year to participate. “Participants included youth and seniors, and interest from other communities, as well as many followers on social media. Many people who weren’t able to participate are still following the process and stopping by the gallery where the quilt is being finished.”

The project has generated interest from other communities who are looking at doing a similar project in the near future. “Our challenges were finding a big enough location where we were able to leave everything out,” says Giesen-Stefiuk. The Town agreed the project could use the Chapel at the Convent, and the work became part of the museum tour. The project, “was seen by many visitors to Gravelbourg, and helped us receive excellent media coverage in both official languages as well.”

The quilt will remain available for viewing in the museum upon its completion.



Volunteers were instrumental to the success of the Gravelbourg and District Museum community quilt project. Photo courtesy of the Gravelbourg and District Museum.



Supporting safe access to exploring culture

## How fiddling brought Jordan Daniels closer to his culture

**J**ordan Daniel's passion for playing the fiddle came hand-in-hand with learning about his history and culture. A member of Mistawasis Nehiyawak (Cree Nation) who grew up in Saskatoon, Daniels said he asked for a fiddle for Christmas when he was 10 years old, and has been playing ever since.

"I started lessons with John Arcand that spring and have been learning from him ever since," Daniels recalls. Ever since Daniels began playing, it has been a goal of his to follow in Arcand's footsteps and spend his life teaching and sharing his passion for fiddling with others.

His community has been a big supporter of his music, and many of his early gigs took place at community gatherings and events. "The thing that has stuck with me the most is the many Elders telling me to never quit and keep on playing."

Last year, Daniels was invited to play the Northern Lights Bluegrass Festival and like many performers, it was one of his first shows back in front of a live audience since the pandemic began. "When I am included in festivals like this it makes me feel like I am doing what I set out to do when I started playing the fiddle," he says. And although he doesn't consider himself a bluegrass musician, Daniels was honoured to partake in the festival and share his cultural tradition with others. The Northern Lights Bluegrass Festival receives funding through SaskFestivals, with funding from Sask Lotteries Trust Fund.



Photos courtesy of the Northern Lights Bluegrass Festival

Fiddle music has taken Daniels across the country, and he hopes to continue to be able to travel and share his gift with many more people. "I am carrying out my family's tradition while simultaneously sharing the Métis fiddling style and that is truly a great thing for me."

His experience has also provided him with the opportunity to mentor youth who are following along in a journey similar to his. "It has also given me the opportunity to be a role model for Indigenous youth, and that is something I value very much."

As far as advice goes for youth who are considering taking up the fiddle, Daniels said patience and practice are key. "The fiddle is very difficult so I would recommend not being hard on yourself at first, practicing lots, and finding a deeper reasoning or source of inspiration that will get you through the difficult times of learning," he shares.

Further, Daniels reflected on the important role fiddle playing has to many First Nations and Métis communities in the prairies. "The fiddle has such a rich and diverse history," he said. And perhaps most importantly, Daniels said he is honoured and remains committed to carrying on his family's tradition that had been lost for two generations.



## Increasing accessibility in SaskCulture's programs

# Addressing the barriers to participation for those with disabilities

**Over the last year, SaskCulture engaged Listen to Dis' Community Arts Organization Inc. to lead staff members through the first stage of its disability audit process, helping build understanding about how to make programs and services more accessible for disabled artists, patrons, audience and staff.**

All SaskCulture staff members participated in four sessions covering topics such as the words and jargon used both within the disability community and the arts and culture sector, barriers to participation that go sight unseen, digital access, as well as the impact of increasing accessibility on society as a whole.

"The audit sessions are more than just 'This is how you make your programs accessible.' They are about informing and understanding access from the inside out. About how local disabled community members experience attitudes and barriers to existing within the arts and cultural sector and beyond," says Traci Foster, executive artistic director, and founder, Listen to Dis'. She notes that, unless we all become familiar with the awkward and uncomfortable concept and narrative of ablist, which is what disabled people experience every day, not too much will change.

According to Diane Ell, communications manager, SaskCulture, "We realized that we had a lot to learn about the barriers still in place in our programs, services and communication channels. There are so many simple things that can be done to make it easier for people living with disabilities, such as adding Alt Text onto images on the website and ensuring writing is clear and fluid for understanding and automated web readers." SaskCulture also recently added a widget to the website that provides accessibility tools for website users.

SaskCulture CEO Dean Kush adds that, "We will continue to make inclusiveness, diversity, equity and access a priority within SaskCulture, as people with disabilities are often underserved, we want to make sure there are no roadblocks when accessing programs." So far, SaskCulture continues to address changes needed including adding in close-captioning in videos, increasing accessibility in grant applications, and including disabled people, with a lived experience, as peer assessors.



John Loepky in the production of "Neither Heroes Nor Ordinary People", presented by Globe Theatre in 2016. Photo credit: Chris Graham

John Loepky, one of the co-facilitators of the program, notes that, "The breakthrough for people in these sessions comes from figuring out just how much they don't know. Once that is addressed we can talk about what to do about it."

The impact Foster and Loepky hope that comes from the audits is that attitudinal and environmental barriers within the arts and culture sector will start to diminish. They know from experience that shifting culture towards access is a long-term project and see the disability audits as way into creating sustainable inclusion.

## Increasing accessibility to cultural activity

# Access to songwriting and dance important to well-being

**I**n addition to meeting the basic support, care and housing needs of people in its community, Eden Care Communities also focuses on its clients' creative and emotional well-being. Songwriting and dance workshops offered during Culture Days this past year created movement, energy and joy for many residents and guests.

"Our philosophy is 'person-centered, person-directed' care," says Crystal Massier, community enrichment specialist, Visual Arts program, Eden Care Communities. It is this core belief, and Massier's background in arts and culture, which led to the organization of cultural engagement activities for residents and a successful application to SaskCulture's Culture Days Hub Sponsorship.

"Our community is comprised of people of all ages and abilities," she says. "Our Culture Days programming in 2022 allowed us to offer safe, accessible and engaging activities suitable for everyone within our community, as well as for the public."



As part of the Culture Days Hub activities, Juno-nominated singer and songwriter Megan Nash led three online songwriting workshops that gave voice and opportunities for expression to participants. According to Massier, this was an especially meaningful opportunity for some of the participants who are non-verbal. "Seeing them moving and dancing and having a good time while participating over Zoom was a beautiful experience for everyone," she says. The online workshop led to the creation of a song titled "Stubborn Hope", a soulful melody that speaks to human resilience and resonated deeply for many due to the ongoing COVID-19 pandemic.

**The 2021 Culture Days Hub Sponsorship recipients received a total of \$63,500 in support for their Culture Days activities. The 2021 recipients included:**

- |   |   |
|---|---|
| Art Gallery of Regina                                   | Nutrien Wonderhub – Saskatoon                                       |
| City of Prince Albert                                   | Nuit Blanche Saskatoon  |
| City of Swift Current                                   | Pilot Butte Arts and Culture Committee                              |
| City of Weyburn   | The Reading Place – Battlefords                                     |
| City of Yorkton   | Sandy Bay Recreation Board  |
| Eden Care Communities (Regina, Moose Jaw and Saskatoon) | Silton Recreation Board with hub partners in Strasbourg and Nokomis |
| Last Mountain Lake Cultural Centre                      |   |
| Montmartre Public Branch Library                        |   |

# CULTURE DAYS



The exercise program created by FadaDance was made available online. Photos courtesy of Eden Care Communities.

In addition, Eden Care Communities also featured Regina's FadaDance troupe, known for its positive, inclusive and contemporary dance programming. "It was originally planned as an in-person celebration of music, movement and dance for people to both absorb and contribute to the incredible energy FadaDance brings," explains Massier.

The pandemic, however, caused organizers to switch to an online dance movement workshop designed for people of all ages and abilities. "The change had a silver lining," she says, "because it ended up extending the workshop's reach, impact and shelf-life." Massier says the video is now used as an in-house activity that brings joy and movement to community members every time they participate.

Massier credits the flexibility of the Culture Days Hub sponsorship opportunity for the success of their Culture Days experience. "Being able to adapt our programming meant we could still offer accessible and engaging arts and cultural activities to our community in a way that ensured their health and safety while still providing the opportunity to reap the many benefits of creative participation and expression...even in the midst of a pandemic."

Eden Care Communities operates in Regina, Moose Jaw Saskatoon with a mission to support people of all ages and abilities to live a good life.

## IN 2021

14

14 hubs were sponsored, supporting cultural activities in 15 Saskatchewan communities.

Approximately 9% (or over 100,000) of Saskatchewan's population participated in programs in 2021 (digitally and/or in-person) over the four-weeks Culture Days ran

9%

168

Approximately 168 activities were offered in-person, online and outdoors

Approximately 75% of the programming was offered in-person

75%

39  
MILLION

There was sustained, positive media coverage for Culture Days activities in Saskatchewan, with Saskatchewan pulling in an estimated media coverage reach of 39 million impressions with an approximate value of over \$360,000.



# MANAGEMENT'S RESPONSIBILITY

To the Members of SaskCulture Inc.:

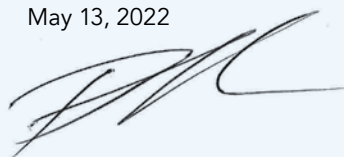
Management is responsible for the preparation and presentation of the accompanying financial statements, including responsibility for significant accounting judgments and estimates in accordance with Canadian accounting standards for not-for-profit organizations. This responsibility includes selecting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

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

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

MNP LLP is appointed by the members to audit the financial statements and report directly to them; their summarized 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 13, 2022



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, 2022, 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, 2022.

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 13, 2022.

## 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 13, 2022



Chartered Professional Accountants

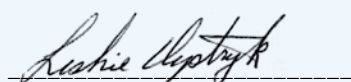
**SASKCULTURE INC. | SUMMARY STATEMENT OF FINANCIAL POSITION** | As at March 31, 2022

	March 31, 2022	March 31, 2021
<b>Assets</b>		
Cash and short-term investments	2,840,992	3,003,521
Accounts receivable	1,840	-
Prepaid expenses and deposits	2,840	2,840
GST receivable	3,088	4,524
Due from Sask Lotteries Trust Fund – Programs	-	3,779
	<b>2,848,760</b>	3,014,664
<b>Intangible assets</b>	<b>181,948</b>	215,504
<b>Capital assets</b>	<b>104,632</b>	119,130
	<b>3,135,340</b>	3,349,298
<b>Liabilities</b>		
Accounts payable and accruals	133,580	448,880
Due to Sask Lotteries Trust Fund – Operations	205,525	323,731
Holdbacks payable	1,019,735	862,323
Due to Sask Lotteries Trust Fund – Programs	339,732	384,161
Deferred revenue	75,000	-
	<b>1,773,572</b>	2,019,095
<b>Net Assets</b>		
<b>Invested in capital and intangible assets</b>	<b>286,579</b>	334,634
<b>Unrestricted</b>	<b>1,075,189</b>	995,569
	<b>1,361,768</b>	1,330,203
	<b>3,135,340</b>	3,349,298

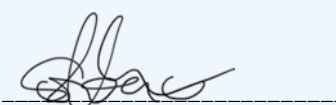
**SASKCULTURE INC. | SUMMARY STATEMENT OF OPERATIONS** | For the year ended March 31, 2022

	March 31, 2022	March 31, 2021
<b>Revenue</b>		
Grants from Sask Lotteries Trust Fund for Sport, Culture and Recreation	7,716,449	6,987,049
Grants – other	2,412	20,490
Self-generated	31,565	38,993
	<b>7,750,426</b>	7,046,532
<b>Expenses</b>		
Operations	2,268,475	2,164,082
Program initiatives	5,450,386	4,843,457
	<b>7,718,861</b>	7,007,539
<b>Excess of revenue over expenses</b>	<b>31,565</b>	38,993

Approved on behalf of the board



Director



Director

**SASKCULTURE INC. | NOTE TO THE SUMMARY FINANCIAL STATEMENTS** | For the year ended March 31, 2022

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

Management has prepared the summary financial statements from the March 31, 2022 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, *Vice Chair*  
James Rose, *Past Chair*  
Rowena Materne  
Melanie Sunchild  
Yvonne Hotzak  
Les Ostryk  
Jan Seibel  
Wilfred Burton  
Olufunke Okochi

## PEER ASSESSORS

Sekwun Ahenakew	Tara Heslip	Channa Senyk
Kathy Allen	Harmony Johnson- Harder	April Sora
Amber Andersen	Kevin Kitchen	Sean Stares
Gwen Bear	Crystal Kolt	Shayna Stock
Maureen Belanger	Rhonda Lamb	Terresa Strohan
Laura Burnouf	Crystal Longman	Michelle Taylor
Beverly Cardinal	Gwen Machnee	Kam Teo
Crystal Clarke	Aileen Martin	Wendy Thienes
Anahit Falihi	Joanne McDonald	Medrick Thomas
Jennifer Fitzpatrick	Michelle McMillan	Tenille Thomson
Bula Ghosh	Ian McWilliams	Lisa Washington
Jean Goerzen	David Morin	Melody Wood
Jessica Gordon	Celine Perillat	
Tim Haywahe	Audrey Price	
Hugh Henry		

## BOARD COMMITTEES

### ELIGIBILITY COMMITTEE

Heather Cline  
James Rose  
Melanie Sunchild  
Olufunke Okochi  
Jan Seibel  
Joanne McDonald

### NOMINATIONS COMMITTEE

James Rose, *Past Chair*  
Rowena Materne  
Yvonne Hotzak  
Rhonda Rosenberg  
Melody Wood

### CEO REVIEW & SUCCESSION PLANNING COMMITTEE

James Ingold, *Chair*  
James Rose, *Past Chair*  
Yvonne Hotzak  
Heather Cline

### AUDIT COMMITTEE

Les Ostryk  
Melanie Sunchild  
Yvonne Hotzak  
Olufunke Okochi

### INCLUSION, DIVERSITY, EQUITY AND ACCESSIBILITY COMMITTEE

James Rose, *Chair*  
Olufunke Okochi  
Les Ostryk  
Wilfred Burton

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

Les Ostryk  
Jan Seibel

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

James Rose, *Past Chair*

## CREATIVE KIDS COMMITTEES

### PROVINCIAL

Catherine Tomczak  
Kerri Hill  
Lindsay Manko-Bauche  
Sabrina Cataldo

### BATTLEFORDS

Siobahn Gormley  
Elaine Poirier  
Cindy Tymoruski  
Kerilyn Voigt

### BIG RIVER

Paulette Atchison  
Carla Chadwick  
Charlene Puddicombe

### KINDERSLEY

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

### LAKELAND

Erin Standish  
Cheryl Bauer Hyde  
Crystal Clarke  
Melissa Sisson  
Marion Conway

### REGINA

Jessica Elsaesser  
Alice Samkoe  
Jason Sylvestre  
Don List

### SASKATOON

Jacquie Thomarat  
Jody Hobday  
Alex Brooks  
Erin Cook  
Kevin Greva





# 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 Inc.. These three non-profit organizations work in partnership with the provincial government under a multi-year agreement, which grants Sask Sport Inc. a licence to operate a major lottery corporation in the province and assures that the net proceeds go to support the development of sport, culture

and recreation throughout Saskatchewan. The Tri-Global partners (the Globals) share responsibility in the overall governance, policy direction and various joint programming initiatives, as well as managing their respective sections of Sask Lotteries Trust Fund. SaskCulture manages the Culture Section of the Trust Fund (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.

## 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.

## UPDATE ON THE SASK LOTTERIES TRUST FUND

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

Over the past five years, the Culture Section of the Trust distributed over \$80.7 million dollars to support Saskatchewan cultural activities. In 2020/21, despite a worldwide pandemic, Sask Lotteries reached over \$247 million in ticket sales, which provided approximately \$21.1 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. Another year of positive sales has contributed to the health of the Sask Lotteries Trust Fund, enabling the fundraiser to continue providing stable and consistent support to volunteer-led groups going forward.

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 did not impact lottery 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.

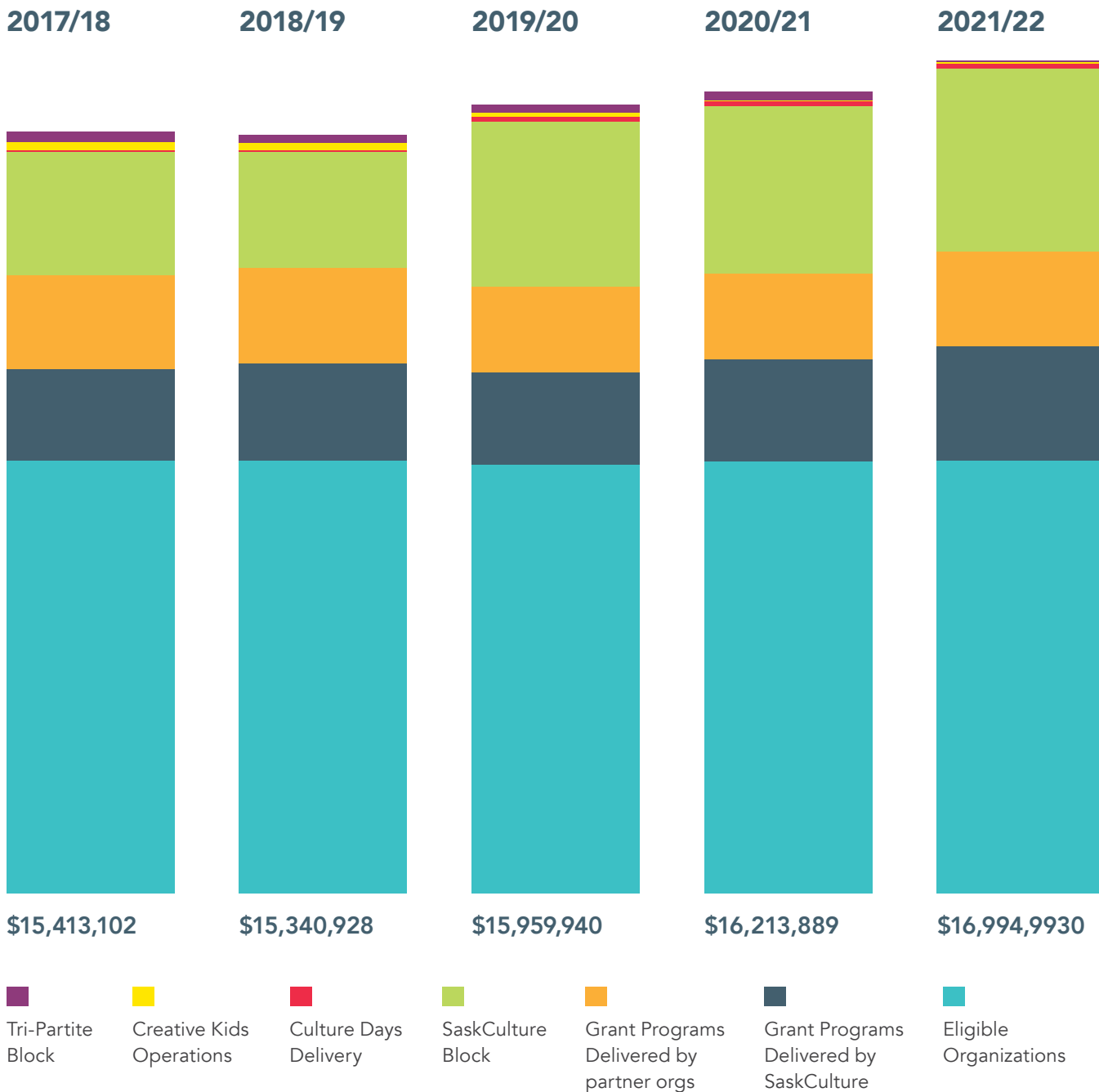
It is important to remember, that the maintenance of lottery funding levels depends on the continued efforts of beneficiary groups to promote Sask Lotteries and encourage lottery ticket sales. Beneficiary groups also play an important role as advocates in support of the benefits of sport, culture and 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 SASK LOTTERIES TRUST FUND FOR SPORT, CULTURE AND RECREATION





# FUNDS ALLOCATED FROM THE CULTURE SECTION OF THE TRUST

For the fiscal period ending March 31, 2022

FUNDING BLOCK	CATEGORY	ALLOCATION NET OF RETURNS (IN \$)	
		2021/22	2020/21
Eligible Organizations	Annual Global Funding & Special Initiatives	8,752,096	8,738,686
	<b>Subtotal</b>	<b>8,752,096</b>	<b>8,738,686</b>
Grant Programs	<b>Delivered by SaskCulture:</b>		
	Aboriginal Arts and Culture Leadership Grant	307,762	241,028
	Métis Cultural Development Fund	136,000	92,030
	Multicultural Initiatives Fund	417,564	429,509
	Museum Grant Program	794,795	808,441
	Community Cultural Engagement and Planning	14,630	49,954
	Small Grant Accessibility Program	90,000	18,000
	Creative Kids Grant and Northern Youth Fund	543,310	425,000
	<b>Subtotal</b>	<b>2,304,061</b>	<b>2,063,962</b>
	<b>Delivered through SK Arts partnership:</b>		
	Artists in Community	272,153	287,980
	Artists In Schools	221,933	224,802
	Festivals Grant Program	590,000	520,000
	Gallery Grant Program	315,000	300,000
	Media Arts Grant	262,500	250,000
	TRC Grant	50,000	0
	SK Arts Program Delivery & Creative Kids Support	210,000	150,000
<b>Subtotal</b>	<b>1,921,586</b>	<b>1,732,782</b>	
SaskCulture Block	SaskCulture & Creative Kids Operations	2,609,774	2,303,788
	Culture Days Delivery	93,495	89,489
	Global Functions	37,781	54,482
	Communities of Interest	1,107,000	1,061,500
	<b>Subtotal</b>	<b>3,848,050</b>	<b>3,509,259</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>16,994,993</b>	<b>16,213,889</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.

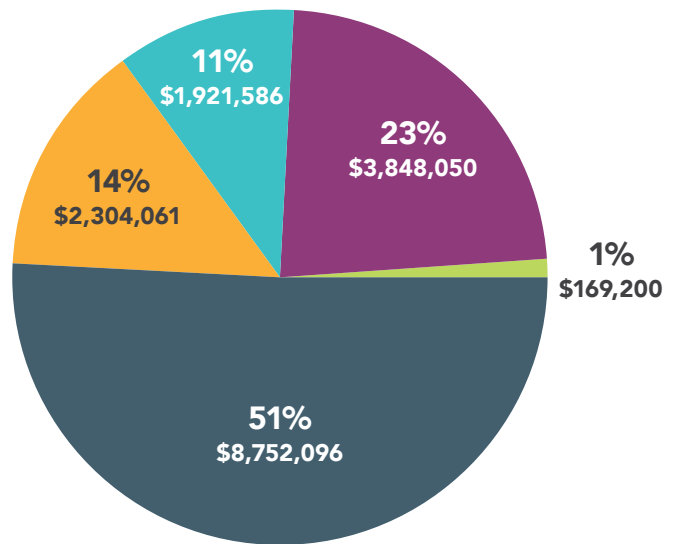
The majority of the funds from the Culture Section (approximately 51 per cent) are distributed to Eligible Cultural Organizations (ECOs) through SaskCulture’s Annual Global Funding (AGF) program. AGF program supports the annual operations of the 30 cultural organizations designated by the Minister of Parks, Culture and Sport, as well as over 400 associated groups at provincial, regional and local levels through project and member funding programs delivered through the ECOs.

In 2021/22 the Sask Lotteries Trust Fund provided over \$8.7 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 Organizations AGF
- Program Funds (SC Delivered)
- Program Funds (SK Arts Delivered)
- SaskCulture Block
- Tri-Partite Block (Culture’s Share)

## 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 2021/22, AACL held one deadline and 17 initiatives were supported.

### AACL – APRIL 2021

Agency Chiefs Tribal Council Inc.	20,000
Beauval Minor Sports and Recreation – Northern Village of Beauval	10,000
Big Island Lake Cree Nation	19,500
Bird's Culture Camps Corp.	10,000
Central Urban Métis Federation Inc.	12,500
Chief Poundmaker Museum	25,000
Gordon Tootoosis Nikaniwin Theatre Inc.	10,530
Kahkewistahaw First Nation Health Center	20,000
Library Services for Saskatchewan Aboriginal Peoples Inc.	30,000
Muskoday First Nation	9,000
OUTSaskatoon Inc.	8,500
Prairie Livelihood Project Inc.	12,000
RIIS Commemorative Association Inc.	25,000
Saskatoon Community Youth Arts Programming Inc.	12,500
Star Blanket Cree Nation	10,100
The Mann Art Gallery Inc.	16,000
Yellow Quill First Nation	24,370
<b>Total</b>	<b>\$275,000</b>

## COMMUNITY CULTURAL ENGAGEMENT AND PLANNING GRANT

The Community Cultural Engagement and Planning Grant (CCEP) aims to support Saskatchewan municipalities and First Nations Bands wanting to explore and plan for the creative and cultural potential of their community through

cultural engagement and planning initiatives. The grant supports partnerships that promote cultural vitality, creative and economic sustainability as well as relationship building, and community projects that address the Truth and Reconciliation Calls to Action. In 2021/22, four communities in Saskatchewan received this grant.

### CCEP – FEBRUARY 2022

City of Humboldt	5,000
City of Moose Jaw	5,000
City of Prince Albert	5,000
City of Yorkton	20,000
<b>Total</b>	<b>\$35,000</b>

## MÉTIS CULTURAL DEVELOPMENT FUND

The Métis Cultural Development Fund (MCDF), now offered in partnership with Gabriel Dumont Institute (GDI), supports community-based cultural activities and initiatives that preserve, strengthen and transmit Métis culture and traditions in Saskatchewan. GDI began administering the delivery of the grant just prior to the November 2021 deadline. In 2021/22, 13 Métis cultural groups were supported through this program.

### MCDF – APRIL 2021

101280381 Saskatchewan Inc.	10,000
Beauval Minor Sports and Recreation – Northern Village of Beauval	8,500
Prince Albert Youth Métis Hockey Inc.	10,000
<b>Total</b>	<b>\$28,500</b>

### MCDF – NOVEMBER 2021

Beauval Minor Sports and Recreation – Northern Village of Beauval	10,000
CHEP Good Food Inc.	10,000
Chinook Regional Library	9,102
Gabriel Dumont Local #11 Inc.	10,000
Ile a la Crosse Friendship Centre Inc.	10,000
Lestock Métis Local # 8 Inc.	10,000
Nimisak-Buffalo Narrows Métis Women Inc.	2,900
Northern Village of Ile a la Crosse	10,000
Prairie Dog Métis Local #123 Association Inc.	8,500
Saskatoon Indian & Métis Friendship Centre	10,000
<b>Total</b>	<b>\$90,502</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 2021/22, 29 project applications were approved, along with 13 applications for annual funding.

### MIF-PROJECT – APRIL 2021

Ay, Caramba! Theatre	7,500
Battlefords Immigration Resource Center Inc.	4,000
Big Brothers Big Sisters of Yorkton and Area Inc.	5,000
Buffalo People Arts Institute Inc.	9,000
City of Lloydminster	7,500
City of Saskatoon	8,000
Doukhobor Dugout House Inc.	500
Family Service Saskatoon Inc.	5,000
Heritage Community Association Inc.	3,500
La Federation des francophones de Saskatoon Inc.	5,000
Nokomis District Museum & Heritage Co-operative	4,500
On Cue Performance Hub Incorporated	9,000
Persons Living With AIDS Network of Saskatchewan Inc. (PLWA Network)	5,000
Prince Albert Chuckwagon and Chariot Assoc Inc.	7,500
Regina Multicultural Council	7,500
Saskatoon Folkfest Inc.	7,500
The Reading Place, Child and Youth Development by Reading Inc.	4,500
The Resort Village of Chitek Lake	9,000
Town of Kamsack	7,500
Town of Maple Creek	7,500
Yellow Quill First Nation	9,000
<b>Total</b>	<b>\$102,400</b>

### MIF-PROJECT – OCTOBER 2021

Community Arts Mentorship Program Incorporated	10,000
Free Flow Dance Theatre Inc.	7,500
La Federation des francophones de Saskatoon Inc.	10,000
Polonia Polish Folk Dance Ensemble of Regina, Inc.	6,000
Radius Communications Inc.	3,300
Saskatoon Open Door Society Inc.	6,900
Southwest Multicultural Association Inc.	9,500
Summer Bash – Albert Park Community Association	7,500
<b>Total</b>	<b>\$60,700</b>

### MIF-ANNUAL – JANUARY 2021

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 Nikaniwin 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
Sâkêwêwak 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 2021/22.

### MUSEUM GRANT PROGRAM – STREAM I – DECEMBER 2021

Abernethy Nature – Heritage Museum Inc.	4,500
Allan Community Heritage Society and Museum Inc.	5,000
Assiniboia and District Historical Society	5,000
Bell Barn Society of Indian Head Inc.	5,000
Bengough & District Museum Inc.	3,750
Birch Hills Historical Society Inc.	2,500
Borden & District Museum	3,700
Bresaylor Heritage Museum Association Incorporated	3,000
Briercrest and District Museum Corp.	700
Broadview Historical and Museum Association, Inc.	3,300
Canora Ukrainian Heritage Museum Inc.	2,000
Chief Poundmaker Museum	1,250
Climax Community Museum	3,750
Cudworth Heritage Museum	2,000
Deep South Pioneer Museum	4,000
Dysart & District Museum	5,000
Elbow and District Museum and Historical Society	5,000
Esterhazy Community Museum Society	3,500
F.T. Hill Museum	850
Foam Lake Museum Association	800
Fort Pelly-Livingstone Museum	4,500
Goodsoil Historical Museum Inc.	1,200
Govan and District History Museum Inc.	5,000
Great Sandhills Historical Society Inc.	4,250
Herbert Heritage Association Inc.	750
Heritage House Avonlea & District Museum Inc.	2,400
Hudson Bay & District Cultural Society	4,600
Indian Head Museum Society	4,500
Kaposvar Historic Site (1975) Society	3,000
Kipling District Historical Society	3,750
Langham & District Heritage Village & Museum Inc.	4,200
Lumsden Historical Society, Incorporated	3,500
Luseland and Districts Museum	4,000



Photo by Kevin Hogarth.

Manitou Pioneers Museum Inc.	2,500
McCord and District Museum	1,000
Moosomin Regional Museum Inc.	2,000
Mortlach Museum and Drop-In Centre Club	2,500
Mossbank & District Museum Inc.	5,000
National Doukhobour Heritage Village Inc.	3,500
Nipawin & District Forestry Museum Inc.	2,000
Nokomis District Museum & Heritage Co-operative	5,000
Notukeu Heritage Museum Inc.	750
Prairie West Historical Society	3,750
Preeceville and District Heritage Museum Inc.	5,000
Prud'homme Multicultural Providence Museum Inc.	4,000
Ralph Allen Memorial Museum Association	3,750
Reynold Rapp Museum	750
Rocanville and District Museum Society Inc.	3,500
Rose Valley & District Heritage Museum Inc.	500
Rosthern Museum and Mennonite Interpretative Centre Incorporated	2,250
Saskatchewan Aviation Historical Society Inc.	5,000
Saskatchewan River Valley Museum Inc.	2,500
Saskatoon Museum of Military Artifacts Incorporated	4,500
Spiritwood and District Museum	2,750
St. Walburg & District Historical Museum Inc.	4,500
Star City Heritage Museum	1,000
Strasbourg & District Museum	3,750
The Grenfell Museum Association Inc.	1,500
Tourism Radville, Inc.	5,000
Unity & District Heritage Museum	4,500
Watrous Manitou Beach Heritage Centre Inc.	4,500
Watson & District Heritage Museum	3,500
Wawota & District Museum	4,500
Whitewood Tourism & Heritage Association Inc.	4,250
Yorkton Brick Mill Heritage Society Inc.	4,250
<b>Total</b>	<b>\$214,000</b>

## MUSEUM GRANT PROGRAM – STREAM II – DECEMBER 2021

Ancient Echoes Interpretive Center Inc.	14,000
Biggar Museum and Gallery Inc.	12,000
Clayton McLain Memorial Museum	15,000
Doc's Town Heritage Village	8,000
Eastend Historical Museum & Culture Centre Inc.	5,000
Estevan Art Gallery & Museum Inc.	15,000
Fred Light Museum	5,500
Frenchman Butte Museum Society Inc.	14,000
Gravelbourg & District Museum Inc.	8,000
Harris Heritage and Museum Society Incorporated	4,000
Hudson Bay Heritage Park Inc.	5,000
Jasper Cultural and Historical Board 1986 Inc.	15,000
Kindersley & District Plains Museum (2010) Inc.	2,000
Kronau Bethlehem Heritage Society Inc.	15,000
Lanigan and District Heritage Association	4,500
Lashburn Centennial Museum Inc.	11,500
Melville Heritage Museum Inc.	11,000
Morse Cultural and Heritage Association Inc.	8,500
Museum of Natural Sciences	12,000
Prairie Wind & Silver Sage – Friends of Grasslands Inc.	15,000
Rusty Relics Museum Inc.	9,000
Saskatchewan Railroad Historical Association Inc.	11,250
Souris Valley Museum Inc.	9,000
Southwestern Saskatchewan Oldtimers Museum Inc.	15,000
Sturgis Station House Museum Incorporated	7,500
The Soo Line Historical Society Inc.	4,500
Tisdale & District Museum	11,000
Wadena & District Museum & Nature Centre	11,250
Waskesiu Heritage Museum Inc.	8,000
Weyburn Area Heritage Corporation	4,000
Wilkie and District Museum and Historical Society Inc.	5,500
Willow Bunch Museum & Heritage Society Inc.	8,000
Wood Mountain Historical Society Inc.	6,000
<b>Total</b>	<b>\$310,000</b>

## MUSEUM GRANT PROGRAM – STREAM III – DECEMBER 2021

City of Lloydminster	22,000
Diefenbaker Canada Centre	22,000
Duck Lake Historical Museum Society	30,000
Grand Coteau Heritage & Cultural Centre Inc.	27,500
Humboldt & District Museum & Gallery	30,000
Melfort & District Museum	22,000
Moose Jaw Art Museum Incorporated	30,000
Museum of Antiquities, University of Saskatchewan	30,000
Prince Albert Historical Society	22,000
Swift Current Museum	20,000
The Regina Plains Museum Inc.	10,500
Ukrainian Museum of Canada of the Ukrainian Women's Association of Canada	20,000
<b>Total</b>	<b>\$286,000</b>

## NORTHERN YOUTH CULTURAL FUND

Formerly known as the Creative Kids Northern Cultural Fund, the Northern Youth Cultural Fund is now delivered in partnership with the Northern Sport, Culture and Recreation District (NSCRD), provides funding for cultural, artistic or creative interactive activities for children and youth ages 4-19 in northern Saskatchewan. In 2021/22, the fund supported 13 applications.

## NORTHERN YOUTH CULTURAL FUND (NYCF) – JUNE 2021 DEADLINE

Beauval Minor Sports and Recreation – Northern Village of Beauval	5,000
Bird's Culture Camps Corp.	5,000
Common Weal Community Arts Inc.	5,000
Community Arts Mentorship Program Incorporated	5,000
Creighton Recreation Culture and Tourism	5,000
English River First Nation	5,000
Ile a la Crosse Friendship Centre Inc.	5,000
Kistapiskaw Elementary School	5,000
Northern Village of Denare Beach – Recreation Board	3,400
Sandy Bay Recreation Board	5,000
Stony Rapids School	5,000
Tri-Community Dance Club Incorporated	4,012
Twin Lakes Community School – Northern Lights School Division No. 113	5,000
<b>Total</b>	<b>\$62,412</b>

## SMALL GRANT ACCESSIBILITY PROGRAM

In early 2022, SaskCulture launched the Small Grant Accessibility Program as a pilot grant program that aims to provide support to grassroots, unique and innovative cultural initiatives, particularly those that respond to emergent needs or changes in the cultural sector, and create access for first-time and under-served applicants. In 2021/22, the new program supported nine applications.

### SMALL GRANT ACCESSIBILITY PROGRAM (SGAP) – JULY 2021 DEADLINE

Chrysalis Theatre Incorporated	2,000
International Festivals Lloydminster Society	2,000
Musée Ukraina Museum	2,000
TransSask Support Services Inc.	2,000
<b>Total</b>	<b>\$8,000</b>

### SMALL GRANT ACCESSIBILITY PROGRAM (SGAP) – JULY 2022 DEADLINE

Canadian Advisory of Women Immigrants	2,000
Friends of the Saskatoon Afforestation Areas Inc.	2,000
Friends of the St. Victor Petroglyphs Co-operative Ltd.	2,000
Saskatchewan Country Music Association Inc.	2,000
Silton Recreation Board	2,000
<b>Total</b>	<b>\$10,000</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 \$5.38 million, helping 11,659 kids from 241 Saskatchewan communities. These numbers include kids supported by the Dream Brokers thanks to a special program fund organized through Creative Kids. In addition to helping kids, this program results in a huge investment to the cultural community, by supporting hundreds of cultural workers – including 500 music, dance, theatre, art and cultural instructors – as Creative Kids service providers.

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



Photo by Kevin Hogarth.





## **C FUNDING PROGRAMS DELIVERED BY THE SK ARTS**

### **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 2021/22, 24 partnerships were supported in the communities of Black Lake, Dinsmore, Hepburn, Humboldt, Lloydminster, Pinehouse Lake, Prince Albert, Regina, Saskatoon, Stoughton, and Turtleford.

Funding also supports the LIVE (Live Interactive Video Education) program that engages teachers and students in all corners of Saskatchewan in an interactive distance learning experience where professional artists broadcast grade-specific programs in dance, drama, music and the visual arts through the Ministry of Education's LIVE satellite Network. The COVID-19 pandemic and the resulting restrictions and closures continued to have significant impact on Artists in Schools programming for 2021/22. In 2019/20, the last fiscal year of pre-pandemic programming, LIVE reached students in over 100 locations province-wide.

In addition to LIVE Arts, the Artists in Schools Grant supports the Ask Artists video series. SK Arts launched this new inquiry-based learning program for teachers and students in 2021/22. All six episodes of this video series contain four parts (approximately 30 minutes each) where artists speak about themselves and their work while also providing instruction in a project appropriate for the Grades 5 to 9 arts education goals. On top of providing opportunities to build artistic skills in various disciplines, artists also address a variety of social topics such as racism, personal identity, embracing failure, and breaking stereotypes. 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. Most community organizations have been able to adapt their programming to adhere to social distancing requirements. In 2021/22, 33 applicants were supported in the communities of Assiniboia, Bushell Park, Carrot River, Coronach, Estevan, La Ronge, Muskoday First Nation, Prince Albert, Regina, Saskatoon, St. Louis, Stenen and Vanscoy.

### **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 2021/22, a total of 23 festival organizations were provided operational support and an additional 11 projects were funded. Successful communities included Bengough, Coronach, La Ronge, Manitou Beach, Moose Jaw, Regina, Saskatoon, Swift Current, Vonda, Waskesiu Lake, and Yorkton.

## MEDIA ARTS GRANT

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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 2021/22, a total of five media arts organizations were supported.

## SK ARTS PROGRAM DELIVERY

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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)



## SASKCULTURE OPERATIONS

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SaskCulture receives an annual operating grant to support ongoing and new initiatives, as well as its own general operations. Creative Kids and Culture Days administration costs are covered within this area. SaskCulture employs 16 full-time staff positions.

## GLOBAL FUNCTIONS

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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 Chief Poundmaker Museum and funded a new micro-grant pilot program, as well as bonding and liability insurance premiums for 27 provincial cultural organizations on the Minister's Eligibility List.

## COMMUNITIES OF INTEREST (COIs)

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In order to contribute to an effective SaskCulture that is fully representative of, and informed by, the cultural community as a whole, SaskCulture contract services or provides support through the appropriate mechanisms to engage its COIs including arts, heritage, multiculturalism, First Nations and Métis, and Cultural Industries. In 2021/22, these funds provided support to the Saskatchewan Arts Alliance, Heritage Saskatchewan, Office of the Treaty Commissioner, Métis Nation-Saskatchewan, Sâkêwêwak First Nations Artists' Collective, and the Saskatchewan Indigenous Cultural Centre.



Photo by Kevin Hogarth.



Photo by Kevin Hogarth.

## F

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

#### COMMUNITY GRANT PROGRAM (CGP)

The Community Grant Program assists in the development of sport, culture and recreation activities by providing lottery funding to 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.

## 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.

#### 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 dollar allocated annually to the Community Development Fund.

