

Sask *Culture*



2025/2026

Year in Review



Table of Contents

3 Message from the Chair

4 Message from the CEO

5 Staff and Board 2025/26

6 SaskCulture Mission, Vision, Ends, Principles and Values

7 Public Perceptions of Arts, Culture and Heritage in Sask.

8 Strategic Priority 1: Funding is sustainable and adaptable to changing needs

16 Strategic Priority 2: Improve inclusiveness, diversity, equity and accessibility of cultural activity

24 SaskCulture Financials

26 Board and Committees

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

Land acknowledgement:

We are Treaty people

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

Front Cover

Photos by Kevin Hogarth, Saskatchewan Association of International Languages, FSI Studio and Afro Tribes.

Message from the Chair

It's hard to believe a year has already passed. As I reflect on the past year, I'm reminded of the strength and creativity that exists within our communities.

Across Saskatchewan, cultural organizations and communities continue to adapt in the face of change, finding new ways to connect, create, and sustain their work. These realities have shaped important conversations over the past several years and have helped clarify the path forward for SaskCulture.

SaskCulture is moving forward with greater focus and intention.

Our recently approved Strategic Plan reflects where we are going next. It is grounded in what we have heard through ongoing engagement with the sector and sets a clear direction for how SaskCulture will continue to support cultural experiences across the province. This includes a commitment to Inclusivity, Diversity, Equity, and Accessibility, and advancing Truth and Reconciliation, and ensuring that youth and communities across Saskatchewan feel reflected and supported in our work.

We extend our sincere thanks to the many individuals and organizations who shared their perspectives through Consultations, including the Funding Program Renewal and the Annual Global Funding consultations, and other engagement opportunities. Your voices continue to shape our understanding and guide our decisions in meaningful ways.

The Board is focused on ensuring that resources are managed responsibly and that decisions reflect both current realities and long-term sustainability. I am honoured to work alongside a dedicated group of Board members who bring care, insight, and a shared commitment to a strong and inclusive cultural sector.

While the environment around us continues to evolve, so too does our approach. We move ahead with a deeper understanding of the sector, a clear sense of purpose, and a continued commitment to those we serve.

On behalf of the Board, I would like to thank SaskCulture staff for their dedication. Thank you as well to our partners and to cultural communities throughout the province for your continued passion, collaboration, and trust.

Sincerely,



Yvonne Hotzak
Chair, SaskCulture



Message from the CEO

It's often in the small, everyday moments that the impact of this work becomes clear, whether it's a community gathering, a young person discovering a new creative outlet, or a story being shared and preserved. These moments, happening in communities across Saskatchewan, are a reminder of why this work matters, and the role culture continues to play in bringing people together.

Organizations, artists, and volunteers continue to move their work forward, even as they navigate ongoing changes and uncertainties. What stands out most is not just the work itself, but the spirit behind it, the willingness to adapt, to support one another, and to keep showing up for communities.

Through the Funding Program Renewal Project, SaskCulture has been making changes shaped by what we have heard from communities and organizations. This includes moving to 100% upfront funding for SaskCulture project grants to reduce cash-flow barriers and embedding more trauma-informed approaches into our programs and assessment processes. We have also introduced priority areas in some programs to better support equity-denied communities. These are small but meaningful steps toward a more responsive and accessible funding system.

This year also gave us the chance to celebrate meaningful milestones. Creative Kids marked its 15th year, supporting over 18,000 young people in exploring their creativity, investing more than \$8.76 million in the sector, and supporting over 710 local instructors. It's a milestone that reflects the lasting impact of this program and the many artists, cultural workers and organizations who bring it to life.

We also continue to see strong interest in SaskCulture's programs, with participation and engagement reflecting the important role arts, culture, and heritage play in people's lives.

I want to thank SaskCulture staff, who, behind the scenes, continue to bring care, thoughtfulness, and dedication to this work each day, helping to support the many people and communities who make culture thrive across Saskatchewan. I am equally grateful to our partners and community leaders across the province for their collaboration and commitment. This includes the Sask Lotteries Trust Fund for Sport, Culture, and Recreation, whose funding support makes this work possible. And thank you to our Board of Directors for their steady leadership and support.

There is still much ahead, but I remain encouraged. When I look at the work happening across Saskatchewan, I see a community that is resilient, connected, and committed to growing together. It is a privilege to be part of this shared journey to build a culturally vibrant Saskatchewan.

Sincerely,



Dean Kush
CEO, SaskCulture



Board

Row 1 (L-R): Christine Ruys, Erin Folk (resigned March 2026), Jan Seibel (Past Chair), Jenni Lessard, Kayla Ironstar, Les Oystryk. **Row 2 (L-R):** Mirtha Rivera, Sekwun Ahenakew, Tyson Liske, Yvonne Hotzak (Chair).



Staff



Row 1 (L-R): Abiodun Oyelami, Alejandra Coronel, Alex Rogalski. **Row 2 (L-R):** Ana Cristina Camacho, Busayo Osobade, Catherine Folstad, Damon Badger Heit, Dean Kush, Elizabeth Akinyemi (On leave). **Row 3 (L-R):** Gloria Walsh, Hannah Williams, Jackie Ledingham, Kate Byblow, Leo Keiser, Lorelie DeRoose. **Row 4 (L-R):** Nichole Williams, Paul Gingras (Retired April 2026), Shawn Bauche, Shelley Fayant, Tara-Leigh Heslip, Tomasin Playford.

SaskCulture has a Vision of a

Culturally Vibrant Saskatchewan

Mission

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

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.

SaskCulture Ends

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

- People of Saskatchewan actively value, support and participate in culture; and
- The cultural eco-system in Saskatchewan is accessible, inclusive and sustainable.

Principles & Values

SaskCulture supports engagement in cultural experiences.

We value Cultural Activity, Experiences, Engagement and Revitalization.

SaskCulture will be responsive to people within Saskatchewan.

We value Diversity, Accessibility, Inclusivity, Equity, Democratic Process, Multiculturalism and Truth and Reconciliation.

SaskCulture recognizes strength in common purpose.

We value Cohesiveness, Collective Effort, Advocacy, Cooperation, Partnership, Volunteerism, Cultural Work and Respectful Relationships as Treaty People.

SaskCulture provides equitable and fair access to resources.

We value Sask Lotteries, Transparency, Accountability, Effectiveness, Delivery, Cultural Impact, Accessibility and Service.

Public Perceptions of Arts, Culture and Heritage in Sask.

In 2025, SaskCulture conducted a Public Perception of Arts, Culture and Heritage in Saskatchewan survey with Insightrix. A total of 802 Saskatchewan residents were surveyed. Results show that almost all respondents, across age groups, believe arts, culture and heritage are important to them, while also identifying barriers that may limit participation in cultural activities.

Overall Importance of Arts, Culture and Heritage

75%

of residents say arts, culture and heritage are important to their personal well-being

29%

say they are very important

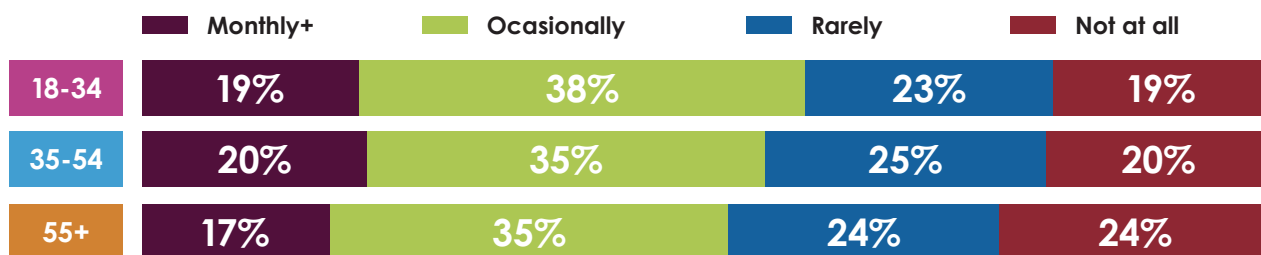
47%

say they are somewhat important

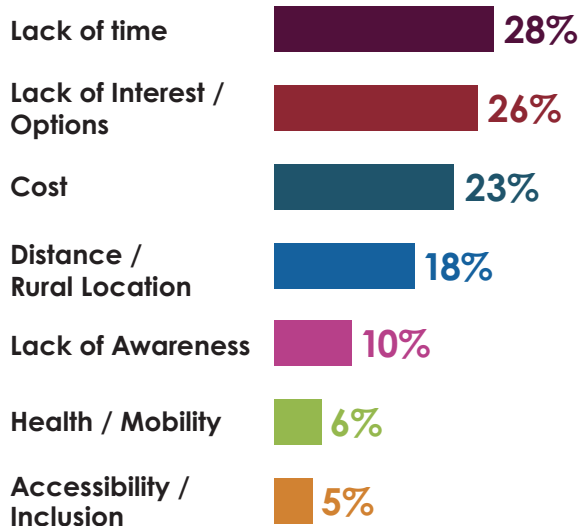
4%

say they are not at all important

Participation Frequency by Age



Top Barriers to Participation



Barriers by Age Group

	18-34	35-54	55+
Lack of time	32%	33%	21%
Lack of Interest / Options	27%	27%	25%
Cost	25%	28%	19%
Distance / Rural Location	14%	16%	22%
Lack of Awareness	18%	8%	6%

Advancing inclusive and responsive funding

Community voices drive change



Communities across Saskatchewan are helping shape how SaskCulture's funding programs evolve. Through ongoing conversations, feedback, and shared experiences, people are identifying what's working, what's not, and where changes are needed to make funding more accessible and inclusive.

These conversations are helping identify barriers and highlight ways to better support equity-denied communities, including Indigenous, ethnocultural, 2SLGBTQ+, and disability communities. SaskCulture continues to listen and adjust its approach as it learns.

"We are continuing to listen carefully and apply what we're learning as we go," says Dean Kush, chief executive officer, SaskCulture. "This is not a one-time process; it's ongoing, and it's shaping how we move forward as an organization."

What's being heard is already shaping action.



Feedback gathered through consultations and research has also directly informed SaskCulture's five-year Strategic Plan. Rather than treating Funding Program Renewal as a separate initiative, the Strategic Plan positions it as ongoing work to strengthen SaskCulture funding programs.

Among the changes informed by this feedback is a move to provide 100% upfront payment for SaskCulture's project grants. This approach removes cash flow barriers and enables organizations to focus their energy on delivering meaningful work in their communities. This shift reflects what was heard through funding research and sector consultations about trust-based granting practices. It is balanced by a follow-up reporting process that supports accountability.

Other changes focus on making funding more intentional and impactful. The Multicultural Initiatives Fund – Project, for example, now includes two streams for Major and Small projects, to increase support for smaller initiatives from rural regions in the province. This ensures that funding supports work that reflects community priorities.

Changes are also being made to how programs are experienced by applicants and assessors. Many grant programs now include a trauma-informed approach, asking applicants to consider how their work supports participant well-being,

and including content warnings for assessors when materials may be sensitive.

Programs are also becoming more responsive to who is applying. The Small Grant Accessibility Program now prioritizes 2SLGBTQ+ and disability cultural initiatives. The most recent intake saw increased applications from both groups, showing that these changes are helping to open doors to more communities.

“At every step, we’re asking how we can do better. It’s about making sure people see themselves in these programs and feel encouraged to apply.” – Dean Kush

He adds that this work is about listening, adapting, and learning, and encourages the cultural community to visit the SaskCulture website to learn more about the Funding Program Renewal Project.



SaskCulture staff and Board Members gathered throughout the year to discuss the results of consultations, learn, and participate in the strategic planning process.



Continuous improvement to applicant and volunteer experience

Celebrating 10 years of the Online Grant Platform

Before 2015, applying to SaskCulture grant programs was a fully manual process. Applications were submitted on paper, and assessor notes had to be manually entered into the system by staff members.

That changed with the launch of SaskCulture's Online Grant Platform (OGP), which transformed how grant applications and assessments are managed.

Catherine Folstad, supervisor, granting and technology, SaskCulture, led the project at the time. She says the shift to an online system helped streamline SaskCulture's work.

"The OGP completely changed how we managed granting," says Folstad. "What was once a very time-consuming, paper-based process became much more efficient and accessible for both applicants and assessors. Looking back over the last 10 years, it's rewarding to see how much the platform has improved the experience for everyone involved."

The OGP is a multi-user online system that allows applicants and assessors to securely access, submit, review, and organize grant information in one place. Tailored specifically to SaskCulture's processes, the platform has changed administrative workload, improved efficiency, and become an important tool for grant management and program evaluation.

Leonard Nooy, software development and strategy, Structured Abstraction (SA), was brought in to help SaskCulture move away from its paper-based application process and continues to support the OGP through ongoing maintenance.

While off-the-shelf systems were considered in the early stages, Nooy explains they did not fit SaskCulture's granting processes, which led to the development of a

custom platform tailored to the organization's needs.

"That really drove the direction for building a custom solution for what is the core offering of SaskCulture: granting," says Nooy. "We are constantly receiving from the applicants that the OGP is a very user-friendly tool. I think that speaks to the amount of work that was put into the platform."

Lorelie DeRoose, granting and evaluation coordinator, SaskCulture, joined SaskCulture shortly before the OGP launched in 2015, and says the platform has been a big part of her day-to-day work.

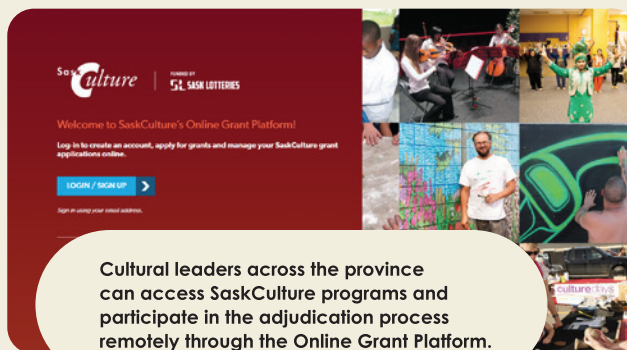
Today, the OGP plays an important role in how SaskCulture gathers and uses data for evaluation and planning. Information such as application numbers and applicant trends helps staff better understand who is seeking support and where gaps may exist.

"The OGP helps us know who is looking for support, and if they're not reaching out to us, we can reach out to them," says DeRoose.

Beyond informing decisions and planning, the data collected through the platform also helps SaskCulture tell stories about the impact of funding across the cultural sector.

Looking ahead, DeRoose says she hopes the OGP will continue to evolve, with even more ways to make information searchable and useful. While the platform was originally designed to replicate a paper-based process, it has grown into a flexible system that adapts alongside SaskCulture's changing approaches to grant-making.

"We set ourselves up well 10 years ago for where we are now," she says. The platform has been able to evolve and helped to really seamlessly move around in a digital world."



Cultural leaders across the province can access SaskCulture programs and participate in the adjudication process remotely through the Online Grant Platform.

Building and strengthening relationships

Changes to SGAP support underrepresented organizations

In response to feedback gathered through community consultations as part of the ongoing Funding Program Renewal Project, SaskCulture updated the Small Grant Accessibility Program (SGAP) guidelines in 2025 to prioritize initiatives focused on 2SLGBTQ+ and disability cultural communities.

Prior to the changes, some groups from the 2SLGBTQ+ and disability cultural communities “were not accessing this grant because they were unsure if they fit into SaskCulture’s scope,” says Tomasin Playford, outreach consultant, SaskCulture. The additions to the priorities list have been successful in broadening the grant program’s reach.

“After adding initiatives with a 2SLGBTQ+ cultural and disability cultural focus to the priorities list, we immediately noticed an increase in applications and interest,” Playford says.

The 2 Spirit Alliance of Saskatchewan (2SAS) is one of the organizations that has applied for SaskCulture funding for the first time since the changes to the SGAP. In early 2026, 2SAS received SGAP funding to host a Two-Spirit Awareness Day and Spring Equinox celebration in March in Regina.

The group organized the event because, in consultations with the Two-Spirit community, 2SAS found that the most requested need was safe ceremonial spaces.

Jordy Ironstar, volunteer council member, 2SAS, says that Two-Spirit community members run into barriers in accessing these spaces, because “often ceremony or cultural gatherings can have emphasis on one’s biological sex. A lot of Two-Spirit folks don’t feel comfortable in these spaces because they feel they will have to explain or justify who they are.

“We assist in cultural activities respectfully while respecting protocol but recognize that the notion of gender and sex are two different aspects of a person’s identity. We add

educational aspects to make sure our Two-Spirit relatives understand who we are, what we do (in ceremony) and why we do it,” Ironstar adds.

The group has hosted the Two-Spirit Awareness Day celebration twice in previous years, at friendship centres and with exclusively First Nations and Métis participants. This year, 2SAS held the event at the University of Regina, which Ironstar says inspired interest from the broader campus community.

“One of the students, a newcomer, came up to me and shared about their culture and teachings of gender and sexually diverse people, reflecting on contrasts and similarities,” Ironstar says. “That diversity is something I want to think about incorporating moving forward.”

Aside from offering a safe ceremonial space for the community, 2SAS’ event was also successful in bringing wider awareness to Two-Spirit Awareness Day. To build on this momentum, 2SAS is preparing to seek a provincial proclamation for the commemorative day next year.

Playford says that SaskCulture is already receiving more inquiries from 2SLGBTQ+ and disability cultural groups for future funding rounds, and anticipates interest in the grant will keep growing.

“I hope that the word will spread in local communities, and that more people learn about this resource,” Playford says. “It’s important for people to know that they are being prioritized.”

The 2SAS Two-Spirit Awareness Day and Spring Equinox celebration offers a safe ceremonial space for Two-Spirit community members. – Photo courtesy of 2SAS



Embracing new tools and ideas

Pilot programs build capacity

Cultural organizations across Saskatchewan are navigating change and finding ways to connect and share their work. In response, SaskCulture launched two pilot projects in 2025 to support these evolving needs.

One of these was the Communications Mentorship Pilot Program, developed in response to member survey feedback that identified a need for more communications support. The six-month pilot matched four SaskCulture member organizations with two experienced communications professionals, offering tailored, one-on-one mentorship.

Busayo Osobade, communications manager, SaskCulture, says the need for the program was clear. “We were hearing repeatedly that groups needed more support in this area, so we decided to try something new by introducing a mentorship program. This one-on-one approach allowed groups to receive support tailored to their specific needs.”

Jennifer Jungwirth, executive director, Saskatchewan Music Educators Association, was one of the mentees for the pilot program, and found the experience rewarding. With support from a mentor who understood their day-to-day work, mentees were able to build confidence and feel supported when navigating communications.

“Having the opportunity to exchange ideas and discuss current issues with someone who truly

understood the role was both validating and valuable,” Jungwirth says.

SaskCulture covered all program costs to ensure participants could fully engage and benefit from the experience and is now exploring ways to continue the mentorship program, with adjustments based on what was learned through the pilot.

In early 2026, SaskCulture also launched the Artificial Intelligence (AI) Learning Network to help organizations use AI in practical, ethical and safe ways.

Catherine Folstad, supervisor of granting and technology, SaskCulture, says that the idea came after hearing from the cultural community that many were feeling overwhelmed by AI. The Network consists of representatives from various cultural organizations, who are connecting online to share ideas and resources.

“I hope the network builds confidence and practical insight that can be shared with the wider sector. From there, those learnings can guide future support based on community-identified needs, helping organizations strengthen digital skills and capacity in a rapidly changing environment,” Folstad says.

In addition to these new programs, SaskCulture continued to offer its free, monthly virtual lunch-and-learn webinars. The sessions covered a range of topics, helping organizations access resources and build skills.



SaskCulture is preparing for the future by embracing new technologies and tools, and helping the cultural community do the same through education, mentorship and networking.

Reaching new audiences through digital storytelling

SaskCulture's growing online presence is helping more people discover and engage with arts, culture, and heritage stories from across Saskatchewan.

This year, the SaskCulture Communications team expanded its reach by introducing digital storytelling for the bi-annual *Engage Magazine*, which highlights stories from the cultural sector. Beginning with the Fall 2025 issue, *Engage* has been published in both digital and print formats, featuring new content such as video stories, podcast episodes, and photo stories.

"While we still offer a print version, moving beyond a print-only format has given us the freedom to explore new ways of telling stories," says Ana Cristina Camacho, communications coordinator, SaskCulture.

The change was informed by past evaluations, which showed that *Engage* was not reaching younger audiences as effectively as it could. To address this, SaskCulture staff introduced digital story formats that are better suited to social media platforms popular with youth.

The two issues of *Engage* published since these changes have received positive feedback from the community and have reached wider audiences on social media. To better understand the impact of the new format, SaskCulture conducted an *Engage* reader survey in Fall 2025, which found that most respondents prefer to read the magazine digitally.

"We are seeing a strong response to video and podcast stories — formats that we can share on social media to help people quickly understand what the story is about," Camacho says. "Organizations featured have also given positive feedback. Not all stories are best suited to a written article, and now we can tell these cultural stories in more dynamic ways."

By adapting to meet people on the platforms they use every day, SaskCulture is expanding its reach and connecting with new audiences across the sector.



The Fall 2025 issue of *Engage* was the first one to include video stories, podcast episodes and photo stories.

Strengthening the impact of district funding

Supporting community impact across Sask.

Communities are working together to strengthen cultural experiences and opportunities at the grassroots level, including access to sport and recreation in Saskatchewan.

As one of the tri-global partners managing the Sask Lotteries Trust Fund for sport, culture and recreation, SaskCulture works alongside Sask Sport and the Saskatchewan Parks and Recreation Association to support meaningful cultural outcomes and build community capacity. This also includes supporting a renewed District Funding Framework that helps communities, grassroots leaders, and organizations respond to local needs through a community development approach.

“We contributed to the framework renewal by strengthening the funding model and ensuring cultural outcomes were clearly reflected,” says Damon Badger Heit, supervisor, partnership and inclusion, SaskCulture.

The renewed District Framework modernizes a 2008 funding model, creating a more consistent and coordinated approach across all seven Districts while still allowing flexibility to respond to local needs.

Work began in 2023 with the Tri-Globals and Districts, supported by Strong Roots Consulting, which led the Consultations and developed a report released in 2025. This work laid the foundation for a new application and reporting model.

Key changes include a stronger focus on Community Capacity Building as the foundation of District funding, organized under three pillars: leadership and volunteer development, awareness and connection, and governance and operational excellence. The framework also clarifies roles between funding partners

and Districts, while simplifying reporting to better reflect how work is happening on the ground.

A significant shift in the renewed framework is the integration of Inclusion, Diversity, Equity, and Accessibility (IDEA), along with Truth and Reconciliation, as core guiding principles.

“Two guiding principles, IDEA and Truth and Reconciliation, were established as core to the framework, not just add-ons, and meant to be integrated across all three pillars,” says Badger Heit. “It’s about building the ability of communities to deliver sport, culture, and recreation in ways that reflect inclusion and Truth and Reconciliation.”

The renewed District Framework is already creating clearer expectations, reducing administrative burden, and giving Districts more flexibility to respond to local needs. Districts have now completed the first application cycle, and the first reporting cycle under the new framework will be finished in summer 2026.

Following this, the Tri-Globals and Districts will review both the process and its outcomes, making adjustments as needed to continue improving and clarifying the framework moving forward.

Staff members from SaskCulture, Sask Sport, Saskatchewan Parks and Recreation Association and the Saskatchewan Districts for Sport, Culture and Recreation at a gathering.



Building pathways to success

Sask. debate community wins big

The last two years have been exceptional for students involved in the local speech and debate community.

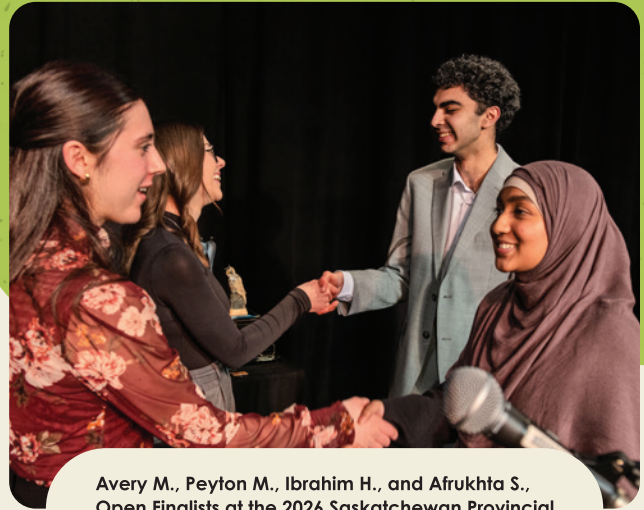
Saskatchewan debaters have won both National Championships at Senior (high school) level for the past two years. They also took second place in 2024 in the Junior (elementary) Nationals and first place in 2025. As a result, Saskatchewan debaters went to both Senior and Junior National Championships in May 2026 as defending champions. Additionally, a Saskatoon-based high school debater is on Team Canada Debate, making it the third year in a row that a Saskatchewan debater has been selected on the national team in global competitions.

Recent successes are due, in no small part, to the ongoing efforts of the Saskatchewan Elocution and Debate Association (SEDA) and its volunteers and alumni.

SEDA, a province-wide organization funded by SaskCulture's Annual Global Funding, teaches speech and debate skills to students in Grades five to 12. The organization helps young people find their voice, build confidence, and strengthen critical-thinking and communication skills they can carry not only into competitions, but also into school, community life, and future opportunities.

Recent Saskatchewan debater successes are especially impressive because they are competing against debaters from more populous provinces where private schools, with additional resources such as specialist debate coaches and programming, are more common.

So, what's working so well for Saskatchewan? Peter Hedley, executive director, SEDA, explains that "We now have three generations of SEDA alumni involved in supporting and delivering our programs. They volunteer their time by serving on the board and continuing to coach.



Avery M., Peyton M., Ibrahim H., and Afrukhta S., Open Finalists at the 2026 Saskatchewan Provincial Debate Championship. – Photo by Mike Diakuw

"It is vitally important the current generation of young debaters can learn from those who have gone before them, who also serve as living proof that pathways to success in debate and life exist and can be achieved," Hedley says.

SEDA celebrated its 50th anniversary in 2024. "It was started by a small group of teachers in Regina who felt this critical area of learning wasn't available through public school curriculum," Hedley says. "It grew around the idea of school speech and debate clubs, including meeting for friendly but competitive tournaments to debate against each other."

SEDA's Speech and Debate Academy is the only province-based program of its kind in Canada. It offers extracurricular classes in debate and public speaking in person and online, ensuring access for youth across the province. Debate activities are open to anyone, whether they want to compete or not.

"Some people will always be more serious, competition-focused debaters, and others just enjoy taking classes and learning skills," Hedley says. "Our goal is to make it an enjoyable experience for everyone."

While national accolades are something to celebrate, Hedley explains they're not the focus.

"Competition success is great for our debaters but, if the only goal is winning, it flies in the face of who we are in Saskatchewan," he says. "Our way is to be humble, do the best you can, and use the learnings to do better next time. Having the chance to represent our province means they've already won."

Investing in the future of culture

Creative Kids celebrates 15 years of impact

In 2025, the Creative Kids charity reached a milestone: 15 years of supporting Saskatchewan kids, families and service providers by lowering barriers to creative activities.

Since its launch in 2010, Creative Kids has funded over 18,000 Saskatchewan kids to access creative activities including art, theatre, music, dance and cultural lessons. From the start, SaskCulture has worked to support the ongoing development of the Creative Kids charity and grant program.

It all started when community members approached Rose Gilks, who was SaskCulture CEO at the time, with the idea for the program. This led to a feasibility study, consultations, and the eventual launch of Creative Kids. Gilks says that, from the start, SaskCulture recognized that investment in youth's access to arts, culture and heritage was a priority for the future of the sector.

"Whether it's something that [kids] take up professionally, or if it becomes a hobby, it's something that helps them with their life forever," Gilks says. "This is about providing an opportunity for someone to grow in a much broader way than they would if they didn't have this."

Dr. David Millar, a Regina-based chiropractor and long-time supporter of the arts, was the first to bring up the idea to SaskCulture after noticing the need for support in the community. He modelled his idea for the program after the charity KidSport, which offers similar support for sports activities.

"I believe that participating in arts and cultural activities can be transformational for people; and so, it's something that I want to see as many people be able to experience as possible," Millar says. "Creative Kids fills that gap and creates an entryway for kids and youth to enter the cultural sector."

Thanks to the support of community volunteers, donors, and sponsors, Creative Kids' impact now reaches far

and wide. Creative Kids has supported families in more than 294 communities across Saskatchewan since 2010.

Arts, heritage and cultural activities help children and youth across the province build a lifelong appreciation for the arts, as well as many skills. Regina-based artist Karlie King, whose children receive support from Creative Kids, says, "Creative Kids is an 'essential.'

"Every person should have the opportunity to foster their creativity and have a safe place to express themselves artistically, and Creative Kids makes that happen for so many," she adds.

Instructors benefit too. When families are approved for Creative Kids support, Creative Kids pays service providers directly for their class fees. This allows arts educators across the province to reach more students without shouldering the cost. Creative Kids has supported over 710 local instructors in music, dance, theatre, and other arts and culture programs over the years, with over \$8.76 millions in funding.

After 15 years of operations, Creative Kids has become an established resource that families across the



Creative Kids committee volunteers gathered in 2012.

province turn to every year. Past recipients from the early years of the program have gone on to become cultural educators and leaders themselves. By lowering barriers to participation, the grant program helps build a future where the cultural sector is more diverse and vibrant than ever.

Thanks to support from the Sask Lotteries Trust Fund for Sport, Culture and Recreation, SaskCulture is able to cover all administrative costs for Creative Kids, so that 100% of donations to the charity go back to the community, and support local service providers and families for years to come.



Creative Kids staff celebrated the 15th anniversary with Dr. David Millar and Rose Gilks at the SaskCulture 2025 AGM.

Making a Difference Since 2010

For 15 years, volunteers and supporters from the cultural community have rallied to make Creative Kids support accessible to more and more children and youth.



18,351
Applications funded



294
Saskatchewan
communities reached



\$8.76
Million granted



710
Music, dance,
theatre, art, and
cultural instructors
supported

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 or call
toll free 1-855-277-9469.



Improving access in rural communities

Culture Days fosters cultural engagement in small town

When small rural communities do not have libraries, museums, or art galleries, cultural programming can be limited. In Silton, that gap is being reimagined.

Through SaskCulture's Culture Days Hub Sponsorship, along with casual pop-up programming, new opportunities have emerged to connect residents with art, culture, and heritage experiences in accessible and engaging ways. The community has held Culture Days events annually since 2021, thanks to the SaskCulture sponsorship, making cultural experiences possible for its residents.

Aileen Martin, volunteer, Silton Recreation Board, says, "Culture Days is a good program, with a national initiative behind it, that already has momentum and a voice, so it's easier to pick up and join because people have heard of it before.

"Also, the Organizer Resources available on culturedays.ca, such as the marketing tools, help when you hold your events," she adds.

Over the years, Culture Days has helped arts and cultural organizers in Silton build community connections that have led to more creative experiences in the area. Two years ago, when the Silton Recreation Board worked with the towns of Strasbourg and Nokomis to hold barn quilting sessions, it lit a creative spark within the community. Since then, the barn quilting sessions have grown into an ongoing initiative, now carried on by the different Sport, Recreation and Culture Districts around the province.

"There is even a Facebook page and people are always asking, 'How can I get involved?'" Martin says.

This past year, Culture Days events also helped connect the community with the Long Lake 4-H Club, a local youth organization, and their youth leaders, creating new opportunities to support and expand cultural programming during Culture Days.

"With the 4-H Club's help, we were able to do nature crafts, an outdoor scavenger hunt and a native plant walk, which was well attended. They were great to work with," Martin says. "We also had a local artist from Lumsden come do a storytelling event and a workshop to paint a piece of Silton's past, [and we also] brought a travelling museum from the Diefenbaker Center."

Martin adds, "Without the Culture Days Hub sponsorship, our community wouldn't have had these arts, culture, and heritage experiences. But, because we have, people now look forward to and have come to really value being a part of Culture Days."

Culture Days Silton connected with young volunteers from the Long Lake 4-H Club to increase their reach to youth. — Photos by FSI Studio



CULTURE DAYS SK 2025

47

Hubs
sponsored

23

Hubs focused
on Truth and
Reconciliation

250,000+

participated digitally
and in person

15,000

attended National Day for
Truth and Reconciliation events

350+

registered activities offered
in-person, online and outdoors

52,500

attended in person

2025 Culture Days Hub Sponsorship Recipients

Beauval Minor Sports
and Recreation

La Ronge Library Board
o/a Alex Robertson
Public Library

Rise Up Community
Advisory Foundation

City of Lloydminster

City of Prince Albert

The Reading Place, Child
and Youth Development
by Reading Inc.

Melfort and District
Museum

Town of Porcupine Plain

Town of Rosthern

Town of Waldheim

City of Humboldt

Free Flow Dance Theatre

iyinisiwin Story Institute
Incorporated

Nuit Blanche Saskatoon
Contemporary Arts
Festival

Nutrien Wonderhub

Riversdale Chinatown

Saskatchewan Craft
Council

Saskatoon Pipe Band
Collective

Saskatoon Museum of
Military Artifacts

Wheatland Regional
Library

City of Martensville

Prairie Central District
for Sport, Culture &
Recreation

Town of Wynyard

Town of Lumsden

Last Mountain Lake
Cultural Centre

Silton Recreation Board

Langenburg Community
Development
Committee

Art Gallery of Regina

Azerbaijani Cultural
Association of Regina

Creative City Centre

Listen to Dis' Community
and Art Organization

Métis Nation Queen City

Regina Public Library

Taro Parbon Cultural
Association

Eastend Arts Council

Town of Maple Creek

Climax Community
Museum

Leader and District
Chamber of Commerce

Town of Gravelbourg

Town of Gull Lake

City of Swift Current -
Recreation and Parks

Village of Hazlet

City of Weyburn

City of Yorkton

Free My Muse

Willow Bunch Museum
& Heritage Society Inc.

Oxbow and District
Recreation

\$131,275 in support

Increasing authentic inclusion

New project to support more inclusive engagement

Authentic engagement begins with understanding. That is why SaskCulture is investing in research and education through a project aimed at addressing systemic gaps in cultural funding and strengthening relationships with equity-denied communities.

SaskCulture is developing a new Engagement Strategy Development Project as part of its ongoing Funding Program Renewal Project and consultations with the cultural community. In particular, findings from Ivy + Dean Consulting reports, *Funding the Rainbow* and *Renewing with Purpose*, highlighted the need for more intentional, informed, and inclusive approaches to engagement across the sector.

Leo Keiser, granting and community engagement coordinator, SaskCulture, explains that the Project will help shape SaskCulture's approach to engaging with 2SLGBTQ+ and disability cultural communities, while also guiding the development of internal and external education and training plans.

"SaskCulture is taking feedback from the community seriously; this is part of SaskCulture's role in supporting the cultural vibrance of the province," Keiser says.

Over the past year, Keiser has led the Project through the first steps of conducting research and environmental scanning. This included research into the existing organizations in the 2SLGBTQ+ and disability cultural communities, as well as into the funding landscape for these groups. This research is meant to serve as context for relationship-building.

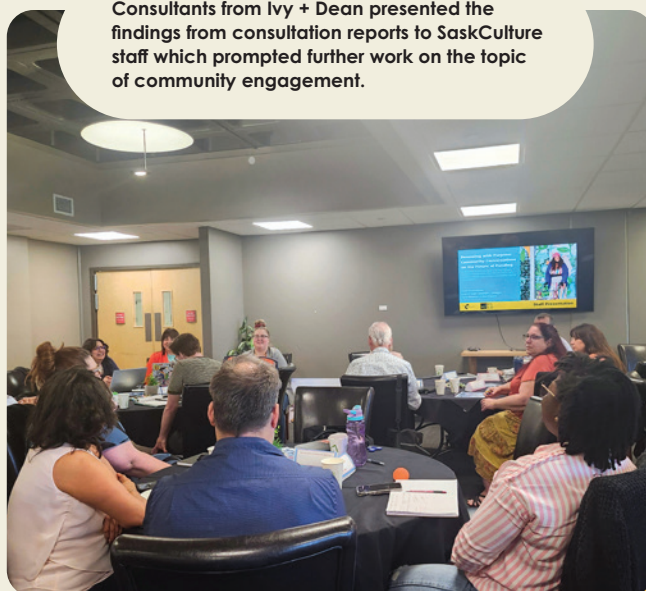
"These relationships are built through engagement, through showing up, and through understanding and connecting with communities," Keiser says. "It's important to have relationships grounded in community and reciprocity."

After these steps, SaskCulture started the planning work by putting together a staff committee. Keiser says that the committee is helping guide the work that will take place in the coming year, which will be focused on staff-wide training to improve capacity, and an internal organizational review through an equity lens.

"We are aiming to bolster staff capacity to ensure that we're in a good position to serve the entirety of the diversity of culture in Saskatchewan," says Keiser. "That includes 2SLGBTQ+ culture and disability culture; these communities have not had appropriate representation or space within funding structures."

SaskCulture plans to eventually undertake external work as part of the Project, which is projected to include membership development for 2SLGBTQ+ and disability cultural organizations. However, there is "internal work to be done first," as Keiser explains that "the intention is to build capacity and really build trust first, to make sure that relationships stay strong in the long-term."

Consultants from Ivy + Dean presented the findings from consultation reports to SaskCulture staff which prompted further work on the topic of community engagement.



Advancing Truth and Reconciliation, and inclusion for all

Addressing systemic inequity through education

Over the past year, SaskCulture participated in a pilot program designed to help organizations better understand and address the impacts of colonial systems and the inequities they create for marginalized communities.

The Multicultural Council of Saskatchewan's (MCoS) new program, We Are READI (Reconciliation, Equity, Anti-racism/Anti-oppression/ Access, Decolonization/Diversity, Integration/Inclusion), supports organizations in advancing equity, diversity and inclusion through an anti-racism and anti-oppression lens. For its pilot phase, MCoS selected SaskCulture and the Saskatchewan Archaeological Society to participate.

"Addressing systemic inequality, both historical and ongoing, requires more than standalone policies or initiatives," says Yordanos Tesfamariam, education manager and project lead, MCoS. "Meaningful and lasting change happens when an anti-racist, anti-oppressive, decolonized, and trauma-informed lens is embedded across all organizational policies and practices."

Tara-Leigh Heslip, outreach consultant, SaskCulture, says that taking part in the pilot project benefited SaskCulture staff and the organization at large.

"It was important for SaskCulture to be involved with the pilot of the program, as anti-racism, anti-oppression, inclusivity, equity, and diversity are all principles that are built into our Strategic Plan and need to be backed up by learnings and actions," says Heslip. "All of the staff at SaskCulture found the learning modules to be very approachable."

The program includes a range of supports designed to help organizations create meaningful and lasting change. These include educational learning modules that guide systemic transformation as well as consultation that strengthens accountability and helps teams take practical and meaningful steps toward cultural safety and impactful action. It offers tools to help organizations address systemic barriers, align their structures and practices with equity and justice, and build stronger, more authentic relationships with communities.

Flany Ba, the equity, diversity, and Inclusion consultant for the program, says that "Decolonization and anti-racism and anti-oppression work is not something that will be done in one day; it's not possible." The program's design reflects this understanding, taking a long-term, thoughtful approach to change.

Becky Sasakamoose Kuffner, the program's anti-racism consultant, agrees. "Decolonial education has proven to be not only trauma-informed, but it brings human beings, all of us, back to the cycles and the rhythms of who we are as parts of nature," she says. "That's why we began by bringing humanity into what we're doing, moving away from the status quo."

To support this approach, the program also intentionally builds reflection into its learning modules, helping participants deepen their understanding and apply what they learn in meaningful ways.

Becky Sasakamoose Kuffner, Yordanos Tesfamariam and Flany Ba facilitated reflection sessions for SaskCulture staff after the training modules.



Bringing community together with a united voice

Cultural advocacy makes a difference

As the collective voice for local arts organizations, arts workers and artists, the Saskatchewan Arts Alliance (SAA) continues to play a key role in advancing cultural advocacy in the province.

The SAA is one of SaskCulture's Communities of Interest partners, organizations that don't just represent specific groups, but also bring valuable insight and expertise from across Saskatchewan's cultural landscape to help guide SaskCulture's work. Over the past year, the organization has helped build momentum around important sector issues while contributing to several advocacy successes.

Em Ironstar, executive director, SAA, says advocacy is important because cultural workers need to lead the conversation about the impact their work has on communities and the sector.

"There are a lot of misconceptions and misunderstandings around arts funding, cultural funding, and our sector in general. That's why we need to change the narrative," Ironstar says.

This year, that work proved even more important. At the municipal, provincial and federal levels, proposed threats to arts funding created concerns across the cultural sector and sparked collective action. In response, the SAA spent much of the year mobilizing support through advocacy efforts, including letter-writing campaigns in Saskatoon and Regina that helped prevent proposed municipal funding cuts. It also brought the sector to the forefront in publications across Saskatchewan by holding a press conference to "get arts and culture out in the media in a positive light," leading up to the provincial budget. The SAA took this opportunity to share its new Perspectives on SK Arts and Culture report, which shows "strong public support for the arts and culture in our province and also strong support for public funding and public investment." On budget day 2026, SK Arts saw sustained funding for the year.

Finally, the SAA was also part of a big win for arts funding nationwide.

As a member of the Canadian Arts Coalition advocacy group, the SAA helped organize a national letter-writing campaign to advocate in support of the Canada Council for the Arts, which was facing a 15% reduction. This resulted in over 10,000 people from across the country writing over 50,000 letters. Not only was the Canada Council not subjected to departmental cuts, but it also saw a \$6 million increase in investment.

"I was excited to see this advocacy in motion at a national level, seeing that many people across the country engaged in saying 'this is important to us, and this is something that we need,'" Ironstar says.

Throughout it all, the biggest takeaway for Ironstar was the community's collective strength.

"The SAA led the charge for the mobilizing and collective voice for arts and culture," Ironstar says. "It was heartening that we saw a mobilization of arts and culture leaders and organizations."

As Ironstar says, "Advocacy is a long game." In the coming year, she says the SAA will build on this momentum by connecting with more organizations to support their relationship-building with government and media. As well, it will continue to advocate for adequate funding for SK Arts, to move from flat funding to increased support. To prepare for this, the SAA is working on an updated report on the economic impact of arts organizations funded by SK Arts.

"We are economic drivers at a provincial level and nationally. We know that the arts and culture make our lives, our cities and our province a better place, and that we generate a strong economic return," Ironstar says. "We all have to raise our flag and talk about it in this way."



Em Ironstar addresses the media at a press conference in Regina before the provincial budget release.

– Photo courtesy of the SAA

Increasing accessibility in rural communities

Museum video tour supports language revitalization

In Duck Lake, history is not only preserved in artifacts, but also in the languages that have shaped the region for generations. At the Duck Lake Regional Interpretive Centre, a new project is making the museum more accessible while ensuring those languages remain a living part of the community's story.

Supported by the Métis Cultural Development Fund (MCDF), the interpretive centre is creating a video version of its tower tour, incorporating Michif, alongside English and French, with plans to also include Cree. The project aims to improve accessibility for visitors unable to climb the tower, while also supporting cultural retention and language revitalization

A local landmark since opening in 1990, the interpretive centre, with its 90-foot tower, offers panoramic views of the surrounding landscape. The area around Duck Lake is historically significant for both Métis and Willow Cree communities, particularly the locations of key events from the 1885 North West Resistance. While the tower aims to welcome a diverse audience, by offering text in multiple languages, the physical climb has limited access for some visitors.

"We realized that anyone with mobility challenges or even a fear of heights was missing that experience," says Celine Perillat, who has been the administrator of the Duck Lake Regional Interpretive Centre since 1999. "This project allows us to bring the tower to them, while also creating an opportunity to hear the languages spoken."

With support and guidance from Gabriel Dumont Institute, the museum worked with Métis Elder Sonny

Vandale of St. Louis and linguists to ensure that the translations are culturally appropriate and reflect the local dialect.

"There's no attempting a project like this without working with the Métis Elders," says Perillat. "They are the ones who carry the language and the knowledge. Everything we do is guided by them."

This project is especially meaningful for youth, as it is designed not only as an accessibility tool, but also as a tool to connect younger generation with the voices, histories, and identities that shaped their community. Perillat says that the inclusion of Michif is only natural, as a language deeply rooted in Métis culture.

"I want young people to understand how deep their roots go in this area," Perillat says. "Their cultures helped

shape this entire region. It's important that they regain that sense of place and re-embrace who they are. Language is such an important part of that identity."

Beyond improving accessibility, the project also reflects a broader commitment to inclusivity in cultural spaces. It allows more people to see themselves, their histories, and their languages represented in a museum setting. The interpretive centre hopes to expand the multilingual approach across more exhibits and continue building partnerships that support cultural preservation.

For Perillat, the goal is to ensure that both the stories and the languages of the region are preserved for the future generations.

"Language is integral to who we are," she says. "When we lose it, we risk losing so much more. It's our responsibility to help keep it alive."



Visitors to the interpretative centre can explore the histories of the Willow Cree, Métis, and Pioneers communities in the region in multiple languages.

— Photos courtesy of Duck Lake Regional Interpretive Centre

MANAGEMENT'S RESPONSIBILITY

To the Members of SaskCulture Inc.:

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

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

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

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

May 10, 2026



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, 2026, and the summary statements of operations for the year then ended, and related notes, are derived from the audited financial statements of SaskCulture Inc. (the "Organization") for the year ended March 31, 2026.

In our opinion, the accompanying summary financial statements are a fair summary of the audited financial statements, on 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 report on 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 8, 2026.

Management's Responsibility for the Summary Financial Statements

Management is responsible for the preparation of the summary financial statements in accordance on 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 9, 2026



Chartered Professional Accountants

SaskCulture Inc. | Summary Statement of Financial Position As at March 31, 2026


	March 31, 2026	March 31, 2025
Assets		
Cash and short-term investments	3,184,041	2,952,369
Prepaid expenses and deposits	22,896	11,861
GST receivable	82	-
	3,207,019	2,964,230
Intangible Assets	117,894	121,818
Capital Assets	63,927	43,334
	3,388,840	3,129,382
Liabilities		
Accounts payable and accruals	165,026	176,161
Due to Sask Lotteries Trust Fund – Operations	199,174	192,915
Holdbacks payable	837,750	868,974
Due to Sask Lotteries Trust Fund - Programs	261,774	100,238
Creative Kids	-	5,625
Deferred revenue	135	-
	1,463,859	1,343,913
Net Assets		
Invested in capital and intangible assets	181,821	165,152
Unrestricted	1,743,160	1,620,317
	1,924,981	1,785,469
	3,388,840	3,129,382

SaskCulture Inc. | Summary Statement of Operations For the year ended March 31, 2026

	March 31, 2026	March 31, 2025
Revenue		
Grants from Sask Lotteries Trust Fund for Sport, Culture and Recreation	9,924,287	9,912,827
Grants – other	-	2,581
Self-generated	139,512	161,166
	10,063,799	10,076,574
Expenses		
Operations	3,246,476	3,235,465
Program initiatives	6,677,811	6,679,942
	9,924,287	9,915,408
Excess of revenue over expenses	139,512	161,166

Approved on behalf of the board

Director



Director

SaskCulture Inc. | Note to the Summary Financial Statements For the year ended March 31, 2026**1. Basis of the summary financial statements**

Management has prepared the summary financial statements from the March 31, 2026 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.

Board and Committees

Board of Directors

Yvonne Hotzak, Chair
Christine Ruys, Vice Chair
Jan Seibel, Past Chair
Sekwun Ahenakew
Tyson Liske
Kayla Ironstar
Jenni Lessard
Les Oystryk
Mirtha Rivera
(appointed October 2025)
Erin Folk
(resigned March 2026)

Creative Kids Committees

PROVINCIAL

Rickee-Lee Webster
Dennis Garreck
George Flengeris
Kristine Dowler
Kerri Nueberger
(resigned 2025)
Lindsay Manko-Bauché
(resigned 2025)

BATTLEFORDS

Siobahn Gormely
Antje Rongve
Kerilyn Voigt
Cindy Tymoruski
(resigned 2025)
Elaine Porier
(resigned 2025)

BIG RIVER

Paulette Atchison
Charlene Puddicombe

KINDERSLEY

Mei Shan Wan
Melanie Ward
Devon Coles
Lindsay Johnson
Pam Sawatzky

LAKELAND

Cheryl Bauer Hyde
Erin Standish
Melissa Sisson
Erica Cochrane
Marion Conway

REGINA

Jessica Elsaesser
Alice Samkoe
Jason Sylvestre
Don List

SASKATOON

Jacque Thomarat
Jody Hobday
Sienna Waskewitch
Alex Brooks
(resigned 2025)

DREAM BROKERS

Hephzibah Ohaji
Elmar Dionisio
Kashish Rathod
Emmanuella Ere-Oriye
Andrea De Jesus

Peer Assessors

Kathy Allen
Darla Batke
Melona Biller
Jen Budney

Wilfred Burton
Beverley Cardinal
Carrie Catherine
Colleen Charles
Nikki Clarke
Monica Cliveti
Tye Dandridge
Chasity Delorme
Cort Dogniez
Mehdi Ebrahimpour
Kristine Flynn
Tekeyla Friday
Robyn Barclay
Ryan Karakochuk
Kathryn King
Alexis Kinloch
Rhonda Lamb
Tonia Logan
Gwen Machnee
Myra Malboeuf
Marah Mattison
Dale McArthur
Jeri McKelvie
Linda Mikolayenko
Celeste Miller
Bonnie Mills Midgley
Santee Moore
Robert Nowosielski
Barb Parchman
Julia Piskiewicz-Nowosielska
Hooria Rajabzadeh
Heather Ritenburg
Tami Scott
Evelyn Siegfried
Reah Starr
Michelle Taylor
Kam Teo
Medrick Thomas

Tenille Thomson
Cheryl Troupe
Christine van der Merwe
Lisa Washington
Janine Windolph
Getachew Woldeyesus
Rachel Wormsbecher

Board Committees

ELIGIBILITY COMMITTEE

Christine Ruys, Chair
Jan Seibel
Les Oystryk
Sekwun Ahenakew

NOMINATION COMMITTEE

Jan Seibel, Chair
Tyson Liske
Les Oystryk
Em Ironstar
Rhonda Rosenberg

CEO REVIEW & SUCCESSION PLANNING COMMITTEE

Yvonne Hotzak
Jan Seibel
Jenni Lessard
Christine Ruys

SASKATCHEWAN LOTTERIES COMMUNITY GRANT PROGRAM & COMMUNITY DEVELOPMENT FUND

Tyson Liske
Kayla Ironstar

SASKATCHEWAN LOTTERIES TRUST FUND FOR SPORT, CULTURE & RECREATION

Jan Seibel, Past Chair

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



Photo by FSI Studio



Photo by Kids Can Dance



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 10,000 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., designed to deliver funding throughout the province. These three non-profit organizations work in partnership with the provincial government, under a multi-year agreement that grants Sask Sport Inc. a licence to operate a major lottery corporation in the province, as well as assuring that the net proceeds go to support the development of sport, culture and recreation

throughout Saskatchewan. The Tri-Global partners share responsibility in the overall governance, policy direction and various joint programming initiatives, as well as managing their respective sections of the 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 strategic direction, development of policy, and determining annual spending plan allocations for the CST. Spending decisions are made 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 guided by the following principles and goals:

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

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

- Cultural impact;
- Participation and access;

- Organizational effectiveness; and
- High standards of accountability.

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

Update on the Sask Lotteries Trust Fund

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

Over the past five years, the Culture Section of the Trust distributed over \$90.9 million dollars to support Saskatchewan cultural activities. In 2025/26, Sask Lotteries reached over \$238 million in ticket sales, which provided approximately \$18.5 million to the Culture Section of the Trust. The six-year Lottery Licence Agreement (2024-2029), signed in May 2023 with the Government of Saskatchewan, maintains the licence fee at 3.75% 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.

There are never any guarantees on funding available. 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. The Trust Fund bases its annual spending on future projected ticket sales, while maintaining a healthy reserve to protect against a decline in revenues. Even when ticket sales are strong, the Tri-Global partnership remains cautious and focused on ensuring the stability of funding going forward.

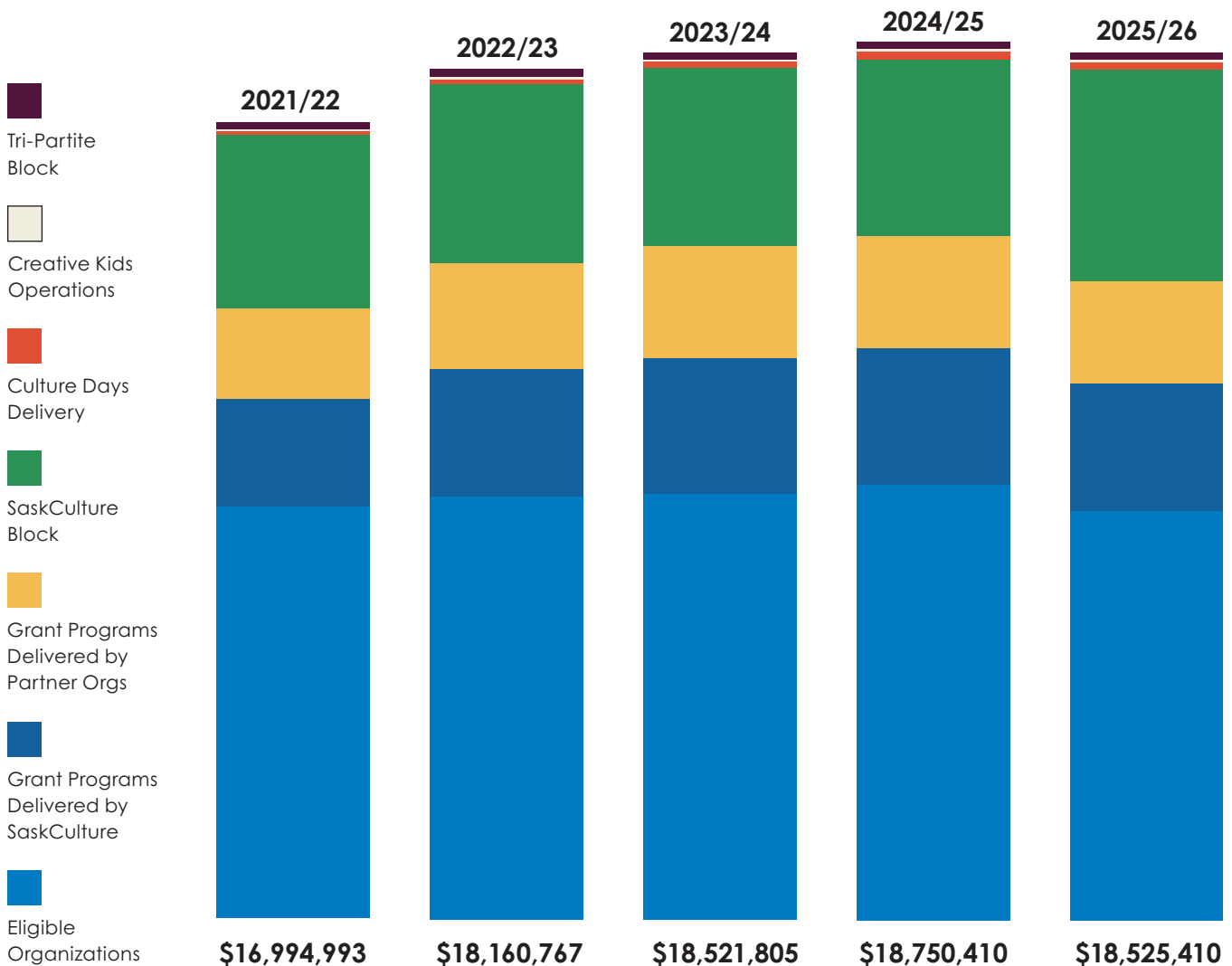
It is important to remember that the maintenance of lottery funding levels depends on the continued efforts of beneficiary groups to promote Sask Lotteries and encourage lottery ticket sales. Beneficiary groups also play an important role as advocates in support of the benefits of sport, culture and 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 highly 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, as well as providing access to quality, inclusive activities that enhance lives and energize communities. This volunteer-driven system is one of the most successful lottery delivery networks in the country. The work of these volunteer groups also significantly impacts the provincial economy as Saskatchewan sport, culture and recreation activities generate billions of dollars in labour income and support thousands of full-time jobs.

Culture Section of the Trust Funding - 5 Year Trend



Funds Allocated from the Culture Section of the Trust

For the fiscal period ending March 31, 2026

FUNDING BLOCK	CATEGORY	ALLOCATION NET OF RETURNS (IN \$)		
		2025/26	2024/25	
Eligible Organizations	Annual Global Funding & Special Initiatives	8,751,016	9,246,867	
	Subtotal	8,751,016	9,246,867	
Grant Programs	Delivered by SaskCulture:			
	Aboriginal Arts and Culture Leadership Grant	292,163	315,102	
	Métis Cultural Development Fund	187,500	162,031	
	Multicultural Initiatives Fund	692,187	723,653	
	Museum Grant Program	800,000	808,690	
	Community Cultural Engagement and Planning	(15)	28,750	
	Small Grant Accessibility Program	65,164	60,000	
	Creative Kids Grant and Northern Youth Fund	682,250	823,750	
	Subtotal	2,719,249	2,921,976	
		Delivered through SK Arts partnership:		
	Artists in Community	295,000	305,000	
	Artists In Schools	289,527	344,660	
	Festivals Grant Program	653,000	655,536	
	Gallery Grant Program	315,000	315,000	
	Media Arts Grant	262,500	262,500	
	Building Arts Equity Grant	79,321	160,000	
	Share & Connect Grant	95,721	170,000	
	SK Arts Program Delivery & Creative Kids Support	189,500	180,000	
	Subtotal	2,179,569	2,382,696	
	SaskCulture Block	SaskCulture & Creative Kids Operations	3,407,007	2,654,739
Culture Days Delivery		164,919	174,982	
Global Functions		47,000	50,000	
Communities of Interest		1,072,500	1,125,000	
Subtotal		4,691,426	4,004,721	
Tri-Partite Block (Culture's share)	Administration Centre for SC&R	184,150	184,150	
	Subtotal	184,150	184,150	
TOTAL		18,525,410	18,750,410	

Programs and Services Supported by the Culture Section of the Trust

A ANNUAL GLOBAL FUNDING PROGRAM

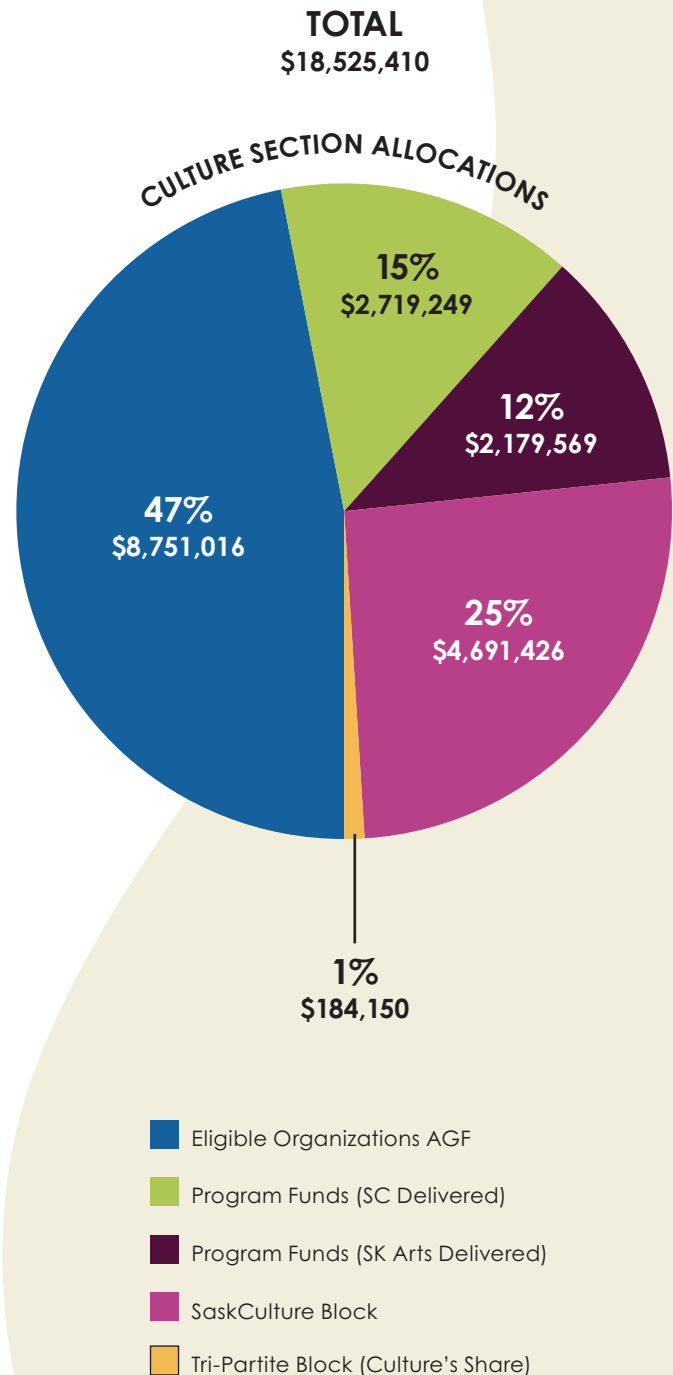
Lottery funding is an important part of the public resources used to support volunteer, non-profit organizations and groups involved in delivering sport, culture and recreation programs and services to the people of Saskatchewan.

The majority of the funds from the Culture Section (approximately 47%) are distributed to Eligible Cultural Organizations (ECOs) through SaskCulture's Annual Global Funding (AGF) program. The AGF program supports the annual operations of 30 provincial cultural organizations, which are designated as eligible 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 2025/26, the Sask Lotteries Trust Fund provided approximately \$8.7 million to ECOs, with allocations recommended by a five-member, volunteer, peer assessment panel who have a 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.





B FUNDING PROGRAMS DELIVERED BY SASKCULTURE

INDIGENOUS ARTS AND CULTURE LEADERSHIP GRANT

The Indigenous Arts and Culture Leadership (IACL) Grant (formerly called the Aboriginal Arts and Culture Leadership 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 2025/26, IACL had one deadline and **17 initiatives** were supported.

IACL – APRIL 2025

Organization	Allocation
B.R. Métis Local #59 Incorporated	25,500
Beauval Minor Sports and Recreation	13,300
Buffalo People Arts Institute Inc.	15,000
City of Lloydminster	1,200
City of Regina	20,000
Gordon Tootoosis Nîkânîwin Theatre Inc.	20,000
Hatchet Lake	30,000
iyiniwin Story Institute Incorporated	30,000
Makwa Sahgaiehcan First Nation	22,672
Midnight Lake Métis Local 161	4,500
Muskoday First Nation	30,000
North Central Family Centre	30,000
Northern Prairie Indigenous Peoples Collective Inc.	25,000
St. Louis Métis Local #28 Incorporated	14,000
Star Blanket Cree Nation	15,500
Westside Indigenous Experiences Inc.	21,000
YWCA Regina Inc.	19,500
Total	337,172

COMMUNITY CULTURAL ENGAGEMENT AND PLANNING GRANT

The Community Cultural Engagement and Planning Grant (CCEP) aims to support research, community engagement, cultural planning, community investment and development. Collaborative partnerships between cultural organizations and community sectors that promote cultural vitality and economic sustainability is another focus. CCEP is accessible by municipalities, First Nations, Tribal Councils, Métis Locals or Métis Regions in Saskatchewan, as well as by cultural non-profits working in partnership with at least one of these organizations, to plan for the cultural life of a community. In 2025/26, **eight communities** in Saskatchewan received this grant.

CCEP – JULY 2025

Organization	Allocation
City of Prince Albert	5,000
City of Yorkton	3,600
Muskoday First Nation	20,000
Qu'Appelle Valley Friendship Centre Inc.	5,000
Total	33,600

CCEP – FEBRUARY 2026

Organization	Allocation
Beauval Minor Sports and Recreation	5,000
City of Humboldt	5,000
City of Prince Albert	5,000
Northern Village of Île-à-la-Crosse	5,000
Total	20,000



Photo by Hannah Williams

MÉTIS CULTURAL DEVELOPMENT FUND

The Métis Cultural Development Fund (MCDF), offered in partnership with the Gabriel Dumont Institute, supports community-based cultural activities and initiatives that preserve, strengthen and transmit Métis culture and traditions in Saskatchewan. In 2025/26, **26 Métis cultural projects** were supported through this program.

MCDF – APRIL 2025

Organization	Allocation
B.R. Métis Local #59 Incorporated	10,000
Beauval Minor Sports and Recreation	10,000
Biggar Museum and Gallery Inc.	2,500
Cando Métis Local 55 Incorporated	10,000
Chitek Lake Métis Local #97 Inc.	5,500
Gabriel Dumont Local #11 Incorporated	10,000
Gordon Tootoosis Nīkānīwin Theatre Inc.	5,000
Île-à-la-Crosse Friendship Centre Incorporated	5,000
La Loche Friendship Centre	8,000
Métis Nation Saskatchewan Queen City Local #34 Inc.	10,000
Midnight Lake Métis Local 161	8,000
Moosomin Family Resource Centre	8,000
North Sask. River Métis Nation Local 269 Inc.	8,000
Total	100,000

MCDF – OCTOBER 2025

Organization	Allocation
Beauval Minor Sports and Recreation	10,000
Carrot River Métis Nation #137	9,000
Chitek Lake Métis Local #97 Inc.	8,000
Community Arts Mentorship Program Incorporated	10,000
Duck Lake Historical Museum Society	3,799
Duck Lake Métis Local 10 Inc.	2,000
Kinistino Métis Local 43 INCORPORATED	9,925
Marcelin Métis Local #113	10,000
Moosomin Family Resource Centre	10,000

Northern Lights Bluegrass & Old Tyme Music Society Inc.	8,300
Qu'Appelle Valley Friendship Centre Inc.	8,300
Tisdale Métis Local 222	9,600
Wascana Winter Festival Incorporated	1,076
Total	100,000



Photo by FSI Studio

MULTICULTURAL INITIATIVES FUND

The Multicultural Initiatives Fund (MIF) aims to advance cross-cultural understanding, as well as supporting work that aligns with the principles of Truth and Reconciliation in Saskatchewan. MIF supports organizations that encourage people to share, learn, appreciate and respect cultural diversity. This program offers both annual funding, through the Annual Program (MIF-AP) and Annual Operational (MIF-AO) streams, and project funding, through the Small Projects (MIF-SP) and Major Projects (MIF-MP) streams. In 2025/26, **47 project applications** were approved, along with **16 applications** for annual funding.

MIF-SP – APRIL 2025

Organization	Allocation
Battlefords Area Pride	5,000
Black Professionals and Entrepreneurs of Saskatchewan Inc.	2,500
Burundian Community of Regina Inc.	2,000
City of Moose Jaw	5,000
Country at the Creek Music Fest Inc.	5,000
Doukhorbor Dugout House Inc.	2,640
Heritage Community Association Inc.	5,000
North Central Community Association Inc.	4,500
Philippine Association of Saskatchewan Regina Corp	5,000
Prince Albert & District Ukrainian Culture and Heritage Association Inc.	2,500
River City Irish Dance Parents Association Inc.	1,000
Rosthern Ukrainian Dolyna Dancers	2,000
Rusyn-Saskatchewan Ruthenian Culture Association, Inc.	2,090
Saskatoon Folkfest Inc.	5,000
The Assiniboia and District Chamber of Commerce	2,000
Wascana Women and Children Centre Inc.	2,500
Total	53,730

MIF-SP – OCTOBER 2025

Organization	Allocation
Casta Latina Network Chapter SK	5,000
La Federation des Francophones de Saskatoon Inc.	5,000
Miorita Romanian Cultural Society, Inc.	5,000
Muthamizh Sangam of Saskatoon (MSoS)	5,000
Polonia Polish Folk Dance Ensemble of Regina, Inc.	5,000
The Chinese Language School of Saskatoon Inc.	3,000
Total	28,000

MIF-MP – APRIL 2025

Organization	Allocation
Afro Tribes Festival Incorporated	11,000
Big Brothers Big Sisters of Yorkton and Area Inc.	15,000
Circle Project Association Incorporated	10,000
Fruitful Vine Foundation Inc.	15,000
Hispanos En Regina-Community Services	4,800
Latinos En Regina Association Corporation	10,500
Miyawata Culture Association Inc.	10,000
Mounted Police Heritage Centre	10,000
On Cue Performance Hub Incorporated	15,000
Reconciliation Yorkton	10,000
Saskatoon Open Door Society Inc.	12,000
Teaching English as a Subsequent Language Saskatchewan Inc.	12,000
The 525 Art Pop-Ups Inc.	15,000
Yoruba Community Association Saskatoon Inc.	5,000
Total	155,300

MIF-MP – OCTOBER 2025

Organization	Allocation
Beauval Minor Sports and Recreation	14,850
Black In Saskatchewan Society Inc.	15,000
Burnt Thicket Theatre Society	6,400
Free Flow Dance Theatre Inc.	10,000
Miyawata Culture Association Inc.	15,000
Moose Jaw Multicultural Council Inc.	15,000
Regina Open Door Society Inc.	14,990
So.Glad Arts (Scantily Glad Theatre Incorporated)	14,200
The Reading Place, Child and Youth Development by Reading Inc.	10,000
YWCA Prince Albert Inc.	15,000
YWCA Regina Inc.	15,000
Total	145,440

MIF-AP – MARCH 2025

Organization	Allocation
Common Weal Community Arts Inc.	18,000
Community Arts Mentorship Program Incorporated	19,000
Daughters of Africa Resources Center SK Inc.	20,000
Gordon Tootoosis Nīkānīwin Theatre Inc.	19,000
La Communauté des Africains Francophones de la Saskatchewan Inc. (CAFS)	16,000
La Société Historique de la Saskatchewan Inc.	15,000
Nipawin Oasis Community Centre Co-operative Ltd.	20,000
Prince Albert Multicultural Council	19,000
Saskatchewan Intercultural Association Inc.	15,000
Southwest Multicultural Association Inc.	19,000
The People Bridge Advocacy Inc.	20,000
Truly Alive Youth and Family Foundation Inc.	20,000
Total	220,000

MIF-AO – MARCH 2025

Organization	Allocation
Buffalo People Arts Institute Inc.	30,000
Library Services for Saskatchewan Aboriginal Peoples Inc.	25,000
Saskatchewan African Canadian Heritage Museum Inc.	30,000
UCAS & African Descent Professional Associated Inc.	30,000
Total	115,000



Photo by Hannah Williams

MUSEUM GRANT PROGRAM

The Museum Grant Program (MGP) provides operational funding to help foster strong, vibrant, community-based Saskatchewan museums that are valued and supported by society. This funding enables museums to focus on excellence in their programs and operations and to contribute to the understanding of the world and our place in it — our past, our present, and our future. The Museum Grant Program deadline for applications is every two years. A total of **112 museums** received operational funding from the Museum Grant Program in 2025/26.

MGP - STREAM I - DECEMBER 2025

Organization	Allocation
Abernethy Nature - Heritage Museum Inc.	5,000
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
Birch Hills Historical Society Inc.	3,500
Borden & District Museum	4,500
Bresaylor Heritage Museum Association Incorporated	4,500
Briercrest and District Museum Corp.	5,000
Broadview Historical and Museum Association, Inc.	3,250
Canora Ukrainian Heritage Museum Inc.	1,150
Chief Poundmaker Museum	5,000
Climax Community Museum	5,000
Cudworth Heritage Museum	2,500
Deep South Pioneer Museum	3,500
Dysart & District Museum	3,000
Eastend Historical Museum & Culture Centre Inc.	3,000
Esterhazy Community Museum Society	1,500
Fort Pelly-Livingstone Museum	3,000
Friends of St. Victor Petroglyphs Co-operative Ltd.	2,000
Friends of the Ridge Tourism Inc.	5,000
Goodsoil Historical Museum Inc.	2,000

Govan and District History Museum Inc.	2,500
Gravelbourg & District Museum Inc.	2,500
Great Sandhills Historical Society Inc.	5,000
Harris Heritage and Museum Society Incorporated	2,500
Hudson Bay & District Cultural Society	5,000
Indian Head Museum Society	5,000
Kamsack Power House Museum Inc.	1,250
Kaposvar Historic Site (1975) Society	1,500
Kipling District Historical Society	4,000
Lafleche & District Museum	2,500
Langham & District Heritage Village & Museum Inc.	3,500
Lumsden Historical Society, Incorporated	2,000
Luseland and Districts Museum	2,500
Manitou Pioneers Museum Inc.	580
McCord and District Museum	1,200
Moosomin Regional Museum Inc.	1,500
Mortlach Museum and Drop-In Centre Club	5,000
Mossbank & District Museum Inc.	5,000
Naicam and District Heritage Society and Museum	3,000
National Doukhobor Heritage Village Inc.	5,000
Nipawin & District Forestry Museum Inc.	2,250
Northern Gateway Museum	2,500
Pangman and Area Historical Society Inc	5,000
Prairie West Historical Society	5,000
Preeceville and District Heritage Museum Inc.	4,500
Prud'homme Multicultural Providence Museum Inc.	5,000
Reynold Rapp Museum	750
Rocanville and District Museum Society Inc.	4,500
Rose Valley & District Heritage Museum Inc.	1,500
Rosthern Museum and Mennonite Interpretative Centre Incorporated	2,250
Saskatoon Museum of Military Artifacts Incorporated	5,000
St. Walburg & District Historical Museum Inc.	3,000

Star City Heritage Museum	1,000
Strasbourg & District Museum	2,500
Sturgis Station House Museum Incorporated	5,000
The Grenfell Museum Association Inc.	1,250
The Nokomis District Museum and Heritage Co-operative	5,000
The Royal Canadian Legion, Branch 001, Regina Inc.	2,500
The Soo Line Historical Society Inc.	2,000
Tourism Radville, Inc.	3,500
Unity & District Heritage Museum	3,500
Val Marie Heritage, Culture, and Youth Elevator Committee	5,000
Watson & District Heritage Museum Corp.	1,250
Wawota & District Museum	5,000
Weyburn Area Heritage Corporation	2,500
Wheatland Express Museum Inc	1,000
White Butte Museum Incorporated	1,000
Whitewood Tourism & Heritage Association Inc.	5,000
Total	226,680



Photo by Hannah Williams

MGP - STREAM II - NOVEMBER 2025

Organization	Allocation
Ancient Echoes Interpretive Center Inc.	15,000
Biggar Museum and Gallery Inc.	15,000

Clayton McLain Memorial Museum Incorporated	8,000
Estevan Art Gallery & Museum Inc.	14,000
Fort Qu'Appelle Museum Inc.	8,000
Fred Light Museum	7,000
Frenchman Butte Museum Society Inc.	7,000
Heritage House Avonlea and District Museum Inc.	4,000
Kronau Bethlehem Heritage Society Inc.	15,000
Lanigan and District Heritage Association Incorporated	2,500
Lashburn Centennial Museum Inc.	7,000
Melville Heritage Museum Inc.	11,000
Morse Cultural and Heritage Association Inc.	6,000
Museum of Natural Sciences	15,000
Outlook and District Heritage Museum and Gallery Inc.	9,000
Prairie Wind & Silver Sage - Friends of Grasslands Inc.	14,000
Ralph Allen Memorial Museum Association	4,320
Rusty Relics Museum Inc.	8,000
Saskatchewan Railroad Historical Association Inc.	10,000
Souris Valley Museum Inc.	13,500
Southwestern Saskatchewan Oldtimers Museum Inc.	15,000
Swift Current Agricultural & Exhibition/Doc's Town Heritage	7,500
Tisdale & District Museum	7,000
Wadena & District Museum & Nature Centre	7,000
Waskesiu Heritage Museum Inc.	10,000
Watrous Manitou Beach Heritage Centre Inc.	7,000
Wilkie and District Museum and Historical Society Inc.	4,000
Willow Bunch Museum & Heritage Society Inc	15,000
Wood Mountain Historical Society Inc.	5,000
Yorkton Brick Mill Heritage Society Inc.	12,000
Total	282,820

MGP - STREAM III - NOVEMBER 2025

Organization	Allocation
City of Lloydminster	21,000
Diefenbaker Canada Centre	21,000
Duck Lake Historical Museum Society	21,000
Grand Coteau Heritage & Cultural Centre Inc.	24,300
Humboldt & District Museum & Gallery	24,300
Jasper Cultural and Historical Board 1986 Inc.	20,400
Melfort & District Museum	22,500
Moose Jaw Art Museum Incorporated	26,000
Museum of Antiquities, University of Saskatchewan	24,000
Prince Albert Historical Society	21,000
Saskatchewan Aviation Historical Society Inc.	21,000
Swift Current Museum	21,000
Ukrainian Museum of Canada of the Ukrainian Women's Association of Canada	22,500
Total	290,000



Photo by Hannah Williams

NORTHERN YOUTH CULTURAL FUND

The Northern Youth Cultural Fund (NYCF), 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 four to 19 in Northern Saskatchewan. In 2025/26, the NYCF fund supported **18 applications**.

NYCF – MAY 2025

Organization	Allocation
Beauval Minor Sports and Recreation	5,000
Bird's Culture Camps Corp.	4,500
Common Weal Community Arts Inc.	5,000
Community Arts Mentorship Program Incorporated	5,000
Creighton Recreation Culture and Tourism	5,000
La Ronge Library Board o/a Alex Robertson Public Library	5,000
Northern Lights Bluegrass & Old Tyme Music Society Inc.	4,920
Northern Village of Ile la Crosse	5,000
Pinehouse Wellness Centre Corp.	4,000
Total	43,420

NYCF – OCTOBER 2025

Organization	Allocation
Athabasca Denesuline Education Authority	5,000
Beauval Minor Sports and Recreation	5,000
Bird's Culture Camps Corp.	5,000
Community Arts Mentorship Program Incorporated	5,000
Dene High School	5,000
La Loche Friendship Centre Corp.	5,000
Northern Lights Bluegrass & Old Tyme Music Society Inc.	5,000
Pinehouse Wellness Centre Corp.	5,000
Reindeer Lake School (Peter Ballantyne Cree Nation)	5,000
Total	45,000

SMALL GRANT ACCESSIBILITY PROGRAM

The Small Grant Accessibility Program (SGAP) aims to support 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 2025/26, the program supported **42 applications**.

SGAP – MAY 2025

Organization	Allocation
Ankara 'N' Vogue Carnival Incorporated	2,000
Bayanihan Filipino Arts and Culture Club Inc.	2,000
Chinook Regional Library, Lafleche Branch	1,690
Clare Parker Homes	2,000
Dignified By Inclusion Inc.	2,000
George Gordon Off Reserve Advisory Board Inc.	2,000
Haywire Farm Festival and Community Inc.	2,000
Kaleidoscope Youth Camp	2,000
LATAM.CA Latino Cultural Heritage Projects Inc.	2,000
Latino-Canadian Cultural Association Incorporated	2,000
North Saskatchewan River Basin Council Inc	2,000
PRISM Choir	2,000
Saskatoon Malayalee Association	2,000
Steeves Healing Journeys	2,000
The Aneroid Economic Development Group	2,000
The Memorial Victory Ride Group	2,000
Total	31,690

SGAP – AUGUST 2025

Organization	Allocation
Bring2Life Creative Counselling	1,000
Eagle Heart Centre Inc.	2,000
Flaxcombe Recreation Association	2,000
History of the Houses of Eastend	2,000
ISGA (Interdisciplinary Society of Global Artists)	2,000
Riversdale Chinatown	2,000
Sk Printmakers	2,000
Sri Lankan Tamil Association of Saskatchewan	2,000
Sturgis Recreation Board	2,000
Tero Parbon Cultural Association Inc.	2,000
The Skotew Foundation	2,000
Town of Carlyle	2,000
White Bear First Nations	2,000
Total	25,000



Photo by Kevin Hogarth

SGAP – FEBRUARY 2026

Organization	Allocation
2 Spirits in Motion Society	2,000
2Spirit Alliance of Saskatchewan	2,000
Azerbaijani Cultural Association of Regina	1,550
Concordia Junior Alpenrose Dancers	900
Lebret Museum, Inc.	2,000
Light of the Prairies Society	1,500
Nigerian Canadian Association Regina	1,750
Nirvana dance Creations	1,840
Regina Japanese Cultural Club Inc.	2,000
SEARCH - Student Energy in Action for Regina Community Health Inc.	2,000
The Comeback Society	2,000
Town of Langenburg	1,770
Yorkton Indigenous Friendship Centre	2,000
Total	23,310



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% of community donations go directly to helping Saskatchewan children and youth shine, grow and belong.

Since 2010, Creative Kids has granted over **\$8.76 million**, helping **18,351 kids** from 294 Saskatchewan communities. This program results in a huge investment in the cultural community, as the program supports over 700 cultural workers living and working in Saskatchewan — music, dance, theatre, art and cultural instructors who are registered Creative Kids Service Providers.

Visit creativekidssask.ca for more information.



Photo by Creative Kids



FUNDING PROGRAMS DELIVERED BY SK ARTS

SK Arts receives funding from Sask Lotteries to offer programs that support the arts at the community level.

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 this funding 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 2025/26, **21 partnerships** were supported in the communities of Balcarres, Casa Rio, Estevan, Meadow Lake, Muskoday First Nation, North Battleford, Prince Albert, Regina, Saskatoon, Snowden, Sturgeon Lake, Turtleford, and Wynyard.

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; and the Ask Artists video series providing opportunities to build artistic skills in various disciplines, as well as address a variety of social topics such as racism, personal identity, embracing failure, and breaking stereotypes. In the first half of the 2025/26 school year, LIVE Arts reached over 1,146 classrooms. This program connected artists with **26,358 students in 223 communities**, and two programs were offered in French reaching 5,842 students.

Full program information can be found at liveartsaskatchewan.com.

ARTISTS IN COMMUNITIES

Artists in Communities funding provides community-based applicants with opportunities to offer arts-related activities that are linked to local community objectives through partnerships with professional artists and arts organizations. The aim of the program is to contribute to the cultural

life of a community and its engagement with the arts. In 2025/26, **26 applicants** were supported in the communities of Big River, Creighton, Lumsden, Mossbank, Prince Albert, Stoughton, Swift Current, Val Marie, Willow Bunch, and Yorkton.

GALLERY GRANT PROGRAM

Resources from Sask Lotteries funding 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 Assiniboia, Estevan, Humboldt, Moose Jaw, North Battleford, Prince Albert, Regina, Regina Beach, Saskatoon, Swift Current, Weyburn and Yorkton.

FESTIVALS GRANT PROGRAM (SASKFESTIVALS)

The SaskFestivals program provides funding 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 2025/26, a total of **45 festival organizations** were provided support under the SaskFestivals program. In addition to Regina and Saskatoon, organizations were supported in Bengough, Big River, Forget, La Ronge, Langham, Loon Lake, Manitou Beach, Moose Jaw, Oxbow, Prince Albert, Saint-Laurent, Swift Current, Waskesiu Lake, and Yorkton.



Photo by Kevin Hogarth

MEDIA ARTS GRANT

The Media Arts Grant is also delivered by SK Arts under the auspices of the Professional Arts Organizations Program (PAOP), and provides operational support to non-profit, community-based film, video and new media organizations throughout the province. In 2025/26, a total of **five media arts organizations** were supported in Regina and Saskatoon.

SHARE AND CONNECT: INDIGENOUS COMMUNITY ARTS PROGRAM

The Share and Connect: Indigenous Community Arts program supports Indigenous artists and communities through projects that contribute to arts and cultural revitalization, the intergenerational transfer of knowledge, contemporary, traditional, and non-traditional cultural practices and art forms, as well as promoting Truth and Reconciliation. Share and Connect provides different streams of funding for planning, exhibitions, performances and presenting, mentorships, and artist and community partnership projects. In 2025/26, a total of **17 applications** were funded. Successful communities were Balcarres, Big River, Ile-a-la Crosse, Maple Creek, Muskoday First Nation, North Battleford, Raymore, Regina, Regina Beach, Saskatoon, Torquay, and Yellow Quill First Nation.

BUILDING ARTS EQUITY: BPOC PROGRAM

The Building Arts Equity: BPOC Program seeks to increase accessibility and connections to arts and cultural resources by people of colour, specifically people of African, Black, Asian, Latin American, Caribbean, and Middle Eastern descent. The fund supports BPOC artists to create and develop new work within traditional, contemporary and non-traditional art forms; connect with communities; and support the sharing of their artistic knowledge and cultural practices across generations. In 2025/26, **34 artists**, from Prince Albert, Regina and Saskatoon, were supported through this grant program.

SK ARTS PROGRAM DELIVERY

SK Arts delivers the preceding six 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.

SASKCULTURE BLOCK

SASKCULTURE OPERATIONS

SaskCulture receives an annual operating grant to support ongoing and new initiatives, as well as its own general operations. Creative Kids and Culture Days administration costs are covered within this area. In 2025/26, SaskCulture employed 20 full-time staff positions, with remote offices in Saskatoon and Indian Head.

GLOBAL FUNCTIONS

This fund gives SaskCulture the capacity to respond to opportunities and build partnerships that will benefit the cultural community as a whole. This past year, Global Functions provided funding to the Museums Association of Saskatchewan to support the introduction of a new Repatriation and Community Liaison position, and to Listen to Dis' Community Arts to engage with the Districts for Sport, Culture and Recreation on community awareness, outreach and relationship-building in Saskatchewan that advances awareness of access through the lens of disability and disability culture.

COMMUNITIES OF INTEREST (COIs)

SaskCulture provides support to a variety of community partners to develop programs that support cultural activity in the province. The Saskatchewan Arts Alliance and Heritage Saskatchewan are supported as COIs who provide a collective voice for arts and heritage in Saskatchewan. Additionally, support is provided to the Office of the Treaty Commissioner, Gabriel Dumont Institute, and Métis Nation Saskatchewan to advance Indigenous-led community engagement.



Photo by FSI Studio



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 non-profit community organizations, operated by volunteers, to over 1,000 communities 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 also supports 11 Dream Brokers working in Regina, Saskatoon, North Battleford, Prince Albert and Yorkton who provide approximately 1,200 culture programs and services each year, with funding allocation decisions made at the community level. The Culture Section of the Trust contributed 35% of the approximately \$8 million dollars allocated to the CGP this past year.

COMMUNITY DEVELOPMENT FUND (CDF)

The Community Development Fund provides funding to seven Sport, Culture and Recreation Districts, as well as 22 Northern Community School Recreation Coordinators, to facilitate community development through enhanced access to sport, culture and recreation programming throughout the province. The Culture Section of the Trust contributes 30% of the approximately \$4.3 million dollars allocated annually to the Community Development Fund.



TRI-PARTITE BLOCK

ADMINISTRATION CENTRES FOR SPORT, CULTURE AND RECREATION

Operated by Sask Sport Inc., four Administration Centres for Sport, Culture and Recreation, located 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%.



Photo by Kevin Hogarth

Sask *Culture*

404 – 2125 11TH AVENUE, REGINA, SK S4P 3X3
INFO@SASKCULTURE.CA | WWW.SASKCULTURE.CA



Photo by iStock

FUNDED BY

 SASK LOTTERIES