

Culture Builds Community! **Engage**

Fall 2018
VOLUME 8, ISSUE 2

Sask **Culture**
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Saskatchewan
LOTTERIES

Bringing Healing Powers Back to Little Manitou Lake

Students Learn How to Draw to the Beat

Many Paths for Engaging Youth

Engage

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SaskCulture Inc.,

is designed to

highlight
the work of
cultural leaders,
volunteers

and the

diversity
of activities

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for Sport, Culture and
Recreation.



ON THE COVER:

James Bykowsky of Living Sky Taiko performs at
Prairie Prism as part of 2018 Culture Days in
Saskatoon.

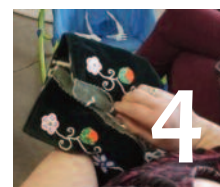
PHOTO BY KEVIN HOGARTH.

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CEO's Message

Innovation a key priority going forward

Most of the articles in this issue are focused on the theme of innovation. Innovation can be defined as:

“Something new, or a change made to an existing product, idea, or field”; “Something new or different is introduced”; or “To innovate is to make changes to something established”.

I am particularly drawn to the idea of innovation as change made to an existing product, idea or field that results in something new, something that better serves its users going forward. Innovation has been a key approach for SaskCulture over the course of the last 20 years as it works towards its Ends (Outcomes). For the past five years, nurturing innovation has been a key strategic priority.

The organization, today, is much different than what it was when it came into existence in 1998. Its membership is composed of over 140 different organizations rather than being limited to just eligible cultural organizations. Its funding programs support many diverse programs and services; those funding programs are accessed electronically through an Online Granting Platform (OGP). Its staff and board composition are both very diverse. And, over the course of its existence, the organization has ventured into many new, revamped, and innovative initiatives, including, but not limited to:

- Breaking down barriers to participation in cultural activity through **Creative Kids**;
- Inspiring people to engage in cultural experience in their communities through **Culture Days**;
- Nurturing respect and inclusion in the cultural sector through our **Diversity and Inclusiveness Strategy**;
- Supporting the ongoing stewardship and conservation of Saskatchewan's heritage by founding and supporting **Heritage Saskatchewan**;



“SaskCulture, as an organization, has operated from the perspective that innovation is an important part of its working framework.” – ROSE GILKS

- Encouraging cultural organizations to analyze their health and effectiveness through the **Nonprofit LifeCycles** framework;
- Ensuring relevant, adaptable, impactful and sustainable funding through **Funding Reviews**; and
- Increasing leadership and participation in cultural experience through innovative funding opportunities such as **Aboriginal Arts and Culture Leadership Grant Program, Métis Cultural Development Fund, Multicultural Initiatives Fund** and the **Community Cultural Engagement and Planning Grant**.

Besides its own programming, SaskCulture has also developed innovative partnerships with organizations such as Saskatchewan Arts Board, Saskatchewan Indigenous Cultural Centre, Gabriel Dumont Institute, and the Canadian Red Cross Society, which have led to community building that may have not been possible otherwise. This also includes new partnership initiatives with our

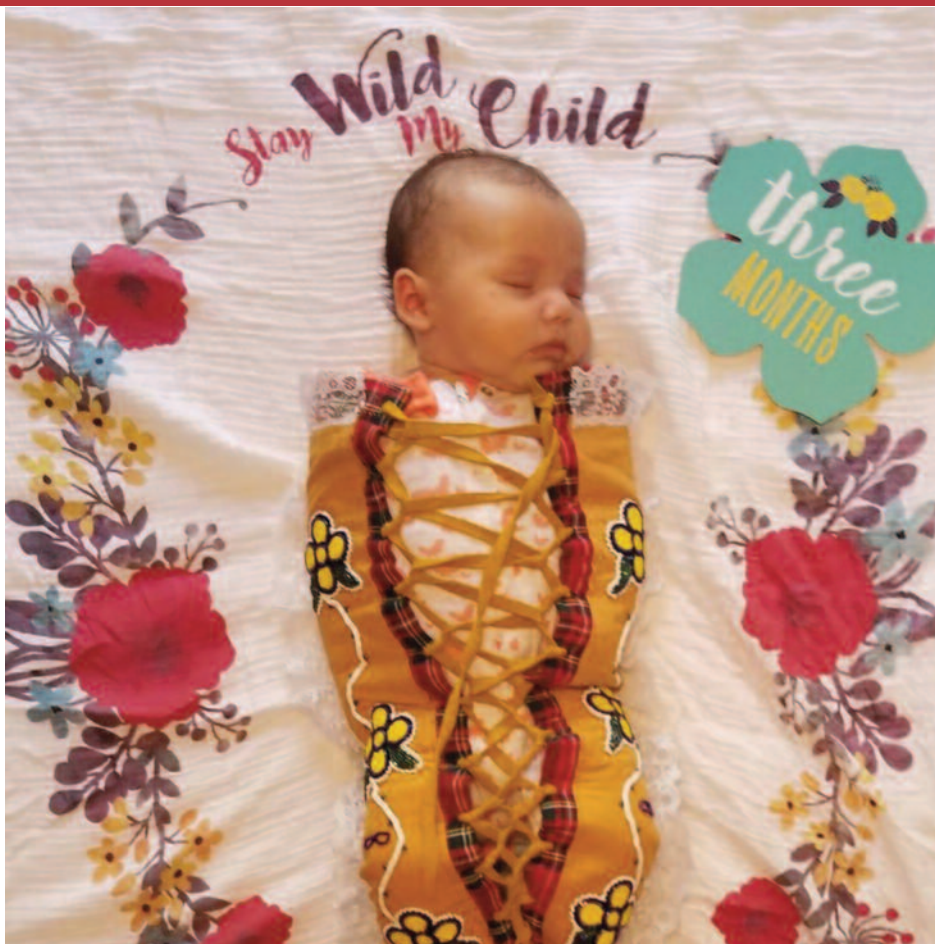
lottery partners, Sask Sport, Saskatchewan Parks and Recreation Association and the Government of Saskatchewan.

SaskCulture, as an organization, has operated from the perspective that innovation is an important part of its working framework. As Manager for the Culture Section of Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, SaskCulture has kept innovation as part of a guiding framework when looking to the future. We are very aware that the people we are serving now will change as the population changes. As we use the next 18 month period to review and evaluate what we do, we will attempt to better serve our members, stakeholders and the people of Saskatchewan with an even more innovative strategic plan in April 2020.

Yours truly,

Rose Gilks

Nuit Blanche Regina was part of Culture Days 2018. PHOTO BY SHAWN FULTON.



Wrapped in Love: The Moss Bag Project

A baby needs warmth, security and lots of love. Women in Saskatoon recently had the opportunity to learn how to create a Métis moss bag to provide all of that and more.

BY MYRNA WILLIAMS

For centuries, the moss bag has been used by Indigenous Peoples to keep a baby snugly wrapped, creating a warm, womb-like environment that makes the baby feel safe and sleep better. The top of the bag holds the head secure. Moss bags traditionally held freshly gathered sphagnum moss, known to have medicinal properties that made it an ideal diaper: antiseptic and absorbent, the moss kept the baby dry and rash-free.

Leah Dorion, Métis educator and artist, describes the moss bag as “a beautiful

inheritance, shared from First Nations’ women to Métis women, that provides babies with security, love and safety.” Along with her aunt, Métis elder, Elsie Sanderson, Dorion led three workshops for the Saskatoon Mothers’ Centre in the spring.

Dorion believes that women are the first teachers to the next generation and play a key role in passing on vital knowledge. Having written a Masters’ degree thesis that explores traditional Métis mothering, she says, “I was excited to work with all the

project participants – mothers and grandmothers alike – to teach them how to make a moss bag, and to explain its significance with the help of my Aunt Elsie.”

Jennifer Altenberg, project coordinator, exudes enthusiasm when she describes the successful project. Her job with the Saskatchewan Health Authority saw her working with the Saskatoon Mothers’ Centre, where she initiated “Traditional Parenting Tuesdays,” providing a welcoming space for women to drop in, share stories and coffee, and learn together. The women told Altenberg they were interested in learning traditional Métis teachings. She applied for and received funding for the Moss Bag Project from SaskCulture’s Métis Cultural Development Fund.

“We created a poster to advertise the Moss Bag Project, and the response was incredible! We ended up holding three separate workshops to meet the huge response – and, at each workshop, more women arrived to participate than were registered.

“We just made room for the unexpected participants. Everyone who came pitched in, sharing food, knowledge and stories. Each workshop was beautiful and unique. Some participants brought children, so it was truly an inter-generational learning experience for all of us.”

Altenberg was expecting her first baby during the workshops, and treasures the moss bag she made for her daughter, Lennie-Rose, as well as two others that were gifted to her. “Not only was this project successful in sharing skills, and raising awareness for the Mothers’ Centre, but it was also personally uplifting to me,” she says. “We don’t create enough spaces for sharing cultural teachings, yet it’s clear that women want to reclaim traditional knowledge.”

Moreover, an exciting, if unexpected, outcome from the Moss Bag Project resulted: skills learned at the workshops that have provided an economic opportunity for the women who attended. As Altenberg explains, “Thanks to the overwhelming enthusiasm of the participants, we have made plans to use these skills we learned to create and sell moss bags as a fundraiser for the Mothers’ Centre.”



“ The Moss Bag is a beautiful inheritance, shared from First Nations’ women to Métis women that provides babies with security, love and safety. ”

– LEAH DORION



Women gather to share skills and knowledge of traditional Métis mothering.

PHOTOS COURTESY OF JENNIFER ALTENBERG.



Community Brings People and Cultures Together

BY BUSAYO OSOBADE

The drizzling rain wasn't enough to dampen spirits of those celebrating community diversity and inclusion in one of Regina's neighbourhoods.

Hosted by the Harbor Landing and Albert Park Community Association, the Summer Bash is an annual event designed to bring people together and encourage cultural engagement within the community. It featured lots of activities including stage performances from different cultural groups, sport demos and trials, crafts and a trade show, and other fun activities for kids as well as several stage performances from different cultural groups. The organizers received a Multicultural Initiatives Fund grant from SaskCulture to support the high level of cultural performances and sharing.

Russell Paskimen, a powwow dancer at

Summer Bash, says this event was an opportunity to share his gifts and talents with the community and "to bring awareness that we are all Treaty people."

Paskimen welcomed people to join the round dance. This, he says, represents unity and a sacred hoop.

"At one time it was broken, now we are mending it. It represents that we all are Treaty people, and more than that, we are human beings first no matter what race we come from. We have to learn to continue to live together in harmony and unity, in a beautiful way of life," he says. "We should do our best to eliminate racism and just learn to co-exist in harmony and live together and respect each other."

Lejdi Ago, cultural village coordinator, says Harbor Landing is home to many different

nationalities and the main objective for the event is to encourage cultural engagement among community members.

"There are many that bring a lot of culture to our community. We wanted to give them all the chance to share where they come from and to listen and learn a little bit about each country," he says. "After each performance, the group will give some time to members of the crowd, trying to teach them how they dance."

New to this year's event was the World Map, which encouraged people to place pins on their home countries. The organizers also included an Indigenous pavilion designed to teach people about Indigenous history and values as part of one's work to address the Truth and Reconciliation Commission Calls to Action.



“ At one time it was broken, now we are mending it. It represents that we all are Treaty people, and more than that, we are human beings first no matter what race we come from. ”

– RUSSELL PASKIMEN



Despite the dreary weather, crowds joined in cultural festivities at Summer Bash in Regina.

PHOTOS BY BUSAYO OSOBADE.



A World of Diversity on a Small Stage

BY MIRANDA HANUS

Introducing culturally diverse performances to a wider audience who may not otherwise get the opportunity to experience these activities, can be challenging for many organizations. Overcoming this challenge is why the Multicultural Council of Saskatchewan (MCoS) partnered with the Saskatchewan Writers' Guild (SWG) to present *Little Stories on the Prairie* to audiences at this year's SaskTel Saskatchewan Jazz Festival in Saskatoon. In its fourth year, the Little Stories event was part of the Canadian Multiculturalism Day celebrations held on June 27, 2018.

Rhonda Rosenberg, executive director, MCoS, said the partnership was great. "It's good to partner with existing events such as the Jazz Festival and the Regina Farmers' Market that have all kinds of people who come out to them."

Rosenberg continues, "Sometimes it's just people walking by or they come hang out for a bit. They might not stay the entire time. They take in what they want and that's great." She goes on to describe the event as an opportunity for audiences to hear different perspectives and look at cultural diversity from a deeper lens. "When artists perform spoken word or poetry or read from what they've written, they're sharing more deeply of their experiences, or of the cultural context that they live in."

One such performer, spoken word poet Ahmad Majid, performed at the Jazz

Festival as a result of this partnership. Majid, an Iraqi-Canadian who has lived in the Middle East and has lived in Canada for most of his life, says his poetry is more "socially focussed." He uses his work to build bridges and "humanize the situation."

He adds, "There's a big problem with our society these days. We feel so divided. So when you feel divided and you feel the other person or the other group is not like you or unrelated to you, you overlook some of the discrimination that goes on, and the injustice that goes on. My whole goal is to make us seem more alike than different."

"Yes, we have different cultures, different ways of doing things. But at the end of the day, we essentially want the same thing – peace, happiness, posterity, opportunities for our kids. We all want the same thing."

Majid also does hip-hop rhyming and says members of the audience who saw him reacted quite positively. "Lots of my work is intertwined with rhymes. Maybe that's why it was a little bit easier for them (Jazz Festival audience) to fall in to. There are definitely elements of hip-hop in my work, for sure."

This past year also featured: spoken word artist and actor, Peace Akintade; Janelle "ecoaborijanelle" Pewapsconias, a spoken word artist from Little Pine First Nation; Mexican-American slam poet Sandi Martinez; and musical guest, Jebunnessa Chapola and her Bangla Team.

“Yes, we have different cultures, different ways of doing things. But at the end of the day, we essentially want the same thing – peace, happiness, posterity, opportunities for our kids. We all want the same thing.” – AHMAD MAJID



Top photo: Poet and artist Kevin Wesaquate performs at Little Stories on the Prairies.

Above photo (left to right): Jebunnessa Chapola (and her daughters), Peace Akintade, Ahmad Majid and Sandi Martinez at the 2018 Saskatoon event.

PHOTOS COURTESY OF JEBUNNESSA CHAPOLA.



Creating a New Path Through Music

Engaging youth with song and rhymes

BY MIRANDA HANUS

This past February, 11 high school students stood on a snowy hillside near their First Nation community. They were gathered to perform in a music video for a song they wrote, sang, and rapped – as a team.

Invited by the Treaty 4 Education Alliance – with funding support from SaskCulture’s Aboriginal Arts and Cultural Leadership grant (AACL) – two music producers and their travelling studio, worked with 22 high school students from two southern Saskatchewan First Nation communities – Kawacatoose First Nation and Ochapowace Nation – to write and record songs.

David Hodges is the director and co-founder of N’we Jinan, (James Bay Cree for “We live here”). Since 2014, the non-profit mobile studio has travelled to over 40 First Nation and Native American communities across North America.

Hodges says the project is about empowering youth to express themselves through music. His previous work with Cree youth in Quebec inspired him to focus on identity. “Whether it’s your culture, your values or your beliefs, your hardships or your dreams, those kinds of things,” he says.

“What does it mean to be from your community? What does it mean to be part of your culture and those traditional values that you have as a First Nations youth. Art is a great way to facilitate this conversation about what is important to you (as youth).”

Hodges adds the project involves building trust and trusting the process. The project arrives in the community and the students have four days to work together to write a song, with music and lyrics, record the

song in studio, and shoot a music video. Hodges says, “The students don’t realize that by the end of the four days, they’ve performed 20 – 25 tasks to create the end product.”

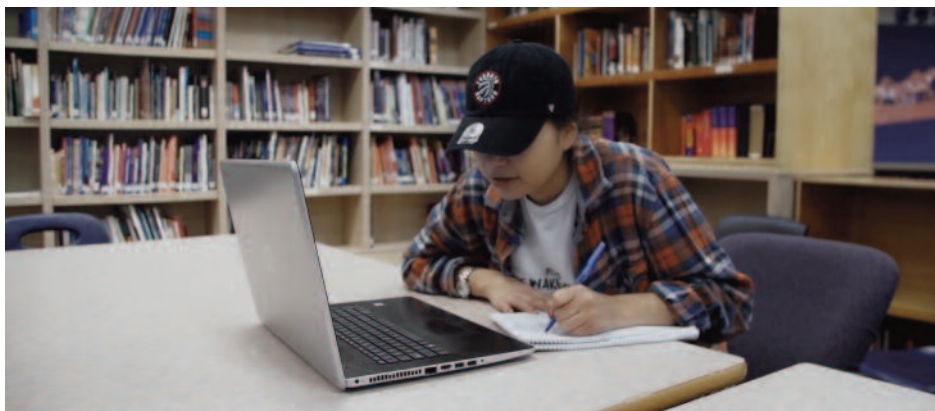
For example, students from the Kawacatoose First Nation created the song, *Many Paths*. The relatable lyrics, and at times, heavy subject matter, helped to boost the video’s YouTube views to over 30,000. “We never really know which song is really going to speak to the public. People really connected with the song.” Hodges says the video’s popularity went beyond his expectations.

Many students really connected with the project. One such youth was Ochapowace Nation student, Leighton Delorme, an athlete who plays football, softball and hockey. *(continued on next page)*



Students at Kakisiwew School, located at Ochapowace Nation, learn how to produce a music video.

Top: Still from *Many Paths* video.



“Creating the song is a way to take a negative and turn it into something positive ... that you’re moving and striving for something better.”

– DAVID HODGES



Encouraged by his teacher, Delorme says making the videos was an “awesome” experience. “I really enjoyed myself, trying out something new, instead of just playing sports.” In turn, he felt like he also encouraged his classmates to try something new. He adds that his favourite part was recording the music video *Thunderbird*.

Hodges said the group discussed the struggles and challenges shared by the youth, as well as the future. “Creating the song is a way to take a negative and turn it into something positive ... that you’re moving and striving for something better.”

The *Many Paths* and *Thunderbird* videos can be seen on N’we Jinan’s YouTube channel.



Above and top left photos: Students from Kawacatoose First Nation earned how to write music with lyrics about their lives in creation of *Many Paths*. Centre, right: Leighton Delorme, a student at Kakisiwew School in Ochapowace Nation, took part in the project. PHOTOS COURTESY OF DARRYL CHAMAKESE.



Innovating Art and Cultural Understanding

BY MYRNA WILLIAMS

Innovation. It's everywhere at the Rемаi Modern Art Museum in Saskatoon. You can hear it in the enthusiastic voices of people who work there. You can see it through the iconic building that's transformed the banks of the South Saskatchewan River. And you can experience it firsthand by touring its exhibits and participating in its programming.

One of the most innovative aspects of the Rемаi Modern is its committed approach to reconciliation. In fact, its policies and programs have been developed in response to the 94 Calls to Action identified in the report of Canada's Truth and Reconciliation Commission.

Lyndon J. Linklater is proud of that, and excited to report that the directors of the Rемаi reached out to consult with him far in advance of the grand opening of the art museum. He serves as the Indigenous Relations Advisor for the Rемаi, guiding

the relationships between the Rемаi and representatives of First Nations and Métis communities.

The Rемаi sought Linklater's professional advice to address challenges of inclusivity they felt could lie ahead. Linklater's advice? "Talk to people. Talk to Elders from First Nations and Métis communities. Talk -- and then listen and act accordingly." That advice for respectful dialogue and action became a big part of the job he does today.

"My job is getting people together. Building bridges of understanding and respect between communities, First Nations and Métis communities, members of the public, and my own colleagues through professional development.

"It's important to note that the Rемаi is not primarily an Indigenous art museum. It is focused on being a world-class museum of contemporary art. Where we are different is we strive to implement policies

and collect artworks that balance and include Indigenous culture. We don't have separate policies and collections for Indigenous art, but instead have interwoven Indigenous components into everything we do, in ways that move reconciliation forward in Canada."

Linklater goes on, "There's a 'rethink' going on in our country; organizations are increasingly recognizing the importance of undertaking the recommended actions. While the Rемаi is an innovator in this, we are not alone: other organizations are also moving toward reconciliation.

"After 18 years as an educator and Elder's Helper working to raise cultural awareness, it's exciting to see the demand for people with my background and experience, to see advisory positions in organizations being advertised.

The Rемаi Modern opened in Saskatoon in 2017.



“ There’s a ‘rethink’ going on in our country; organizations are increasingly recognizing the importance of undertaking the recommended actions. While the Rемаi is an innovator in this, we are not alone: other organizations are also moving toward reconciliation. ”

– LYNDON LINKLATER

I have spent my life acquiring cultural expertise about Indigenous history, ceremonies and protocols, and am proud to share these skills with the Rемаi. Our organization is young, but headed in the right direction. It’s an exciting, refreshing place to work. You can feel the positive energy here.”

One of Rемаi Modern’s major exhibitions upcoming in 2019 is Rebecca Belmore’s *Facing the Monumental*, which chronicles the Anishinaabe artist’s 30-year career. In addition to the exhibit, related programming will provide opportunities for audiences to learn and talk about the works, which depict often-political themes

of water and land rights, women’s lives and dignity, violence against Indigenous people by the state and police, and the role of the artist in contemporary life. Programming at the Rемаi Modern is supported by funding from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.



Lyndon Linklater is the new Indigenous Relations Advisor at the Rемаi Modern.

PHOTOS COURTESY OF THE REMAI MODERN.



Circus Arts a Big Hit in the North

BY SHAUNNA GRANDISH

The Northern Saskatchewan International Children's Festival partnered with 'Circus And Magic Partnership' (CAMP) to bring The Northern Circus Camp to youth who might otherwise not be given the opportunity to try circus arts first-hand.

CAMP is a popular and successful program originally created in Winnipeg that connected underserved and at-risk youth with arts activities. Kindergarten to grade 5 students from Pinehouse Elementary school in Pinehouse, located a few hours north of Saskatoon, took part in learning the craft of circus arts over a course of a week this past March. This program received funding from the Cameco Creative Kids Northern Cultural Fund.

The Northern Circus Camp included

different professional circus and arts activities, such as: juggling, stilt walking, hula hooping, flower sticks and unicycling. Twelve artists spent time in the community and worked with the children throughout the week. The 167 participating students tried different activities and by mid-week they chose which one they would like to perform in front of an audience. On the last day, students presented a performance for family and community members that demonstrated some of the skills that they learned.

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

According to Bird, the kids received the

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

The circus equipment was left in the community after the program ended so students could continue to improve their skills. An after school circus club was created for the students who are interested in continuing circus skills. A teacher was also trained on how to safely use and maintain the equipment, in order to ensure that it remains accessible to the students.

"The kids gain so much confidence in themselves through circus arts. They realize things that are fun are also challenging, as are things in life," Bird



adds. "Circus arts also brings out a different side of the children as it's fun and not competitive."

Jane Laxdall, grade 4 teacher, Pinehouse elementary school, agrees and says that the circus camp was a great experience for the kids. "Many of the kids learned that they can do all sort of skills. All of the kids were in the final show. They all had a part and choose the skill that they were going to work on," she explains. "All the parents and teachers came out for the final performance. The room was packed and it was really great to see they kids do really amazing things."

Laxdall continues, "Some of the kids have different challenges in school and it was great to see them becoming leaders and the ones who can do amazing things like walk on the highest stilts. Some of the children commented that it was the most fun they ever had at school. It was so nice to see adults and children having fun all day long."

Cameco provided \$90,000 over three years to the Creative Kids Northern Cultural Fund. The fund continues to help northern Saskatchewan communities start or expand artistic and cultural programs. The fund is administered through SaskCulture.





Children at Pinehouse Elementary School have some fun learning about circus arts.
Photos courtesy of Rachel Wormsbecher.

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Manitou Sakahican:

Reviving the Healing Waters

BY BUSAYO OSOBADE



Manitou Sakahican committee members at the pipe ceremony (left to right): Back row: Bill Strongarm, Laurie Bzdell, Gary Jay, Harold Littlelent, Chris Moffatt, Brendan Manz, Clayton Cave
Front row: Colleen Strongarm, Corrine McNabb, Irvin Buffalo, Haley Littlelent, Sarah McKen, Deana Littlelent. PHOTOS COURTESY OF BEV JAY PHOTOGRAPHY.

It all started with a lake.

A new partnership, formed between the Resort Village of Manitou Beach and the Touchwood Agency Tribal Council, is looking at ways to bring back the healing powers of the Little Manitou Lake.

The Little Manitou Lake is a small salt-water lake located in central Saskatchewan. To the First Nations people in that region, it is the lake of healing waters.

In 2017, the Resort Village of Manitou Beach partnered with the Touchwood Agency Tribal Council (TATC) on a community project called Manitou Sakahican. The project, which received funding from SaskCulture's Community Cultural Engagement and Planning grant, was created with the hopes of establishing a relationship between the First Nations people and the residents of the Resort Village of Manitou Beach. Now, this partnership is building lasting connections, creating new opportunities for both communities and looking at ways to bring back the healing potency of the lake.

TATC is an organization formed by four First Nations communities which includes Day Star, George Gordon, Kawacatoose and Muskowekwan.

Bill Strongarm, committee member and residential school support worker with TATC, explains that Manitou, in Cree means "Great Spirits or the Creator", while Sakahican means "lake." He says the lake was called Manitou Sakahican because it was a place where First Nations people gathered to heal people affected with various skin diseases and other sicknesses.

"We are concerned about it right now because it doesn't have the healing powers like it had before settlement probably because of a lot of environmental factors. That's why the partnership with the Resort Village of Manitou Beach started so that we can work together to find a way to bring it back the lake. Maybe not to what it was, but at least it will be better," he says, adding that bringing the lake back to its healing powers will benefit the First Nations people and the residents of the Resort Village of Manitou Beach.

Sarah McKen, committee chairperson, agrees that Manitou Sakahican is "not just (about) creating events that acknowledge the history, but to actually involve the First



“We are concerned about it right now because it doesn't have the healing powers like it had before settlement probably because of a lot of environmental factors and that's why the partnership with the Resort Village of Manitou Beach started so that we can work together to find a way to bring back the lake, maybe not to what it was but at least, it will be better.” - BILL STRONGARM

Nations people with the Resort Village of Manitou Beach, because the lake has always been important to the First Nations people.

She says it was important to build this relationship with the First Nation people. Funding from SaskCulture has made it possible for both communities to get together to make plans.

"We really appreciate what SaskCulture does through programs like this because there was nothing else that would support us at these initial stages," she says. "We couldn't start working until we had a relationship with TATC so that process was essential to all our future hopes."

Last year, both communities gathered together for a pipe ceremony. McKen says this ceremony helped both communities acknowledge their commitments to the lake.

"Part of what has been accomplished is that it is very important that we've made personal connections between all the different people that are connected to this lake," she says. "We know that if we have open communication and we are friends, then it is easier to work together to protect what is so special about this lake."

The year 2019 is the centennial of the incorporation of the Village of Manitou Beach. Plans are in the works, which include working with Indigenous peoples in the celebrations.





Thought-Provoking Discussions at Let's Talk Event

BY BUSAYO OSOBADE

Conversations can help to bring about truth and understanding. A recent conversation series brought together different voices in the spirit of creating dialogue about racism in this province.

In late 2018, SaskCulture partnered with the Multicultural Council of Saskatchewan, Common Weal Community Arts and the Saskatchewan Writers' Guild to host *Let's Talk: Navigating Safe Discussions on Racism*.

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

Janelle Pewapsconias, social innovator and spoken word poet, says the event was an excellent opportunity to engage with others, learn and also share personal experiences. For Pewapsconias, the topic of racism has been evolving since she was a child.

“It is hard for Indigenous people, and I am speaking for myself, to feel like we belong, to feel like we can empower each other, to feel like we can make a difference in a good way when numerous structures are always really putting pressure on us or continuously doing actions against Indigenous peoples.”

— JANELLE PEWAPSCONIAS

“From a very young age I visualized and was able to see who is more important in the society,” she says. “It is hard for Indigenous people, and I am speaking for myself, to feel like we belong, to feel like we can empower each other, to feel like we can make a difference in a good way when numerous structures are always really putting pressure on us or continuously doing actions against Indigenous peoples.”

While Pewapsconias says racism still exists, she also acknowledges there has been changes over the years, with several groups and institutions willing to make changes in the work that they do.

“It is going to be a life-long journey of packing, unpacking and learning some of the things that we've picked up through our experiences and our lives and to always be humble as well, because we are all learning,” she says. “It is the personal approach that we pick to overcoming racism and confronting it and unlearning it



and challenging narratives. Remembering that we are all human being, and to be tough on systems, but soft on people,” she says, adding that racism is more than the actions of an individual. To her, it is about institutions that are in place that limit other people’s access.

Kristen Enns-Kavanagh, executive director, Saskatchewan History and Folklore Society, says it was important to get together to have these discussions because a lot of people are experiencing racism in their work or personal life.

“We are really looking at dismantling the structures of power that have been around for a very long time so it is important to talk about them,”



she says. “I think people are recognizing the harm it is causing, so I think there is more willingness to talk about it. It is also more challenging in some ways because the discussions aren’t very comfortable for people who have not experienced racism.”

Enns-Kavanagh shares some of the points that stood out for her at the event included confronting personal biases.

“We all have internalized racism. If we imagine that we don’t, we get into trouble and we can end up doing things that are harmful because we are not aware of our own internal biases.” In the discussion, she revealed how these internal biases have played out in her life, with hopes that it would be of benefit to those who can recognize them in their experiences.

This year will be the second year SaskCulture partnered with other organizations to host panel discussions on cultural topics. Last year’s *Let’s Talk* was about cultural appropriation. This year, the event took place at Station 20 West in Saskatoon and was also live-streamed in Regina, Yorkton, Prince Albert and Red Deer. It was recorded and can be watched on SaskCulture’s YouTube channel.

Centre: Kristen Enns-Kavanagh (left) and Sheelah McLean participated in the *Let’s Talk* discussions, which took place this past summer. Previous page: Janelle Pewapsconias (left) and Zoey Roy have a conversation about racism.

PHOTOS COURTESY OF DOMINGA ROBINSON.

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SaskCulture
FUNDING PROVIDED BY LOTTERIES OF SASKATCHEWAN



Drawing to Their Own Beat

BY SHAUNNA GRANDISH

Students from across Saskatchewan were drawing to the beat thanks to a Culture Days and LIVE Arts partnership.

Artist and Illustrator Allan Dotson worked with grades one to eight students at Caswell School in Saskatoon on September 27 and 28, 2018 as part of the 2018 Culture Days weekend. His workshops were simultaneously broadcast, thanks to LIVE Arts, across the province to over 120 schools, with over 2,700 students registered to view and participate in learning how to draw a detailed scene of a dancing humanoid character.

The students began the session by sketching a simple drawing of a musical instrument. They then listened to four different music samples and were encouraged to move their own bodies to the rhythm. After listening to each song, the children drew a stick person whose pose and lines best responded to the music. The students afterwards chose one of the stick figures to finish as a detailed drawing.

According to Dotson, "The students were very engaged, and respectful. They liked the movement part of the exercise, and they followed my steps and made great drawings! I had a lot of fun!"





What the students said about Dotson's workshop:

“We are wondering if there are more drawing activities we can do after this lesson. We really like the activity.”

– LAKE VISTA, GR. 7

“We are loving creating our figures this morning. Thank you for sharing your amazing talents. Where do you keep all of your art work and what is your favourite art piece?”

– CHIEF WHITECAP GR. 4

“When did you start making comics? You are awesome!”

– CLAVET, GR. 2

Students at Caswell School in Saskatoon learned to draw to music as part of the LIVE Arts and Culture Days programming.

PHOTOS COURTESY OF JAY KIMBALL.

Jay Kimball, program consultant, LIVE Arts, says the students loved the sessions. “They were totally blown away by Allan’s Illustration skills. The theme, *On Beat*, inspired the program, *Drawn to the Beat*. Students exhibited an increased interest in illustration because of the music and dancing involved. The broadcasts taught students some serious skills and made them consider who the character is, where they are and why they are dancing.”

Kimball continues, “I believe that when professional artists inspire young people, a deeper appreciation for culture and the arts shows up later in their lives as adults in the most surprising ways.”

Dotson adds that he hopes that his sessions help inspire future artists. “My hope is that children will feel that they can be successful in drawing, to start a drawing with light lines and basic shapes before adding details, and that drawing can communicate ideas, emotion, even music and movement!”

LIVE (Live Interactive Video Education) Arts engages teachers and students in an interactive distance learning experience. Professional artists provide grade appropriate, creative lessons that are broadcast to schools across Saskatchewan.

“I think LIVE Arts is a great program that benefits artists, students, and teachers all across the province. I feel proud to be a part of it,” says Dotson.

LIVE Arts is supported by the Saskatchewan Arts Board, SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Saskatchewan Ministry of Education in partnership with host school divisions.

Culture Days is a collaborative, across-Canada movement designed to raise awareness, accessibility, participation and engagement of all Canadians in the arts and cultural life of their communities. The 2018 Culture Days celebrations took place September 28 – 30, 2018.

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Beyond the Grant Application

How cultural organizations can engage the private sector

BY CHRISTIE MCCULLOUGH, FUND DEVELOPMENT, CREATIVE KIDS SASKATCHEWAN

One of the biggest challenges faced by arts and culture organizations is almost always, “where are we going to get the money for that?” Great ideas are plentiful, and you clearly understand what the community needs. You have the strong desire to implement your project or idea; however, the funds are just not there.

Quite often organizations get into the unfortunate cycle of having the money drive the work. The great idea is whittled down until it finally meets the strict grant criteria necessary in order to access funds. This is often considered the ‘cost of doing

business’ that comes at the expense of the organization and the community you are serving.

Granting agencies are almost always either government or non-profit organizations. But have you thought about the private sector? For-profit businesses are becoming a more viable funding option for cultural groups than ever before. There is a natural partnership that can be explored and result in a mutually beneficial project. Cultural groups are looking for additional funds for their activities, and businesses are looking for creative ways to market their products or services.

Larger arts organizations have been engaging corporate partners for many years now. Go to any art gallery and you will find a wall devoted to varying corporate sponsors or galleries named after some of Canada’s largest companies. High profile companies support high profile arts groups because their interests align – maximum public visibility for maximum dollars contributed. Why can’t a similar model work for smaller cultural organizations and smaller private sector businesses? Too often smaller businesses don’t get asked for sponsorship support, mainly because smaller cultural groups don’t think to ask.



Here are some tips cultural groups can use to engage and retain new corporate partners:

1. Look for businesses with connections to your organization. If you are a group that works with young people, think about which businesses also work with young people: local clothing stores, gaming centres, etc. Look for a company with whom you already have something in common such as your audience.

2. After identifying a potential sponsor, determine who would be the best person to speak with and ask for an in-person meeting. This is an exploratory meeting. Go into this meeting with a good idea of what you are hoping for, but spend most of the time asking questions about their business and what their goals are. You need this information to determine how your project goals and their corporate goals may align.

3. Write a clear and concise proposal. Grant applications have very specific ways they want you to communicate your project. Sponsorship proposals have much more flexibility. Make sure you are descriptive, but remain concise. The private-sector won't examine your proposal in the same detail as a granting agency. They need to understand it and see how it benefits them clearly.

4. Talk about the company you are engaging — not just about the good work your organization does.

Businesses want to support organizations performing good work in the community; however, they mostly want to hear how getting involved with that work will also help their business succeed.

5. Offer something in exchange for sponsorship dollars you know the company is interested in. A logo on your website is nice, but anyone can offer that. Spend some time getting to know the company you are thinking about working with, and see if you are able to offer what they actually need. Are they trying to increase their social media presence and you have a strong following? Maybe you can help them with an 'each click makes a donation' campaign. Are they looking for a way to engage their staff and you have an event coming up? Perhaps their staff can be volunteers for a day. Get creative and brainstorm some out-of-the-box sponsorship benefits that can work for you both.

6. Follow through with your end of the bargain. When you finally reach an agreement and have secured some sponsorship dollars to fund your project, don't let that be the time you stop talking to your sponsor. They want to know that their relationship with you is valued, their money is being well spent, and that you are following through with your agreement.

7. Keep the sponsor informed about how your project is going — the sponsor is a vested partner, and they will want to know how things are going.

8. When your project is over, offer an impact report. Let the company know how things went, how the community was impacted, and specifically how their money helped make our community a better place. Maintaining goodwill is crucial to developing an ongoing relationship.

A private sector/NGO partnership is a great way to supplement ever-dwindling funds, and often times creates opportunities that are more flexible than what may be available through traditional grant funding methods.



“For-profit businesses are becoming a more viable funding option for cultural groups than ever before. There is a natural partnership that can be explored and result in a mutually beneficial project.”

— CHRISTIE MCCULLOUGH

Businesses such as Affinity Credit Union (previous page), Leopold's Tavern (upper left) and Rebellion Brewery (above) are examples of private sector organizations that non-profits can build partnerships with.



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*Performers Cal Arcand and Wally Garrioch
were on stage at Métis Culture Days.*

PHOTO BY KEVIN HOGARTH.

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