

CREATIVE KIDS
THINK TANK RESULTS
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Creative Kids

Think Tank Results

Context

Since the mid 1990s, children and youth facing obstacles to participation in sport have benefited from a program called KidSport™. KidSport™, started by BC Sport and now adopted by 9 provinces and a joint northern territories program, provides financial support to individuals between the ages of 6 and 18 who face financial barriers to participation in sport.

In Saskatchewan, KidSport™ operates as an adjunct of Sask Sport. It is largely delivered through a network of local community committees that are responsible for both the administration of the program and the raising of local resources.

The success of KidSport™ has led to much discussion in the cultural sector for many years regarding the need for a similar approach in culture.

At least two communities in Saskatchewan (Warman & Rosetown) have begun to operate parallel programs to KidSport™ for culture. These have emerged out of the KidSport™ infrastructure in both communities.

In the fall of 2007, a provincial steering committee (Appendix II) was established to bring the idea to fruition on a province wide basis. The steering committee includes representatives from both the staff and boards of SaskCulture and the Saskatchewan Arts Board, which are working collaboratively on the initiative; and several community members with experience in program delivery to those facing social and economic obstacles are on the Steering Committee.

Between the fall of 2007 and the spring of 2008, the committee began to shape the concept for *Creative Kids*. SaskCulture agreed to provide operational and leadership support, including financial support to get the program going. The Saskatchewan Arts Board will manage the funds (as an entity with the capacity to give charitable receipts).

As the concept began to take shape, the steering committee desired input from the community into the decisions they were beginning to anticipate to establish a program. They considered three avenues of exploration:

- Think Tanks: structured discussions with experts in the field of cultural program delivery, particularly to those facing socio-economic barriers
- Possible focus groups with parents and potential participants to ensure that the program is appropriately designed to address the actual barriers to participation children and youth face
- Feasibility research to determine that there is capacity to raise financial resources to support the initiative

This report describes the results of the first of these processes, the Think Tanks. The other processes are expected to be undertaken at a later date.

Program Development

The typical program development process has a number of steps. These generally are as follows:

- Determine the need
- Understand the need (problems and opportunities) by conducting research and exploring gaps and barriers in depth
- Develop a range of options to respond to the need once it is fully understood
- Select the best option based on a balance of:
 - The quality of response to the need
 - Available resources (financial, human, organizational)
- Implement the option
- Continuously evaluate the implementation, making adjustments along the way to ensure responsiveness to the need (or any changes to the need that emerge as a result of changes in the environment or changes caused by the implementation of the program itself).

The steering committee has initiated the program development process. They have assumed that there is a need -- that there are young people who face socio-economic obstacles to participation in culture – based on anecdotal evidence gathered over time. The Think Tanks were designed to both better understand the need and to assess a range of options for possible implementation.

Steering committee members discussed whether or not potential participants and their families should be included in the Think Tanks, but felt that the process, which included the evaluation of options for delivery, would be inappropriate and unwelcoming for these individuals. The committee agreed that separate focus groups should be organized to obtain their input. In making this decision, the steering committee recognized that it would be preferable to have the focus groups occur prior to the Think Tanks so that their results could inform the analysis of options for delivery. However, because the Think Tanks were already scheduled and invitations issued, it was agreed that focus groups would proceed later.

It should be noted that, at one Think Tank, a participant raised concerns about the fact that the process had, so far, not consulted with potential participants and their families, particularly in the Aboriginal community. The commitment of the steering committee to proceed with focus groups was discussed. In light of these concerns, the steering committee will want to pay particular attention to their next steps and how the recommendations of the Think Tank process are considered in advance of consultation with potential participants.

Think Tank Process

The steering committee identified a number of organizations involved in arts and cultural program delivery for children and youth in Saskatchewan, paying particular attention to programs that had mandates to offset social and financial obstacles to participation.

Invitations were delivered to 93 individuals across the province representing these programs. Two sessions were organized, one in Regina and one in Saskatoon. Travel expenses were covered for attendees who had to travel. Twenty-four individuals participated in the Regina session and seventeen individuals participated in the Saskatoon session. A full list of attendees is attached as Appendix II of this document.

An independent facilitator was contracted to lead the process.

The steering committee’s main goals for the session were:

1. To inform key community members that SaskCulture and the Saskatchewan Arts Board are proceeding with the development of the *Creative Kids* concept
2. To engage participants in issues related to social and financial barriers to participation in cultural activity so that they can provide useful advice to the steering committee
3. To obtain advice on strategies responding to the needs and gaps including:
 - a. Input on priorities for delivery at start up and in the future. For example, recognizing the continuum from initial exposure to and interest in cultural activity to achieving potential, where should the focus of Creative Kids be?
 - b. Input on delivery structures (e.g. mirroring the KidSport™ model of local organizations; other options)
 - c. Input on possible mechanisms for financial support (e.g. local fund raising; corporate support; etc.)

The agenda for the session was developed in consideration of the following:

1. **Time available:** Only four hours were scheduled so it was possible, with an orientation, to have in-depth discussion on only three questions.
2. **Outcome:** Using the table below to clarify, it was agreed that the committee was engaged in researching.

Type	When to use it	Explanation
1 - Informing	Where a decision has been taken and consultation is not required	Telling local communities what is being planned
2 - Researching	Where information is needed to help to make a decision	Gathering information on opinions, attitudes and priorities to inform decision-making
3 - Consulting	Where we are asking for ideas and encouraging involvement in making a decision	Seeking out new ideas & suggestions & encouraging participants to contribute to the development of solutions & strategies
4 - Collaborating	Where we are initiating joint working and decision-making with the local community and other stakeholders	A joint approach to planning and delivering characterized by working together in an inclusive and participatory manner. Decision making is shared

3. **Good Process:** There were two issues that had to be addressed through good process:
 - a. Participants needed an “easy on-ramp” to the discussion. An opportunity for participants to explore the issue so that they were adequately engaged prior to seeking their advice was provided
 - b. While the committee had circled in on some fairly specific ideas, they agreed they needed to provide participants with options to discuss and choose from, rather than providing them with a single option about which to provide feedback.

4. **Need for closure:** Participants needed the opportunity to close the process in two ways:
 - a. Participants required a final opportunity to provide feedback to the steering committee as part of the research process
 - b. Participants will be provided with follow-up from the committee so they can see what their advice was and how it was incorporated into final decisions

Participants were randomly divided into groups of five or six people to discuss each of the three questions. Groups were reformed between each question to maximize interaction and to ensure that the ideas and issues raised by one group informed the discussion of other groups on subsequent questions.

The questions were designed to achieve the research goals of the steering committee. The questions are outlined below. It should be noted that questions 2 and 3 were revised for clarification between session one and session two – the wording provided here is the wording provided to session two and reflects the explanation that was provided to participants in session one. The questions discussed were:

- In your experience, what are the barriers and gaps children and youth face in accessing arts/cultural experiences?

- Given the gaps and barriers that have emerged, please provide advice to the steering committee regarding:
 - Where the **short term** and **long term** priorities should be in relation to the nature and format of the activities that would be supported and the target age range for participation, and

 - What areas should **NOT** be targeted by the initiative

- Given the gaps and barriers that have emerged and the priorities that have been discussed, please provide advice to the steering committee regarding:
 - Your preferred approach to delivering *Creative Kids* in Saskatchewan, and

 - How resources should be acquired and distributed

Results

Data from the two sessions was collected and amalgamated. The full data is included in this report as Appendix I. The data was analysed and the following key messages emerged as those that the steering committee should pay the most attention to.

Question 1:

In your experience, what are the barriers and gaps children and youth face in accessing arts/cultural experiences?

While this question was largely included to engage participants in the topic and to provide them with a context for later questions, it did provide some highly resonant themes that the steering committee needs to keep in mind as it designs *Creative Kids*.

- The financial barriers to participation are broader than simply fees. They include the cost of transportation, equipment, and even child care (particularly where a child has sibling or child rearing responsibilities at home). They also include the cost of delivering programs for organizations or individuals who are program providers.
- There was a clear sense that there is poor awareness in the community of both the presence and the value of cultural experiences. This was one of the most resonant issues that emerged and either *Creative Kids* or the network of organizations and programs represented by SaskCulture and the Saskatchewan Arts Board are going to have to address it. Several times, recommendations for some sort of clearing house for information and resources were brought forward. Existing organizations and programs need to focus on better and broader information and outreach to ensure that awareness is improved about programs that already exist. There is no need to re-invent the wheel.
- The issue of “belongingness” and geographic location raised both congruent and conflicting issues. On the one hand, there was general agreement that the effort should be made to deliver programs to kids where the kids are. This would create a greater level of comfort and belongingness and address issues of access. On the other hand, there was a concern that young people do not want to be stigmatized or labelled. The steering committee is going to have to find an appropriate balance between these issues and find innovative ways of creating belongingness and access without creating programs that are only for “youth at risk” or “poor kids” that negatively compound already difficult esteem issues.
- Access and transportation are key issues both in urban areas and in rural areas.
- Support for the discipline of regular participation is a gap for many young people. Families have so many other issues and priorities that they are often unable to provide the supports kids need to maintain commitments. A mentoring (Big Brother/Big Sister type relationship) may be required to ensure ongoing participation.
- There was general agreement that, unlike sport, in many cases cultural programs are just not there. *Creative Kids* may have to support program creation and delivery to maximize access in its early days as well as supporting individuals to offset the cost of participation.

- While it is understood that *Creative Kids* is largely about increasing access to cultural experiences for kids, there was strong agreement that the design and delivery of programs had to include families in some way – through celebrations, recognition, etc. This will be key to improving the overall public support for arts and culture, as well as the support for children and youth participating in programs.
- Program leadership emerged in a number of ways. The availability of qualified leaders is low, particularly those who were comfortable working with children and youth who live in challenging circumstances and come to programs with a number of issues. Availability of program leaders in rural and isolated settings was also raised as an issue. There appeared to be some agreement as well that these leaders did not necessarily have to be “experts” in the arts and culture, but rather, “facilitators”. Too often the need for “experts” becomes a barrier to belongingness and the sense of capacity to participate successfully.
- School systems need to be partners in this effort across the board (information; delivery; curricular support; facilities; etc.)

Question 2:

Given the gaps and barriers that have emerged, please provide advice to the steering committee regarding:

- ***Where the short term and long term priorities should be, and***
- ***What areas should NOT be targeted by the initiative.***

Participants were asked to consider this question in three general areas: the type of engagement in cultural experiences that would be supported by *Creative Kids* (e.g. introduction to a discipline as opposed to advancement through a discipline); the type of activities in which participation should be supported (i.e. defining culture); and the types of participants that should be supported (i.e. the age range should be targeted by the program).

Target participation levels

There was general agreement among participants at both sessions of the Think Tank that the priority for support was introduction to hands-on experiences in culture. There was also agreement that support should be available for those who were capable of and/or interested in advancing beyond the introductory level. A strong message was to avoid circumstances where introduction into an activity was prioritized ahead of advancement through an activity. Participants clearly wanted to see continued support for individuals who were interested in advancing in a cultural discipline.

There was strong endorsement for the need for improved information regarding both the value of culture and the availability of cultural programs as well as improved access to initial exposure to cultural disciplines. However, there were questions about who should bear the responsibility for such activities. For the most part, Think Tank participants seemed to agree that this should not be a focus of *Creative Kids*, but rather, a priority of existing organizations, programs and

services. Most frequently, SaskCulture was noted as a possible coordinator of such information, but the new Building Better Communities structure was also suggested.

Recommendation: That *Creative Kids* set the following two priorities as targets for the type of engagement that will be supported:

- Hands on introduction to a cultural discipline
- Skill development/advancement within a cultural discipline to ensure continuity

Types of activities

The question of what forms of cultural activity are eligible for support is important for two reasons. The first is to prioritize limited resources to activities that are likely to provide the most benefit. The second, and more difficult reason, is to ensure the quality of the activity that is being supported. KidSport™ has addressed both of these issues by limiting eligible activity to sports and delivery mechanisms within the SaskSport system of federated sports. This relationship guarantees several things. The purpose of the program is a public purpose (the sport club must be a non-profit) and the coaching and program delivery is generally subject to at least a minimal form of coaching certification. While SaskCulture has a network of cultural organizations, these organizations do not have program delivery structures that parallel those offered by sport. Furthermore, the relationship that system has to what potential participants might be interested in engaging in is not as clear as it is in sport. For example, theatre experiences could be offered by two provincial cultural organizations (Saskatchewan Drama Association, Theatre Saskatchewan) or by a professional theatre company that is not part of the SaskCulture network (Globe Theatre).

The participants in the Think Tanks offered no solution to these issues. Their advice was to ensure that the range of options open to participants remain as broad as possible and include everything that is typically understood in a broad definition of culture. There was a great deal of resistance to limiting access to “arts” activities. The array of potential activities was consistent with the recognition of the wide-ranging needs of potential participants. For example, one participant spoke about the need for young immigrants to learn local cultural ways thereby improving their sense of belonging. Another participant spoke about a gifted young web designer who ultimately made a successful business out of his skill and art.

Participants generally agreed that activities could be sourced through both public/not for profit sector and the private sector, which ever was appropriate under the circumstances. The steering committee will have to develop guidelines that ensure that the activities eligible for support are of high quality. The desire for a highly inclusive definition of culture will also require strong development of local committees and adjudication processes to ensure fulfillment of this objective.

Separate from the definition of cultural activity was the discussion of whether or not *Creative Kids* should support programs as well as individuals who wish to participate in programs. There was general agreement that programs may not exist, particularly at the introductory level and particularly located where they are accessible. This question is one that the committee may need to explore further down the road depending on the level of resources that are available.

Recommendation: That *Creative Kids* establish a definition of supportable cultural activity that is inclusive and broad. A broad, inclusive definition will require thoughtful attention to 2 areas:

- Guidelines that ensure a rigorous assessment of the quality of the activity
- Guidelines for local committee operation and adjudication that will ensure the definition of appropriate cultural activity is not narrowed arbitrarily.

Recommendation: That *Creative Kids* start out by prioritizing the support for individual participation in cultural activities and, as resources accrue, revisit the question of whether or not programs should be supported at a later date.

Types of participants

Participants in the Think Tanks recognized that different cultural disciplines have different time lines for introduction and development. Whereas dancers begin training very early in life, theatre training is not appropriate until a later stage of cognitive development. They generally agreed that this should be considered in determining who should receive support. At the same time, participants recognized that there would likely be a “bell curve” of participation in the program with the peak in the middle years (grades 6 through 9).

There was resistance to including young adults in the program, although recognition that, for promising or gifted young adults, there remain significant barriers to advancement in a cultural discipline. Many participants suggested that a limited but separate stream be established to support gifted young adults facing socio-economic barriers to advancement.

Recommendation: Program guidelines should be flexible enough to recognize the varying time lines associated with participation in cultural activities and allow for a range of ages up to 18 years of age. When resources are available, *Creative Kids* should establish a province wide “Promising Artists Fund” to serve youth and young adults who require advanced training and development. This program should be available to individuals up to age 30. The program should not replace other forms of support available to such individuals such as scholarships.

Question 3:

Given the gaps and barriers that have emerged and the priorities that have been discussed, please provide advice to the steering committee regarding:

- *Your preferred approach to delivering Creative Kids in Saskatchewan, and*
- *How resources should be acquired and distributed*

Preferred structure

Participants in the Think Tanks generally supported the structure that exists in KidSport™. In this model there are two levels of committee to deliver and administer the initiative. Overseeing the entire program is a provincial committee which is responsible for province wide fund raising including large corporate contributions, the accreditation of local committees, the development and monitoring of program guidelines, marketing initiatives, and branding. Administering the program locally, including the receiving and adjudication of all applications for funding from the

relevant region, are local committees. This system can begin with the establishment of a provincial committee and allow for the establishment of local committees where interest and need emerge. The provincial committee can be responsible for areas where local committee coverage does not exist.

Participants did not support the establishment of “local” committees based on any criteria other than geography (e.g. ethnicity). They were supportive of the ability of rural communities combining to form a local committee covering a larger region. There were also supportive of more than one committee in urban centres, as long as those committees were organized in relation to neighbourhoods or groups of neighbourhoods.

Participants provided some conflicting messages regarding the level of autonomy that local committees should have. On the one hand, there was a desire for clear guidelines so that consistency across the province could be guaranteed. On the other hand, there was also a desire for sufficient flexibility that committees could respond as they see fit to local issues and priorities.

Recommendation: That *Creative Kids* be established with a two-tiered structure:

- A provincial coordinating committee with responsibility for:
 - Program oversight, guidelines, marketing, branding and high level fund raising. The provincial committee will have to find the appropriate balance between province-wide consistency of delivery and flexibility to respond to local issues and priorities
 - Training and support of local committees, including provision of opportunities to network
 - High level program administration and accountability
 - The “Promising Artists Fund” if it is established
 - Coverage of areas where no local committee exists
- Local committees be established based on meaningful geographic communities (including groups of communities in rural areas and neighbourhoods in urban areas). Local committees should operate within provincial guidelines, but have a degree of flexibility to respond to local issues and priorities. They should be responsible for:
 - Local fund raising
 - Interpretation of and adherence to provincial program guidelines
 - Local program administration and accountability to the provincial committee
 - Receiving and adjudicating local applications for funding

Fund Raising

Participants in the Think Tanks also supported the fund raising approach from KidSport™. They appreciated the value of provincial fund raising and also valued the ability to raise resources at the local level that stayed in the community and were used to support local kids. While participants generally agreed that there was value to establishing local structures based on neighbourhoods in urban centres, it must be recognized that such structures could negatively impact the ability of these committees to fund raise to support their objectives for two reasons: the competition for local resources would increase and the availability of philanthropic financial

resources in core neighbourhoods may be limited. The steering committee will want to use caution in accrediting multiple committees in urban areas.

Participants also agreed that a portion of the resources raised provincially should be allocated to local committees in some fashion. *KidSportTM* uses a system of matching that received fairly broad support among participants. At the same time, a system of matching disadvantages communities that are isolated or have weak economies. It is in such communities that one is most likely to find young people facing socio-economic obstacles to participation in cultural activities. While the steering committee will want to provide incentives to support local fund raising, it will also want to balance the need to leverage such efforts with the need to provide support where it is needed.

Recommendation: That *Creative Kids* establish a two-tiered fund raising system:

- The provincial committee would be responsible for:
 - High level corporate fund-raising and province wide fund-raising events
 - The establishment of guidelines for recognition of donations to *Creative Kids* both provincially and locally (e.g. the use of the logo)
 - The establishment of criteria to transfer a portion of provincially raised resources to local committees considering:
 - The need to provide incentives to fund raise locally
 - The need to provide more support to communities facing socio-economic disadvantages
- The local committees would be responsible for:
 - Local fund raising for resources that will be used to support local need (all locally raised resources to stay in the community)
 - The implementation of provincial guidelines for recognition of donations

APPENDIX I

Data

Question 1 Data:

In your experience, what are the barriers and gaps children and youth face in accessing arts/cultural experiences?

Responses

- Opportunity for adults to socialize in arts (around kids)
- No arts equivalent to the rink or baseball diamond
- More summer time arts opportunities
- Variety of ways to fund raise
- Arts activities are school based, whereas sport activities are both school based and community based. If school board not interested – no arts activities at all
- Lack of volunteers and program leadership
- Cost of programs to individuals and programs (for materials and supplies)
- Transportation
- Family support
- Parent initiative
- Stigmatized/segregated
- Variety of programs available
- Not welcomed
- Lack of Aboriginal leadership
- Lack of awareness
- Adult education of the value of cultural activities
- Community not prioritizing culture
- Programs must be exciting
- Outreach and partnerships with demographic communities to assist in delivery and awareness building
- Programs have to exist where the kids are
- Communication network/ambassadors
- Financial
- Transportation
- Location
- Awareness of activities available
- Comfort to go outside of home area/culture not there
- No sense/feeling of belonging i.e. Clothes, iPods, etc.
- No existence of programs of interest
- Children and youth not asked what their interests are
- Parental support
- Responsibilities at home (e.g. looking after siblings)
- Need/lack of child care

- Feeling labelled/segregated
- Transiency
- Communication level not appropriate (e.g. 1st language not English, English spoken too fancy)
- Poor communication/awareness
- Program not culturally appropriate
- Children and youth part of program development
- Not asked/shoulder tapping
- Advertising unnatural (forced)
- Not using children and youth social networks (e.g. Facebook)
- Not using our leaders to the potential
- Need to connect to school more (and other organizations)
- Lack of buddy system/mentoring/continued leadership
- Lack of volunteers
- Lack of skills of leader/instructors
- Not connecting children and youth with similar interests (organizations too)
- Intimidating/fear/unsure of experience
- Some lack of support/encouragement and sometimes basic need
- Not celebrating enough: events/festivals/recognition to look forward to; bring families into situations/relationships/comfort
- Involve families in events/programs – need to be open/inclusive
- Programs/events are spiritually and culturally inclusive
- Arts opportunities often don't exist in rural and isolated communities
- Transient programs and transient leaders
- Emphasis on sport in small communities
- Cultural diversities and number of participants (just a few people in each area of interest – not enough to justify a “program”)
- Small numbers in small communities
- Sport facilities exist
- Lack of expertise/human resources
- City: \$ - e.g. conservatory
- Lack of programs reflecting diversity of arts: hip hop, new media, etc.
- Diversity of arts not reflected in programs
- Marketing and profile – sports exposure
- Kids can't get there e.g. bus fare
- Problems if not mentored e.g. parents may not have interest so may not encourage kids (e.g. remind them when a lesson/program is happening)
- Take activities to where kids are
- Lack of access to supplies
- Interest
- Even though sports programs are often as or more costly to run, they tend to cost less in schools
- Affluent have access

- Drama/dance are physical activities and also respond to “in motion” issues
- Arts leaders expected to be experts/professionals (unlike sport coaches) – elitism reduces access and interest. Arts facilitators not necessarily experts
- No opportunity to develop as audience members
- Lack of opportunity for social interaction in arts (e.g. as occurs in tournaments, sport games)
- Some arts are solitary activities and don’t equate with getting together
- Local businesses support sports
- Cost (start up fees)
- Transportation
- Location (geographic)
- Awareness
- Exposure
- Availability (beginner to advanced level programs)
- Social environment
- Family support
- Lack of arts/culture gophers (succession plan)
- Racism
- Facilities
- Peers
- Equipment (instruments; clothing; etc.)
- Age
- Financial – disposable income of families
- Lack of a way to get there
- Commitment – sometimes is an issue, sometimes something else is causing it
- Flexibility of programs – need more
- Kids feel they don’t “belong”; may not succeed; could excel but haven’t been encouraged or exposed
- Lack of exposure and involvement; don’t know what programs are; haven’t seen it before
- Peer/family support
- Program exclusivity – real and perceived (that’s for the _____ kids)
- Isms – age, ethnicity
- Families don’t know how to access dollars
- Forms – hard to use; sometimes literacy
- Processes can be hard
- Location of activities – familiarity of location
- Intrusiveness of process
- Organizations need to be able to access dollars on behalf of participants
- Physical access for kids with disabilities
- Ease of access through local neighbourhood/community organizations
- Pride – people don’t want to use “supports”
- Front line organizations – don’t have the time to seek out opportunities
- Need a central access point for information (website; presentations)

- Narrow understanding of art
- Start with known groups/organizations (e.g. Dream Brokers)
- Not enough awareness of benefits and value of arts and culture – serious values proposition
- Resources for supplies, equipment, costumes, etc.
- Facilities
- Continuity of opportunity – doesn't depend on dollars, etc. – doesn't stop because of barriers
- Transportation
- Adult support
- Parent schedule – can't always allow/facilitate; child care
- Lack of knowledge of available programming
- Money
- Language/cultural barriers
- Some families don't have telephones
- "dissed" by peers
- Children with children
- Summer – both parents working
- Transience – families move frequently; children change schools
- Manner of dissemination (e.g. email; not all homes have computers)
- Lack of access for individual resources – study/development; individual lessons
- Good introductory programs, but lack of continuation to the next level
- Rural areas face same challenges, but to a larger extent (e.g. further distance to travel; fewer resource people)
- Loss of transportation modes that were previously available
- Security/risk (freaking out about liability issues); insurance issues
- Challenge to find experienced resource people; facilitators
- Need people with a high end of teaching experience
- Need a pool of highly skilled facilitators who can engage students
- Organization or program helicopters – it finds an area of need, hovers, lands, implements then takes off again to locate another area of need – need continuity
- Need facilitators who can commit to programs for a long time (longer than a year) to build trust with groups such as inner city/Aboriginal schools
- Lack of strong mentors for one-on-one follow up with participants (model could be Big Brothers/Sisters)
- Rural areas – hard to build up a critical mass or enough participants to get a funding agency to donate the dollars
- Inner-city schools don't have enough equipment (i.e. musical instruments available to students who can't afford to buy their own)
- Cost
- Relevant art and culture
- Knowledge of programs and opportunities
- Youth awareness

- Accessibility to youth in crisis – willingness of leaders to work with youth in crisis
- Generation gap
- Institutional reluctance
- Location of residences
- Parental support
- Fear! Esteem based
- Peer pressure
- Gender barriers
- Availability of programs
- Security
- Equipment (musical instruments)
- Ability to staff (experience level)
- Continuum of development
- Competition for time
- Societal view of culture
- Accepting cultural differences
- Pride – accepting charity
- More pressing issues (e.g. food, shelter)
- Lack of knowledge (what is culture?)
- No programs existing/created
- Location – proximity to activities
- Family support/sustained support system
- No cars – transportation/travel
- Equipment – instruments/music; supplies/materials
- Fees and other expenses – dance wear
- Awareness/opportunities
- Intrusive/bureaucratic – forms, questions
- Marginalization fears; realities
- Racism – multi-faceted
- Expectations of parent involvement/volunteerism

Question 2 Data:

Given the gaps and barriers that have emerged, please provide advice to the steering committee regarding:

- Where the **short term** and **long term** priorities should be, and
- What areas should **NOT** be targeted by the initiative.

Responses:

Target participation levels

- Program flexibility – Individual/group/program support for materials, resources and leadership training
- Fully funded – no limits on amount of support per individual so the parent has to contribute a portion of the cost
- Give children an opportunity for a taste of culture
- Sometimes we have to take culture to the community
- Full spectrum of delivery
- Inventory of what’s available in community, area, or provincially is necessary
- Every child should have opportunity to experience creation
- Initial exposure is likely to require support to organizations and programs
- Empowering individual selection requires that resources be targeted to individuals once they move into development and beyond
- Exposure means high numbers in the future – get them while they’re young
- **Short Term Priorities:**
 - Full continuum of participation – let the local community decide where their own priorities are based on their own needs
 - Support advancement of individuals through a discipline
 - Emphasis on introduction and skill development (assuming that information and exposure occurs through other mechanisms)
 - Cultural mapping through the Building Better Communities structure – build on existing resources and organizations)
 - Activities must engage kids – hands on
 - Take experiential opportunities to people as a way of distributing information
 - Be active (proactive) not passive. Go to the people
 - Be cognizant of similar programs/funding for acquisition and advancement
 - Exposure and development in the short term – over time the field will narrow down so that higher performing can continue
 - Need more coordination of organizations and more communication effort to build community buy-in
 - Information and exposure about arts/cultural experiences, particularly for younger participants
 - Mixture of all targets are necessary

- Equality of exposure and development
 - Information and exposure must lead to curriculum development – knowledge is key
 - Parents can be extremely supportive
 - Just information doesn't address financial barriers
 - Exposure through initial participation (including information); use existing focal points and networks better, leverage existing resources and infrastructure for sustainability and continuity
 - Role models to speak, show, value, promote sustainable livelihood through arts and culture
 - Support to move to next level – also has to be a next level
 - Respond to community individual needs
 - Communication is key – with schools, communities, individuals – they know what they need/want – match resources with opportunities
 - Exposure and development
 - Information needs to be provided through existing groups in communities. This is their responsibility
- **Long Term Priorities:**
- Develop and train local leadership
 - Use the most inclusive and broad definition of cultural activities possible
 - Skill advancement
 - Advancement of skill
 - Development of skills in context to enable advancement
 - Development and advancement require a lot of funding so they are assumed to be more long term
 - Advanced
 - Long term home run – one of the Kitchener School fiddlers on stage with the Regina Symphony Orchestra
- **Don't:**
- Prioritize introduction over skill development – we don't want to see kids who have begun, not be able to continue
 - Skill advancement – there are already grants and funding in place for established participants
 - Exploration → Participation → Development → Excellence
 - Awareness/Appreciation
 - Audience/Community
 - Cultural education – other programs address this

Types of activities:

- Broad & inclusive definition of cultural activities – cultural industries included as part of “arts”
- Each community has different needs
- Not just traditional arts – culture that is not just arts

- Technology is changing experiences – what children have access to
- Contemporary emerging arts focus
- Wide range – should be based on interest and choice of participants – but can't support duplication of effort
- Organizations should have the ability to apply on behalf of participant (but this also needs to be audited closely); this could lead to multi-year funding?
- All types are intertwined
- Important to consider who programming is for – growth of Aboriginal population
- Not necessarily what you teach, but how

- **Short Term Priorities:**
 - o Give communities complete autonomy
 - o Arts – both private programs and public programs
 - o Educational – broad cultural exposure (intercultural sharing) and opportunities to learn from each other
 - o Community organizations could apply for Creative Kids funding to run programs
 - o Individuals would also apply for assistance
 - o Primary target is disadvantaged children and youth (lack of money, socially disadvantaged)
 - o Mentoring program
 - o Kid doing hands on opportunities
 - o Not a linear progression
 - o Range of activities should not be limited
 - o Exposure which may or may not include participation; some trying out of activity in hand with exposure or contextual exposure where a guide or interpreter makes it meaningful to child
 - o Self-identified by community/individual – assessment should be based on the impact of the activity, not the type of activity

- **Long Term Priorities:**
 - o Developing community partnerships
 - o Get adults involved
 - o Cultural industries (but these fit under the definition of “arts”)

Types of participants:

- Goal: Well rounded people who are engaged in the arts
- Goal: Creating informed appreciative audiences
- Preschool may be too developmental; high school may be too late in some cases
- Different cultural practices have different timelines (e.g. dancer vs. opera singer); need to recognize these differences

- **Short Term Priorities**
 - o Give individual communities autonomy to decide

- (1) Elementary school age children; (2) High School age youth; (3) Preschool; (4) Young Adults – longer term
 - Elementary and middle school should be priority
 - Explore early childhood for some forms (e.g. dance); later introduction for other forms (e.g. theatre)
 - Early access → long term appreciation for the arts
 - Priorities → information and exposure and development
 - Priorities need to focus on rural isolation and other issues related to isolation (including ethnicity and gender).
 - Kids 8-9 years of age – good start up age
 - Upper elementary to young adult
 - Youth teaching youth
 - Emphasis on elementary due to teaching through arts in preschool
 - Early childhood/elementary
 - Elementary and high school
- **Long Term Priorities**
- Develop and promote role models for the province
 - High school aged kids are usually at the level of acquisition/advancement... we need to build this area over time
 - High school/young adults
 - Examine the use of seniors as mentors
 - High school – curriculum required; lack of time; lack of high school credit; low priority of art; focus on stopping them before they drop out; summer programs; outside (of school) programs; need mentorship
 - Grow with the participants – may ultimately lead to the need to support young adults
- **Don't**
- Preschool
 - Young Adults

Question 3 Data:

Given the gaps and barriers that have emerged and the priorities that have been discussed, please provide advice to the steering committee regarding:

- Your preferred approach to delivering *Creative Kids* in Saskatchewan, and
- How resources should be acquired and distributed

Responses:

Preferred structure

- Generally prefer a structure of local committees with a lot of autonomy and a provincial committee supporting the efforts of local groups (working in concert to achieve the same goals)
- Provincial committee and local committee working together in partnership
- Provincial and local committees
- Provincial committee and local committee working together is best option (although there is merit to provincial committee advised by local experts)
- Consistency is required across province
- Necessary framework of power allocation – province is riddled with leaders; no extremes for decision making committees; element of generosity on all decision making levels (thinking about others)
- Provincial committee and local committee working in concert – not special interest groups; community should be defined geographically
- What will we fund?: a portion of transportation/accommodation; perhaps an allowable amount per year; registration fees
- What is accountability? This is important
- Work in concert with KidSport™ – can emerge from KidSport™ committees, but have different funding pots
- Local means geographic
- **Provincial committee:**
 - Should define “arts and culture” and the “continuum” of program involvement that will be supported
 - Broad program development; business plan; guidelines (accountability); marketing
 - Should have geographic representation (rural, north, etc.)
 - Should avoid bureaucracy and intrusion with forms, applications, etc.
 - Provide administration tools
 - Network for local communities – information and idea sharing to capitalize on others’ successes
 - Provide a list of contacts/resources to local committees
 - Train local committees
 - Take care of geographical gaps and framework
 - Make sure provincial committee has turnover and recognition of diverse groups

- Provincial and local work together – roles well-defined with clear framework – need consistency, but also need sufficient flexibility to respond to unique local needs
 - Early days, may handle provincial requests/adjudication; respond flexibly
 - Set up criteria for local efforts; trade mark; branding; help develop adjudication guidelines
 - Individuals can apply provincially until local committee is developed
 - Would the provincial body be made up of reps from local committees?
 - Who decides criteria and who makes the decisions?
- **Local committee:**
- Individuals can apply to provincial committee where no local committee exists; otherwise local committee makes all decisions about funding
 - Will need start up support from provincial committee for program support (such as ongoing supplies and equipment – e.g. kiln; art supplies, etc.)
 - Committee should be geographically based, but should be demographically representative of the population in that geographic area
 - Administer program and decision making
 - Committee should include youth membership in program development
 - Local committees would have autonomy on the makeup of committee
 - Community defined geographically with guidelines to make it inclusive
 - Geographically based but flexible – in rural areas communities can combine to create larger regions; in urban areas, still geographic but may be within neighbourhoods. Whatever is deemed your community
 - Flexibility within the guidelines because of culture’s individual involvement
 - Local committee needs acknowledged authority and responsibility
 - Should try some pilot local chapters (see what is most needed and types of applications that come in; what fits and what doesn’t then streamline)
 - Simple access (non-intimidating)
 - Need to provide mentorship with handling funding applications for smaller communities
 - Eventually local committees need to emerge – flexible approaches; make local decisions
 - Made up of local experts – need to have committee member criteria
 - Local committee recommends to provincial body

Fund Raising

- Preferred provincial committee and local committee working in concert to raise funds
- Some provincial and some local
- Some provincial and some local – locals must work with schools
- Provincial and local working in concert
- Can we get celebrity endorsement?
- Fund raising is a lot of work – who wants to do it?

- Provincial committee in concert with local, but the provincial committee should bear the larger responsibility
- **Provincial committee:**
 - Make bigger connections
 - Leverage funds
 - Share ideas of fund raising from one community to another
 - Has to be provincial fund raising
 - Go after the big dogs for sponsorship dollars
 - Promising artist fund to be managed by provincial committee
 - Provincial fund raising essential – resources also need to be filtered to local committees initially
 - Major fund raising – big provincial crown sponsorships (filtered to local levels)
 - Cover brand and advertising throughout province
- **Local committee:**
 - Local fund raising will remain within the community
 - Local communities are required to do fund raising annually
 - Start up dollars from provincial to local
 - Fund raise local dollars – matched by provincial funds
 - Local funds stay in community
 - In terms of fund raising, the local committee should act as advisors to the provincial committee – they need to focus on programming

Brilliant Ideas:

- Arts and culture is poorly defined and not generally understood by public
- Promising Artists Fund – a provincial pool of assistance for those with advanced skills to keep them going at a higher level
- Cultural Worker/mentor – path finder in community to link need to service. Is this something that could be similar to coaching certification in sport model?
- School based music programs tend to have fees where school based sport programs don't
- Adults need to have cultural experiences as well
- Need a clearing house for information – broker/facilitator (dot connector)
- Money boxes in stores – sponsor a youth (like the Canadian Tire Jump Start program, but in a “culture” spot like Chapters or Starbucks)
- Program listing – searchable by community; discipline; zone, etc. like Events Saskatchewan data base
- Set up an online Creative Kids donation system – coordinate for all communities using PayPal
- Contact Common Weal (Peter Joch). They have just conducted barriers research
- Clear vision statement to guide funding decisions
- Celebrity fund raising – will also raise awareness of contribution of arts and culture (e.g. Joe Fafard; Corner Gas)

APPENDIX II

***CREATIVE KIDS* – Steering Committee**

David Millar	Chair, <i>Creative Kids</i> Steering Committee	Board Member, Saskatchewan Arts Board
Rose Gilks	Committee Member, <i>Creative Kids</i> Steering Committee	General Manager, SaskCulture Inc.
Tracy Knutson	Committee Member, <i>Creative Kids</i> Steering Committee	Coordinator, Dream Brokers
Rick Kotowich	Committee Member, <i>Creative Kids</i> Steering Committee	Chair Person, Common Weal
Reggie Newkirk	Committee Member, <i>Creative Kids</i> Steering Committee	Board Member, SaskCulture Inc.
Peter Sametz	Committee Member, <i>Creative Kids</i> Steering Committee	Director of Operations, Saskatchewan Arts Board
Jan Seibel	Committee Member, <i>Creative Kids</i> Steering Committee	Board Member, SaskCulture Inc.

CREATIVE KIDS – Regina Think Tank Participants

Name	Title	Organization	Participant's Home
David Millar	Chair, <i>Creative Kids</i> Committee	<i>Creative Kids</i>	Regina
Rose Gilks	Member, <i>Creative Kids</i> Committee; & General Manager, SaskCulture	SaskCulture Inc.	Regina
Rick Kotowich	Member, <i>Creative Kids</i> Committee	<i>Creative Kids</i>	Regina
Tracy Knutson	Member, <i>Creative Kids</i> Committee	<i>Creative Kids</i>	Regina
Peter Sametz	Member, <i>Creative Kids</i> Committee; & Director of Operations, SAB	Saskatchewan Arts Board	Regina
Anika Henderson	Coordinator, Immigrant Settlement & Integration Services	Cypress Hills College	Swift Current
Margaret Fry	Executive Director	Sk Cultural Exchange Society	Regina
Celeste Hayward	Assistant Director	Rainbow Youth Centre	Regina
Lee Boyko	Director of Community Development	YMCA	Regina
Jayden Pfeifer	Theatre School Coordinator	Globe Theatre	Regina
Andrew North	General Manager	Globe Theatre	Regina
Jennifer Roset	Dream Broker	Kitchener School	Regina
Jan Johnson	Visual Artist & Ceramic Instructor	Independent Artist	Regina
Shaunna Elise Dunn	Artist/Arts Educator	Independent Artist	Regina
Nicole Brabont	Artist (independent)	Curatorial Research Asst.	Regina
Alice Neufeld	Arts & Culture Director	City of Weyburn	Weyburn
Shawn Bauche	Program Support	SaskCulture	Regina
Diane Ell	Communications Manager	SaskCulture	Regina
Dominga Robinson	Program Support	SaskCulture	Regina
Dennis Garreck	Community Outreach & Development Manager	SaskCulture	Regina
Damon Badger Heit	Coordinator of First Nation & Métis Initiatives	SaskCulture	Regina
Wendy Winter	Gallery Educator	MacKenzie Art Gallery	Regina
John Nolan	Artistic Director, Phantom Poets	Tommy Douglas Centre	Weyburn
Sheila Sinclair	Executive Director	Regina Alternative Measures Program Inc. (Ramp)	Regina

CREATIVE KIDS – Saskatoon Think Tank Participants

Name	Title	Organization	Participant's Home
David Millar	Chair, <i>Creative Kids</i> Committee	<i>Creative Kids</i>	Regina
Peter England	Board Member	SaskCulture Inc.	Saskatoon
Shirley Isbister	President of CUMFI; and Board Member of SaskCulture Inc.	Central Urban Métis Federation Inc. (CUMFI); and SaskCulture Inc.	Saskatoon
Victoria Morris	Program Officer	Saskatchewan Co-operative Association	Saskatoon
Wendy Thienes	Curator/Programmer	Grand Coteau Heritage and Cultural Centre	Shaunavon
Judy MacLeod Campbell	Program Manager for Culture and Community Development	Northern Sport, Culture and Recreation District	La Ronge
Lenore Bailey	Communications Chair	Sask Drama Association	Eatonia
Darlene Briere	Executive Director	Sask Drama Association	Regina
Lynda Oliver	Arts Education Consultant	Ministry of Education	Regina
Dianne Warren	Arts & Learning Consultant	Sask Arts Board	Regina
Stephanie Cuddington	Executive Director	Zone 5 Sports Council	Wynyard
Tammy Krueckl	Projects Coordinator	Saskatoon Community Youth Arts Programming (SCYAP)	Saskatoon
Kirsty Snowsell	Board Member	Dance Saskatchewan Inc.	Saskatoon
Mary Anne Baxter	Community School Coordinator	Gordon Denny Community School	La Ronge
Lori Duerksen		Rosetown KidsCan	Rosetown
Richard Dubé		Heart of The City	Saskatoon
Eleanor Shia	Counsellor	Saskatoon Open Door Society	Saskatoon