

APPENDIX: BOUNCING BACK FROM COVID-19: ALL WRITTEN RESPONSES

Q2. Types of Arts and Cultural Experiences

OTHER

Arts

- Literacy development
- Dance
- Professional theatre and musical theatre
- Composer of classical romantic music (travel to premiers and performances, marketing work)
- Screen media, film, television production
- Film and television production
- Music lessons
- Composition
- Dance and performing arts
- Music lessons
- Recitals and musical theatre production
- Music lessons
- Comedian
- Art Gallery for gallery sales
- Promotion/management support for music

Awards

- Scholarship/bursaries/volunteer recognition
- Award scholarships to young musicians – participating in heritage activities

Heritage

- Archives

Resources/coordination

- Resources for culture – Rivers West
- Health promotion and prevention – based on cultural knowledge
- Socially-engaged programs
- Disability Centre
- Tourism-related experiences

Multicultural

- Cooking
- Settlement services

Digital Media

- Games
- Interactive digital production

Professional Development

- Offer drop-in programs, employment programs, mentorship, youth leadership development and cultural development
- Provide professional development mentorship workshops, resources and services

Q4. Type of Organization...

OTHER (8)

- Rivers West District
- Volunteer Arts organization
- Education
- Community
- University
- Community Association
- Retail
- Post-Secondary

Q5. Respondents target audience...

OTHER (21)

- Mostly national, can be internal
- Concerts local/scholarship – international
- Saskatoon – but far-reaching audiences
- Provincial to international
- Mix of virtual and southwest Saskatchewan
- Video and media accessible online
- Regional & provincial
- Primarily, regional online
- Regina, Saskatoon, Moose Jaw, White City
- Language groups
- Usually Saskatoon
- Depends on products
- International, national, provincial
- Usually Saskatoon
- District
- Neighborhood/national
- All of the above
- All of the above
- All of the above

Q8 Respondents Role

OTHER (18)

- Educator
- Coordinator of events
- Self-employed artist, creative design
- Artist
- Artist/student
- Individual
- Artist/arts admin
- Co-founder, co-produce, council member
- Artist
- Inter-disciplinary participant
- Self-employed teacher
- Producer

- Made a mistake on last question
- Laid off admin
- Lessons manager
- Writer
- Festival coordinator
- Playwright

Q12. What is the main reason for the DECREASE?

OTHER (24)

Ability to work online

- Online opportunities flooded with new people who've never done this work taking the jobs.
- Zoom Fatigue
- Virtual/online programming did not work for all of our students. Some instruments were difficult to teach online.

COVID-19

- Industry was negatively affected by COVID-19
- I am a high risk person – self-protection.
- Government has unrealistic application of restrictions beyond research-based needs.

Adapted to compete

- There was actually an increase for others – so we adapted accordingly.

Delays, cancellations, changes to programs

- Our gallery remained open, certain exhibitions were delayed, receptions cancelled but rather than a decrease in demand, we remained busy, facilitating sales etc. in other ways.
- Reorganization of our own programs.
- Production delays
- Very slight decrease. Mostly from our groups and guilds and renters. Program numbers remained strong although smaller classes.
- We haven't held our festival that's our main fundraiser for two years.
- Reduced teaching capacity due to the restrictions as well as fewer people interested in lessons due to the higher COVID numbers.
- Had to cancel lessons for a period of time/switch to video only.

Decrease in spending and participation

- Limited client finances
- People not able to come see my work
- Limited number of participants. Had to change location of program
- Our fine art audience and tourism audience was not travelling or venturing out in public Not interested in taking programs. Very cautious audience. Youth programming was very popular; however, maximizing registrations, virtual school programming had a good uptake, but not as good as we had hoped.
- My commercial venue was closed most of the time, and my boutique did help but did not fully compensate fully
- Parent uncertainty, participants immune-compromised.

- The limit of people in classes by 8, it put us in a hard spot because we need to open more classes that didn't get filled up and paying rent for extra times.
- Teachers not involved in extra-curricular activities

Childcare issues

- Child care took precedent over business activities

Lack of venues

- No rental spaces available in schools

Q14. What was the main reason for the INCREASE?

OTHER (3)

- We ran with restrictions but started new outdoor and virtual programs.
- Increased online and take some activities, need for social supports and assistance increased, reduced social enterprise earnings (sign companies).
- Since (only had access online pre-pandemic due to rural location) I was ready to pivot and engage online.

Q15. What were your main challenges in providing programming/services during pandemic?

OTHER (13)

Safety

- It's not worth the risk to gather to create art. It's not safe.
- Many people (especially older) did not feel comfortable coming to the facility despite social distancing, smaller classes, etc.
- Our audience didn't want to come out. They are still very cautious. Our gallery was not open as well.
- I have been a bubble of one during pandemic for high risk reasons.
- Increased family "drats" related to COVID conditions and lack of resources.

Investments made, disrupted

- We were finishing our building to have a larger facility to host events.

No school/teachers available

- No school clubs due to limitations on teachers extracurricular activities.

COVID-19 focus

- Industry negatively affected by COVID-19
- Government and organizations think COVID is a licence to not focus on any other issues or do their jobs.

Supply and production delays

- Training supply deliveries were delayed due to restrictions and increased demand for product with so many clients working from home, framing new and existing artwork within their collection.

Lack of interest

- Lack of interest from customers
- No change
- Lack of interest with stakeholders as programming didn't always work well online as it's a very much an in-person activity.

Q19. What type of events did you hold virtually?**OTHER (49)****Training events**

- Seminars
- Workshops
- Workshops, presentations and many, many meetings.
- Professional development
- Examinations, training and seminars
- Training and education
- We need online workshops for youth in areas of visual art, cultural development and mental health supports.
- Training and planning
- 10-day writing retreats for professional writers 5-day writing workshops for youth.
- Disability audits and education opportunities, all rehearsal and programming.
- Webinars and online resources

Meetings

- Zoom meetings with member festival volunteers, adjudication and teachers.
- All of our monthly board and membership meetings and also held virtually
- Communication meetings
- Meetings
- Meetings
- Monthly meetings
- Board and committee meetings
- Meeting
- Planning meetings
- Consultations

Presentations or performances

- Annual Awards presentation
- Virtual concert
- Virtual choirs, online workshops

Talks

- Talks
- Fundraisers
- Author readings/artist talk
- Artist talks, board meetings
- Talks, panels
- Gallery tours, artist talks, concerts.
- In-service

- Artist talk
- Artist interviews and talks and Instagram takeover series.

Audio recordings

- Recorded music and shared to our fan base
- Podcast

Fundraiser

- Fundraiser
- Fundraisers

Product Launch

- Launching a poetry website of new writing and audio recordings
- Book launch events
- Book launch
- Online book launch
- Book launch
- Launching and free public poetry website with new writing, visuals, audio recordings and video.

Specialty Programs

- Outreach, social media competitions, cooking competitions, fundraising
- Virtual archaeology exploration
- Trunk show/lecture, CARFAC rates, for guild via Zoom and also Pop-up shop sales
- Artist hangs, virtual collaboration space

Other

- .
- Exceptional contract for a national art organization done by remote work, expended my capacity for sales through my professional website.
- Socially-engaged programming

Q24. What would you say was the main cause of decreased revenue?

OTHER (31)

Cancelled/postponed events

- Postponed shows
- No concerts/events – no ticket/admission revenue
- No revenue from performances (cancelled)
- Annual event was cancelled – lost \$30,000 in one shot
- Cancelled event

No places to perform

- Almost no work/performance opportunities. Everything is volunteer with increased technological costs.
- No place to perform
- Theatres unable to offer contracts, or significantly shorter contracts
- No live events = no income

No one spending

- No confidence in the economy
- Following COVID restrictions and lock downs to continue safety for all
- Couldn't work
- Less revenue from fundraising
- Decreased provincial opportunities for publishing. We are in crisis with the loss of Coteau Books and the substantial increase of self-publishing, which detracts funding from full-time writers.
- Festival closures. Production schedule instability due to COVID restrictions.
- Membership purchases were down and no activities.
- A combination of all of these factors, without COVID-related supports which were essential to our viability.
- Provincial shutdown
- Did not host our dance festival of which clubs from all over Sask came to.
- No open showing opportunities
- Less students
- We closed – our situation was different, the municipality decided to resolve long-standing issues with the building and permanently close to relocate/rebrand/reinvent all arts programs were relocated and this “disconnected” from the organization.
- We had to shut down the dance studio for 5 months.
- Cancelled productions/recitals that are revenue-generating
- No performances
- Less sales
- Less (specialized) resources and more demand
- No live performance
- COVID-restrictions
- Less work overall
- No concession or entrance sales at events

Q25. What did you do to offset DECREASED revenue?

OTHER (21)

Wage or salary cuts

- Executive Director voluntarily took half pay to preserve resources.

Donations

- Large estate gift
- Fundraisers
- Fundraiser and donation requests

Changed programming

- Instead of a concert series we did professional development and did a number of recordings that will come out to attract our audience back in the fall.
- Our organization has been operating in flux with varying measures depending on the current situation and revisiting based on funding. All of one existing programs that were funded prior to COVID continues
- Decrease in revenue was balanced by decrease in venue expenses

- Less costs with digital programming and performance helped to balance revenue
- Minor decrease in revenues – we were able to maintain operations, but have been planning for new ways to diversity our revenue.
- Online delivery did not cost as much as in-person

Other sources

- Sponged off the wife!!!
- Got another job
- Temporarily changed industries
- Secondary employment support
- Took on more administrative jobs
- Found other employment. Created online fundraisers
- Shifted from artists work to other work
- Consulted
- Worked outside my field
- Ate bologna

Q.28 If increased or significantly increased, what was the main cause?

OTHER (3)

- Answered incorrectly. Funding decreased, going online and remote was much more expensive.
- N/A
- Due to my rural location that was not many opportunities to work in my discipline. With virtual access (and thanks to my national network I built), I have been able to share work, find gigs virtually, bring more people rurally into the work, and access learning to add to my practice. Internet should be a human right now. But not with Elon Musk.

Q30. What relief programs did you apply to?

OTHER (51)

Emergency Support through Community Foundations

- Emergency support through Community Foundations
- Saskatchewan Community Foundation COVID Relief – approved, did not receive
- Emergency Community Support Fund (ECSF)
- United Way, Emergency Funds Saskatoon Community Fund
- Applicant for the other COVID supports (ie Cameco Relief) and did not receive funding from Heritage subsidy made us ineligible for the other federal supports (ie wage/rent subsidies, etc.)

Strong Recovery Adaptation

- Strong Recovery Adaptation Rebate (SRAR)

Canada Emergency Fund

- Canada Emergency Fund

Canada Emergency Response Benefit (CERB), Canada Recovery Benefit (CRB) and others

- CERB X 25
- CRB
- CRB

- CERB & CRB
- Canada Emergency Response Benefit & Canada Recovery Benefit
- Canada Recovery Benefit
- CRB
- CERB/CRB
- CERB/CRB
- CERB program, CERB program
- Saskatchewan COVID-19 Business Rebate

GST/PST Rebate

- Forgiveness of penalty/interest for missed GST/PST filing
- Saskatchewan COVID-19 Business Rebate

Canadian Heritage – Grant

- Heritage COVID grant

Unemployment insurance

- Employment insurance
- EI for substitute teacher, not piano

Loans

- Business and personal loans from other banks

Strange

- We were told we did not qualify because we are non-profit
- Mostly ineligible, on the aid packages were minimal

Other

- United Way, Provincial Métis Housing and NAFC
- Red Cross

Q33. Changes to staffing were due to...

OTHER (6)

- No formal paid staff
- Stand-by if event occurs
- Seasonal folks that weren't able to come back due to lack of production
- Indigenous bands pulling out funds
- No changes
- No changes

Q.37 How has COVID impacted staffing?

OTHER (11)

Mental Health

- Mental health

No staff

- No paid staff – all volunteers
- Only one staff member to do everything
- Unable to employ
- No staff just one visual artist
- None...there is only myself
- Did not hire facilitators/adjudicators/artists due to cancelled programs/services

Remote work difficult

- It's incredibly difficult to lead a team remotely
- Lack of access to remote work for staff who do not have access to the internet or home computer
- Some students online – so needed less staff in person
-

Reduced work

- Less hours

Q.38 What changes have you implemented to support staff during COVID-19?**OTHER (3)**

- Supported as needed, i.e. time off for appointments, COVID Testing
- Offered informal mental health support
- Provided technology to assist staff

Q.41. Change in volunteering levels due to...**OTHER (11)****COVID - safety**

- COVID
- It's one thing to put staff at risk, but it seems unreasonable to put volunteers at risk for a secondary revenue stream
- Health safety restrictions
- Who wants to volunteer during a pandemic for non-essential service

Shut down or canceled

- COVID shut down our operation
- No performances
- Events were not held
- Largest number of volunteers assisted with musical theatre that was suspended this year.
- No events
- Office closed to the public/volunteers not required for in-person events.

Not applicable

- Not applicable

Q.48. What will be the biggest challenges to your work/mission over the next 12 months?

OTHER (15)

Safety/public health

- It's simply not safe to "return to normal" or deliver art performances as well once did
- Sask re-opening too quickly and getting another wave.

Lack of resources

- No money
- Fear of future arts funding cuts
- Lack of programs like grants for Interactive Digital media, low wages at my day job, high cost of living, housing too unaffordable.
- My own capacity
- Funding is of great concern. Funding that is flexible in adapting to the uncertainty that we face and funding applications that take into account the unpredictable world that communities are living in. For example, less focus on results in terms of numbers, flexibility in timelines, outputs, activities, etc.
- Working out of province because SK doesn't have a film tax incentive.
- Having client demand but no resources to meet those demands
- Lots of staff (leave)

Audience return/Bouncing back

- Consumer confidence (economy factors)
- Regaining lost momentum, unrealistic expectations by consumers (public, staff well-being.
- Extreme competition

Mental Health

- Dealing with personal mental health and anxiety
- Exhaustion.

Q.49. What are you, or your organization, planning to do to address these funding challenges?

OTHER (158)

Work online

- Trying to focus on online work
- Continue to plan for virtual events, hire support staff to help with technical support in delivery of virtual events promote events (live/virtual – offer and options)
- We chose to stay virtual for 2021 looking ahead to how to plan a mass gathering in summer 2022.
- Promote more online presence.
- We won't be holding large public events/exhibitions for the foreseeable future. Still focusing on delivery and expanding online offerings.
- Learn new technology, collaborate with other artists' business. Create new ways to offer teaching through virtual means.
- Work within existing programs. Be open to virtual opportunities.
- By putting everything online
- We are organizing our program delivery into stage-based on levels of risk categories, and currently focusing on youth programming, and in two circumstances two public events which

were free, but allowed the community to participate safely on their own. In July, but more so into the fall, we will repeat some safer alternative programs for adults, which occur outdoors. I think the days of hosting a painting workshop are over. I believe people have developed new routines and habits, which are going to be difficult to break and get them back at the gallery. We have been hosting small local art exhibitions and events. The artists are not coming out to look at the art. Everyone has been isolated, and future partnerships seem uncertain or awkward at this point, at least with any enthusiasm. There is a demand for youth programming, and we will continue to focus on that, as well as virtual programming with schools. Our main gallery is still closed so we will be creating online exhibitions on our website of past exhibitions. It's hard to quantify the success of an online exhibition to our stakeholders; however, and by doing so, not sure it will help us open our doors.

- Seek expertise in our memberships. Increase technology for Elders and low income
- Taking virtual workshops in virtual programming, learning new ways to deliver classes and boost my online presence – which takes more time away from the studio. I am a one person art entrepreneur (collaborators are possible but limited by the pandemic context and my financial resources. The irony is that I need actual time to plan the virtual adaption for my art workshop and to create work that would then be available for exhibitions/sales.
- I hope to move most of my sales online. I hope to learn and use technology to do virtual teaching to reduce contacts with strangers.
- Moving to more online, digital marketing increasing presence on social media, hoping for more access to customers through in-person events.

Return to work or programming/services, keeping public health guidelines in mind

- Follow division guidelines, but making it our own to accommodate our staff.
- Have to change meetings.
- We are hopeful that by September which is the beginning of our choir's program year, the number of vaccinations combined with a decrease in variants will be such that we will be able to resume rehearsals. We will be following COVID health recommendations. If necessary we are prepared to increase online vocal training and virtual performances. A positive result of having to cancel person to person teaching, rehearsals and public performances was that it was an opportunity to explore new technologies and develop innovative solutions to evolving challenges. We remain very optimistic about the future and look forward to preparing for our next international tour as soon as it is safe to do that.
- Wait until SHA/Government protocols will allow for 10,000 patrons to attend.
- Planning on reduced capacities for performances with the budget reflecting those capacities, smaller casts, robust cleaning/sanitizing, procedures paid sick time, there will be more when we get closer to reopening.
- Lots of reading, keeping up to date with changes.
- We are planning an event that can be flexible in case there are upcoming changes to the restrictions. We are doing our best to listen to the news and stay educated.
- We are fortunate to be quite financially secure, so we will likely survive and be able to adapt financially. We have purchased equipment to offer online programs if required. Our programming can run effectively with most of the health guidelines on now that we have reopened, will hopefully return to normal (with health guidelines).
- Plan our season twice. Once for a hybrid face to face/remote delivery and the second for remote delivery.
- We will plan for events with the thought in mind that they will be cancelled due to COVID.
- Having outdoor book readings and sales

- When it feels right (well into when we reach stages of the re-open plan). I will start again, looking for locations to hold classes, look into studio space that is separate from my home. I was not quite settled into a rhythm and flow in my arts business when COVID hit. So now I will just start over. And hope the momentum builds as fast as it had been.
- It is necessary to connect with SHA, pick up and transport participants due to change in venue and time frame.
- Keep following the Sask health guidelines
- We're lucky in that we have access to our municipal departments, such as safety, communications and help from other recreation facilities who have been open since July 2020. Plus, were only just opening weeks away from the SK government reopening date.
- Continue to monitor the community health guidelines and proceed with lessons and programming as it is deemed safe to do so with proper protocols in effect.
- Keep informed, communicate with different levels of government and work within our own safety plans.

Plans for sustainable, longer-term funding

- We want to find a longer-term plan for stable funding, we have to be more proactive in succession planning, we also may have to re-consider our ability to present the range of high-caliber public programs we have had for 16 years.
- Seek sustainable funding and advocate to funders to provide it.

Continue to adapt

- Adapt as we have
- Attempt to adjust or change to meet our needs as best as possible.
- It is hard to predict, at this stage, the true impact on our organization and members, so we will need to ensure we have flexibility in our abilities to respond.
- Shorter-term planning with flexibility built in to handle shifting environments.
- Being as proactive as possible.
- As a whole, the non-profit sector has done a phenomenal job of being versatile, and adapting our work as necessary. We will continue to adapt, bringing on staff when we have the resources, meeting community need to the best of our ability, and doing the best work we can do, in whatever way we need to do it to achieve outcomes.
- Taking life day by day
- We will try to figure things out as we go along with all the changes
- Keep exploring possibilities.
- I am looking at other options for venues.
- Multiple plans, multiple budgets so we are prepared to adapt based on needs of the movement.
- Attempting to ride out the storm
- At this stage of my career as a senior visual artist there is very little that can be done at address these challenges. I am essentially at the mercy of what transpires in the industry going forward. I have to hope that my existing venues will open soon to full capacity and that the public is in the mood to spend their money on art. I suspect the recovery will be slow. The longer it takes to return to normal the more difficult it will be.
- Adapt to upcoming trends and customer preferences.
- Go forward one step at time based on need, energy, and time.
- Adjust when and where needed – cut back.
- I plan to muddle through. Nothing has stopped me before this including major personal health issues, so this won't stop me either.

- I plan to continue creating artworks and apply for any opportunities where I feel my work might be a fit. In 2020-21, I was able to successfully screen my films and exhibit my work internationally in many film festivals and curated gallery exhibitions (almost all online after the live events were cancelled due to the pandemic) but I have not been offered any opportunities to screen exhibit my work in Canada since 2019 with the exception of one screening in a film festival in Montreal (2021)
- Just keep working

Develop new plans

- Revise strategic plan, new ways to do services, how to add value, increase membership.
- Take the time to stop, re-think the way we do things, goals and re-define actions and steps to attain these goals.
- The Board and myself are going through a risk management plan at the end of the month that will inform our reopening plan

Wait and see...Don't know yet

- Don't know yet
- Not sure at this point, I'm having a backlash from COVID with my health
- Nothing specific yet
- I'm not sure how I will address them
- Almost a wait and see approach. Keep writing plays and books.
- Wait and see. Cant reliably make large changes without knowing there will be money to implement them
- Hope. Nothing.
- Unsure as of yet because until we all closer to the next school year we will not know what the restrictions to programs will be.
- I don't f**king know
- Unsure
- No firm plans in place
- I don't know
- I don't know yet.
- Not sure
- Unsure, working it out now.
- Unsure, trying our best to reassure audiences.
- Wait and see
- To be honest – everyone is exhausted from having to be so creative, flexible and responsive over the past year plus. The pressure for our organization to help everyone else bounce back does not reflect the fact that our own organization may need help and time to bounce back.

Revamp programming, increase participation

- Now that COVID restrictions are lifting we are revamping our programming for the summer to win back participation.
- Start planning and pursuing opportunities early
- Applying to new venues. Staying in closer content and offering suggestions for craft sales to go ahead. Using inventory and supplies I have a hand rather than purchasing new supplies for now. I already took several online classes on social media promotion and redesigned a more modern and service/sales website.

- We are hiring our Executive Director, and we are creating and implementing program changes as soon as possible.
- We are in communication with all of our partners to open venues, create schedule and put programming in the reach of students that may be clients.

Go forward carefully and cautiously, some reduced capacity

- Try to make this year work then meet in fall for other possibilities.
- Start small so we won't go under financially if the audience doesn't come back quickly.
- Actively create contingency plans and accept some risk and uncertainty
- Planning to return to normal this fall. No contingencies have been put in place for another wave. We will just need to stay open regardless of regulations or go bankrupt.
- Make do with what we have
- Hang in there, promote what we've got, plan new exhibit, and hope for the best.
- Just try to hold on, using savings and government help to get through. At least we don't have a retail store front to pay rent on. Even after things open our type of business will take months to see events get scheduled and booked.
- Hopefully fundraise and have our festival and hopefully have regular class sizes.
- Keep struggling.
- Maintain smaller schedules; offer only the most popular classes until we can afford to offer new, less popular, or seasonally depended classes; continue to offer classes online; host all in-person classes at our location only – or off-site or rural offerings; reduce advertising and expenses as much as possible; invest in technology and platform upgrades to continue to offer our online classes.
- Hoping to be able to provide in-person programming this summer.
- Wait to put on programming until we know that COVID measures have changed and that COVID measures have changed and that the vaccines are beginning to work.
- Limiting numbers of in-person attendees. Possibly changing the method of delivery
- Working slowly to build our programming back up. Planning small, more meaningful programs that can be successful with a small amount of people. Realizing we will have to be prepared for a slow build for larger programs.
- Continue to build up inventory.
- Show up every day, keep learning and moving forward.
- We are being flexible in our planning, with options A,B & C etc. Announcing what we are offering in short bursts rather than in advance. Offering things that can easily be adapted are lower budget and more viable if physical distancing is still important to patrons.
- We are purposely taking a slow approach to "reopening with no planned events for the summer or even the fall of 2021" regardless of health directives. Communicate to our clients what we are doing and why. Trying to simply do less (not more with less).
- Concerned about screen fatigue for clients as well.
- Waiting for venue to open

Focus on finances, new funding and careful budgeting

- Careful budgeting of finances, HR and capacity
- Find time to seek out grant funding.
- Actively looking for funding and sponsorships. Searching for appropriate venues.
- Produce shows depending on funding availability.
- We have no money so will apply for grants to run a cultural program for youth and Elders.
- Find other sources of funding, delay expansion indefinitely. Consider closing operations.

Increase staff/contracts

- Add additional marketing assistant and education.
- Use savings to contract help from people with experience and expertise in areas we struggle most in.
- We will be discussing our possible needs and start searching for the people we need and the other needs once we have the manpower to do it.

Career change or leave the province

- Continue to search for opportunities outside of my province.
- I am trying to find better paying work so I can spend less hours on a job and more time working through my mental illness.
- If it is unsustainable to continue as a professional artist here, I will seek employment in other provinces.
- Continue working in Manitoba
- Quit

Connect with others

- Networking
- Working towards availability and networking.
- Accessing additional resources, and listening to clients/community.
- Talk to other colleagues
- Solve the difficulties together, face the difficulties of the present together.
- We plan on continuing to respond to our community's needs by listening, learning and asking questions, while applying for funding to continue to operate.
- Research costs and collaboration with other community agencies.
- Ask for help.
- Membership consultation
- Consultation with stakeholders and municipal government.
- Have a board meeting soon.
- We will work collaboratively (staff aboard to adapt to the ever-changing challenges ahead.)
- Consult with experts
- We are reviewing and updating policies and procedures to ensure efficiency. We are partnering with other organizations to share resources and increase our ability to offer programs to a wider demographic. Surveying membership to understand current needs.
- Increasing communication to encourage participation, roundtables with stakeholders to understand their challenges and concerns to adapt our programming, research to find alternative ways of adapting events.
- Research and hear from professional organizations.

Find new opportunities, increase training and implement new ideas

- Look for venues, create a large venue, use technology and accessibility to technology.
- I'm still in that process. We tried online classes to no avail. Even as restrictions are being lifted, participation has not been restored. Questioning participation has not been restored. Questioning our application. For the summer, we are trying to create a tourist crowd art experience/shopping experience in our home studio/gallery.
- Seek alternative ways to sell and provide services.
- Innovation

- Will get educated as needed; also I am able to advise clients accordingly.
- Being creative, finding ways to make it work and refusing to give up.
- Learn new outlets to present. Learn new methods of succession planning research.
- I will try to approach galleries to accept more of my work. I also will spread the word that I am healthy enough to enter clients' homes for talks about built-in glassworks.
- It is a constant balancing act between training in new technology and not burning out. Finding innovative and interesting ways to adapt that are financially feasible and navigating the unknown.
- Honestly I don't have an answer for this questions except to say that I will try to ramp up opportunities as things get back to normal (whenever that will be).
- Training in new ways to deliver online products, less travelling and networking outside of the province.

Increase communication tactics

- Promote online and apply marketing strategies.
- I have a few things planned to attract clients and tourists to remind them we are still here and open for business. Doing these things out of pocket.
- Create website and create virtual museum.
- I have been using this time to educate and infill my skills. Going forward I will use my increased marketing skills to create new ways to deliver my art products to my end users.
- Promote word of mouth advertising and Facebook advertising for new season in fall.
- New hires to help design and maintain programs/services online. Promotion of programs by providing initiatives for individuals and groups to return increased content on website for easier access. Development of platforms to house interactive events, etc.

Continue with hybrid – online and in-person programming/services

- I will continue with lessons and allow families to choose either online (Zoom) lessons or in-person lessons.
- Individually: seek out old and new venues to distribute and sell books, as a poetry group: continue to support each other through Zoom meetings and writing retreats.

Advocate for change –improve artist income

- Speak up, vote, and put pressure on the government and its organizations to do something about it.

Q.51. What are your main concerns around revenues and funding?

OTHER (16)

Funding to support gaps

- Lack of financial supports available for those with disabilities and low immune systems. The economy opening doesn't help all these people and there are no supports even considered for them.

Sustainable, long-term funding

- Sustainable funding
- Lack of core funding is a significant issue for our organization. We have worked hard to establish revenue through our social enterprise but would love to relieve the uncertainty that we face through stable core funding.
- Stagnant AGF funding

Lack of sponsors – decrease in fundraising

- Lost sponsorship relationships

Balancing spending

- Underspend on some categories and overspend on others

Lack of demand and venues = reduced revenues

- Lack of venues and opportunities
- Lack of consumer confidence, low demand for services.
- Art ownership is considered by some as a luxury. When people don't have jobs/money for food or shelter, they don't care what is on their walls.
- Customers have no money
- Lack of enrollment/difficulty proceeding with lessons and programming for another year will have a significant impact.
- Increased cost for, or inaccessibility of, venues.
- Venues not opening again.

Cost of doing business - increases

- Cost of a venue rather than use of public place.
- Ongoing challenges of running on a shoe string budget (not new from COVID, but it has added new challenges).

Other

- More concerned about students not able to get piano instruction.

Q52. What types of funding would be useful to address your challenges?**OTHER (28)****More remote work**

- More work opportunities from home

Smaller, easier to access grants

- Applying for funding has become so onerous, time-consuming and competitive that smaller organizations are tempted to give up on it.
- Fewer major projects and more incentives to encourage employment opportunities at the small business level.

Flexibility in funding from Trust

- Flexibility from the Lottery Trust

Support for cost of doing business

- Reduce taxation and duty fees on imported products which aren't manufactured in Canada. Pretty much everything isn't made here.
- It's the cost of doing business (utilities and tax) that is the most worrisome.
- CEWS has been critical to our survival. I can't speak highly enough about this program.
- Support in distribution of books and reduced postal fees.
-

New types of funding

- Funding directed at new business supporting the arts, specifically in Saskatchewan professional publishing.
- Ineligible for grants and loans. Sponsorship would triple workload.
- Non-repayable grants for social enterprise investments.
- Comedy-related funding

Increased operational funding

- Increased operational funding for theatres so they can produce shows for lower audience attendance and therefore hire me.
- Operational funding that supports secure functioning as a start would help diminish the constant uncertainty and ambiguity we work within prior to COVID-19 let alone within this pandemic period.
- We exist at the lowest level of PAOP funding from SK Arts and we need an increase in funding BADLY
- Increased operational funding would provide the easiest and quickest support without staff having to invest more time in applying for grants/loans and sponsorships.

Free training appreciated

- I am not the type of person to ask for financial help when I feel others need it more than I do. The courses I took for free sponsored by organizations I am a member of, I very much appreciated.

No need for support or not sure

- Can manage without external support
- Not needed.
- None, I'm quitting.
- None
- I am not sure what would be most useful for me.

Universal Basic Income for artists/cultural workers

- Universal Basic Income
- Universal Basic Income
- Government programs providing regular income for arts.
- Public commissions

Increased support for diversity

- Programs targeted for newcomers, people of colour and groups which facilitate the new creative work of these and other artists who have not historically been well-served by major, larger arts organization. Those are the people that are in the most difficult financial position because any support provided to artists during COVID by large arts organizations has tended to go to "known quantities".
-

Q.55.What are your main concerns around human resources and staffing?

OTHER (17)

Staff retention, incentives

- Not enough financial resources to properly train/remunerate future leadership.
- Ensuring the appropriate funding levels to address all of these issues
- Staff retention through increased salary and benefits

Returning to work issues

- Vaccinated vs. unvaccinated staff
- The capacity to return to work after long interruptions
- Health and safety of workers/volunteers
- People getting vaccinated
- Being able to proceed with in-person lessons while meeting guidelines.

Costs of third party services

- Costs to acquire and outsource 3rd-party services.
- Available venues and audience draw
- Venues that will never open again

Staff training and new skills

- Balancing in-person with virtual programming; good communications
- Staff are having to re-develop programs and it takes more time to make events happen.
-

Finding employees/contractors

- Performers leaving the arts for non-arts positions
- Staff retention

Mental Health issues

- Burn-out
-

Other thoughts

- Everything

Q.56. What support for these challenges would you or your organization appreciate?

OTHER (84)

Training and information resources

- Meaningful information, which alleviates anxiety as we move forward.
- Organizational resources.
- Workshops or training on how to engage with online volunteers, where to recruit and things to consider. How to manage safety and labour standards when dealing with volunteers remotely. Likely changes in public health restrictions in the fall.
- Training in technology, actual computers/devices for Elders and low income participate.
- Training for health guidelines, using technology, technology accessibility (computers)
- Training and funding

Increased financial support

- More grants for operational funding; guidance and help in longer-term planning for small cultural organizations...the latter, ours among them, often began as grass/volunteer-based organizations, and need support to get onto a level playing field with established 'flagship' groups who have big public profile and funding advantages.
- Staffing lay-offs may happen with the potential decrease in funding going forward.
- Not sure, other than increase in operational funding. We need volunteers to run our districts festivals... or hire staff to do the work (virtually).
- Financial and additional volunteer support
- Incentive to invest local, small business
- We are happy with the support that we have gotten from our funder and hope to continue the relationship.
- Please do NOT simply replicate existing funding mechanisms which leave so many emerging artists, small companies, local, new and equity -seeking artists unfunded and dependent on the artistic direction of organizations which have been funded well and over a long period of time. That's not to say the pandemic has not affected those organizations, but not to the extent that new, small organizations and especially independent artists. So recovery grants for those artists and companies that have been most compromised. Possibly with a stream related to digital projects, distribution and professional development.
- More funds available for museums
- Funding specifically to support increasing the accessibility of programming. COVID taught us that theatre can be so much more accessible for those with disabilities and it would be a shame to go back to the way it was. But it costs a lot to get ASL interpreters in the room for rehearsals and performance, or to hire people to film and livestream.
- We would appreciate operational funding to pay honorariums to our planning committee. It is often difficult to use grant funding to pay for planning committee honorariums, which are critical to the success of the event. Also, we would appreciate if grant money increased each year, as costs go up and our event grows in audience and budget.
- I deal with writing and producing plays. Grants and sponsorship are huge.
- In consultation, a re-evaluation of the value of the work that needs to be completed against both past and anticipated revenue.
- Grants available to employ new employees.
- Low burden, apply anytime, quick turnaround, micro-grants to improve flexibility and adapted to.
- Financial and technical
- Would like to have access to a cultural grant again as we were unable to make full use of our grant, due to the pandemic.
- More support for non-profit charitable groups that operate solely with volunteers at all levels, board, organizers, and operations.
- Overhead subsidies, basic living income.
- Provincial support for non-profits. Better government support and standardization.
- All depends on operational funding in order to support sustainable positions and programming.
- We need increased funding to professional arts. Even before COVID-19. We needed this
- Funding
- Grants
- Increased funding to increase wages to artists.
- Financial

- I would like to see an infusion of support and financial help for artist and venues including art galleries, museums and theatre companies etc. across the board.
- Get a few more board members
- Operational funding that is not based on previous outcomes. Sponsorships that are not tied to previous levels of fulfillment (#tickets for events) as events are smaller. Continuation of wage subsidy to help us get back on our feet now that we are actually able to do something.
- Not having to repeat the COVID impacts and responses in AGF submissions or follow-up reports again 😊 mandatory ongoing board training for ECOs; clear expectations from SaskCulture on what is expected in terms of 'bouncing back' – recognition that statistics form (AGF) doesn't always capture impact. Finding other ways to report that; access to technical training (although realize that organizations can do this on their own too – but if were all needing something similar – would it make sense for SaskCulture to facilitate it and cost 1X rather 30X
- Being able to pay staff what they are worth
- The cultural and community workers' wages are becoming a huge barrier to compete with other sectors within our own communities. The arts and cultural sector needs a huge revamp for quality human resources to be retained.
- Finances
- Subsidize SaskCulture members to hire more full-time performing artists, BUT NOT hobbyists or those with other full-time employment. Subsidize the hiring of working artists.
- Really unsure at this time. Because programs look different we need to rethink how they can be done and it takes additional time – which staff don't have and we don't have additional funds to hire other staff.
- Increased operational funding for staff wages.

Recognition of issues and focus on stability

- Security
- Any strategies on how to work to bring back volunteers who have stepped back for the last 15 months
- Assurances the COVID pandemic is over
- Recognition of the issues facing organizations and developing programs to address them.
-

Mental Health support

- HR online mental health support
- Mental health workshops for instructors to meet with peers to share ideas and understanding.
- Information on resources and mental health supports
- Increased mental health support for arts administrators and artists. There should be significantly more resource in this area. Provincially, those supports are abysmal. The arts could be changed and bring this through some art-specific mental health support programs (Not just traditional therapy, but also preventative and holistic cure – at the very least, a resource list could be made available, and ideally some subsidized or covered resources available directly through SK Arts for its members and clients and their employees.
- Again, exhaustion/burn-out is our main problem. There are very few staff/volunteers that provide the bulk of the creative support...and the demand for our help is growing. Good volunteers are already tapped out – staffing is needed.

Volunteer Support and training

- Volunteer groups to draw from
- Volunteer management funding, PD training.

- Volunteer incentives/recognition, perhaps advertising of volunteer opportunities on SK arts social media pages
- More help with volunteer training and recruitment – perhaps a central database of volunteers; help to recruit staff/temporary workers; Labour Standards workshop/training.
- re recognition for our volunteers

Communication/Marketing Support

- Marketing support

Collaboration and networking

- Collaborating with other non-profit arts organizations will likely provide the most amount of support. People have left the industry who were trained and had so much to offer. You need to build an incentive to bring people back.
- Continued meetings and info-sharing.

Don't know or unsure

- Unsure
- Uncertain at this time what would be useful
- I'm uncertain at this point.
- I'm not sure what the answer is.
- No comment
- None

Changes to work resources

- Universal Basic Income, support for accessing mental health resources, reduced work hours or hours spread out over long periods of time with no reduction in pay.
- Resources to help us know where to go for our needs/help.
- Programs developed at a provincial level for roll-out/delivery at a community level and easy to access financial support

Q58. What are your main concerns about technology?

OTHER (9)

Access to equipment/Internet

- Client access is huge and so is access for our staff many of whom don't have the Internet or have computers. Ensuring that we are engaging those who are already isolated because they can't afford computers or Internet is huge concern for us.
- Our audience can't use virtual platforms either they don't have the knowledge or they don't have the equipment.
- Clients have limited or no access.
- Having the remote communities we work with have access to high-speed internet computers and smart phones and train them to be operational with them.
- Purchasing new technology items – the costs can be prohibitive. Hiring technology specialists such as live stream specialists, filmmakers web design, etc.
- Reliable internet service in rural areas – sufficient broadband

Understanding on how to use technology

- Learning about new social media or keeping on top of all chats

- Changes happening in the social media sphere when it is crucial to be 'visible' and 'findable' on the web.
- Concern might be the right word – just a recognition and awareness.

Q59. What support for technology challenges would you or your organization appreciate?

OTHER (91)

New technology and upgrades needed

- iPads and computers
- New computer and software and digital & graphics training to produce new and better products
- Professional video technology, and large screens to display programs, as well as access to online art networks and lessons.
- Hardware upgrades and marketing education. Reinventing our business model
- Supports for clients. Technology upgrades and training. Support for staff who don't have the internet or computers.
- Equipment and training for our members
- Hardware upgrades.

Funding for technology upgrades

- Funding to upgrade, so we can be viable. Also, an affordable place to contact when we hit road blocks in learning the technology.
- Cost of new technology is one of our main concerns.
- Staff to run a help-line (help for volunteers and participants), funding to upgrade hardware and software.
- Funding support
- We suddenly needed to create work in a digital format. I had to train myself in how to do this. And I needed the equipment to do it. Independent artists were given no support for this. Organizations could apply for the Digital Now but there was no independent funding. Computers and technology cost money and we need support here.
- Grants for the upgrade of equipment and/or training to adapt to new tech – a percentage of operating or project grants devoted to digital development, delivery and monetization of creative work – an overall strategy and business plan for using digital technology to export diverse Saskatchewan stories and creative work internationally. It should be geared to facilitate as much as possible all stages of the development/production/distribution in Saskatchewan. E.g. SK writers being published by SK publishers with audio book versions created by SK talent, etc.
- Funding
- SaskBooks is providing excellent professional development, but access to funding to implement new ideas would be useful
- Hardware/software upgrade/purchase grants or funding. Loans and payback models just hand another weight around our necks while we are trying to tread water.
- Funding stream. Shared technology resources perhaps. Tech support
- Small grants to assist in purchasing equipment. Training on how to develop programs using technology and available software programs. Best ways to "livestream", etc.
- #1: Access to high speed internet #2. Grants for devices of participant #3: Training for participants to learn how to work devices
- Funding to upgrade equipment.
- Grants geared towards upgrading technology

- More funding to hire professionals to work for our company in the area of film, live stream, website design and upkeep, etc. Grant funding that allows for purchase of technology items and programs.
- Support for collaborative artist business portals.
- Special funding to support both the acquisition of new hardware/software and the training of staff/volunteers/members to use it effectively.
- Funding that takes into account using a digital platform and trying to monetize it, will likely result in reduced ticket sales, revenue based on previous years.
- Finances to hire knowledgeable person

Training and expertise

- Upgrades to equipment; access to expertise.
- Training on how to use technology available.
- Training on hybrid event and cyber security.
- Training of volunteers to assist in various aspects of technology and help in funding to upgrade systems/equipment.
- Staff training these areas
- Workshop about Zoom/other technology for holding live performances and workshop about pros/cons of different screening options for performances (YouTube, Vimeo, other)
- I've already taken some courses. Not sure which others to suggest. One by the MB Craft Council was excellent. A 7-hour social media one I took was not geared to artisans but only for Instagram and "brands".
- Training and funding.
- Virtual teaching to groups of people. Camera tech connections for teaching art demo's, uploading videos to other platforms (living in rural area where upload speeds take 24hr to upload). Tips and hacks to find better ways. More specific ways to use social media. Most of the training is very generic, with no hands on how to do it. Most presenters assume everyone knows what they are talking about, or go way too fast.
- Classes on how to make everything digital or putting all my work online. Trying to learn how to use Zoom in order to teach workshops.
- Training and idea-sharing for technology.
- Ability to train staff all at the same time. Due to isolation measures and access to online resources, training is occurring slowly and often needs to be retrained due to length of time between training sessions.
- Training for using technology, fees to use communications platforms, technology accessible to our clients.
- Webinars regarding professional use of platforms, website development.
- Workshops Training and new technology
- Learning how to market using social media.
- Affordable workshop on "how to"; or access to the advice of savvy technicians, website/SEO experts.
- Grants for the purchase of equipment for recording, better microphones/speaker in order to more effectively and professionally deliver online programming.
- Secure technical channels and the costs for this if we need to stream live in order to have classes. PPE for each student along with instructor and those who are volunteering to work with younger students when classes occur, clean up.
- Accessible education and funding
- Education

- Training/online webinars. Program suggestions, etc.
- In-services directly related to new technology and in-services on dealing with mental health support
- Instruction for older artists on how to use technology
- Training and funding
- Training
- Funding and training for the technology challenges
- Training re: technology uses/databases/platforms, Workshops exploring capabilities of new technology. Person to train in person. Re: technology, etc.

Increased participation

- Active participation with the organization.

Planning for virtual

- Understanding how to stream line costs to maintain some virtual programming to stay as accessible as possible
- Updated online platforms to delivery programming virtually.
- Incorporate technology tools into programs for delivery at a community level.

Digital security

- Marketing and digital security
- Data security risk assessment

Access to online expertise/support

- Access to social media support and expertise, and online marketing support
- Loans of equipment and technical support available for online shows
- Dedicated IT person in our Department
- I have had to hire someone to help with this area. Because I have had difficulties recruiting staff, I have had to do more front line work and do not have as much time to learn new technology or to do it. Youth do not come to work knowing how to do digital online presentations.
- An in-house computer expert...
- Loans of equipment if needed for students as well as me.
- Creation of job for technicians and support the virtual content, digital perseveration and electronic file management.
- Technical support
- We will be looking for new people for our Tech needs soon and are just looking into what our needs are, so unsure at this point what support we will require.
- An accessible IT person to help manage software etc., not sure what else.

Marketing/communications support

- Advertising/marketing to have our Gallery recognized within the Canadian Art Market and then next within the International Art Market.
- Already existing website to showcase books self-published and otherwise

Don't know, unsure or no need

- Not sure
- ?

- I have no idea anymore
- Huh
- N/A
- Not sure at this point.
- Unsure at this time
- I am fiscally self-sufficient so don't need help where others might
- I'm not sure about this one

Q59. What key things did your organization do to make things work during the pandemic?

OTHER (13)

Sought financial support

- Sought financial supports/grants, but have been rejected for apparently not being eligible.
- Took advantage of opportunities (ie increased funding for youth employment).

Changes to programming – worked on extra things

- No concerts, but gave scholarships, did extra work on heritage property and on communications.
- We did many things differently and are continuing to do things differently. Everything has changed and we are all uncertain about what will happen over the next few months/year.
- Moved activities outdoors
- Create additional programs/activities
- Used the mail to maintain and expand contacts

Creative work

- I tried to keep creative and learn new things on my products, playing with images and having fun with it. I took on a fun part time job to keep the social aspect of life healthy.

Worked virtually

- Supported members with transition to online remote event and work, supported remote hiring.
- Taught university remotely.

Reduced operations

- Closed operations

Other

- Nothing was effective
- Individual. No team.

Q63. Other comments

OTHER (112)

Re: survey

- Please make your comment boxes bigger, in future, so we can see what we are typing. Thank you.
- I am hoping that this information is useful and helps develop avenues of help.
- I think the timing of the survey affects the answers. As there is hope with the vaccines, there is a more positive attitude and ability to cope. In December 2020, I think all our staff were just so

burnt out balancing the wide variety of public opinion/staff concerns on what we should or should not be providing. It was very challenging.

- Can't wait to get back to a somewhat normal life and stop filing in stupid surveys but I guess that keeps people employed
- The bottom of my screen says 41 of 63 questions answered, but this also seems like the end of the survey, which is odd and a little confusing.
- Short-term effects are mostly quantifiable. The long-term effect is a big unknown.
- I prefer seeing more than one question at a time. It's nice to see what the survey is really about so one knows whether to fill it in as an organization or as an individual, and how to recommend it to. Breaking things up makes it harder to know as an outsider
- The survey is broad. It's hard to imagine how something that targets all cultural workers and organizations can be useful.
- I thought the percentage urban/rural focus was weird. It felt like an incomplete question. I put 50/50 simply jut to fill the space.
- Survey didn't ask which business. I'm a self-published author (formerly with a traditional publisher). In last six months, my monthly royalties have more than tripled.

Thanks for survey

- Thank you for asking us to sort out and articulate what we often may not without such surveys
- It gave the opportunity to really look at things and think over these last two years, and where I'm going
- Thank you.
- Many of the challenges that our organization has faced were not due to COVID-19 but some of them were, so this was a helpful survey.
- Hope filling this out helps have a great day!
- Good health to all artists and the technicians that foster their work.
- Keep up the good work OSAC
- Thank you for the work that went into this survey. The answer options were thorough and covered most, if not all, of my concerns.
- Thank you
- Thank you for taking the time to understand the issues that we are facing in our community, to make things work and to keep our doors open!
- I appreciate being asked about the impact of the pandemic
- Thanks for doing this
- Thankful and ready for things to get back to normal
- It is a lengthy survey, but glad for support
- The survey has made me aware how my artistic practice and my role within our artistic community has been affected.
- Appreciate the concern shown.
- Thank you for asking how we are doing. It is getting exhausting however filling out this many questionnaires and surveys Financial compensation – even in a small way would be appreciated
- Thanks for the survey and the pertinent questions asked. To better days ahead!
- Great that you are getting feedback from the community. I hope that you act on the findings.
- Found the survey interesting

None

- None x 11
- Not at this time x 3

- No x 17
- Too stressed to come up with anything LOL!
- I think a lot was covered in this, no additional comments.

Recognition and support of COVID impact

- Support from the board as we made changes was important

Support Ideas or concerns

- As an organization we have had to shift down to survive. We did a number of recording projects to keep people playing when we were able. With the anticipation of our audience coming back, our organization could really use extra support funding, so we can keep musicians working. Otherwise we will cut back and hire less artists so our organization will survive. But in the meantime musicians are barely able to survive the impact on their careers financially. With more funding we could hire more musicians and not be concerned about the initial audience numbers.
- Arts and culture need funding for websites, professional studio spaces and collaborative spaces
- We need to have support mechanisms to access funding for ongoing/new programs and services. We need to show value for people to seek our services.
- The most helpful thing for the Arts will be to lobby for a steady living wage for every artist. Also to make more interesting art programs that are fun to apply for youth. And to support the communities by actively commissioning art. SK Arts has access to a huge database of talent. Liaise artists with programs and reach out personally to people. Relationships between SK Arts and artists must be woven through interaction, don't just be an Instagram post, reach out. This structure makes it all about artists taking the initiative to engage SK Arts. Get busy and reach out! Make artists feel seen and heard, value them by engaging them and making opportunities.
- There is basically NO help or support for local emerging artists in my area at all.
- How do you consider culture in Saskatchewan as the only province without a film and television incentive to draw tens of millions of dollars to the economy? SK is a joke with a beautiful soundstage that holds truck parts!
- Youth programs are so much needed
- There is only so much live streaming and virtual events that our audiences will attend. I believe, eventually, if not already, the audience will be fatigued on technology; however, I do believe it is here to stay.
- I believe society and people will need the use of arts as a mental health tool now more than ever. Providing these services in a sustainable way through mentorship and prolonged experiences is so important, and moving from one-off song and dances to meaningful long-lasting experiences will pay off in the future as communities being able to develop and deliver programming internally through building capacity.
- Thank you for this initiative, having a voice is important at this point. My main worry is about the provincial government: will it listen to the concerns of the arts and culture sector and recognize that it needs help, and its economic contribution is so worthwhile that it should be part of any plan to restart the economy of our province.
- Shut down and get back to teaching was one of the biggest challenges and also the fear of people to go back to classes.
- I was impressed with the ability of my students to transition to online learning. They did very well with virtual piano lessons.

- An increase in operating funding would make a world of difference. As well, I will attempt to continue to plan events amid changing government regulations and a public who may need some time before they are comfortable being in a crowd again.
- It has been a tough 15 months but we take hope in the fact that it was tough for ALL. Nobody escaped some form of stress – financial, employment, health, relationship, etc.
- We need guaranteed annual income.
- I wrote an email to my MLA in Regina in support of arts and received no reply I will phone him but I expect no support. We need a strong coordinated grassroots lobby that includes patrons. Our organization is doing its best to bounce back from COVID-19. It is a bit tiring to plan and cancel/not go ahead with planned events so taking things slow and using online platforms as much as well can have been the easiest. We have been trying to at least stay relevant and in people’s minds so they do not forget about us. While trying to remain optimistic, it feels like the arts are going to take a while to recover from this.
- Arts workers were overworked and underpaid prior to the pandemic. This has just increased both of these factors.
- The literary community Sask has been devastated by the loss of Coteau books and the rise of self-publishing being supported by Creative Sask grants. This is a farce which is impinging on opportunities for professional writers. The whole literacy scene has been almost erased by the pandemic except for Zoom events which have proven to attract smaller audiences. However, book sales at Zoom event are almost negligible compared to sales at live events.
- I am worried about myself burning out and my staff burning out. Although we’re moving into a phase of “reopening’ or “bouncing back” the reality is that many of us are only now starting to decompress from the past 18 months of constant change and uncertainty. I am concerned (for everyone -- including SaskCulture staff) that there will be a big push and expectations for organizations to ‘bounce back” when really right now I know that I need, and what my staff needs is time. Time to reflect, time to heal, time to re-energize. It’s a wonderful opportunity to reassess where we are, what we’re doing and why rather than getting back to what was before (I also realize I’m likely preaching to the choir here but did want to verbalize it).
- I am not sure if we are alone in this --but I fear that with the Govt’s lack of consistent approach and the difficult of Arts groups to have been treated as of equal value to Sport groups – everyone is still nervous of more ‘surprises’. This is delaying ALL planning and venue insecurity is huge as a barrier to getting back to normal. I also fear that everyone (business/venue wise) will be trying to make up for lost time with significant fee increases and organizations will be expected to just eat those increases within existing budgets while meeting regular or even increasing demand. That is where my main stress is – trying to predict the future is exhausting.
- Interestingly enough – the survey is stressing me out...
-

Questions didn’t apply or address concerns. Organizations different – profits/non-profits and organizations/artists

- Please keep in mind that not all arts organizations are not-for-profits. Our budget may look like a not-for-profit, but we needed to be a for-profit to own and operate a facility. Social entrepreneurs will also need help recovering.
- Your questions are revolving around organizations. There should be something for individuals.
- Barely covered artistic technical media here. Where is the support for our digital artists?
- Most of the questions were awkwardly worded and didn’t apply to a sole proprietor.
- The reason I indicated this survey was unsatisfactory is that it did not directly address the lack of permanent infrastructure in this province related to professional artists. We have lost our

film industry. We have lost significant publishing houses. We have seen a dangerous vertical rise in self-promotion and self-publishing, along with a heartbreaking loss of artists to other provinces and other fields. If we wish to have a culture of the arts here, we need to acknowledge our losses and work on strategically maximizing the resources we have. The first step would be to gather all the granting organizations under one board and mandate, removing the distraction of Creative Saskatchewan and SK Books, and allowing the Arts Board to direct itself toward fully addressing our province's problems (including government responsibility of these problems). Without a cohesive plan in place, we will continue to bleed art out of our communities.

- Many of the questions are directed at organizations.
- Some questions did not apply to individual artist.
- The survey was best-suited for organizational responses rather than those of individual artist. Either separate surveys or more balanced survey design would be more beneficial. And more respectful
- This survey seemed more geared at organizations rather than individual artist which made answering some of the questions a bit odd.
- Suggest separate surveys for organizations and individual makers.
- Suggest next time doing separate surveys for organizations and individuals. Many contradictory elements within many questions thus requiring more time to complete, and less of a satisfactory experience. Challenges with lumping "individual" and "group" in the same question set has been around for a long time. And remains a problem. As a result, I'm not sure how good the data will be.

Questions difficult to answer

- As a seasonal company it is complicated to answer questions around staffing due to the timing of the pandemic

Other concerns

- It is disappointing that the Development stream of SaskFestivals is delayed to 2022.
- I need someone help me navigate the system, I know how to navigate creativity-creation, the "normality" system not too much.
- I am a performer who's life work has been literally decimated and non-existent during the COVID-19 pandemic